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A History of Western Music

TENTH EDITION

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

FIGURE 16.1 Louis XIV in his sixties, in a portrait by Hyacinthe Rigaud from around 1700. The king is surrounded by images that convey his grandeur: a red velvet curtain, multicolor stone column, impressive wig, and enormous ermine robe covered on one side with gold fleurs-de-lis, the symbol of French royalty. His crown is by his side, shadowed and partially obscured, as if he did not need to emphasize the sign of his power, even while his hand and staff draw the eye to it. His elongated, upright stature and exposed, perfectly shaped legs proclaim his physical strength and remind the viewer of his renown as a dancer.

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PHOTO: SCALA/ART RESOURCE, NY

FIGURE 16.2 *Garden façade of the Palace of Versailles, designed by Louis Le Vau and built 1661–90. The columns and arches echo classical architecture, and the mythological statuary throughout the building and grounds reinforced the links Louis XIV sought to make between his reign and Greek and Roman civilizations. The sheer size of the building, emphasized by the reflecting pool, was meant to impress, but was also practical, because the entire French nobility and their entourages spent much of the year here.*

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BILL ROSS/GETTY

FIGURE 16.3 *Part of the south garden at Versailles, with fleurs-de-lis. The carefully trimmed plantings convey an image of control over nature, and the way each garden leads to the next suggests a limitless space.*

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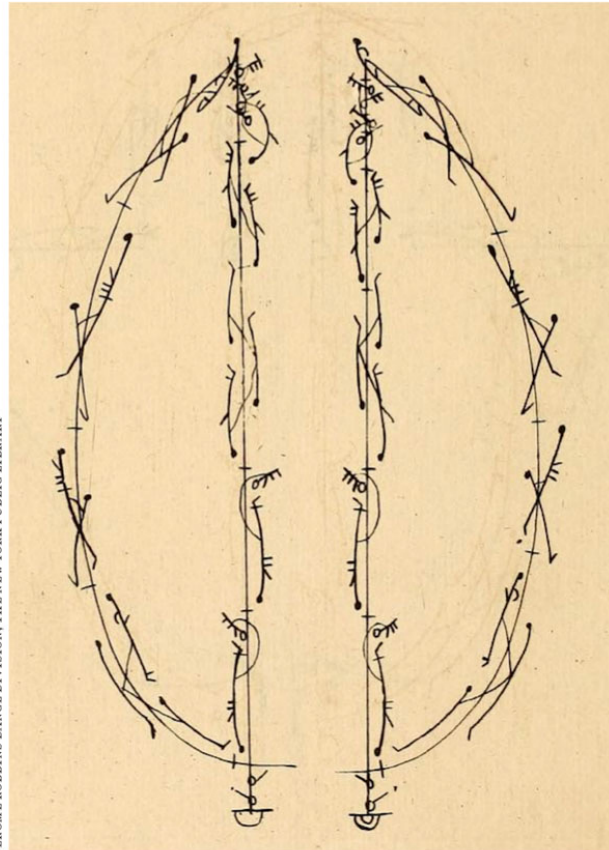


FIGURE 16.4 Raoul Auger Feuillet's choreography for a gigue to be danced by a couple. The pattern begins at the bottom of the page. The man is on the left, the woman on the right. Each starts with one foot in front of the other, both feet pointing out at a diagonal, and executes a sequence of steps that mirrors their partner in perfect symmetry.

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FIGURE 16.5

Perspective view from the Chateau of Versailles of the Place d'Armes and the Stables, 1688 (oil on canvas) by Jean-Baptiste Martin (1659–1735). The musicians of the Grand Ecurie (Great Stable) provided music for the pomp and ceremony of all manner of events under Louis XIV.

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CHURCH OF NOTRE-DAME-DES-VICTOIRES, PARIS,
FRANCE. PHOTO: GIRAUDON/BRIDGEMAN IMAGES

FIGURE 16.6 *Jean-Baptiste Lully, in a bronze bust by Antoine Coyzevox placed on Lully's tomb in the church of Notre Dame des Victoires in Paris.*

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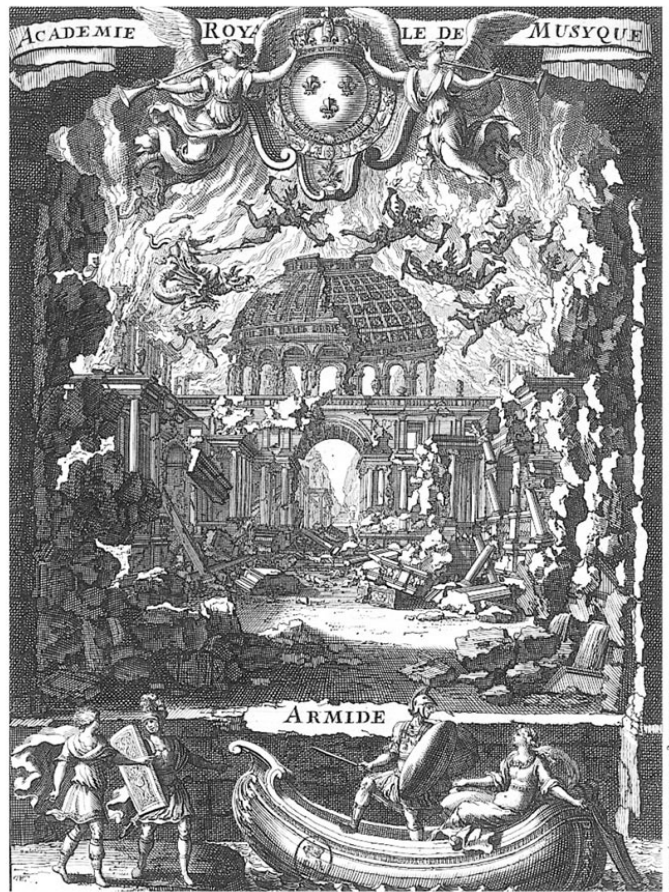


FIGURE 16.7 Design for Lully's opera *Armide* (1686), in an ink-wash by Jean Bérain. It shows the burning of Armide's palace, which she ordered in a fury over her failure to win Renaud's love and over his escape from her power. In the foreground, Renaud, in armor, bids farewell to Armide.

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EXAMPLE 16.1 Jean-Baptiste Lully, excerpts from Armide's monologue in Armide

a. Recitative

33 Armide

qui me fait hé - si - ter? Qu'est-ce qu'en sa - veur la pi - tié me veut

di - re? Frap-pons ciel! qui peut m'ar-ré - ter? A-che

vons... je fré-mis! ven-geons-nous... je sou - pi - re!

*What makes me hesitate? What in his favor does pity want to tell me? Let us strike . . . Heavens! Who can stop me?
Let us get on with it . . . I tremble! Let us avenge . . . I sigh!*

b. Air

90

Ve-nez, ve - nez, se - con - der mes dé - sirs, dé -

mons, trans-for-mez vous en d'ai - ma - bles zé - phirs; ve-nez, ve -

Come, come, support my desires, demons, transform yourselves into friendly zephyrs.

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TIMELINE



- 1621–65** Reign of Philip IV of Spain
- 1625–49** Reign of Charles I in England
- 1642–49** English Civil War
- 1643–1715** Reign of Louis XIV in France
- 1649–65** Plague across Europe
- 1652** First London coffeehouse
- 1653** *Ballet de la nuit* at French court
- 1653** *Cupid and Death*, masque by Matthew Locke and others
- 1657** Juan Hidalgo composes first zarzuela
- 1660** Restoration of monarchy in England
- 1661** Louis XIV takes power, begins building Versailles
- 1672** Jean-Baptiste Lully begins producing operas
- 1672** First public concert series begins, in London
- 1679** Nikolay Diletsky, *An Idea of Musical Grammar*
- ca. 1683** John Blow, *Venus and Adonis*
- 1686** Lully, *Armide*
- 1686** Vasilii Titov, *Psaltir' rifmovannaya*
- 1687** Elisabeth-Claude Jacquet de la Guerre, *Pièces de clavecin*
- ca. 1687–88** Henry Purcell, *Dido and Aeneas*
- 1694** Jacquet de la Guerre's *Céphale et Procris*, first opera by a French woman
- 1701** Tomás de Torrejón y Velasco, *La púrpura de la rosa*, first opera in the New World



FIGURE 16.8 *Harpsichord with two manual keyboards,
built by Michel Richard, Paris, 1688.*

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FIGURE 16.9 Table of ornaments from *Pièces de clavecin* (1689) by Jean Henry D'Anglebert, showing for each ornament its notation, name, and manner of performance. "Autre" indicates another way to notate or perform the preceding ornament.

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FIGURE 16.10 *Portrait of the composer by François de Troy (1645–1730).*

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EXAMPLE 16.2 *Denis Gaultier, La coquette virtuose*

The image displays the first four measures of a musical piece in G major (one sharp) and 4/4 time. The notation is for a piano, with a grand staff consisting of a treble and a bass clef. Measure 1: Treble clef has a half note G4; bass clef has a whole rest. Measure 2: Treble clef has a dotted half note G4; bass clef has a quarter note G2, eighth note A2, quarter note B2, and eighth note C3. Measure 3: Treble clef has a dotted half note G4; bass clef has a quarter note G2, eighth note A2, quarter note B2, and eighth note C3. Measure 4: Treble clef has a dotted half note G4; bass clef has a quarter note G2, eighth note A2, quarter note B2, and eighth note C3. The piece concludes with a double bar line and repeat dots.

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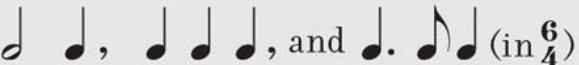
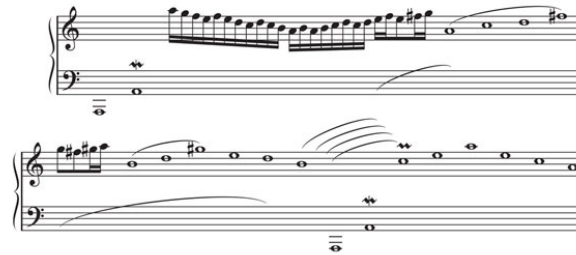
DANCE	TEMPO	METER	AFFECTIVE CHARACTER	NATIONAL ORIGIN	COMMON RHYTHMS
Allemande	Moderately slow	$\frac{4}{4}$	Serious	German	Pickup, running sixteenths
Courante	Moderate	$\frac{6}{4}, \frac{3}{2}, \frac{3}{4}$	Witty	French	Pickup, hemiola
Sarabande	Slow	$\frac{3}{4}, \frac{3}{2}$	Tender, proud, noble	Spanish/ New World	Stress on second beat, 
Gigue	Fast	$\frac{6}{4}, \frac{6}{8}, \frac{12}{8}$	Lively	English/Irish	

FIGURE 16.11 *Four dances that were common in suites.*

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EXAMPLE 16.3 Elisabeth-Claude Jacquet de la Guerre, Pièces de clavecin, Suite No. 3 in A Minor

a. Prelude



b. Allemande



c. Courante



d. Sarabande



e. Gigue



f. Minuet



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FIGURE 16.12 Scene from "The Masque of Orpheus," with music by Matthew Locke. This masque, telling the story of Orpheus and Euridice, comprises part of Act IV of Elkanah Settle's play *The Empress of Morocco*, produced in 1673 at the Dorset Garden Theatre in London. Engraving by William Dolle.

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FIGURE 16.13

*Henry Purcell in 1695, in a
portrait by John Closterman.*

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EXAMPLE 16.4 *Henry Purcell, recitative from Dido and Aeneas*

Dido

Whence could so much vir-tue spring? What storms, _____ What bat-tles did he

4

sing? An-chi-ses' va - lour mix'd with_ Ve-nus' charms, How soft,___ how

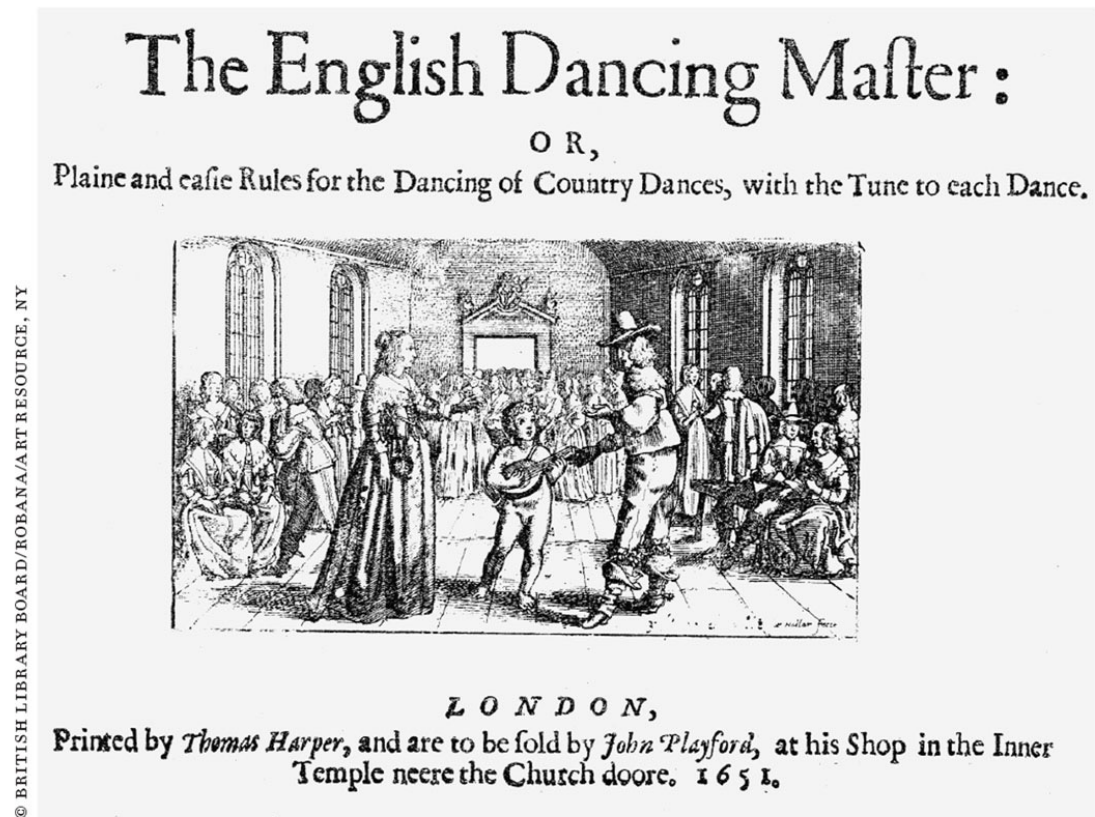
7

soft_____ in peace, and yet how fierce,_____ how fierce_ in_ arms!

(b) (-) b

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FIGURE 16.14 *Title page of the first edition of The English Dancing Master, published by John Playford.*



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FIGURE 16.15 *Portrait of King Philip IV of Spain, painted ca. 1631–32 by Diego Velázquez.*
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EXAMPLE 16.5 *Tomás de Torrejón y Velasco, La púrpura de la rosa*

38 Venus Adonis

¡Qué a-tra - sa - das li - son-jas! Per - do-na, que he — de ir si -

44 Venus

guen - do tu — her - mo - su - ra. ¿A qué, si en mi jar - dín,

Venus: *What old-fashioned flattery!*

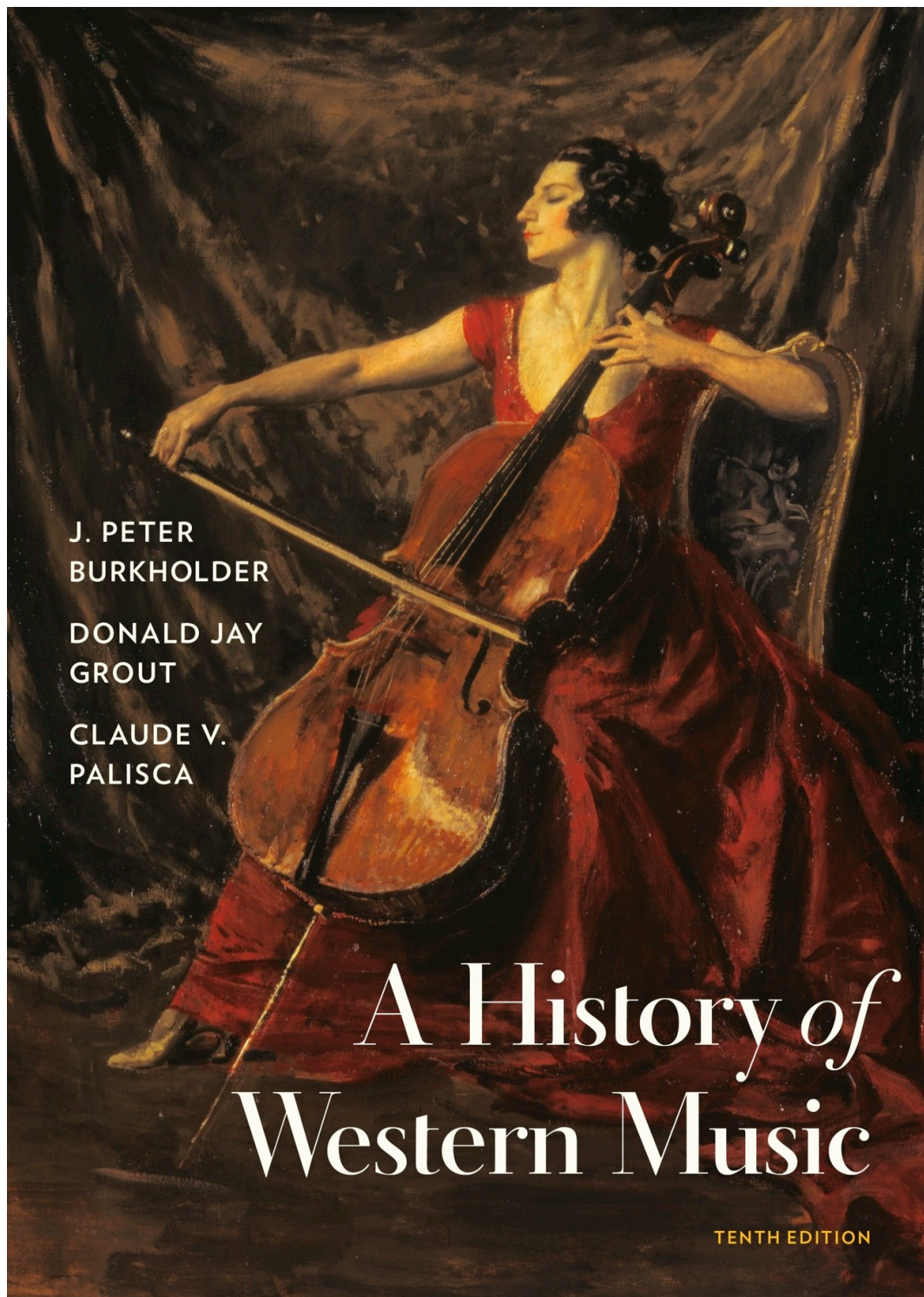
Adonis: *Pardon me, but I have to go forth following your beauty.*

Venus: *To what end? If in my garden,*

EXAMPLE 16.6 *Vasiliy Titov, Beznevestnaya Devo*

Soprano 1/2 *ya-zhe Bo - ga ne-iz-re - chen - no za -*
 Alto 1/2 *ya-zhe Bo - ga ne-iz-re - chen - no za -*
 Tenor 1/2 *Bez - ne - vest - na - ya De - vo, ya-zhe Bo - ga ne-iz-re - chen - no za -*
 Bass 1 *Bez - ne - vest - na - ya De - vo, ya-zhe Bo - ga ne-iz-re - chen - no za -*
 Bass 2 *ya - zhe Bo - ga ne-iz-re - chen - no za -*
 5
 S 1/2 *chen-shi plo - ti - yu, Ma - ti Bo - ga Ma - ti Bo - ga vish - nia-go,*
 A 1/2 *chen-shi plo - ti - yu, Ma - ti Bo - ga vish - nia-go, Ma - ti Bo - ga*
 T 1/2 *Bez - ne - vest - na - ya De - vo, Ma-ti Bo - ga vish - nia-go,*
 B1 *chen-shi plo - ti - yu, Bez - ne - vest - na - ya De - vo, Ma - ti Bo - ga*
 B2 *chen-shi plo - ti - yu, Ma - ti Bo - ga vish - nia-go,*

O Unbetrothed Virgin, who indescribably conceived God in the flesh, O Unbetrothed Virgin, Mother of God in the highest,
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