

Arabesque No. 1

from *Deux Arabesques*

1

Claude Debussy
1862–1918

Andantino con moto

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of staves, each with a treble and bass clef. Measure numbers 1, 3, 6, 9, and 13 are indicated at the start of their respective systems. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 1-2) begins with a piano (*p*) dynamic. The second system (measures 3-5) includes a *rit.* (ritardando) marking. The third system (measures 6-8) includes a *pp a tempo* marking. The fourth system (measures 9-12) includes a *cresc. poco a poco* marking. The fifth system (measures 13-16) includes a *sempre cresc. e stringendo* marking and ends with a *rit.* marking.

1 *p*

3 *rit.*

6 *pp a tempo*

9 *cresc. poco a poco*

13 *sempre cresc. e stringendo* *rit.*

Crabbes Arabesque

Gary Lee Harrison



Crabbes Arabesque:

The Spenser Encyclopedia A.C. Hamilton,2020-07-01 This masterly work ought to be The Elizabethan Encyclopedia and no less Cahiers Elizabethains Edmund Spenser remains one of Britain s most famous poets With nearly 700 entries this Encyclopedia provides a comprehensive one stop reference tool for appreciating Spenser s poetry in the context of his age and our own understanding the language themes and characters of the poems easy to find entries arranged by subject

English Poetry of the Romantic Period 1789-1830 J.R. Watson,2014-03-18 On its first appearance English Poetry of the Romantic Period was widely praised as on of the best introductions to the subject This edition includes updated material in the light of recent work in Romanticism and Romantic poetry The book discusses the concerns that linked the Romantic poets from their responses to the political and social upheavals around them to their interest in the poet s visionary and prophetic role It includes helpful and authoritative discussions of figures such as Blake Clare Coleridge Crabbe Keats Scott Shelley and Wordsworth *English Poetry of the Eighteenth Century, 1700-1789* David Fairer,2014-10-13 In recent years the canon of eighteenth century poetry has greatly expanded to include women poets labouring class and provincial poets and many previously unheard voices Fairer s book takes up the challenge this ought to pose to our traditional understanding of the subject This book seeks to question some of the structures categories and labels that have given the age its reassuring shape in literary history In doing so Fairer offers a fresh and detailed look at a wide range of material Crabbe's Arabesque

Ronald B. Hatch,1976 **Wordsworth and the Green Romantics** Lisa Ottum,Seth T. Reno,2016-05-05 Situated at the intersection of ecocriticism affect studies and Romantic studies this collection breaks new ground on the role of emotions in Western environmentalism Recent scholarship highlights how traffic between Romantic era literature and science helped to catalyze Green Romanticism Closer to our own moment the affective turn reflects similar cross disciplinary collaboration as many scholars now see the physiological phenomenon of affect as a force central to how we develop conscious attitudes and commitments Together these trends offer suggestive insights for the study of Green Romanticism While critics have traditionally positioned Romantic Nature as idealized and illusory Romantic representations of nature are in fact ambivalent scientifically informed and ethically engaged They often reflect writers efforts to capture the fleeting experience of affect raising urgent questions about how nature evokes feelings and what demands these sensations place upon the feeling subject By focusing on the affective dimensions of Green Romanticism Wordsworth and the Green Romantics advances a vision of Romantic ecology that complicates scholarly perceptions of Romantic Nature as well as popular caricatures of the Romantics as na ve nature lovers This collection will interest scholars and students of Romanticism eighteenth and nineteenth century British literature ecocriticism affect studies and those who work at the intersection of literature and science The Broadview Anthology of Literature of the Revolutionary Period 1770-1832 D.L. Macdonald,Anne McWhir,2010-03-04 The selections from 132 authors in this anthology represent gender social class and racial and national origin as inclusively as

possible providing both greater context for canonical works and a sense of the era's richness and diversity. In terms of genre, poetry, non-fiction, prose, philosophy, educational writing, and prose fiction are included. Geographically, America, Canada, Australia, India, and Africa are represented along with Britain, emphasizing Romantic literature as a world literature. Biographical headnotes, explanatory footnotes, and an extensive bibliography clarify and illuminate the texts for readers.

The Broadview Anthology of Literature of the Revolutionary Period 1770-1832, 2010 Music and Sexuality in Britten
Philip Brett, 2006-11-17 Philip Brett's groundbreaking writing on Benjamin Britten altered the course of music scholarship in the later twentieth century. This volume is the first to gather in one collection Brett's searching and provocative work on the great British composer. Some of the early essays opened the door to gay studies in music, while the discussions that Brett initiated reinvigorated the study of Britten's work and inspired a generation of scholars to imagine the new musicology. Addressing urgent questions of how an artist's sexual, cultural, and personal identity feeds into specific musical texts, Brett examines most of Britten's operas as well as his role in the British cultural establishment of the mid twentieth century. With some of the essays appearing here for the first time, this volume develops a complex understanding of Britten's musical achievement and highlights the many ways that Brett expanded the borders of his field. **The Making of Peter Grimes**

Paul Banks, 2000 Historic accounts and new material illuminate the creation, early history, and artistic intentions of Britten's first opera. The premiere of *Peter Grimes* on 7 June 1945 announced the emergence of the first great composer of opera in English since Purcell. Surviving documents offer evidence of the complex interaction of differing ideas about the possible shape and content of the new work, most notably the composition draft, which these essays are particularly concerned to illuminate. They juxtapose historic material with fresh studies: three items written by members of the team involved in the 1945 production are set alongside specially commissioned articles with the three-fold intention of presenting the views of some of the creators of the opera, outlining the work's early history, and offering contemporary perspectives on its historical context and its message. Professor PAUL BANKS is Research Development Fellow at the Royal College of Music. Contributors: PAUL BANKS, PHILIP BRETT, BENJAMIN BRITTEN, ERIC CROZIER, DONALD MITCHELL, PETER PEARS, PHILIP REED, ROSAMUND STRODE. Packed away in its pages is a very large amount of new information. TIMES LITERARY SUPPLEMENT

A fitting tribute to the opera's enduring international stature and undoubtedly a significant achievement in Britten studies. MUSIC AND LETTERS Writing the Poetry of Place in Britain, 1700-1807 Elizabeth R. Napier, 2022-11-30 This book discusses the intrusion, often inadvertent, of personal voice into the poetry of landscape in Britain, 1700-1807. It argues that strong conventions such as those that inhere in topographical verse of the period invite original poets to overstep those bounds while also shielding them from the repercussions of self-expression. Working under cover of convention in this manner, and because for many of these poets place is tied in significant ways to personal history, poets of place may launch unexpected explorations into memory, personhood, and the workings of consciousness. This book thus supplements past

largely political readings of landscape poetry turning to questions of self articulation and self expression in order to argue that the autobiographical impulse is a distinctive and innovative feature of much great eighteenth century poetry of place Among the poets under examination are Pope Thomson Duck Gray Goldsmith Crabbe Cowper Smith and Wordsworth

Wordsworth's Vagrant Muse Gary Lee Harrison,1994 William Wordsworth s poems are inhabited by beggars vagrants peddlers and paupers This book analyzes how a few key poems from Wordsworth s early years constitute a direct engagement with and intervention into the politics of poverty and reform that swept the social political and cultural landscape in England during the 1790s In Wordsworth s Vagrant Muse Gary Harrison argues that although Wordsworth s poetry is implicated in an ideology that idealizes rustic poverty it nonetheless invests the image of the rural poor with a certain if ambiguously realized power The early poems challenge the complacency of middle class readers by constructing a mirror in which they confront the possibility of their own impoverishment both economic and moral and by investing the marginal poor with a sense of dignity and morality otherwise denied them

The Poetry of the Self-taught Julie D. Prandi,2008 The Poetry of the Self Taught demonstrates the characteristic strengths of self taught poetry and analyzes the factors that have caused most selftaught poets to disappear from anthologies and from literary history Raising the question of whether or not their work should be read today and taken seriously instead of being relegated to separate and unequal categories like women s or peasant poetry the book highlights interesting contrasts between the poetry of eighteenth century autodidacts such as Robert Burns Mary Leapor C D F Schubart and Anna Louise Karsch and the work of their contemporaries mainstream poets like Alexander Pope James Thomson C F Gellert and Barthold Heinrich Brockes Self taught poetry is often treated as an index to the lives and times of the poets but this book explores it with a different purpose to understand and illustrate the commonalities in autodidactic poetics imagery rhetorical strategies and themes Concurrent with a recent upturn of interest in laboring or self taught poets both in England and in Germany The Poetry of the Self Taught will be useful for courses focusing on such poets or those dealing with eighteenth century literature

Siren Songs Mary Ann Smart,2014-12-25 It has long been argued that opera is all about sex Siren Songs is the first collection of articles devoted to exploring the impact of this sexual obsession and of the power relations that come with it on the music words and staging of opera Here a distinguished and diverse group of musicologists literary critics and feminist scholars address a wide range of fascinating topics from Salome s striptease to hysteria to jazz and gender in Italian English German and French operas from the eighteenth to the twentieth centuries The authors combine readings of specific scenes with efforts to situate these musical moments within richly and precisely observed historical contexts Challenging both formalist categories of musical analysis and the rhetoric that traditionally pits a male composer against the female characters he creates many of the articles work toward inventing a language for the study of gender and opera The collection opens with Mary Ann Smart s introduction which provides an engaging reflection on the state of gender topics in operatic criticism and musicology It then

moves on to a foundational essay on the complex relationships between opera and history by the renowned philosopher and novelist Catherine Clement a pioneer of feminist opera criticism Other articles examine the evolution of the trouser role as it evolved in the lesbian subculture of fin de siècle Paris the phenomenon of opera seria's absent mother as a manifestation of attitudes to the family under absolutism the invention of a hysterical voice in Verdi's Don Carlos and a collaborative discussion of the staging problems posed by the gender politics of Mozart's operas The contributors are Wye Jamison Allanboork Joseph Auner Katherine Bergeron Philip Brett Peter Brooks Catherine Clement Martha Feldman Heather Hadlock Mary Hunter Linda Hutcheon and Michael Hutcheon M D Lawrence Kramer Roger Parker Mary Ann Smart and Gretchen Wheelock

Guide to British Poetry Explication: Restoration-romantic Nancy Conrad Martinez, 1991 Margaret Atwood Reingard M. Nischik, 2000 Novelist poet cultural critic Margaret Atwood is one of the most fascinating versatile and productive authors of our time a superb writer in any genre she chooses to tackle This book was prepared on the occasion of Atwood's sixtieth birthday in November 1999 Its first aim is therefore to take stock of Atwood's multifarious works and international impact at the height of her creative powers Secondly the book serves as a wide ranging introduction to the writer and her works Fifteen informative articles written specifically for this volume by Atwood specialists from Canada the USA the UK Germany and France treat her life and status her works up to date survey articles on Atwood's novels short fiction poetry and literary and cultural criticism and important approaches to her works from the standpoints of gender politics mythology ecology popular culture constructivism and Canadian nationalism A final section on creativity transmission and reception includes an interview with Atwood on creativity statements by some of Atwood's important transmitters including publishers editors literary agents and translators and some 15 statements by Atwood's fellow writers in which they explore her importance for them A number of photographs of Atwood several cartoons drawn by her an up to date bibliography of works by and about Atwood and an index round out the volume Reingard M Nischik is Professor of American literature at the University of Konstanz Germany

Reader's Guide to Literature in English Mark Hawkins-Dady, 2012-12-06 Reader's Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study

A Companion to Eighteenth-Century Poetry Christine Gerrard, 2014-02-10 A COMPANION TO EIGHTEENTH CENTURY POETRY A COMPANION TO EIGHTEENTH CENTURY POETRY Edited by Christine Gerrard This wide ranging Companion reflects the dramatic transformation that has taken place in the study of eighteenth century poetry over the past two decades New essays by leading scholars in the field address an expanded poetic canon that now incorporates verse by many women poets and other formerly marginalized poetic voices The volume engages with topical critical debates such as the production and consumption of literary texts the constructions of femininity sentiment and

sensibility enthusiasm politics and aesthetics and the growth of imperialism The Companion opens with a section on contexts considering eighteenth century poetry's relationships with such topics as party politics religion science the visual arts and the literary marketplace A series of close readings of specific poems follows ranging from familiar texts such as Pope's The Rape of the Lock to slightly less well known works such as Swift's Stella poems and Lady Mary Wortley Montagu's Town Eclogues Essays on forms and genres and a series of more provocative contributions on significant themes and debates complete the volume The Companion gives readers a thorough grounding in both the background and the substance of eighteenth century poetry and is designed to be used alongside David Fairer and Christine Gerrard's Eighteenth Century Poetry An Annotated Anthology 3rd edition 2014 **University of Toronto Quarterly** University of Toronto, 1895 **The Literary Economy of Jane Austen and George Crabbe** Colin Winborn, 2017-11-28 Though Jane Austen 1775-1817 and the poet George Crabbe 1754-1832 each wrote during the Napoleonic Wars no full length study has considered the importance of these pivotal events to their writing In The Literary Economy of Jane Austen and George Crabbe the author argues that both writers were unusually responsive to the economic anxieties specific to wartime occasioned especially by the Napoleonic trade embargo imposed on Britain from 1806 to 1812 and shared a particular concern with the economizing of space The author's term spatial economy refers to the practice of turning available resources to the best possible account which these authors applied even to the practice of writing as they strove to preserve space on the page Austen in her letters and Crabbe in the couplet Their work displays a preoccupation with boundaries pressure and containment which also informs economic treatises published during this period Through close readings and fresh contextual and historical analysis that draws on the ideas of contemporary thinkers such as Thomas Malthus William Spence William Cobbett Arthur Young and Humphrey Repton Winborn not only establishes a close affinity between Austen and Crabbe but makes a convincing case for rethinking the relationship between the novel and poetry during the Romantic period *West Coast Review*, 1978

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