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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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FIGURE 17.1 *Italy*
around 1650, showing the
cities that were the main
centers for music.



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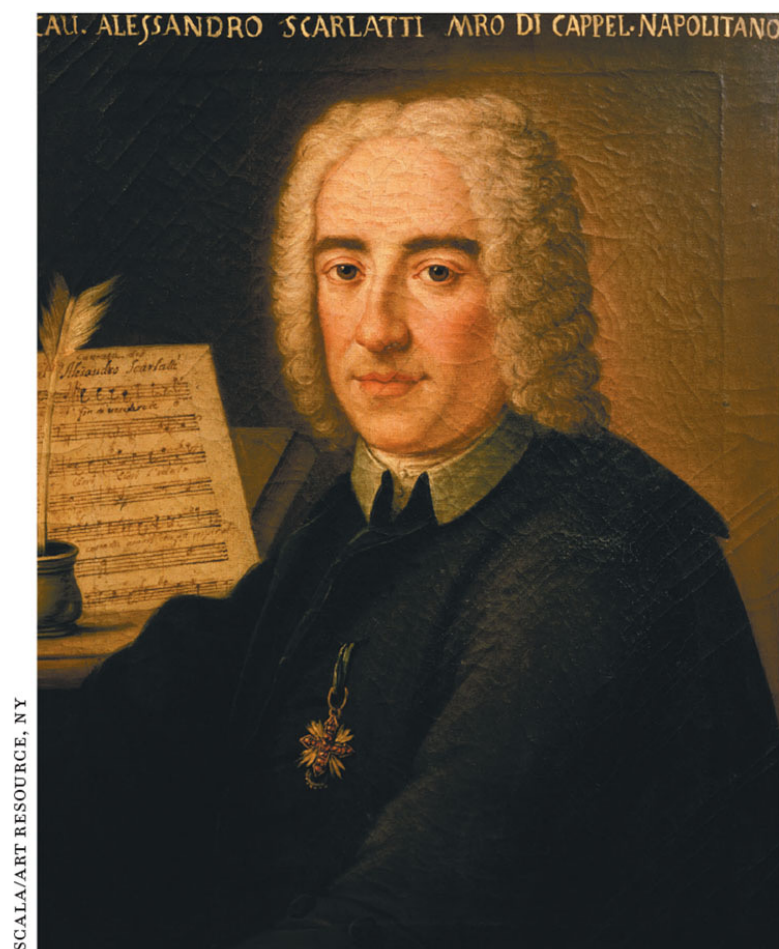


FIGURE 17.2 *Alessandro Scarlatti, in an oil painting by an unknown artist.*

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EXAMPLE 17.1 *Alessandro Scarlatti, Clori vezzosa, e bella, recitative*

40
per-chè, per-chè se pen-so che tu so-la sei cag-ion di tan-ti, e tan-ti af-fa-ni miei, di -

44
ven-ta mio gio-ir - e, la pe - na — ed il — mar-ti - re,

Because if I think that you alone are the cause of so many of my troubles, it becomes my joy, that suffering and that torture,
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SECTION	A					B	A REPEATS
<i>Sì, sì ben mio</i> KEY:	Ritornello Dm i	A1 Dm→Gm i→iv	Ritornello Gm iv	A2 Gm→Dm iv→i		B FM→Am III→v	Dm i
<i>In voler</i> KEY:	Ritornello B♭ I	A1 B♭→Cm I→ii	Ritornello Cm ii	A2 Cm→B♭ ii→I	Ritornello B♭ I	B Gm→Dm vi→iii	B♭ I

FIGURE 17.3 *Da Capo aria form.*

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TIMELINE



- 1647** Johann Crüger, *Praxis pietatis melica*
- 1648** Thirty Years' War ends
- 1655** First regular newspaper in Berlin
- 1657** Francesco Cavalli, *Artemisia*
- 1657–71** Maurizio Cazzati at San Petronio in Bologna
- 1658–1705** Leopold I reigns as Holy Roman emperor
- 1668** Dieterich Buxtehude appointed organist at Lübeck
- 1673** Buxtehude begins *Abendmusiken*
- ca. 1675** Heinrich Biber, *Mystery Sonatas*
- 1676** Antonio Sartorio, *Giulio Cesare in Egitto*
- 1678** Hamburg opera house opens
- 1679** Alessandro Scarlatti's first opera in Rome
- 1681** Arcangelo Corelli, Op. 1 Trio Sonatas
- 1682** Biber, *Missa salisburgensis*
- 1688** Louis XIV invades Holy Roman Empire
- 1692** Giuseppe Torelli publishes first concertos
- 1695** Georg Muffat, *Florilegium*, vol. 1
- 1696** Johann Kuhnau, *Frische Clavier Früchte*
- 1700** Corelli, 12 Violin Sonatas, Op. 5
- 1705** Johann Sebastian Bach hears Buxtehude's *Abendmusiken*
- 1720–21** Alessandro Scarlatti, *La Griselda*



FIGURE 17.4 *Violin, 1693, by Antonio Stradivari, restored to its original form.*

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FIGURE 17.5

*A portrait of Arcangelo
Corelli (ca. 1700) by
Hugh Howard.*

FACULTY OF MUSIC COLLECTION,
OXFORD UNIVERSITY/BRIDGEMAN
IMAGES

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EXAMPLE 17.2 *Arcangelo Corelli, Trio Sonata in D Major, Op. 3, No. 2, first movement*

[Grave]

Violin I

Violin II

Organ and Cello (or Archlute)

9 6 9 6 7 5 5 5

12

6 5 3 9 6 7 6 7 6 7 6 5 6 3

The musical score is for the first movement of Arcangelo Corelli's Trio Sonata in D Major, Op. 3, No. 2. It is in D major (two sharps) and common time (C). The tempo/mood is marked '[Grave]' and the time signature is '9'. The score is for Violin I, Violin II, and Organ and Cello (or Archlute). The first system shows measures 1-8, and the second system shows measures 9-16. The Organ and Cello part has figured bass notation below the staff.

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FIGURE 17.6 *The opening of the first movement of Corelli's Sonata in C Major, Op. 5, No. 3, in an edition printed by Estienne Roger in Amsterdam. In the slow movements, the violin part is given both as originally published and in an embellished version claimed to represent the way Corelli himself performed it.*

SONATE A VIOLINO E VIOLONE O CIMBALO DI ARCANGELO CORELLI DA FUSIGNANO, OPERA QUINTA, PARTE PRIMA (AMSTERDAM: ESTIENNE ROGER, 1710), 22; REPRINTED IN ARCANGELO CORELLI, SONATE A VIOLINO E VIOLONE O CIMBALO, ARCHIVUM MUSICUM 21 (FLORENCE: STUDIO PER EDIZIONI SCELTE, 1979)

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FIGURE 17.7 The Holy Roman Empire in 1648, split into 51 free cities and almost 250 territories. Austria and Brandenburg-Prussia were relatively large because they expanded eastward in previous centuries; the central region had become increasingly fragmented.

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FIGURE 17.8

*Stadtpfeifer in Nuremberg
heralding the New Year.
Detail of a drawing by an
unknown sixteenth-century
artist.*



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FIGURE 17.9 Interior view of the Salzburg Cathedral in 1682, during the ceremony celebrating the 1,100th anniversary of the arch-bishopric of Salzburg, founded in 582 by St. Rupert. Engraving by Melchior Küsel.

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FIGURE 17.10 Organ built in 1710–11 by Arp Schnitger in the Martinikerk in Sneek, a city in the northern Netherlands. The upper chest of pipes is the Hauptwerk, or Great organ. The tall pipes in the center and around the sides produce the lowest notes, played by the pedals. Below the Hauptwerk is the Brustwerk, and below that, unseen in this photograph, are the manual keyboards, the pedal keyboard, and the organist's bench. In the foreground is the Rückpositiv, mounted on the railing behind the organist.

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EXAMPLE 17.3 Dietrich Buxtehude, *Praeludium in E Major, BuxWV 141*, toccata section

51

trillo longo

53

trillo longo

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EXAMPLE 17.4 *Fugue subjects from Buxtehude's Praeludium in E Major*

First subject

Second subject
Presto

Third subject

Fourth subject
Allegro

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EXAMPLE 17.5 *Buxtehude, chorale prelude on Nun komm, der Heiden Heiland*

a. Opening phrase, compared with original chorale

The musical score for the opening phrase (measures 1-4) is presented in three staves. The top staff shows the original chorale melody in G minor, C major, and G minor, with the lyrics "Nun komm, der Hei - den Hei - land," underneath. The middle and bottom staves show the prelude's accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

b. Final phrase

x = note from chorale melody

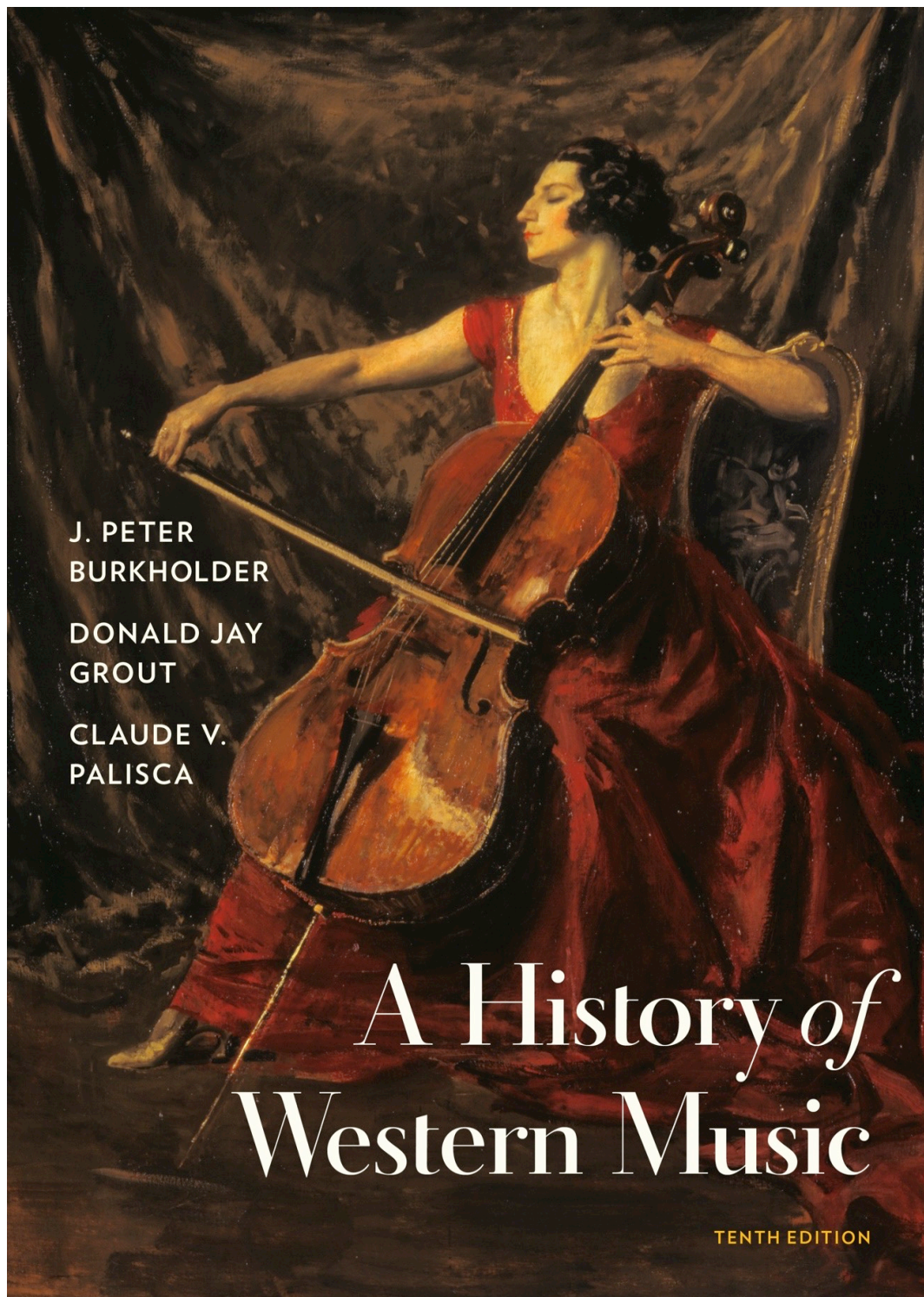
The musical score for the final phrase (measures 16-19) is presented in three staves. The top staff shows the original chorale melody in G minor, C major, and G minor, with the lyrics "Nun komm, der Hei - den Hei - land," underneath. The middle and bottom staves show the prelude's accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. The final phrase concludes with a double bar line.

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FIGURE 17.11 Engraved title page of Johann Kuhnau's *Frische Clavier Früchte, oder Sieben Sوناتen, von guten Invention und Manier auff dem Claviere zu spielen* (*Fresh Keyboard Fruits, or Seven Sonatas, of Good Invention and Manner, to Be Played on the Keyboard*, Leipzig, 1696). In the middle we see a clavichord, the preferred instrument for home performance. Around it is an elaborate garland of grain, grapes, apples, peppers, and other fruits of the field, vine, and garden, illustrating the title.

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