



Gostling Manuscript

Gostling, John

Note: This is not the actual book cover

Gostling Manuscript

Christian Drosten



Gostling Manuscript:

The Gostling Manuscript John Gostling, 2012-07-11 The rare and beautiful Gostling Manuscript is a primary source for the anthems of Henry Purcell and other major composers of the English Restoration period Listed as missing since its sale to an anonymous buyer in 1935 the manuscript was eventually discovered in the Humanities Research Center at the University of Texas at Austin This facsimile edition of the Gostling Manuscript sometimes referred to by scholars as the W Kennedy Gostling Manuscript made the document available to a wide audience for the first time in its history The anthems in this volume were assembled by the Reverend John Gostling a celebrated bass soloist and an assiduous collector of the contemporary music of his day His musical taste and editorial judgment not to mention his skill as a copyist were excellent The Gostling Manuscript completed around 1706 is considered essential for collating and editing some of the best anthems of the period These sixty four pieces fair copied in full score include seventeen by Purcell twenty four by John Blow four each by William Turner Pelham Humfrey and Jeremiah Clark three each by Matthew Locke and Thomas Tudway one by both William Child and Francis Pigott and three arrangements by Henry Aldrich of anthems by Carissimi Byrd and Wise Gostling appended inscriptions to many of the pieces giving the date and circumstances of composition notes of considerable value to the musical historian This folio size facsimile edition will serve not only as an invaluable anthology but also as a unique and singularly helpful source of information about English musical life in the late seventeenth and early eighteenth centuries The foreword by Franklin B Zimmerman provides a brief history of the Gostling Manuscript **“The” Gostling Manuscript**

,1977 *Purcell Manuscripts* Robert Shay, Robert Thompson, 2006-11-02 Few details are known about the life of Henry Purcell This book provides an in depth analysis of the most obvious documentary evidence of Purcell s career the music manuscripts of his own hand and those copied by his colleagues Robert Shay and Robert Thompson offer a richly illustrated study of Purcell s sources examining in detail the physical features of the manuscripts as well as their musical content Their survey sheds light on the chronology of composition and copying of Purcell s works and reassesses the place of extant autographs in his musical development Major sources are fully catalogued providing information about the context in which Purcell s music was collected and performed and his handwriting is more closely examined than ever before The book represents a significant reference tool for scholars applying a forensic approach that greatly enriches our knowledge of the composer and the music of his time **The Gostling Manuscript** John Gostling, 1977 **Liturgy and Music** Robin A.

Leaver, Joyce Ann Zimmerman, 1998 Liturgy and Music Lifetime Learning is not only for pastoral music majors but also for professional pastoral musicians pastors and liturgical practitioners This volume should help those involved with liturgy especially its music gain a basic knowledge of liturgy worship and an introduction to the scope and role of liturgical music and musicians in various Christian denominations The Ashgate Research Companion to Henry Purcell Rebecca

Herissone, 2016-04-01 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review

of current research into Purcell and the environment of Restoration music with contributions from leading experts in the field. Seen from the perspective of modern interdisciplinary approaches to scholarship, the companion allows the reader to develop a rounded view of the environment in which Purcell lived, the people with whom he worked, the social conditions that influenced his activities, and the ways in which the modern perception of him has been affected by reception of his music after his death. In this sense, the contributions do not privilege the individual over the environment; rather, they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world. Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music; new ways of approaching the study of his creative methods; performance practice; the multi-faceted theatre environment in which his work was focused in the last five years of his life; the importance of the political and social contexts of late seventeenth-century England; and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer. The book will be essential reading for anyone studying the music and culture of the seventeenth century. **The Purcell**

Compendium Peter Holman, Bryan White, 2025-05-20. Ground-breaking and comprehensive reference volume covering an extensive range of Purcell studies, including his life and works, his milieu, and the reception of his music to the present. In the 30 years since the Tercentenary of Purcell's death in 1995, research into him and the musical culture of Restoration England has developed rapidly. Even the most authoritative books published then are now seriously out of date, and no one since then has attempted to cover the whole range of Purcell studies. The book is largely taken up with A-Z dictionary entries, preceded by an up-to-date biography and followed by a work list and bibliography. The dictionary includes entries for many of Purcell's works, the genres he contributed to, the titles and terms he used, the instruments he wrote for, the most important manuscript and printed sources of his music, and some pressing performance practice issues. Important threads are devoted to people associated with Purcell, including earlier composers who influenced him, his fellow composers, his pupils and followers, those who provided him with texts to set, his patrons and employers, the most important copyists, publishers, and instrument makers associated with him, and those contemporaries who wrote about him. The book breaks new ground by giving particular emphasis to his performers, including the most prominent singers and dancers he worked with, and the individuals and institutions responsible for maintaining or sometimes altering his legacy up to the present. **Henry Purcell** Franklin B.

Zimmerman, 2016-11-11. This book is a volume in the Penn Press Anniversary Collection. To mark its 125th anniversary in 2015, the University of Pennsylvania Press rereleased more than 1,100 titles from Penn Press's distinguished backlist from 1899-1999 that had fallen out of print. Spanning an entire century, the Anniversary Collection offers peer-reviewed scholarship in a wide range of subject areas. *Queen Anne* James Anderson Winn, 2014-06-03. As the last Stuart monarch, Queen Anne (1665-1714) received the education thought proper for a princess: reading plays and poetry in English and French while learning dancing, singing, acting, drawing, and instrumental music. As an adult, she played the guitar and the harpsichord.

danced regularly and took a connoisseur's interest in all the arts. In this comprehensive interdisciplinary biography James Winn tells the story of Anne's life in new breadth and detail and in unprecedented cultural context. Winn shows how poets, painters and musicians used the works they made for Anne to send overt and covert political messages to the queen, the court, the church and Parliament. Their works also illustrate the pathos of Anne's personal life: the loss of her mother when she was six; her troubled relations with her father and her sister James II and Mary II; and her own doomed efforts to produce an heir. Her eighteen pregnancies produced only one child who lived past infancy; his death at the age of eleven, mourned by poets, was a blow from which Anne never fully recovered. Her close friendship with Sarah, Duchess of Marlborough, a topic of scabrous ballads and fictions, ended in bitter discord. The death of her husband in 1708 left her emotionally isolated, and the wrangling among her chief ministers hastened her death. Richly illustrated with visual and musical examples, *Queen Anne* draws on works by a wide array of artists, among them the composer George Frideric Handel, the poet Alexander Pope, the painter Godfrey Kneller and the architect Christopher Wren, to shed new light on Anne's life and reign. This is the definitive biography of Queen Anne.

Henry Purcell Martin Adams, 1995-03-09 Using a mix of broad stylistic observation and detailed analysis, Adams distinguishes between late seventeenth century English style in general and Purcell's style in particular and chronicles the changes in the composer's approach to the main genres in which he worked, especially the newly emerging ode and English opera. As a result, Adams reveals that although Purcell went through a marked stylistic development encompassing an unusually wide range of surface changes, special elements of his style remained constant.

Handel and the English Chapel Royal Donald Burrows, 2005 Handel's English church music spans the complete period of his active career in London: his first anthem and the *Utrecht Te Deum* were composed soon after his arrival in London, and his last works nearly 40 years later. The repertory, which includes the Coronation Anthem *Zadok the Priest*, forms one of the most impressive and engaging areas of Baroque church music. Most of it was stimulated by Handel's creative contact with the English Chapel Royal, a group of professional singers in a different tradition from the opera stars with whom he worked in the theatre. This is the first full-length study of Handel's English Church music. As well as dealing with the many aspects of the compositions themselves, it traces the background to the diverse items in the repertory which relates directly to Handel's constant but changing relationship with the Hanoverian British royal family and was affected by political and dynastic events. It also examines the circumstances of Handel's performances in the building which, unlike his theatres, still survives in London today.

'To fill, forbear, or adorne' Rebecca Herissone, 2017-07-05 This is the first study to provide a systematic and thorough investigation of continuo realization styles appropriate to Restoration sacred music, an area of performance practice that has never previously been properly assessed. Rebecca Herissone undertakes detailed analysis of a group of organ books closely associated with the major Restoration composers Purcell, Blow and Humfrey and the London institutions where they spent their professional lives. By investigating the relationship between the organ books, two-stave arrangements and full

scores of the same pieces Herissone demonstrates that the books are subtle sources of information to the accompanist not just short or skeleton scores Using this evidence she formulates a model for continuo realization of this repertory based on the doubling of vocal parts an approach that differs significantly from that adopted by most modern editors and which throws into question much of the accepted continuo practice in modern performance of this repertory

Catalogue of Choral Music Arranged in Biblical Order James Laster, 2002 The Supplement continues the tradition of the Catalogue in that it is designed as an aid for the church musician and or pastor seeking to plan unified worship services It will also be of use to those church musicians who follow the Liturgical Calender and plan music appropriate to the appointed lessons as well as a source for non church choir directors who would like to locate choral settings based on a particular passage from Scripture The Supplement emphasizes music published since 1995 or titles that were overlooked in the previous editions Entries are arranged from Genesis through Revelation Each main entry citation provides the biblical reference book chapter and verse as well as a reference to additional passages from Scripture used in the anthem The composer arranger or editor and the title are listed as they appear on the octavo Information on voicing solos and instrumental accompaniment is noted the name of the publisher the most recent date of publication and the octavo number appear at the end of each citation where information on instrumental parts other versions of the same title and collections where the work might appear are also listed Composer and title indexes round off the work

Music, Books on Music, and Sound Recordings Library of Congress, 1984

The Relationship Between the Gostling Manuscript and the York Minister Part-Books Mary McLaughlin, 1982

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1979

Oxford Dictionary of National Biography: Goss-Griffiths Henry Colin Gray Matthew, Brian Harrison, 2004 55 000 biographies of people who shaped the history of the British Isles and beyond from the earliest times to the year 2002

Selected Verse Anthems John Blow, 2009-01-01 The eight verse anthems in this edition constitute the only full scores of works in Blow s hand that survive in this abundant genre The scores are located in two manuscripts that are now parts of the collections at Christ Church Oxford and the Fitzwilliam Museum Cambridge The Oxford manuscript includes five anthems from the 1670s and each displays a variety of structural and musical rhetoric procedures making them ideal representatives of Blow s multifaceted early style The Cambridge manuscript dates from ca 1704 and contains three late works on a much larger scale As a group the later anthems require considerably greater virtuosity from the solo singers and individual verse sections grow both longer and more numerous As representative examples within a much larger repertoire the works selected for this edition help to reveal important facets in the career of the first person to hold the title Composer of the Chapel Royal

Henry Lawes Ian Spink, 2000 Henry Lawes 1596 1662 has long been acknowledged as the most important and prolific English songwriter between the death of John Dowland in 1626 and the birth of Henry Purcell in 1659 He is celebrated as Milton s collaborator in *Comus* 1634 Although he wrote some church music Lawess significance as a composer lies in his

settings of many of the choicest lyrics by Cavalier poets such as Carew Herrick Suckling and Waller who like Lawes himself belonged to the brilliant court of Charles I This book combines an account of his life with a study of his development as a songwriter during this fascinating historic period Following the execution of the King in 1649 Lawes played an important part in establishing concerts in London during the 1650s and was one of the composers of the first English opera Davenant s The Siege of Rhodes 1656 At the Restoration he set Zadok the Priest for the coronation of Charles II but died the following year The last book on Lawes appeared in 1940 since when the importance of his songs has been increasingly recognized thanks in part to Ian Spink s own previous study English Song Dowland to Purcell 1986 and his edition of Cavalier Songs 1625 1660 for Musica Britannica **Archaeologia, Or, Miscellaneous Tracts Relating to Antiquity** ,1915

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Table of Contents Gostling Manuscript

1. Understanding the eBook Gostling Manuscript
 - The Rise of Digital Reading Gostling Manuscript
 - Advantages of eBooks Over Traditional Books
2. Identifying Gostling Manuscript
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Gostling Manuscript
 - User-Friendly Interface
4. Exploring eBook Recommendations from Gostling Manuscript
 - Personalized Recommendations
 - Gostling Manuscript User Reviews and Ratings
 - Gostling Manuscript and Bestseller Lists
5. Accessing Gostling Manuscript Free and Paid eBooks
 - Gostling Manuscript Public Domain eBooks
 - Gostling Manuscript eBook Subscription Services
 - Gostling Manuscript Budget-Friendly Options
6. Navigating Gostling Manuscript eBook Formats

- ePub, PDF, MOBI, and More
- Gostling Manuscript Compatibility with Devices
- Gostling Manuscript Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Gostling Manuscript
 - Highlighting and Note-Taking Gostling Manuscript
 - Interactive Elements Gostling Manuscript
- 8. Staying Engaged with Gostling Manuscript
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Gostling Manuscript
- 9. Balancing eBooks and Physical Books Gostling Manuscript
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Gostling Manuscript
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Gostling Manuscript
 - Setting Reading Goals Gostling Manuscript
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Gostling Manuscript
 - Fact-Checking eBook Content of Gostling Manuscript
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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