

**Art Slides**

# **A History *of* Western Music**

**Tenth Edition**

**By**

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Donald Jay Grout and  
Claude V. Palisca**



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**EXAMPLE 15.1** Monteverdi, Lamento della ninfa, *with descending tetrachord bass*

25

fa che ri - tor - ni il mio a - mor co - m'ei pur fu, o —

32

o tu m'an - ci - di ch'i - o non mi tor - ment - ti più.

[Spoken to Love:] *Make my love return as he once was, or kill me yourself so that I will not torment myself any longer.*

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**EXAMPLE 15.2** Monteverdi, *Zefiro torna e di soavi accenti*, with chacona bass

a. Chacona bass

**EXAMPLE 15.3** *Barbara Strozzi, Lagrime mie*

La - - - gri-me mi - e,

*My tears, [what holds you back?]*

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**FIGURE 15.1** Female Musician with Viola da Gamba, almost certainly a portrait of Barbara Strozzi around 1637, painted by Bernardo Strozzi (perhaps a relative). Her seductive costume, the flowers in her hair, and the musical attributes (instruments and songbook) suggest that the subject is a personification of *La Musica* (Music), allegorized as an invitation to sensual love.

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**EXAMPLE 15.4** *Lodovico Viadana, Exsultate Deo*

8 Ex - sul-ta-te De - o ex - sul - ta-te De - o ad-ju - to-ri no - stro

*Exult in God our helper*

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**EXAMPLE 15.5** *Contrasting styles in Alessandro Grandi's O quam tu pulchra es*

*a. Recitative style*

Musical score for the recitative style of "O quam tu pulchra es". The score is in G minor (three flats) and common time (C). The vocal line (treble clef) features a recitative style with a melisma on the word "es,". The piano accompaniment (grand staff) consists of sustained chords in the right hand and single notes in the left hand.

O ——— quam tu pul-chra es, o ——— quam tu pul-chra es,

*Oh how beautiful you are.*

*b. Aria style*

Musical score for the aria style of "O quam tu pulchra es". The score is in G minor (three flats) and 3/4 time. The vocal line (treble clef) is marked with a 4<sup>o</sup> (fourth degree) and features a more melodic, rhythmic line. The piano accompaniment (grand staff) features chords in the right hand and a moving bass line in the left hand.

Sur - ge, sur - ge, pro - pe-ra, sur - ge, spon - sa me - a,

*Arise, hasten, arise, my bride.*

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## TIMELINE



- 1600** Jacopo Peri, *L'Euridice*
- ca. 1601** Shakespeare, *Hamlet*
- 1602** Giulio Caccini, *Le nuove musiche*
- 1602** Lodovico Viadana, *Cento concerti ecclesiastici*
- 1605** Claudio Monteverdi, *Fifth Book of Madrigals*
- 1615** Girolamo Frescobaldi, *First Book of Toccatas*
- 1617** Johann Hermann Schein, *Banchetto musicale*
- 1618–48** Thirty Years' War
- 1618** Schein, *Opella nova*
- 1619** Heinrich Schütz, *Psalmes Davids*
- 1622–23** Salamone Rossi, *The Songs of Solomon*
- 1623** Lucrezia Vizzana, *Componimenti musicali*
- 1624** Samuel Scheidt, *Tabulatura nova*
- 1625** Alessandro Grandi, *O quam tu pulchra es*
- 1629** Biagio Marini, *Sonate, symphonie, Op. 8*
- 1632** Galileo Galilei charged with heresy
- 1632** Schütz, *Saul, Saul, was verfolgst du mich*
- 1635** Frescobaldi, *Fiori musicali*, organ masses
- 1637** First public opera house opens in Venice
- 1638** Monteverdi, *Madrigali guerrieri et amorosi*
- ca. 1648** Giacomo Carissimi, *Historia di Jephte*
- 1650** Schütz, *Symphoniae sacrae III*
- 1659** Barbara Strozzi, *Diporti di Euterpe*

**EXAMPLE 15.6** *Heinrich Schütz, Saul, Saul was verfolgst du mich*

*a. Opening, with cadentiae duriusculae*

Saul, Saul, Saul, Saul, was ver-folgst du mich?

Saul, Saul, Saul, Saul, was ver - folgst du mich?

*Saul, why do you persecute me?*

*b. Solo, with saltus duriusculus*

<sup>24</sup> *f* Es wird dir schwer wer - den, wi-der den Sta-chel zu lö - cken, —

*It will be hard for you to kick against the goads.*

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**FIGURE 15.3** Title page of the first publication of Jewish liturgical music in polyphony, Salamone Rossi's *Hashirim asher lish'lomo*, printed in Venice in 1622–23.

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## FIGURE 15.4

*Girolamo Frescobaldi  
in his forties, in a chalk  
drawing by Claude  
Mellan.*

ÉCOLE DES BEAUX-ARTS, PARIS,  
FRANCE. PHOTO: SCALA/ART  
RESOURCE, NY

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**FIGURE 15.5** *Toccata before Mass for Sundays, from Frescobaldi's Fiori musicali (1635), as it appeared in the original print. Frescobaldi published the work in open score, rather than on two staves as was usual for Italian keyboard music, because he considered it of great importance for performers to know how to play from open score.*

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**EXAMPLE 15.7** *Girolamo Frescobaldi, Ricercare after the Credo, from Mass for the Madonna, in Fiori musicali*



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**EXAMPLE 15.8** *Biagio Marini, Sonata IV per il violino per sonar con due corde*

**Tardo**

The image displays two systems of musical notation for a piece by Biagio Marini. The first system is labeled 'Tardo' and consists of a single staff for the violin and a lute part (treble and bass staves). The second system is marked with a '5' and also consists of a single staff for the violin and a lute part. The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex melodic and harmonic structure.

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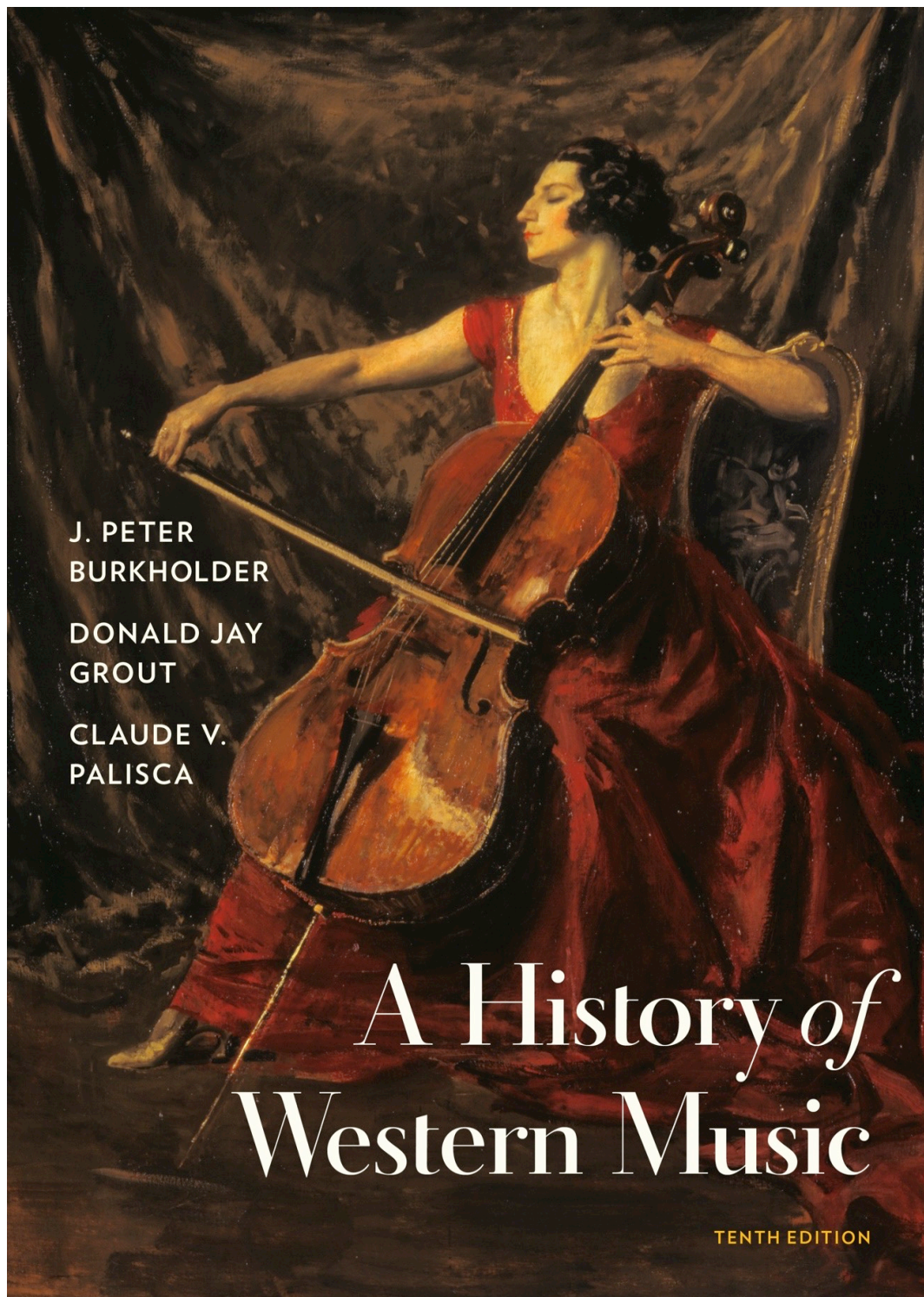
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**EXAMPLE 15.9** *Frescobaldi, Partite sopra ciaccona, first three variations*

The image displays two systems of musical notation for a piece by Frescobaldi. The first system, labeled 'Prima parte' and '2a', consists of five measures. The first measure is in 3/2 time with a treble clef and a key signature of one sharp (F#). The subsequent measures are in 6/2 time. The second system, labeled '3a', consists of three measures. The first measure is in 6/2 time, and the subsequent two measures are in 3/2 time. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. The piece is written for a single melodic line, likely for a lute or a single-staff instrument.

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