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A History of Western Music

TENTH EDITION

Art Slides

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By

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Donald Jay Grout and
Claude V. Palisca



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FIGURE 10.1 *This anonymous sixteenth-century painting shows a vocal quartet singing from partbooks. The rich costumes suggest that these are aristocratic amateurs performing for their own pleasure in the privacy of an idyllic island.*



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FIGURE 10.2 *Isabella
d'Este as depicted by
Leonardo da Vinci.*

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FIGURE 10.3 *Michelangelo Merisi da Caravaggio (1571–1610), The Lute Player, painted 1595–96 for Vincenzo Giustiniani, a Roman nobleman who wrote an important Discourse on the Music of His Times (1628). The young man appears to be singing while accompanying himself on the lute. The bass partbook is open to Voi sapete, from Arcadelt’s first book of madrigals (1538).*

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EXAMPLE 10.1 *Jacques Arcadelt, Il bianco e dolce cigno*

30

se nel mo-rir' al-tro do-lor non sen-to, di mil-le mort' il di, di
se nel mo-rir' al-tro do-lor non sen-to, di mil-le mort' il
se nel mo-rir' al-tro do-lor non sen-to, di mil-le
di mil-le mort' il di sa-rei con-ten-to,
mil-le mort' il di, di mil-le mort' il di, di
di, di mil-le mort' il di sa-rei con-ten-to, di mil-le mort' il
mort' il di, sa-rei con-ten-to, di mil-le

If when I die no other pain I feel, with a thousand deaths a day I would be content.

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EXAMPLE 10.2 *Adrian Willaert, Aspro core e selvaggio*

a. *First line*

Musical score for the first line of 'Aspro core e selvaggio'. It features a vocal line and a lute line. The vocal line has two parts: a soprano part and an alto part. The lute line is in the bass clef. The lyrics are: A - spro co - re e sel - vag - gio, e cru - da vo - glia. The music is in a simple, rhythmic style with a mix of quarter and eighth notes.

Harsh heart and savage, and a cruel will

b. *Second line*

Musical score for the second line of 'Aspro core e selvaggio'. It features a vocal line and a lute line. The vocal line has two parts: a soprano part and an alto part. The lute line is in the bass clef. The lyrics are: (-glia) In dol - ce, hu - mi - le, an - ge - li - ca fi - gu - ra, (vo-) - glia In dol - ce, hu - mi - le, an - ge - li - ca fi - gu - ra, in dol - ce, hu - mi - le, an - ge - li - ca. The music continues with a similar rhythmic style, including some rests and a final cadence.

In a sweet, humble, angelic face

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EXAMPLE 10.3 Cipriano de Rore, Da le belle contrade d'oriente

28

dol - ce de - si - o, Te'n vai, hai -
dol - ce de - si - o, Te'n vai, hai - me, te'n
cor, dol - ce de - si - o, Te'n
cor, Te'n vai,
cor, dol - ce de - si - o, Te'n vai, hai - me,

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me, so - la mi la - sci, a - di - o. Che sa - rà
vai, hai - me, a - di - o. Che sa -
vai, hai - me, a - di - o. Che sa - rà
hai - me, a - di - o. Che sa - rà
hai - me, a - di - o.

sweet desire, you go, alas! Alone you leave me! Farewell! What will [become of me?]

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FIGURE 10.4 *Cipriano de Rore, in a portrait by Hans Muelich.*

NMUIM/ALAMY STOCK PHOTO
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EXAMPLE 10.4 Nicola Vicentino, *Laura che 'l verde lauro*

The musical score consists of two systems. The first system (measures 16-18) features a vocal line in treble clef with lyrics: "mo - ve so - a - ve - men - te so -". Below it is a lute tablature line with a bass clef and a key signature of one flat, with lyrics: "mo - ve so - a - ve - men - te so - spi -". The second system (measures 18-20) features a vocal line in treble clef with lyrics: "spi-ran - do mo - ve fa". Below it is a lute tablature line with a bass clef and a key signature of one flat, with lyrics: "ran - do mo - ve men - te] so - spi-ran - do mo so - a - ve - men - te so mo - ve".

[The breeze, which the green laurel and her golden hair] gently sighing moves

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TIMELINE



- ca. 1495 Juan del Encina,
Oy comamos y bebamos
- 1504-14 Petrucci publishes
thirteen frottola collections
- 1515-47 Reign of Francis I
of France
- 1528 Baldassare Castiglione,
The Book of the Courtier
- 1528 Pierre Attaingnant
publishes his first chanson
collection
- 1539 Jacques Arcadelt, *First
Book of Madrigals*
- 1555 Nicola Vicentino,
*L'antica musica ridotta alla
moderna prattica*
- 1556-94 Orlande de Lassus
in service of duke of
Bavaria
- 1558 Gioseffo Zarlino, *Le
istitutioni harmoniche*
- 1558-1603 Reign of
Elizabeth I of England
- 1566 Cipriano de Rore, *Fifth
Book of Madrigals*
- 1568 Maddalena Casulana,
First Book of Madrigals
- 1570s Experiments with
musique mesurée
- 1580 *Concerto delle donne*
established at Ferrara
- 1588 Nicholas Yonge,
Musica transalpina
- 1595 Thomas Morley, *The
First Book of Balletts*
- 1599 Luca Marenzio's last
book of madrigals
- 1600 John Dowland, *Second
Book of Songs or Ayres*
- 1601 *The Triumphes of
Oriana*
- 1611 Carlo Gesualdo's last
book of madrigals

EXAMPLE 10.5 Carlo Gesualdo, "Io parto" e non più dissi

26

in do-lo-ro - si la - i." vi-vo
in do - lo - ro - si la - i." Mor - to fui, vi-
in do-lo-ro - si la - i." Mor-to fui,
in do - lo - ro - si la - i." Mor - to fui,
in do-lo-ro-si la - i." Mor - to fui,

30

son, vi - vo son, vi - vo
vo son, vi - vo son, vi - vo
vi - vo son, vi - vo son, vi - vo
vi - vo son, vi - vo son,
vi - vo son, vi - vo son,

*["Ah, may I never cease to pine away] in sad laments." Dead I was, now I am alive,
[for my spent spirits returned to life at the sound of such pitiable accents.]*

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HERMITAGE, ST. PETERSBURG, RUSSIA. PHOTO: SCALA/ART RESOURCE, NY

FIGURE 10.5 *Three Musicians (or The Concert)*, by the Master of Female Half-Lengths, illustrates the variety of ways in which sixteenth-century songs could be performed. The music is Sermisy's chanson *Joyssance vous donneray*. The flutist reads from the superius partbook, the singer sings the tenor part, and the lutenist adds the other voices from memory or perhaps improvises an accompaniment.

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EXAMPLE 10.6 *Claudin de Sermisy, Tant que vivray*

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a - mours le roy puis - sant

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a - mours le roy puis - sant

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a - mours le roy puis - sant

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a - mours le roy puis - sant

As long as I am able-bodied, I shall serve the potent king of love

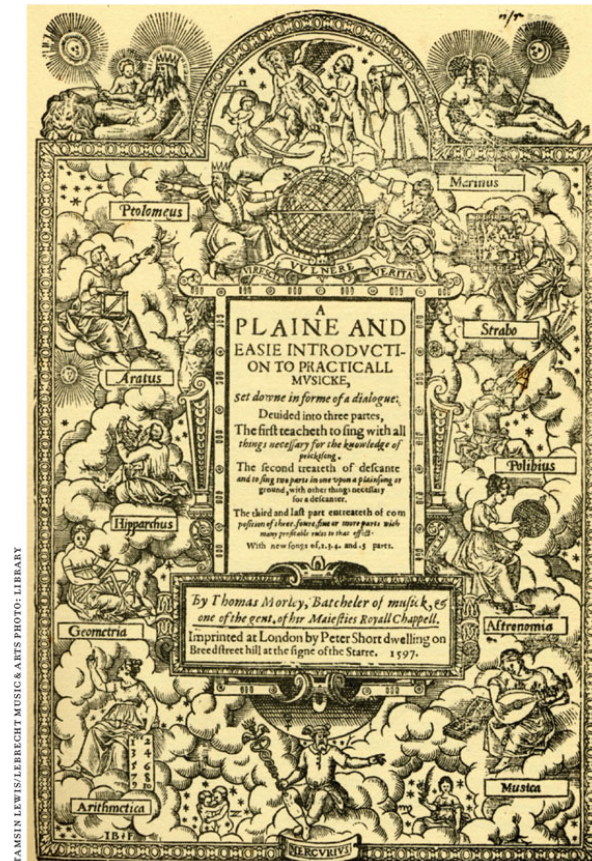
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FIGURE 10.6 *Orlande de Lassus.*

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FIGURE 10.7 Title page of Thomas Morley's book *A Plaine and Easie Introduction to Practicall Musicke* (1597). Music, in the lower right corner, is linked to the other members of the medieval quadrivium: astronomy (above music), geometry, and arithmetic (see Chapter 2). As announced in the center of the page, the treatise is in three parts, covering three skills: singing from notation, improvising or composing a descant to a given voice, and composing in three or more voices.

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IX. CANTUS.

Hat if I neuer speede, shall I straight yeeld to dispaire,
or shal I chāge my loue, for I find power to depart,

and still on sorrow feede that can no losse repaire. But if she will pittie my desire, and my
and in my reason proue I can comand my hart.

loue requite, then euer shall shee liue my deare delight. Come, ¶: while I haue a heart
to desire thee. Come, come, come, for either I will loue or admire thee.

Oft haue I dream'd of ioy,
yet I neuer felt the sweete,
But tired with annoy,
my griefs each other greette,
Oft haue I left my hope,
as a wretch by fate forsoome.

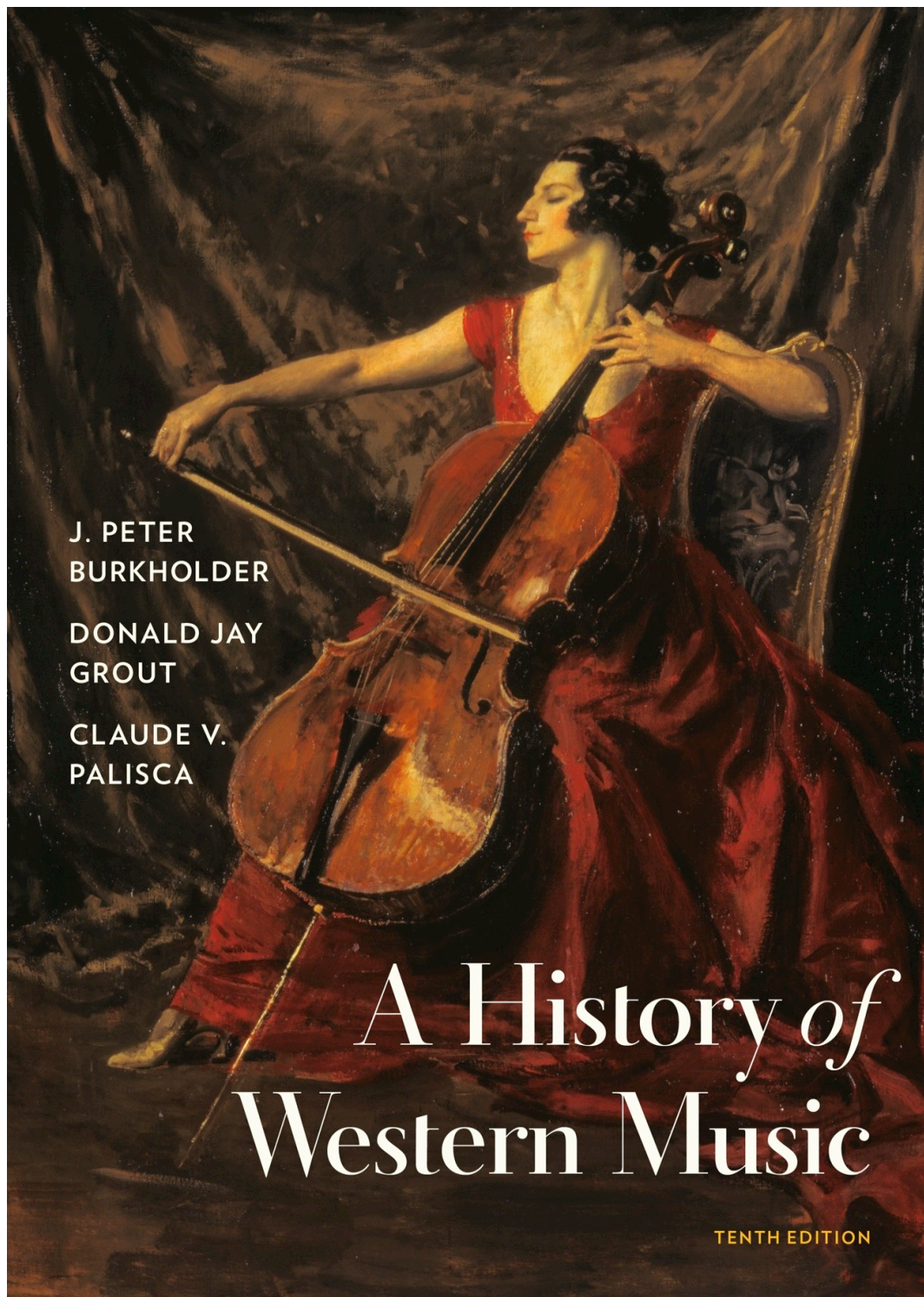
But Loue aims at one scope,
and loft will stil returne
He that once loues with a true desire
neuer can depart,
For Cupid is the king of euery hart.
Come, come, &c.

Hat if I neuer speede, shall I straight yeeld to dispaire,
or shal I chāge my loue, for I find power to depart, and in my reason proue I
can no losse re-paire: But if she will pittie my desire, and my loue my loue requite, she euet
can comand my hart:

shall shee liue my deare delight. Come, come, come, while I haue a heart to desire thee. Come
come, for either I will loue or admire thee.

F 2

FIGURE 10.8 John Dowland's song *What if I never speede*, as printed in his *Third and Last Book of Songs or Aires* (London, 1603). The song may be performed as a solo with lute accompaniment, reading from the left-hand page, or as a four-part arrangement, with or without lute accompaniment. The altus, tenor, and bassus are so arranged that singers around a table can read from a single book.



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