

J. PETER
BURKHOLDER

DONALD JAY
GROUT

CLAUDE V.
PALISCA

A History of Western Music

TENTH EDITION

Art Slides

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Tenth Edition

By

J. Peter Burkholder,
Donald Jay Grout and
Claude V. Palisca



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TIMELINE



- 1721** Alessandro Scarlatti, *La Griselda*
- 1722** Leonardo Vinci, *Li zite 'ngalera*
- 1728** John Gay, *The Beggar's Opera*
- 1729** Pietro Metastasio appointed court poet to Holy Roman emperor Charles VI in Vienna
- 1731** Johann Adolf Hasse, *Cleofide*
- 1733** Jean-Philippe Rameau, *Hippolyte et Aricie*
- 1733** Giovanni Battista Pergolesi, *La serva padrona*
- 1736** Pergolesi, *Stabat mater*
- 1749** Baldassare Galuppi, *L'Arcadia in Brenta*
- 1752** Jean-Jacques Rousseau, *Le devin du village*
- 1752-54** *Querelle des bouffons* in France
- 1753** Niccolò Jommelli, *Atilio Regolo*
- 1755** Carl Heinrich Graun, *Der Tod Jesu*
- 1755** Francesco Algarotti, *An Essay on the Opera*
- 1755** Francesco Araja composes first opera in Russian, *Tsefal i Prokris*
- 1762** Christoph Willibald Gluck, *Orfeo ed Euridice*
- 1762-96** Reign of Catherine the Great of Russia
- 1778** La Scala opera house opens in Milan
- 1784** André Ernest Modeste Grétry, *Richard Coeur-de-Lion*
- 1794** William Billings, *The Continental Harmony*

EXAMPLE 21.1 *Leonardo Vinci, T'aggio mmidea, from Li zite 'ngalera, Act I, Scene 11*

A tempo

Belluccia
 T'ag-gio mmi-de-a Bel-lo-au-giel-lo! Tù te
 spas-se nfrà ste frun-ne, Can-
 te can-te vuo-le t'an-nas-
 cun-ne. Ed io ves-to-a io ves-to a pe-ne-a
 io ves-to a pe-ne-a.

Ciommatella **Belluccia**
 Rec^o Pe chi sta-ea pe-ne-a? Ciom-ma da me che buò? te l'ag-gio

*Belluccia: I envy you, beautiful bird! You disport yourself among the branches, you sing, you want to hide. And I dress up in feathers.
 Ciommatella: Why in feathers?
 Belluccia: Ciomma, what's the use? I told you why*

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MUSEO TEATRALE ALLA SCALA, MILAN

FIGURE 21.1 Performance of an intermezzo, a short comic work given between the acts of an opera seria. This Venetian painting shows not only how such works were staged, but also how audiences behaved. Some are seated, others standing, and only some are paying attention to the performers on stage, while several are engaged in conversations. The silent attentiveness now expected of audiences for operas and classical concerts was a creation of the nineteenth century.

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EXAMPLE 21.2 *Giovanni Battista Pergolesi, Son imbrogliato io già, from La serva padrona*

a. Opening

12 *Uberto*

15

Son im-bro-glia - to i-o già, son im-bro-glia - to i-o già, son im-bro-glia - to i-o già!
Ho un cer-to che nel co-re, che dir per me non so,—

Detailed description: This block contains two staves of musical notation in bass clef, 3/4 time, and B-flat major. The first staff (measures 12-14) features a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff (measures 15-17) continues the melody with similar rhythmic patterns and slurs. The lyrics are written below the notes, with hyphens indicating syllables across measures.

I am all mixed up! I have a certain something in my heart; truly, I cannot tell [whether it's love or pity.]

b. Later passage

31

U - ber - to, pen - sa a te, pen - sa a te!

Detailed description: This block shows a single staff of musical notation in bass clef, 3/4 time, and B-flat major. It begins with a fermata over a half note, followed by a series of half notes and quarter notes. The lyrics 'U - ber - to, pen - sa a te, pen - sa a te!' are written below the notes, with hyphens indicating syllables across notes.

[I hear a voice that tells me:] Uberto, think of yourself!

FIGURE 21.2 *Pietro Metastasio, in a portrait by Pompeo Batoni.*



COLL. MURRAY, MONTEBONDI, ITALY. PHOTO: SCALA/ART RESOURCE, NY

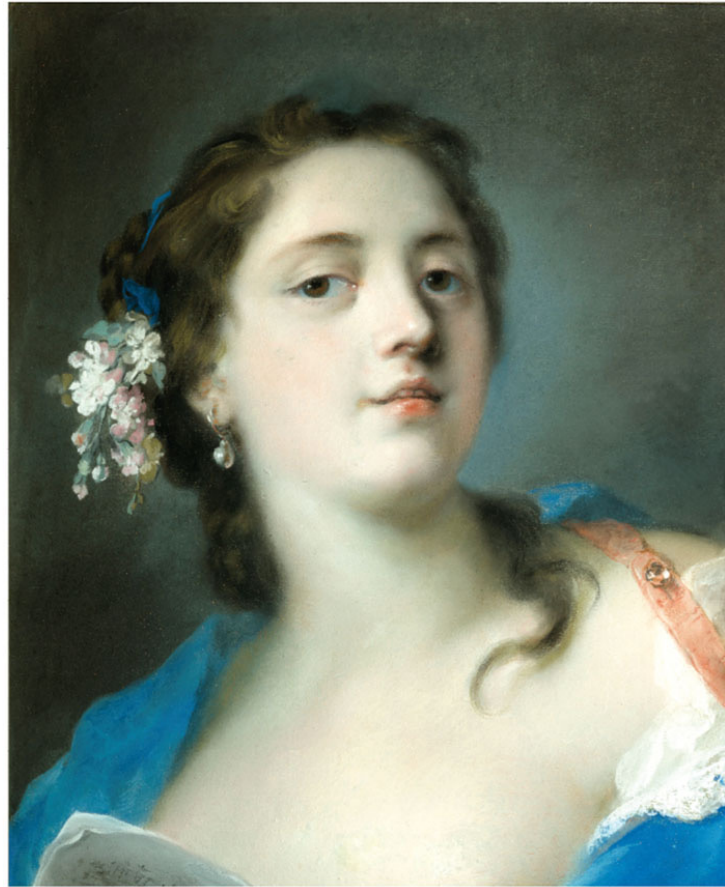
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FIGURE 21.3 *Johann
Adolf Hasse, in a pastel
portrait by Felicitas
Hoffmann.*

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BPK BILDAGENTUR/GEMÄLDEGALERIE ALTE MEISTER, STAATLICHE
KUNSTSAMMLUNGEN, DRES/HANS-PETER KLUT/ART RESOURCE, NY

FIGURE 21.4 *Faustina Bordoni in a pastel portrait by female artist Rosalba Giovanni Carriera (1675–1757).*

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EXAMPLE 21.3 Johann Adolf Hasse, Digli ch'io son fedele, from Cleofide, with embellished vocal line as sung by Porporino

Musical score for measures 10-12. The score is in G major (one sharp) and 3/4 time. It features a vocal line with a piano accompaniment. The vocal line includes a trill and a triplet. The lyrics are: "Di-gli ch'io son fe - de - le, Di - gli ch'è il mio te - so-ro, Di-gli ch'è il mio te - so-ro; Che m'a -". The piano accompaniment is marked with a piano (*p*) dynamic.

Musical score for measures 14-15. The score is in G major (one sharp) and 3/4 time. It features a vocal line with a piano accompaniment. The vocal line includes a triplet and a trill. The lyrics are: "mi - che m'a - mi, ch' io l'a - do - ro, Che non di - spe - ri an - cor,". The piano accompaniment includes triplets and a quintuplet.

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EXAMPLE 21.4 Jean-Jacques Rousseau, *J'ai perdu tout mon bonheur*, from *Le devin du village*

Colette 15



J'ai per - du tout mon bon - heur, j'ai per - du mon ser - vi - teur. Co -

lin me dé - lais - se Co - lin me dé - lais - se.

I have lost all my joy, I have lost my servant. Colin forsakes me.

FIGURE 21.5 *A ticket for a performance of The Beggar's Opera at the Theatre Royal at Covent Garden in London. The evening's receipts were to be paid to Thomas Walker, the actor playing the central character, the notorious thief and murderer Macheath. In the engraving by renowned satirist William Hogarth (1697–1764), Polly and Lucy, both in love with Macheath, plead for his release from prison.*



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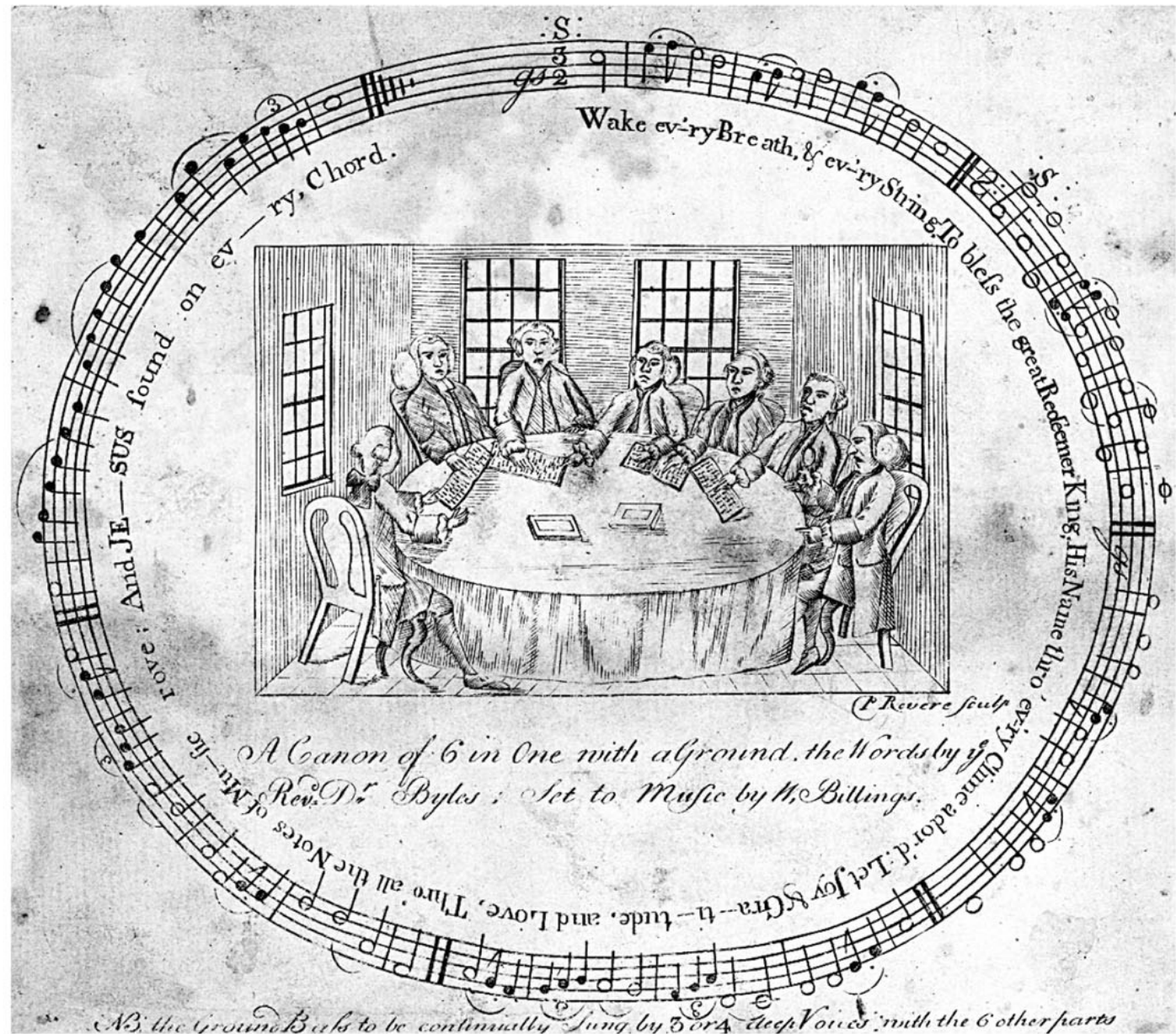
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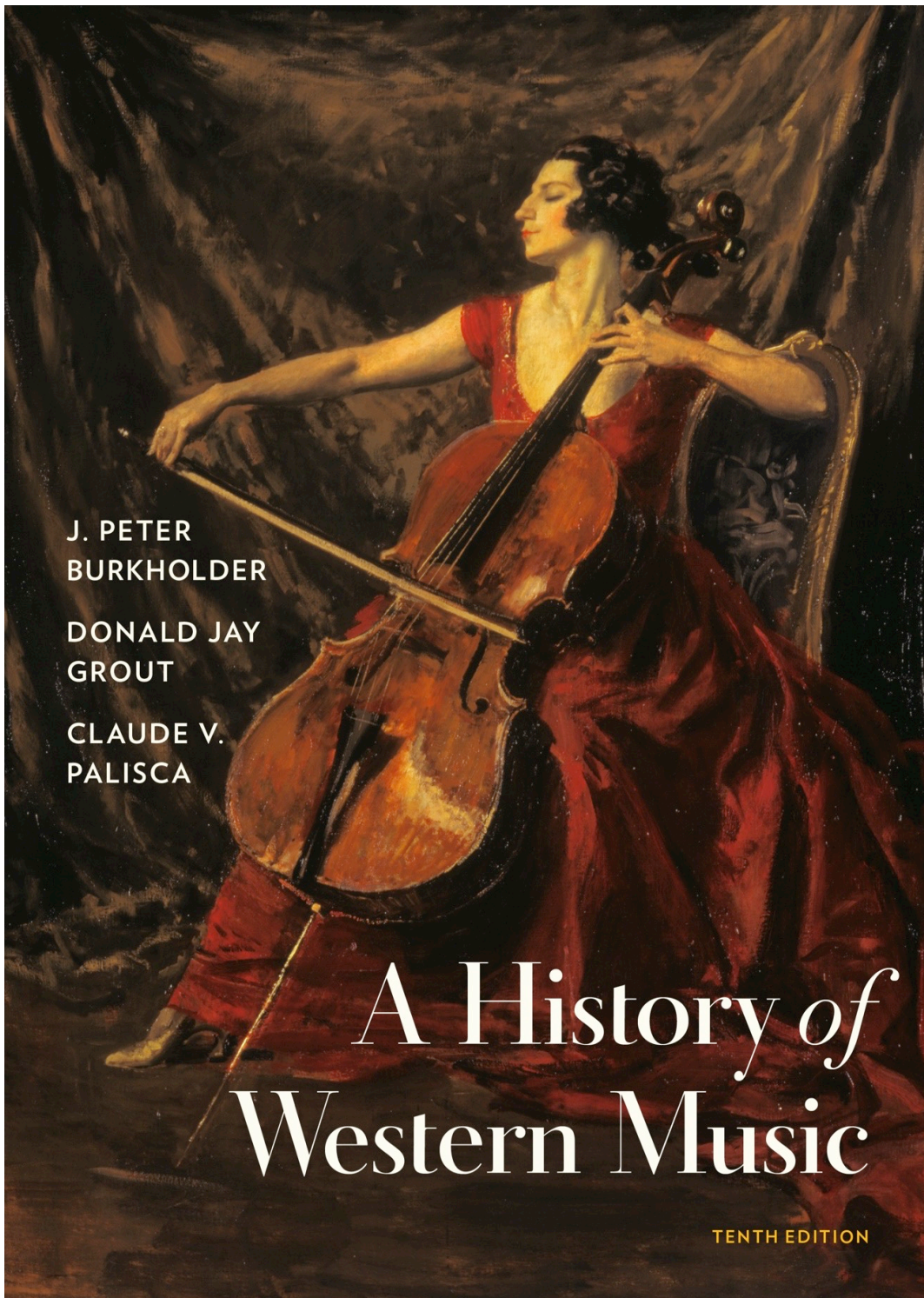
KUNSTHISTORISCHES MUSEUM, VIENNA. PHOTO: ERICH LESSING/ART RESOURCE, NY

FIGURE 21.6 *A 1775
portrait of Christoph
Willibald Gluck by Joseph-
Siffred Duplessis.*
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FIGURE 21.7 The frontispiece to William Billings's *New-England Psalm-Singer* (1770). Surrounding the singers at the table is a canon for six voices with a ground bass to be sung "by three or four deep voices." Engraving by Paul Revere, later a hero of the American Revolution.



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