

Art Slides

A History *of* Western Music

Tenth Edition

By

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FIGURE 11.1 Religious divisions in Europe around 1560.



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UFFIZI, FLORENCE, ITALY. PHOTO: ERICH LESSING/ART RESOURCE, NY

FIGURE 11.2 *Martin Luther, in a portrait by Lucas Cranach the Elder.*
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EXAMPLE 11.1 *Martin Luther's adaptation of a chorale from a chant hymn*

a. Hymn, Veni redemptor gentium

Two staves of music in G-clef, 8/8 time. The melody is written on a single line with a key signature of one sharp (F#). The lyrics are written below the notes. Above the notes, 'x' marks indicate specific rhythmic points. The first staff ends with a double bar line. The second staff continues the melody and lyrics.

Ve - ni re - dem-ptor gen - ti - um, o - sten-de par - tum vir - gi - nis;
mi-re-tur om - ne sae-cu - lum, ta - lis de-cet par - tus de - um.

Come, Savior of nations, display the offspring of the Virgin. Let all ages marvel that God granted such a birth.

b. Luther's chorale Nun komm, der Heiden Heiland

Two staves of music in G-clef, 4/4 time. The key signature has one flat (Bb). The melody is written on a single line. The lyrics are written below the notes. Above the notes, 'x' marks indicate specific rhythmic points. The first staff ends with a double bar line. The second staff continues the melody and lyrics.

Nun komm der Hei-den Hei-land, Der Jung-frau - en Kind er-kannt,
Dass sich wun-der al - le Welt, Gott solch' Ge-burt ihm be-stellt.

Now come, peoples' Savior, known as Child of the Virgin, at which all the world marvels that God such a birth for him ordains.

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EXAMPLE 11.2 *Luther, Ein feste Burg*

Ein fe - ste Burg ist un - ser Gott,
Er hilft uns frei aus al - ler Not,
ein gu - te Wehr und Waf - fen.
die uns jetzt hat be - trof - fen.
Der alt bö - se Feind, mit Ernst ers jetzt meint;
gross Macht und viel List sein grau - sam Rü - stung ist;
auf Erd ist nicht seins Gle - chen.

A sturdy fortress is our God, a good defense and weapon. He helps us free from all afflictions that have now befallen us. The old, evil enemy now means to deal with us seriously; great power and much cunning are his cruel armaments; on Earth is not his equal.

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EXAMPLE 11.3 *Two settings of Ein feste Burg*

a. Johann Walter, from Geistliches Gesangbüchlein

Four-part vocal setting of "Ein feste Burg" by Johann Walter. The score is written for Cantus, Altus, Tenor, and Bassus. The lyrics are: "Ein fe - ste Burg ist un - ser Gott, ein gu - te". The music is in G major (one sharp) and common time. The Cantus part has a final sharp sign at the end. The Altus part has a final sharp sign at the end. The Tenor part has a final sharp sign at the end. The Bassus part has a final sharp sign at the end.

b. Lupus Hellinck, from George Rhaw's collection Neue deudsche geistliche Gesenge (1544)

Four-part vocal setting of "Ein feste Burg" by Lupus Hellinck. The score is written for four voices. The lyrics are: "Ein fe - ste Burg ist un - ser Gott, Ein fe - ste Burg". The music is in G major (one sharp) and common time. The first part of the score shows the Cantus, Altus, Tenor, and Bassus parts. The second part shows the Cantus, Altus, Tenor, and Bassus parts with the lyrics "Ein fe - ste Burg". The third part shows the Cantus, Altus, Tenor, and Bassus parts with the lyrics "Ein fe - ste Burg". The fourth part shows the Cantus, Altus, Tenor, and Bassus parts with the lyrics "Ein fe - ste Burg".

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TIMELINE



- 1517** Martin Luther posts his 95 Theses, beginning the Reformation
- 1519-56** Reign of Holy Roman emperor Charles V
- 1519-21** Hernán Cortés conquers Aztecs
- 1523-24** Luther and Johann Walter write first chorales
- 1526** Luther's *Deutsche Messe* published
- 1533** Francisco Pizarro defeats Incas in Peru
- 1534** Church of England separates from Rome
- 1534** Society of Jesus (Jesuits) founded
- 1539** First French psalter published
- 1544** Georg Rhau publishes *Newe deudsche geistliche Gesenge*
- 1545-63** Council of Trent
- 1549** *Book of Common Prayer*
- 1551-94** Giovanni Pierluigi da Palestrina in Rome
- 1553-58** Reign of Mary I of England, restores Catholicism
- 1558** Gioseffo Zarlino, *Le institutioni harmoniche*
- 1558-1603** Reign of Elizabeth I of England, restores Church of England
- 1562** First complete French psalter published
- 1567** Palestrina's *Pope Marcellus Mass* published
- 1572** William Byrd appointed to Chapel Royal
- 1579** Orlande de Lassus, *Cum essem parvulus*



FIGURE 11.3 *The Calvinist Temple at Lyon, in a 1564 painting that shows the austerity of Calvinist churches. The preacher wears no elaborate vestments, there is no choir, the focus is on the pulpit rather than the altar, and the only decorations are coats of arms in the windows and above the pulpit.*

EXAMPLE 11.4 *Loys Bourgeois, Psalm 134, Or sus, serviteurs du Seigneur*

Or sus, ser-vi-teurs du Sei-gneur, Vous qui de nuit en son hon-neur

De - dans sa mai-son le ser - vez, Lou - ez le, et son nom es - le - vez.

Arise, you servants of the Lord, you who by night in his honor serve him in his house, praise him, and lift up his name.

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FIGURE 11.4 *Henry VIII, in a portrait by Hans Holbein the Younger.*
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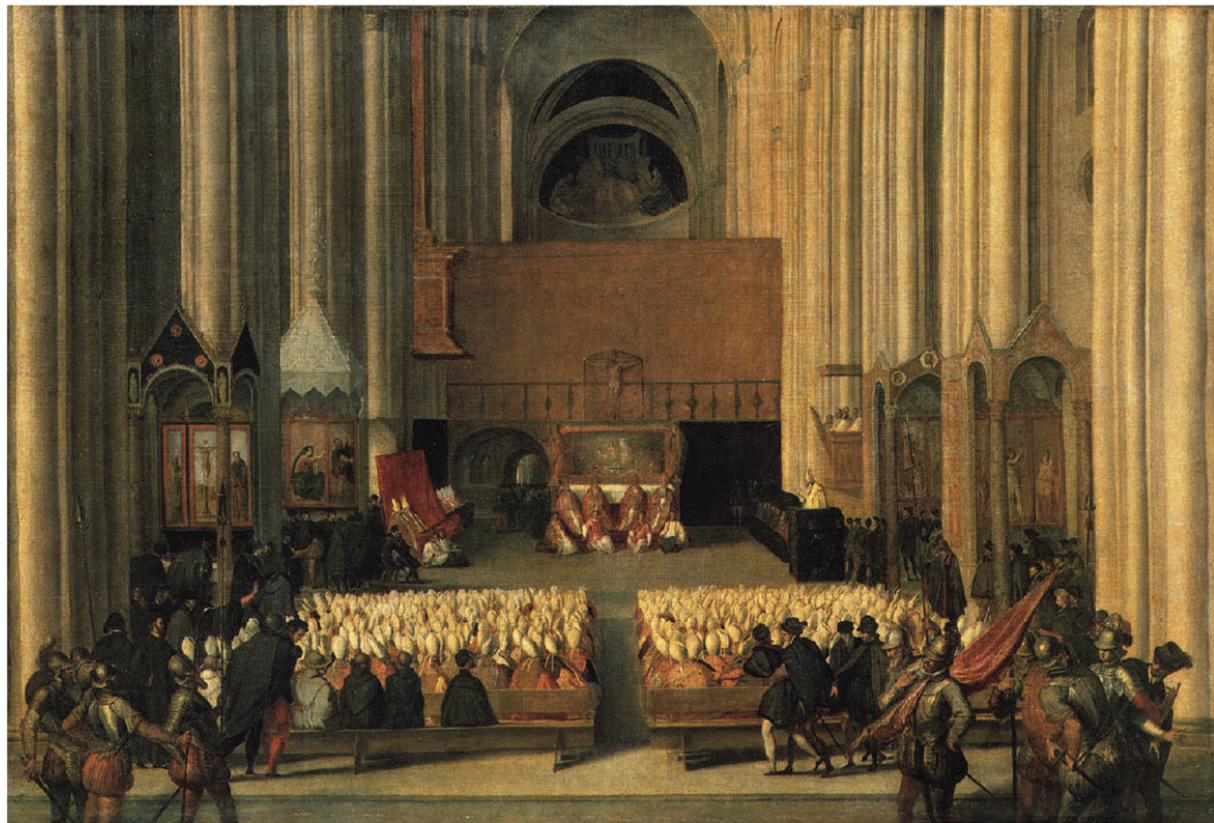


FIGURE 11.5 *William Byrd.*

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FIGURE 11.6 *The Council of Trent, shown at its final session in 1563, led by Pope Pius IV. Painting attributed to Titian.*



THE LOUVRE, PARIS. PHOTO: RÉUNION DES MUSÉES NATIONAUX/ART RESOURCE, NY

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FIGURE 11.7 *Giovanni Pierluigi da Palestrina, in a contemporary painting.*

ISTITUTO DEI PADRI DELL'ORATORIO, ROME. PHOTO: SCALA/ART RESOURCE, NY

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EXAMPLE 11.5 *Opening of Agnus Dei I from Giovanni Pierluigi da Palestrina's Pope Marcellus Mass*

S = suspension

N = neighbor tone

P = passingtone

C = cambiata

Cantus
A - gnus De - i, A - gnus

Altus
A - gnus De - i, [De -]

Tenor 1
A - gnus De - i, [A - gnus]

Tenor 2
A - gnus

Bassus 1
A - gnus De - i,

Bassus 2
A - gnus De -

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EXAMPLE 11.6 *Varied spacings in Palestrina's Agnus Dei*

m. 2 m. 3 m. 4 m. 6 m. 7

The musical notation is on a grand staff (treble and bass clefs) and consists of five measures. Measure 2 shows a two-measure rest in the bass and a half note in the treble. Measure 3 shows a half note in the treble and a whole note in the bass. Measure 4 shows a half note in the treble and a whole note in the bass. Measure 6 shows a half note in the treble and a whole note in the bass. Measure 7 shows a half note in the treble and a whole note in the bass.

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EXAMPLE 11.7 *From the Credo of Palestrina's Pope Marcellus Mass*

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- ro. Gé - ni-tum, non fa - ctum, con - sub-stan-ti - á - lem Pa -

- ro. Gé - ni-tum, non fa - ctum,

- ro. Gé - ni-tum, non fa - ctum, con - sub-stan-ti - á - lem Pa -

- ro. con - sub-stan-ti - á - lem

Gé - ni-tum, non fa - ctum,

- ro. con - sub-stan-ti - á - lem Pa -

43

- tri: per quem ó-mni-a fa - cta sunt.

per quem ó-mni-a fa - cta sunt.

- tri: per quem ó-mni-a fa - cta sunt. Qui

per quem ó-mni-a fa - cta sunt. Qui

per quem ó-mni-a fa - cta sunt. Qui

- tri: per quem ó-mni-a fa - cta sunt.

Begotten, not made, being of one substance with the Father: by whom all things were made.

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708 ORACIONES

TIPLE.



Hanapachapcussicuinin, huarancaeta muchafcaiqui,



Yupai rurupucoc mallqui, runacunap fuyacuinin,



Callpannacpa quemicuinin, huacafcaita.

TENOR.



Hanapachapcussicuinin, huarancaeta muchafcaiqui.



Yupai rurupucoc mallqui runacunap fuya



cuinin, callpannacpa quemicuinin, huacafcaita.

DIVERSAS. 709

ALTO.



Hanapachapcussicuinin huarancaeta muchafcaiqui,



Iupairuru pucocmallqui, runacunap fuya



Cuinincallpannac paquemicuinin, huacafcaita,

BAXO.



Hanapachapcussicuinin, huarancaeta muchas



caiqui, Iupai ru rurupucocmallqui, callpannacpa



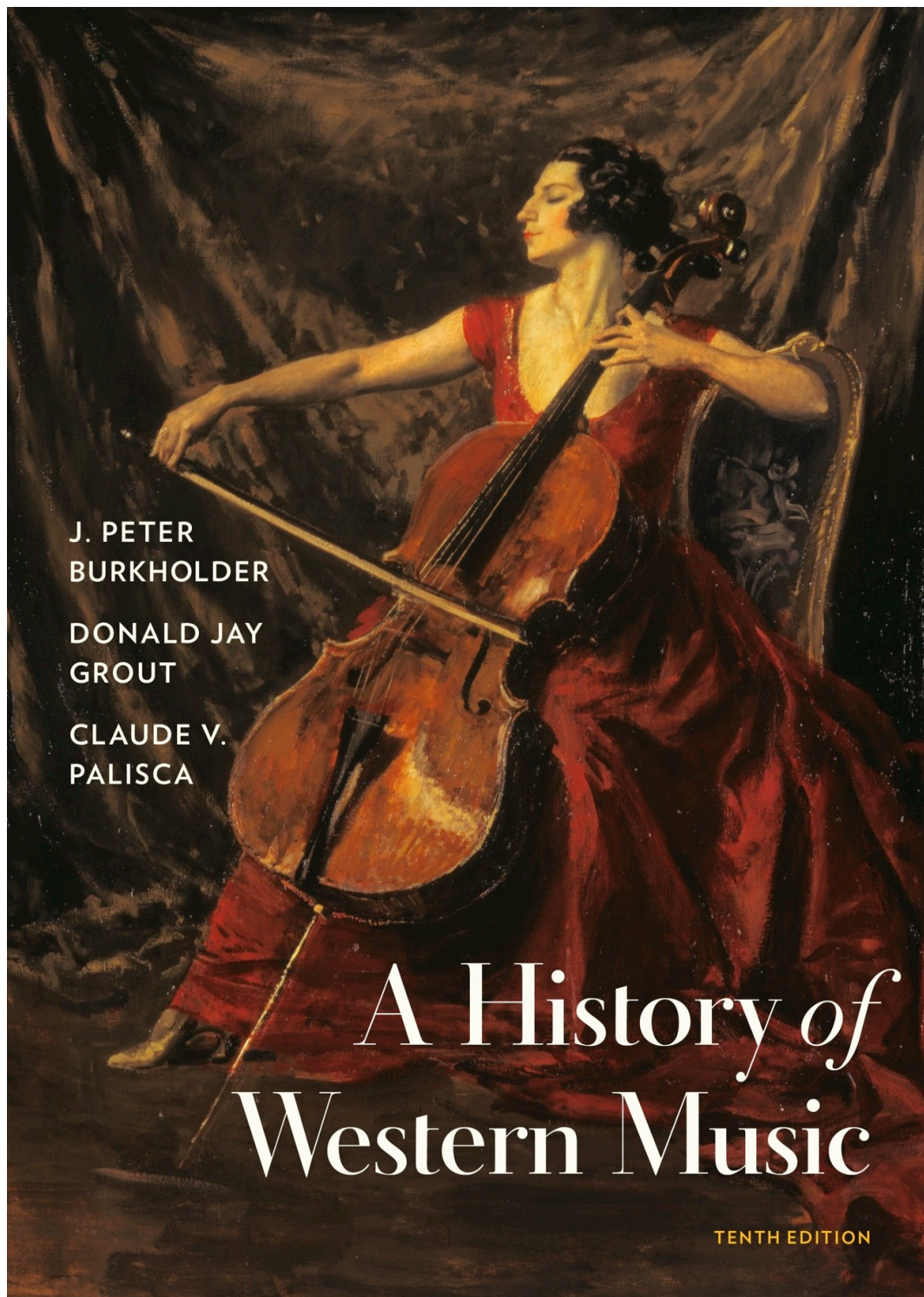
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FIGURE 11.8 Hanapachapcussicuinin, from *Ritual formulario*, e institución de curas, a manual for priests serving Inca parishes, published by Juan Pérez de Bocanegra in 1631 in Lima, Peru. The treble and tenor are on the left, the altus and bassus on the right. These pages show the music and first stanza, followed by nineteen more stanzas on the next three pages.

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