

**Art Slides**

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

**Tenth Edition**

**By**

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**FIGURE 13.1** Europe around 1610.



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## TIMELINE



- 1598** Henri IV issues Edict of Nantes
- 1600** Giovanni Maria Artusi, *L'Artusi*
- 1602** Giulio Caccini, *Le nuove musiche*
- 1602** Dutch East India Company chartered
- 1605** Claudio Monteverdi publishes *Fifth Book of Madrigals*, with *Cruda Amarilli*
- 1609** Johannes Kepler sets forth his astronomical laws
- 1610** Galileo Galilei, *The Starry Messenger*
- 1618–48** Thirty Years' War
- 1620** *Mayflower* brings first colonists to New England
- 1620** Sir Francis Bacon, *New Instruments*
- 1620** Gian Lorenzo Bernini, *David*
- 1632** Galileo charged with heresy for claiming the Earth revolves around the sun
- 1637** René Descartes, *Discourse on Method*
- 1642–49** English Civil War
- 1643–1715** Reign of Louis XIV in France
- 1645–52** Bernini, *Ecstasy of St. Teresa*
- 1649** Descartes, *The Passions of the Soul*
- 1651** Thomas Hobbes, *Leviathan*
- 1687** Isaac Newton, *Principia mathematica*

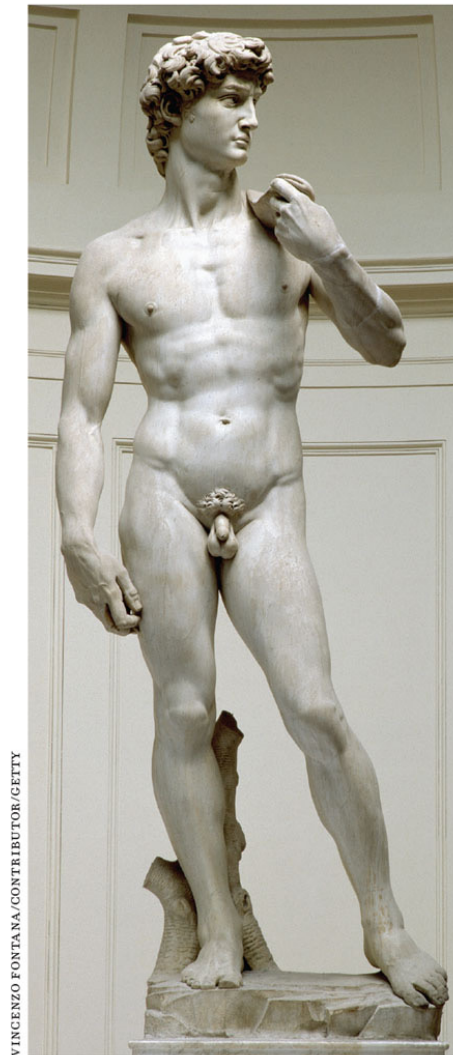


LAMBERTO SCIPIONI COLLECTION: AGE PHOTO LIBRARY/AGEFOTOSTOCK

**FIGURE 13.2** *Detail of the Pamphili Palace (now Doria-Pamphili) in Rome, completed ca. 1739. Writing around 1755, Charles de Brosses criticized as “baroque” the delicate, detailed decoration of the sort he considered more suitable for silverware than for a building. His is thought to be the first use of the word in relation to one of the visual arts.*

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VINCENZO FONTANA/CONTRIBUTOR/GETTY

**FIGURE 13.3** *Michelangelo Buonarroti's David (1501–4), which evokes ancient Greek statuary and is endowed with the ideal traits of Renaissance humanism, including intelligence, nobility, balance, and calm.*

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GALLERIA BORGHESI, ROME. PHOTO: ERICH LESSING/ART RESOURCE, NY

#### FIGURE 13.4

*Gian Lorenzo Bernini's David (1623), embodying the Baroque virtues of drama, dynamism, and emotional expression.*

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CORNARO CHAPEL. CHURCH OF SANTA MARIA DELLA VITTORIA, ROME. PHOTO: SCALA/ART RESOURCE, NY

**FIGURE 13.5** *Bernini's The Ecstasy of St. Teresa (1645–52), in the Cornaro Chapel, church of Santa Maria della Vittoria, Rome.*

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**FIGURE 13.6** *Part of the right wall of Bernini's Cornaro Chapel, with life-size sculptures of members of the Cornaro family observing and commenting on the ecstasy of St. Teresa.*



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**FIGURE 13.7** *St. Peter's Square and Basilica at the Vatican in Rome, with colonnades designed by Gian Lorenzo Bernini in 1657.*

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**FIGURE 13.8** Charles Le Brun 1619–1690), who dominated seventeenth-century French painting as head of the Royal Academy of Painting and Sculpture, drew these facial expressions to illustrate various emotions ranging from alarm, fear, and anger to hope, sorrow, and joy. They were published in 1698 as “Method for Learning How to Draw the Passions” in his *Conférence . . . sur l’expression générale et particulière*.

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**EXAMPLE 13.1** *Claudio Monteverdi, Cruda Amarilli*

x = unprepared or incorrectly resolved dissonances

Canto  
Cru - da A-ma - ril - li Cru - da A-ma - ril - li

Alto  
Cru - da A-ma - ril - li Cru - da A-ma - ril - li

Tenore  
Cru - da A-ma - ril - li Cru - da A-ma - ril - li

Quinto  
Cru - da A-ma - ril - li Cru - da A-ma - ril - li

Basso  
Cru - da A-ma - ril - li Cru - da A-ma - ril - li

9  
che col no-me an-co - ra D'a - mar ahi las - so,  
che col no-me an-co - ra D'a - mar ahi las - so,  
8 che col no-me an-co - ra D'a - mar ahi las - so,  
8 che col no-me an-co - ra D'a - mar ahi las - so,  
che col no-me an-co - ra D'a - mar ahi las - so,

*Cruel Amaryllis, who with your very name [teach bitterly] of love, alas,*

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**FIGURE 13.9** *The Five Senses*, a painting by Theodoor Rombouts from ca. 1630. The sense of hearing is represented by a man playing a theorbo, a type of lute with long, unstopped bass strings in addition to shorter strings across a fretted fingerboard, often used in accompanying singers. The alternate Italian name, chitarrone (large kithera), reflects Italians' interest in ancient Greek music. The instrument's first known appearance was in the Florentine intermedi of 1589 (described in Chapter 14), whose theme was the power of Greek music; the theorbo may have been invented for the occasion.

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Edrò'l mio Sol vedrò'l mio Sol vedrò prima ch'io  
muo ia Quel sospi ra to giorno, che faccia'l vostro  
raggio à me ri tor no O' mia luce o' mia gioia O' mia luce o' mia gio

**FIGURE 13.10** Giulio Caccini's solo madrigal *Vedrò 'l mio sol*, as printed in *Le nuove musiche*. In this early example of figured bass notation, the bass is figured with the exact intervals to be sounded in the chords above it, such as the dissonant eleventh (11) resolving to the major tenth (#10) in the first measure. In later practice, the precise octave was left to the player, so 4 and # would be used instead of 11 and #10. A flat or sharp without a number indicates a minor or major third respectively, as in the middle of the third system.

**EXAMPLE 13.2** *Two possible continuo realizations for the opening of Vedrò 'l mio sol*

*a. Chordal style*

Example 13.2a shows a musical score for a continuo realization in a chordal style. The score is in G major (one sharp) and common time (C). It consists of a vocal line and a keyboard accompaniment. The vocal line has four measures: a whole rest, followed by quarter notes G4, A4, B4, and C5, with lyrics 'Ve drò'l mio sol,' underneath. The keyboard accompaniment has three staves: a right-hand treble staff, a left-hand bass staff, and a combined right-hand/bass staff. The right-hand treble staff has a whole rest in the first measure, followed by chords in the second, third, and fourth measures. The left-hand bass staff has a whole note G3 in the first measure, followed by a half note G3 in the second, and a half note G3 in the third, with a slur over the last two measures. The combined right-hand/bass staff has a whole note G3 in the first measure, followed by a half note G3 in the second, and a half note G3 in the third, with a slur over the last two measures. The fourth measure has a whole note G3. Fingering numbers 11 and #10 are indicated below the final measure of the combined staff.

*b. With figuration*

Example 13.2b shows a musical score for a continuo realization in a style with figuration. The score is in G major (one sharp) and common time (C). It consists of a vocal line and a keyboard accompaniment. The vocal line is identical to the one in 13.2a. The keyboard accompaniment has three staves: a right-hand treble staff, a left-hand bass staff, and a combined right-hand/bass staff. The right-hand treble staff has a whole rest in the first measure, followed by a continuous eighth-note figure (G4-A4-B4-C5) in the second, third, and fourth measures. The left-hand bass staff has a whole note G3 in the first measure, followed by a half note G3 in the second, and a half note G3 in the third, with a slur over the last two measures. The combined right-hand/bass staff has a whole note G3 in the first measure, followed by a half note G3 in the second, and a half note G3 in the third, with a slur over the last two measures. The fourth measure has a whole note G3. Fingering numbers 11 and #10 are indicated below the final measure of the combined staff.

*I will see my sun.*

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**EXAMPLE 13.3** Monteverdi, *Possente spirto*, from *L'Orfeo*, Act III

Original melody

Embellished version

Basso continuo

tan - - - ta bel -

tan - - - ta bel -

lez - za il pa - ra - di - so ha se - co.

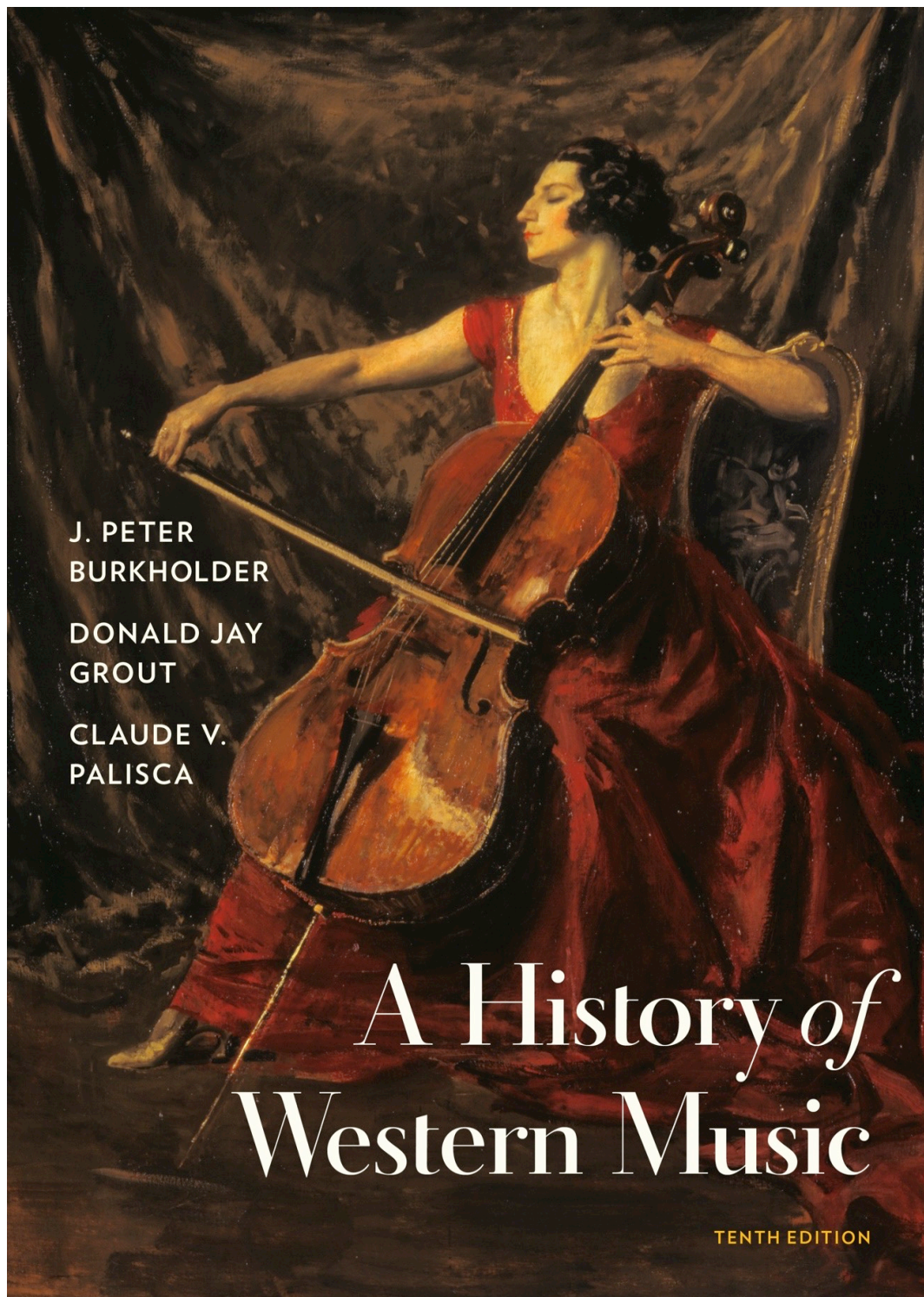
il pa-ra-di - so ha se - co.

*[wherever there is] so much beauty as hers is paradise.*

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