

Chapter 1 : Musical Instruments of the Elizabethan Era by Olivia Fields on Prezi

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Chapter 2 : Elizabethan Music: A Rhythmic Walk Through the Golden Era of Music

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It had even become a very established facet when it came to court life. During this era a lot of Elizabethan wind instruments emerged. These instruments had tubes which had columns of air which would set into a vibration when the player would blow into it or into the mouthpiece which was at the end of the tube. The pitch is usually determined according to the length of that tube and hence you can say that it is determined by the column of air which is vibrating. Some of Elizabethan Wind Instruments them are: Recorder This instrument is rarely found in the orchestra anymore. Fromm the medieval times till the end of the 18th century it is used by a wide variety of composers. This instrument is very simple and it has melody holes, only three of them. Trumpet This instrument has a certain military and ceremonial characteristic to it. It has a sound which is like a bright clarion which is why it got a solo status during the Baroque period of music. This Instrument is long and made of metal and you will often find this in four parts. Bagpipe In its most primitive form which Elizabethan wind instrument is an ancient one. It usually uses a single pipe which is fingered so that different notes can be produced. Flute This is an Elizabethan wind instrument which does not have any sort of reed. This instrument is very high pitched and is help by the player in a horizontal manner and it is played when the player blows through a hole. Shawn This is another reed instrument which is an Elizabethan wind instrument and it has a lot of vent holes. This is the one which preceded the Hautboy. Hautboy This is a wind instrument which is again sounded with the help of a reed. This is a lot similar like the modern oboe. Crumhorn This Elizabethan woodwind instrument is also known as the curved horn and this came out in the 15th century. This was a double reed instrument when it came out. Gemshorn This is another horn which is made like an ox horn and it is a kind of a flute.

Chapter 3 : Elizabethan Serenade : Free Download, Borrow, and Streaming : Internet Archive

Elizabethan Recorder Music - posted in Viva Woodwind: Hi all! I have been asked to play in an "Elizabethan" concert - but I'm really stuck for ideas of what I could.

Religion[edit] The Church was a major influence for music in the 16th century. The Puritans wanted to do away with all Church music, but the will of the people to sing only made it more predominant. The style of the church music was known as choral polyphony. Hundreds of hymns were written for the church. Many of those are still sung today. It was very common of that time for commoners to have music played for them whenever they wanted, too. She could play the lute and virginals , a small form of a harpsichord, sang, and even claimed to have composed dance music. Queen Elizabeth encouraged composers and musicians, employing over seventy musicians and singers. Queen Elizabeth also enjoyed dancing. Musicians[edit] Town musicians were known as Waits. The Waits have been in existence as far back as the medieval period. The role of the Waits was to perform at public occasions of the viewing pleasure of the town. They were to play original composed music. Street musicians or travelling minstrels were looked down upon. They were feared and soon grew out of style and were replaced by the tavern and theatre musician. Street music was common to be heard at markets and fairs. The music was usually light and quick. They performed using fiddles, lutes, recorders , and small percussion instruments attracting crowds whenever they played. Location on stage meant everything to a theatre musician. The location gave certain effects to the sound produced. This could be the impression of distance or providing an atmosphere to the plays and performances done. Theatre music became even more popular with the rise of William Shakespeare in Composers[edit] William Byrd Many composers of the period are still known by name, today. Many of his songs still exist today. William Byrd was the chief organist and composer for Queen Elizabeth. Also during the 16th century were John Bull " , best-known organist of the Elizabethan era, and John Dowland " , leading composer of lute music. John Dowland published his first book of songs or Ayres in It became a bestseller. These composers, among others, would give rise to the English Madrigal School which, while brief, was incredibly popular. For the modern person, renaissance instruments appear odd. In some cases, these were extended up soprano, garklein and in others, down quart bass, contrabass, etc. This arrangement had been in use for centuries. Playing instruments from the same family together was referred to as playing in consort. Consorts were considered loud or soft, and the exact application of these titles is sometimes hard to pin down. Generally, loud consorts consisted of cornetti, sackbuts, shawms and the higher-pitched recorders and flutes. Soft consorts generally included the viols, flutes, recorders, krummhorns and other of the quieter instruments. Instruments of the 16th century could be broken down into four main types: The lute was the most popular stringed instrument. The lute is identifiable by its size and shape, with the pear-shaped body and angled head. Strings are grouped in courses, each course consisting of a single or doubled string, tuned in unison or octaves. Although the lute came in sizes, the Tenor was most popular. Similar instruments include the cittern , orpharion and bandora. The next most popular stringed instrument, made in sizes and played in consorts or alone, was the viola da gamba. The viol had six strings, and frets of gut tied around the neck, rather than embedded in the fingerboard. The shape of the body was somewhat like the violin family instruments, but with deeper ribs, a shallow top plate and a flat back in two parts with the upper part angled to give clearance to the player. There were three main sizes: The most popular size of the viol was the bass. Although roughly the size of a small cello, the bass viol had no end-pin, and, like the other viols, was supported by the legs hence the Italian name, Viola da Gamba. They were most commonly played in consort, i. In this way, they could be used as accompaniment for singing. Duet music for any two of the family still exists, and the bass, alone, was a popular solo instrument for pieces such as Woodycock. A small bass or tenor-sized viol tuned as a bass was often employed to play polyphonic music, Lyra-Way. When used in this fashion, the instrument was called lyra viol. The trumpets and piffari were used for the announcement of the arrival of royalty and during military exercises. The shawms, cornetti and sackbuts were used in loud consorts. The flute had a sweet and solemn tone, the recorder had a more rich sound, but because of the windway which directed the breath against the edge where the sound is created the

player had less dynamic control. The shawms and krummhorns were double-reed instruments, but because the krummhorns had a cylindrical bore, they sounded an octave lower than the shawms of the same sounding-length and were quieter. This cylindrical bore is what gives the clarinet its characteristic sound, but the clarinet, as such, had yet to be invented. The bass of the shawms was so long that the player had to stand on a box to reach the reed, and wood cuts exist which show a bass shawm player holding the instrument horizontally, with another person helping to support. For this reason, the Curtal, with a folded bore, was often used to replace the bass shawm. The fife was a wooden pipe with six finger holes used with the drum in marching formations. Single reeds were used for the drones of bagpipes, but chanters used double reeds. Percussion was normally just various forms and sizes of drums and bells. The keyboards were the organs, virginals, and harpsichord. Other Elizabethan instruments included the organ portative, which was a type of small organ played with one hand while the player operated a bellows on the back of the instrument with the other. There was also the grand church organs and harps of various sizes.

Elizabethan Music for Recorder by Ralph W. Zeitlin, June , Music Sales Corporation edition, Paperback in English.

Their music is famous because of its classy and varied forms. In fact, theater became eminent during the time because it was always enhanced by music that would normally accompany the presentation. Since it was always used in theater, it should project a sense of conversation to intensify the drama. It was classified into kinds which include: Elizabethan court music, Elizabethan church music, Elizabethan town music, Elizabethan street music, and Elizabethan theater music. Their compositions would reflect moods and feelings thus Elizabethan England music was far more expressive than of today. Elizabethan Theater Music Music was reflected on the plays made by the famed William Shakespeare who had created more than five hundred poems and plays. Basically, the creations of Shakespeare were divided into three main categories which include Tragedies, Comedies, and Histories. As expected, each genre shows dissimilar emotions from one another. Elizabethan England Court Music Much refined sound were produce because of the introduction of musical instrument known as viol for violin, hautboy for oboe, spinet for keyboard, etc. These instruments were still under the experimental stage although the tone was enough to create beautiful sound. Stringed instrument was the most rampant kind and the ability to play them was an important skill in the court of Queen Elizabeth. The Queen would encourage people to study music since she herself was an expert musician for she knew how to play virginal and lute. Elizabethan Street Music The popularity of traveling minstrels suddenly vanished during the time of bubonic plague. The idea of traveling was feared by the people and they would look at the travelers with angst and suspicion. Traveling minstrels were replaced by theater and tavern musicians. During occasional fairs, Elizabethan street music was played with fiddles, lute, percussion instruments, and recorders as the main instrument. They brought hautboys and high-pitched pipes with them. The group is tasked to compose and play music for the town ceremonies thus they are known to provide free concerts although they were financed by the town. Elizabethan Church Music A lot of composers would not merely made music for the court but for the church as well thus Elizabethan church music was expected to be beautiful. Among the famed composers of the time were William Byrd and Thomas Tallis. Indeed, this was the era when people learnt to appreciate the value of music in their life. The documents from the past only showed how creative Elizabethan people were in terms of composing lyrics and creating melodies.

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Instrumental music was also popular during the Elizabethan Era. The most popular solo instruments of the time were the virginal and the lute. The virginal was a popular variant of the harpsichord among the English and one of Elizabeth's favourite instruments to play.

Check new design of our homepage! A Rhythmic Walk Through the Golden Era of Music With the soaring popularity and demand for music in the Elizabethan era, the variety of musical instruments, art forms and artists increased as well. The people living in the life and times of the Tudor dynasty experienced some of the best art and music there was to offer. Melodyful Staff Last Updated: Jul 14, We, as in the world, owe too much to the Golden Age of English literature. The era is indeed spun from the cultural diversity in all of Europe, but for all of it to combine into one swift, musical and magical time is something to behold. The era and its Queen are worth learning, for it is during her reign that European culture got the boost it needed. Queen Elizabeth I Queen Elizabeth not only mandated the arts, she herself was skilled in musical instruments. Her personal instruments were the virginals and the lute. As far as music was concerned, she led by example. She would often have her court musicians play for her while she danced, as she considered it a great form of exercise. Elizabethan music thus entered the homes and lives of all people. Native folk music was seen being played at the dinner tables when families came together for a meal. People who belonged to the higher strata of society in this era were known to hire a musician almost every night. In case of people who could not really hire such musicians, they always had at least one musical instrument and one servant who could play it. The Popular Instruments Just like we divide vocals according to the natural range like tenor, soprano or contralto , the instruments in the Elizabethan era had their own tonal range. Every family of instruments was categorized according to this range and would therefore vary in size and shape, even though they were the same instrument. The different instruments were also used to denote the status of a person as well. For example, wind instruments such as the trumpets were played to mark the arrival of royalty. All the artists in the Elizabethan court could play it. The chitarrone was a huge almost 6 feet version of the lute that was also used at the time. The lute was an instrument of soft and controlled melody rather than power, due to which it was used more commonly in a closed environment. It was still the instrument of choice for many street musicians as well as court musicians. The sound box is shaped like an elliptical melon, with multiple ribs or sides. More ribs meant a deeper sound box, giving a deeper tone. The fiddle was commonly used by street and town musicians and could either be played with a bow or plucked. The hurdy gurdy was another version of the fiddle that was quite popular in street music as well. You had a wheel that could be rotated using a crank. The wheel brushes against the strings to produce sounds through friction. The psaltery was played like the lute, but its sound box was trapezoidal and it usually had 12 strings. The upper society usually preferred keyboard instruments, while the harp was most common in chamber music. You have two types - one that you played like a lute and one with strings outstretched flat on a stand, that you struck with hammers. Of these, the plucked one was more common among street musicians. The flute is quite similar in basic structure to the ones we use today. So are the pipes and recorders. Just remember that this was a time of great experimentation in music. The shawm is a reed woodwind instrument, while the hautboy or hautbois: The hautboy is said to be the predecessor to the modern oboe. The bagpipe was made using goat or sheep skin and reed pipes, which was comparatively easier to make and play compared to the upper class string and keyboard instruments like the virginal and organ. The size would vary from the huge church organs and other pipe organs, to the smaller virginals and spinets. They are nothing but smaller versions of the harpsichord, meant for personal entertainment, for small crowds or for practicing. Also, the arrangement was such that the strings were plucked in the middle most harpsichords were struck at the keyboard end. That gave the virginal a very warm and rich sound. It was used for practice and for composing music. It came fretted as well as unfretted, of which the former had multiple notes played on single strings. It had small range, with one string per note, which were plucked by thin and soft plectra made usually of quill. It is said that the smallest of the spinets are actually what we call as virginals. They were kept quite rudimentary while other instruments were being

explored extensively. They only served as accompaniments to other instruments. Animal skin would be stretched over the surface. A tabor is a thinner version of the drum and had a higher and shallow pitch. That resulted in an unusual blend of new styles in music combined with exceptionally talented vocalists who sang poetry composed by people who are famous to this day. A Brief Classification of Elizabethan Music The difference in all the following types of music lied mostly in the place of performance. The place signified the status of the musician, his level of skill and his audience. This was, after all, the time of The Bard! William Shakespeare revolutionized the theater and brilliantly infused music and poetry into most of his plays. In fact, ever since the English Golden Age, it just felt odd to the audience if there was theater without music. The musicians also figured out the key to enhanced musical output, with each instrument strategically placed in the center of the theater, with the musicians facing the audience. Court Music Court music was basically high society music. It was composed with deliberation, given enough beauty with grace and glamor. Court music was dominated by string and keyboard instruments, because they were considered to produce the most refined sound. The nobility hired the best musicians they could find to be entertained. Queen Elizabeth herself employed a collection of more than 60 musicians and singers. Performing for the Queen was considered the highest honor for any musician. Court music was also quite exploratory and ranged from slow-moving traditional music to incredibly complex vocal and instrumental performances. This is where the styles of the Madrigal and the Ayre were born. The Madrigal eventually gave way to the concept of arias in opera. Church Music It was common for the court musicians to compose and play for the church. The church music was always related to the sacredness of Christianity and the music was peaceful and praising. The most famous of church musicians was William Byrd, who was the official organist for the Chapel Royal. The music was mostly polyphonic; there was a lavish use of contrapuntal compositions. They display the level of perfection that the Church Music had achieved. Byrd was held in high regard in his time. Even though Queen Elizabeth was Protestant and William was Catholic, she still allowed him to be the official organist because of his absolute proficiency. Orlando Gibbons later took his post, as well as becoming the Court Virginalist. Town Music Town music revolved around the town band, also known as the Waits. Each town would have its own group of Waits, who would play whenever nobility arrived or on festivals and occasions. They would mostly play wind instruments, more specifically, the shawm. Due to the common use of the shawm, it came to be known as the Wait-Pipe. The carolers that we have today, who go door-to-door singing Christmas carols for everyone, are actually following the traditions of the Waits. Street Music Street musicians were loosely looked down on. This segment was made up of minstrels and troubadours that wandered around and played music or recited poetry for money. They would also be hired by wealthy members of society to perform for festivals or dinners. Their music was light, usually lacked substantially good composition and was focused mostly on love and merriment. Street musicians disappeared almost completely due to the spreading Bubonic plague. The plague was believed to have traveled from town to town through the people, so a lot of towns banned the entry of all wandering musicians, fearing the plague. There was another segment of street performers called the Trouveres, who were basically Troubadours of a nobler birth. They had a more refined style of music and were often called upon by the nobles to perform. The Troubadours and Trouveres would also have Jongleurs with them, who are like assistants to the Troubadours and often accompanied the performance with entertaining skills like juggling and dancing. The names signified the class and quality of work of the street performers - the Jongleurs were considered the lowest. The next lower rung was of the Minstrels, topped by the more refined Troubadours and the Trouveres or the elite Troubadours above them. Despite the classification, all the roles gave rise to future forms of entertainment. The Jongleur art, for example, led to the formation of Jesters and what we have today as juggling, fire dancing and circus acrobats. The Troubadours evoked the thought of courtly love, deeply influencing social courting customs and future music. Yet it is the same time that bore fruits of literature unlike anything tasted before. William Shakespeare may have lived in fear of the Bubonic plague, but it did not stop him, or any other artist, from their claim to eternal fame.

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Another four-part Dowland song in three sections. Of particular interest is the third section which contains terrific interplay a musical exchange between the 2nd and 3rd parts. Browning is a round in three parts, and is one of my very favorite early music pieces. Besides the absolutely gorgeous melodies and expressiveness of the individual lines, Elway throws some ridiculous poly-rhythms into the charts. The effect is stunning, almost spacey - as you completely lose track of "1". These poly-rhythms in Browning clearly expose the free-form structure of "no bar lines" - perhaps better than any other works recorded here. Finally, what is truly striking is the beauty of this piece, is that, in spite of the ultimate complexity and sophistication in the song-writing form and craftsmanship, the melody s are haunting, brilliant, sensitive and gorgeous. Who can say - he might have even been inspired by his soul-mate! On a stormy night, the witches invoke evil spirits as they brew their magic potions. Macbeth arrives and asks them to prophecy his destiny, In response, they conjure up three apparitions who, in turn, warn him to beware Macduff, that he need fear "none born of woman," and that he will be invincible until Birnam wood marches on his castle. The witches then summon the apparitions of eight kings who proceed past Macbeth, followed by Banquo, carrying a mirror. Macbeth faints and the witches dance around him "Ondine e silfide" , then disappear. Originally for keyboard harpsichord or its predecessor , this arresting tune has been recorded widely, and you can find dozens of references to it on the Internet. I apologize for the drop in volume. A dompe was either a lively dance or old English song my research identifies both definitions for the term. Haunting and slow, this piece is based on the following poem: And July in her eyes hath place. Within her bosom is September, But in her heart a cold December. An interesting musical-historic analysis is available at: His Masses usually had three voices, and were highly contrapuntal. This particular ricercare is one of my all-time favorites - with glorious voicings, beautiful melodic lines and a spectacular ending.

Chapter 7 : Elizabethan recorder music - Empire

The recorder music library on this site has many beginners (and more advanced) pieces, with audio players included. Most of the great recorder music was written in the 17th and 18th century. 17th century manuscripts, like the one below on the left, are not easily read. 18th century ones (below right) are better, but still a challenge.

Only the most profound tragedies, in accordance with Senecan models, occasionally eschewed all music except for the sounds of trumpets and drums. In his later tragedies, William Shakespeare defied this orthodoxy and used songs startlingly and movingly, particularly in *Othello*, *King Lear*, and *Hamlet*. Dramas produced at court were invariably much more lavish than those put on by the professional companies. Casts were larger, as were the instrumental ensembles used to accompany songs and provide incidental music. *Gorboduc* by Thomas Sackville and Thomas Norton, the first English five-act drama in blank verse, used a five-part instrumental ensemble to accompany the dumb shows that introduced each act. *Wit and Science* c. Most of these plays included a lament to be sung by a treble voice and accompanied by a consort of viols. About eight of these pieces survive; several are sufficiently lovely to justify their dreary alliterative verse. The vocal music The professional companies that put on plays in the public theatres worked with much-reduced musical resources. Normally, one boy actor could sing and perhaps play an instrument. Adult actors, especially those specializing in clown roles, sang as well. A special musical-comic genre, the jig, was the particular domain of the great Shakespearean comedians Richard Tarlton and William Kempe. Jiggs bawdy, half-improvised low-comedy burlesques were put on at the conclusion of a history play or tragedy. Touring troupes created a vogue for jiggs on the Continent beginning in the s. As a result, we have marvelous settings of jig tunes by Jan Pieterszoon Sweelinck, Samuel Scheidt, and other important northern European composers. To what sorts of characters did Shakespeare assign most of the singing? Servants both children and adults, clowns, fools, rogues, and minor personalities. Major figures never sing, except when in disguise or in distracted mental states. Most songs, in fact, are addressed to the protagonists themselves. It is reasonable to conclude that Shakespeare both made use of songs that were established in the popular repertoire of the period and composed his own lyrics as well. In both cases, the songs in his plays never seem to be extraneous, though their reasons for being there can be complex. The only other Shakespeare heroine who sings is Desdemona. In *King Lear* Edgar feigns madness by singing snatches of folk song. Other types of vocal music that appeared in the plays include serenades, part-songs, rounds, and catches, all used very much in imitation of real life in Renaissance England. Instrumental music The instrumental forces available to Shakespeare were, for the most part, fairly sparse. Exceptions were the plays produced at court. *Twelfth Night* was first performed at Whitehall on *Twelfth Night*, as part of a traditional royal celebration of the holiday. *The Tempest* was given two court performances, the first in at Whitehall and the second in for the wedding festivities of the Princess Elizabeth and the elector palatine. Both plays contain nearly three times the amount of music normally present in the plays. For these special occasions, Shakespeare probably had access to court singers and instrumentalists. Textual evidence points to the availability of two string players who were competent at the violin, viol, and lute. A few plays, notably *Romeo and Juliet*, *The Two Gentlemen of Verona*, and *Cymbeline*, indicate specific consorts ensembles of instruments. More commonly, a stage direction will simply state that music is played. Small onstage bands accompanied serenade s, dances, and masque s. Certain instruments had symbolic significance for Elizabethans. Hoboys oboes were ill winds that blew no good; their sounds presaged doom or disaster. Hoboys provided a grim overture to the dumb show in *Hamlet*. The sounds of the lute and viol were perceived by Elizabethans to act as benign forces over the human spirit; like musical homeopathy, they eased melancholy by transforming it into exquisite art. Even descriptions of the kinds of music to be played are sparse. The words sennet and tucket were English manglings of the Italian terms sonata and toccata. These were longer pieces, though still probably improvised. The commonest court dances of the period were the pavane, a stately walking dance; the almain see allemande, a brisker walking dance; the galliard, a vigorous leaping dance in triple time, of which Queen Elizabeth was particularly fond; and the branle, or brawl, an easy circle dance. The authenticity of the songs Schubert, Franz: In As You Like It the song was

sung, rather badly it seems, by two pages, probably children. As soon as public theatre moved indoors, this frustrating state of preservation changed; there are examples of at least 50 intact songs from the plays of Francis Beaumont and John Fletcher and their contemporaries, many of them composed by Johnson and Wilson. For further discussion of indoor versus outdoor venues, see *Globe Theatre*. For further discussion of the role of theatre in Elizabethan England, see *Sidebar: Shakespeare and the Liberties*. Musical reference as a dramatic device In addition to performed vocal music, Shakespeare used all kinds of music and musical instruments referentially. The folk song and ballad tunes he quoted so frequently were equally well known to the groundlings as to the more distinguished patrons. Scraps of these tunes were used to create in-jokes and to evoke other sentiments as well. A favourite device of the playwright was to turn the lyrics of a popular song into a bantering dialogue between characters. A classic instance of this technique is the scene between the clown Peter and the household musicians in *Romeo and Juliet Act IV, scene 5*. The old lyric concludes *Is wont with speed to give redress, Of troubled mind for every sore, Sweet music hath a salve therefore*. Shakespeare used musical instruments and their playing techniques as the basis for sexual double entendre or extended metaphor. *You would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to the top of my compass, and there is much music, excellent voice, in this little organ, yet cannot you make it speak*. There is very little evidence to be found in the texts themselves to show that he had any particular knowledge of the art music of the period. He makes no allusions to the magnificent church polyphony being written at the time by William Byrd and his contemporaries or to the brilliantly witty madrigals of Thomas Weelkes and John Wilbye. Extant Elizabethan and Jacobean theatre music is simple and vivid, almost Baroque in style. Perhaps his loveliest evocation of this concept comes from *Act V, scene 1, of The Merchant of Venice*, where Lorenzo speaks: *Here will we sit and let the sounds of music Creep in our ears. Soft stillness and the night Become the touches of sweet harmony. Look how the floor of heaven Is thick inlaid with patens of bright gold. Such harmony is in immortal souls, But whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it. Since naught so stockish, hard, and full of rage But music for the time doth change his nature. The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for treasons, stratagems, and spoils; The motions of his spirit are dull as night And his affections dark as Erebus. Let no such man be trusted*.

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