

ENGLAND 4: THE STREETS OF LONDON

1. Sext
2. Leftovers: Byrd, Works (esp. Anthems and Verse Anthems)
3. Lute Song as written: *Flow my tears*
4. The booming economy of 16th and early 17th century London
5. Canons and Catches
 - a. Ravenscroft, *Three Blind Mice*
6. Street Cries
 - a. Ravenscroft, *New Oysters*
 - b. Weelkes, *The Cries of London*
 - c. Gibbons, *The Cries of London*
7. Taverner, Missa *Gloria Tibi Trinitas*: Benedictus (from Sanctus)
8. Christopher Tye, *In Nomine* "Crye"
 - a. One of the first true non-keyboard instrumental works: would not work for voices
 - b. Loosely based on the types of street cries heard above.
9. New developments under James I (1603–25) and Charles I (1625–42):
 - a. Violin consorts
 - b. Lutes and Voices (larger ensemble)
 - c. Puritan protectorate ended a chapter in English music

Due Today: 1pg on Madrigalisms

Next Class: Second Hour Exam

Next Tuesday: Madrigal and Drama in Late Sixteenth-Century Italy; Music in Venice

Chromaticism in the late 16th-century Italian madrigal

Madrigal Drama

(Andrea and) Giovanni Gabrieli and Music in the Basilica of S. Marco: *Cori spezzati*.

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