

Art Slides

A History *of* Western Music

Tenth Edition

By

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Claude V. Palisca**



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FIGURE 19.1 *King Frederick II (the Great) of Prussia performing as flute soloist in a concerto, accompanied by a small orchestra, with Carl Philipp Emanuel Bach at the harpsichord. Painting by Adolph von Menzel, 1852.*

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TIMELINE



- 1700** Johann Sebastian Bach studies in Lüneburg
- 1703** George Frideric Handel moves to Hamburg
- 1706–10** Handel in Italy
- 1707** England and Scotland officially unite as Great Britain
- 1708** Bach becomes court organist for duke of Weimar
- 1710** Handel appointed court music director at Hanover, moves to London
- 1711** Handel's *Rinaldo* premieres in London
- 1714** Elector of Hanover crowned George I of England
- 1717** Bach appointed Kapellmeister in Cöthen
- 1722** Bach, *The Well-Tempered Clavier*, Book I
- 1723** Bach becomes civic music director in Leipzig
- 1724** Handel, *Giulio Cesare*
- 1727–60** Reign of George II of England
- 1727** Bach, *St. Matthew Passion*
- 1728** John Gay, *The Beggar's Opera*
- 1728–29** Georg Philipp Telemann issues *Der getreue Music-Meister*
- 1730** Telemann, first six *Paris Quartets*
- 1740** Frederick the Great crowned king in Prussia
- 1741** Handel, *Messiah*
- 1747** Bach, *Musical Offering*
- 1784** Handel Commemoration at Westminster Abbey



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FIGURE 19.2 *Georg Philipp Telemann, in an engraving by Georg Lichtensteger.*

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FIGURE 19.3 *Johann Sebastian Bach in a portrait by Elias Gottlob Haussmann (a 1748 copy of a 1746 original). Shown in Bach's hand is the manuscript of his triple canon for six voices, BWV 1076.*

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FIGURE 19.4 *St. Thomas's Church in Leipzig, where Bach regularly directed the music for services. At the far end of the square, past the fountain, is St. Thomas's School (after it was enlarged in 1732), where Bach taught.*

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EXAMPLE 19.1 *Johann Sebastian Bach, Prelude and Fugue in A Minor, BWV 543, opening and fugue subject*

a. Opening of prelude



b. Fugue subject



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EXAMPLE 19.2 *Bach, chorale prelude on Durch Adams Fall*

The image displays a musical score for a chorale prelude by Johann Sebastian Bach. The score is written for three staves: a grand staff (treble and bass clefs) and a separate bass staff labeled "Pedals". The key signature is one sharp (F#), and the time signature is common time (C). The music is in 3/4 time. The first staff (treble clef) begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) begins with a half rest, followed by a quarter note F#3, a quarter note G3, and a quarter note A3. The third staff (pedals) begins with a half rest, followed by a quarter note F#3, a quarter note G3, and a quarter note A3. The music continues with various melodic and harmonic patterns, including sixteenth and thirty-second notes, and rests. The score is divided into measures by vertical bar lines, with repeat signs at the beginning of the second and third measures of the first two staves.

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EXAMPLE 19.3 *Bach, theme from the Musical Offering*



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EXAMPLE 19.4 *Bach, theme from The Art of Fugue*



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FIGURE 19.5 *Outdoor concert by the collegium musicum of the University of Jena in the 1740s. Bach led a similar group in Leipzig in the 1730s.*



MUSEUM FÜR KUNST UND GEWERBE, HAMBURG/ARCO-IMAGES

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STAATSBIBLIOTHEK ZU BERLIN, MUS. MS. BACH P 42, FOL. 1r. PHOTO: P.P.K./ART RESOURCE, NY

FIGURE 19.6 Bach's autograph manuscript of the serenata (or secular cantata) *Durchlauchtster Leopold* (Most Serene Highness Leopold), BWV 173a, written for the birthday of his patron, the prince of Anhalt-Cöthen, probably in 1722. Bach soon reused the music for his church cantata *Erhöhtes Fleisch und Blut* (Exalted Flesh and Blood), BWV 173, adding the new text beneath the original words. In the third through fifth measures, he also revised the vocal melody to better suit the revamped text and the new singer.

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EXAMPLE 19.5 Entrance of the first phrase of the chorale in Nun komm, der Heiden Heiland, BWV 62

a. Beginning of fore-imitation in alto, tenor, and bass

17

Soprano

Alto
Nun komm, der Hei - den

Tenor
Nun komm, der Hei - den Hei -

Bass

Violin I & II

Viola

Cello, Bass, & Organ Continuo

b. Cantus firmus in soprano, doubled by the horn

22

Horn

Oboe I & II

Soprano
Nun komm, der Hei -

Alto
land, nun komm, der Hei - den

Tenor
land, nun komm, der Hei - den

Bass
land, nun komm, der Hei - den

Violin I & II

Viola

Cello, Bass, & Organ Continuo

Now come, savior of the gentiles

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DEA/A. DAGLIORTI/CONTRIBUTOR/GETTY IMAGES

FIGURE 19.7 *George Frideric Handel at his composing desk, in a portrait by Philippe Mercier.*

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LONDON METROPOLITAN ARCHIVES, CITY OF LONDON/BRIDGEMAN IMAGES

FIGURE 19.8 Entryway to the King's Theatre in London, where most of Handel's operas were performed. From the entrance, stairs led upward to the lobby of a sumptuous auditorium, many times larger than one might expect from this street view. Engraving from ca. 1780.

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EXAMPLE 19.6 *George Frideric Handel, V' adoro pupille, from Giulio Cesare*

Largo

Oboe
Violin I

Violin II,
Viola de Gamba

Viola,
Bassoon, Cello
& Continuo

Cleopatra

Violin I & II

Orchestra
Viola, Cello, Bass
& Continuo

unis.

sordini

Vla.

Bsn., Cello, Continuo

V'a - do - ro, pu - pil - le, sa - et - te d'A -

mo - re, le vo - stre fa - vil - le son gra - te nel sen;

5

tr

I adore you, pupils, Cupid's darts. Your sparks are welcome to the heart.

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EXAMPLE 19.7 *Accompanied recitative from Handel's Saul, Act II, Scene 10*

Violin 1,
Violin 2,
Viola

Cello, Bass
& Continuo

The time at length is come,

3

when I shall take my full re-venge on Jes-se's son.

The musical score is written in common time (C). The vocal line is in bass clef, and the instrumental parts are in treble and bass clefs. The lyrics are "The time at length is come," and "when I shall take my full re-venge on Jes-se's son." The score includes a measure rest for the vocal line and a measure rest for the instrumental parts.

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FIGURE 19.9 *Drawing of an oratorio performance in London around the middle of the eighteenth century, showing about twenty singers and some twenty instrumentalists. Handel may be the figure on the right or the player at the harpsichord.*



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EXAMPLE 19.8 Handel's reworkings in *All we like sheep have gone astray*, from *Messiah*

No, di voi non vo' fidarmi
Allegro

Sò per pro - va i vo - stri in - gan - ni,

I know through experience your deceptions,

Messiah (voices only)
Allegro moderato

All we like sheep, all we like sheep have gone a - stray

Sopranos

Tenors

No, di voi non vo' fidarmi
6

due ti - ran - ni sie - te ogn' or,

two tyrants you are every hour,

Messiah
11 Sopranos

we have turn - ed ev' - ry one to his own way;

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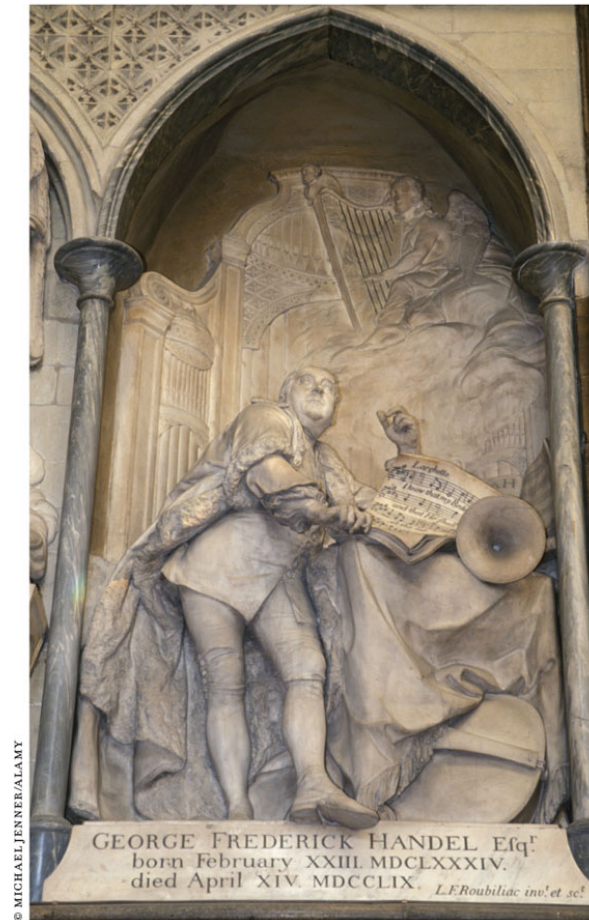
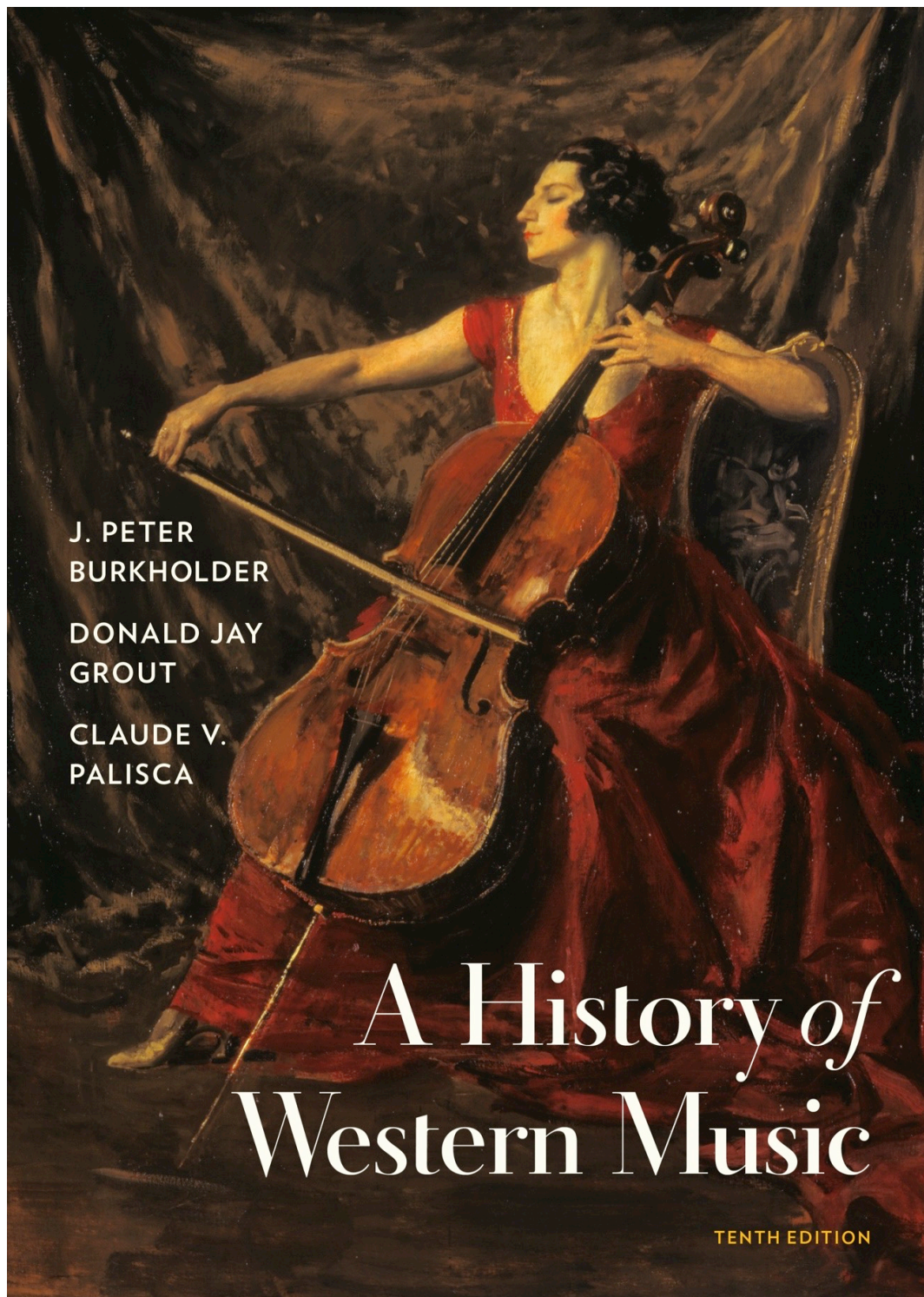


FIGURE 19.10 *Handel memorial in Westminster Abbey, London, sculpted by Louis-François Roubiliac. The music shows the soprano aria I know that my Redeemer liveth from Messiah.*

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