

2016 specification
first exams in 2016

A Level OCR Area of Study Guide:

Religious Music of the Baroque Period

A teaching and learning
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Endorsement statement

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Teacher's Introduction

This guide is for the A Level Music Listening and Appraising paper, section C. In this section students will answer questions on their two optional areas of study – in this case Religious Music of the Baroque Period.

For the A Level the whole paper is 120 marks, which accounts for 40% of the total qualification. Section C is worth a total of 50 marks. Pupils are required to answer two questions, one each for their two chosen areas of study. Each area of study has two questions, of which students must choose one. These questions do not involve listening to excerpts, but require an in-depth knowledge of several works and their

This resource is intended as both an informative and a practical guide, with examples of Baroque religious music and relating them to their musical elements. Key terms are in sidebars and in the form of a glossary. There are also opportunities to test students' knowledge and guidance and practice on exam questions.

What this guide includes

This guide includes a recap / an introduction to the music elements, which may be specific to the Baroque period, as well as more universal terms encountered at GCSE. Then it covers the Baroque period of music, to the field of religious music and to key composers and example works; these focus on extracts and features of different types of religious music to analyse whole pieces. These are in roughly chronological order to facilitate understanding of Baroque style. This section includes activities to support learning and questions to answer as well as suggestions for further listening.

The works analysed are:

- Monteverdi: *Vespers of 1610*
 - No. 1 – 'Deus in adjutorium meum intende'
 - No. 3 – 'Nigra sum'
 - No. 10 – 'Lauda Jerusalem'
- Schütz: *Symphoniae Sacrae*
 - No. 1, 'Paratum cor meum'
 - 'Fili mi Absalon'
- Charpentier: *Te Deum*
 - No. 1 – 'Præpare cor meum'
 - No. 2 – 'Te Deum laudamus'
 - No. 3 – 'Te igitur'
 - No. 6 – 'Te igitur'
 - No. 11 – 'Kyrie eleison'
- Vivaldi: *Stabat Mater*
- Bach: *Ich habe genug*
- Bach: *Magnificat*
- Handel: *Messiah*

The latter part of the resource has a revision summary, a guide to Section C essays and a glossary of all the relevant terminology required and indicative content for all activities.

For your convenience, links to the websites have been provided on ZigZag Education.



Students might find this helpful for accessing the websites rather than each time. As customers report any broken links, we will update them. If the links are not working, please inform us by email at music@zigzageducation.co.uk

Endorsement update, Second Edition, September 2022

To meet endorsement requirements the following changes have been made:

- iii: Disclaimer referring to teachers that questions are designed to practise exam skills but are not endorsed
- p. 2: 'question may be about' changed to 'question about'
- p. 4: Reference to 'Mark's' corrected to 'the Vatican' and 'the Sistine Chapel'
- pp. 16–17: Musical links, extract timings and scores updated to better reflect the analysis
- p. 23: An additional note making it clear that Activity 3 is designed to better understanding and would not be a revision
- p. 26: An additional historical note making learners aware of the wider range of clefs used in baroque music
- p. 31: Quaver rests corrected in 3'36" score
- p. 32: An additional note on vocal features in French Religious Baroque Music
- p. 38: An additional clarification of the term 'recitative'
- p. 37, p. 39, p. 72: 'cycle of 4th' changed to 'cycle of 5th' for consistency throughout the resource
- p. 51: 'trombones' corrected to 'trumpets'
- p. 53: 3'19" score with 'Es' corrected to 'Ds'
- p. 59: Additional contextual information on the resources available to Bach and working conditions in Leipzig
- p. 76: Minor change to heading and repeat of disclaimer on iii
- p. 77: 'band of 11–16' corrected to 'band of 11–15' and questions 1, 3, 4 and 6 removed
- pp. 84–87: Answers to questions 1, 3, 4 and 6 removed

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Student Introduction

This guide is about **Area of Study 4: Religious Music of the Baroque period**. This study. In your exam it comes in Section C, which covers AoS 3 – AoS 6.

If you are approaching this course after studying for the GCSE in Music, you will already have some knowledge about Baroque music: it is polyphonic, uses basso continuo, has stepped or terraced motion. At your A Level you need to develop a more thorough and subtle understanding of the music and its context at a greater level of detail. You will also need to have a greater understanding of the historical context to the music. So this resource will include a bit of general history of the Baroque period, the Church and how music was used, as well as musical analyses.

The works analysed are:

- Monteverdi: *Vespers of 1610*
 - No. 1 – 'Deus in excelsis deum intende'
 - No. 2 – 'Nigra sum sed formosa'
 - No. 3 – 'Lauda Jerusalem'
- Schütz: *Symphoniae Sacrae*
 - No. 1, 'Paratum cor meum'
 - 'Fili mi Absalon'
- Charpentier: *Te Deum*
 - No. 1 – 'Prelude'
 - No. 2 – 'Te Deum laudatum'
 - No. 3 – 'Te aeternum Patrem'
 - No. 6 – 'Tu devicto'
 - No. 11 – 'In te domine'
- Vivaldi: *Stabat Mater*
- Bach: *Ich habe genug*
- Bach: Magnificat, Nos 1–6
- Handel: *Messiah*, Nos 2–12

Assessment

You will have a two-and-a-half-hour exam.

Section A has two multipart questions, one from AoS 1 and one from AoS 2. You must answer both. Section B has longer-answer questions on AoS 1 and AoS 2. Again, you must answer both.

In section C you must answer two questions, one from each of the two areas of study. In Area of Study 4 there are **two** questions and you must choose **one** of them. This question is worth 120 for the paper.

- One question may be about the context of religious music in the Baroque period. You may be asked to refer to at least two composers or vocalists. It may specify a country (e.g. German cantata). So you can see that you need a good overview of the period and the composers and types of works.
- The other question may be about specified musical aspects of at least two works. For example, it may ask you to compare word setting or use of harmony. You will have studied several pieces in some depth to ensure you can discuss whichever you choose.

Remember, you choose **one** from those two.

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A note on publishing

Most of the sacred music of the early and middle Baroque was written for the choir and performed, often for specific feast days or occasions. Some might never be performed. Printing was expensive and difficult until copper engraving came along. The most famous publisher, Roger, only started publishing in 1697. Apart from a handful of 'motets', his catalogue was mostly secular music. In the seventeenth century, music and musical ideas were transmitted by visiting another country or city state and absorbing styles and techniques (this was often done by studying with the masters, as Schütz did with Monteverdi) or when composers moved, for example, Handel moving to Italy then England.

Music in Europe

At the start of the Baroque period, Italy – or more accurately, the city states of Venice – was the most important musical centre. Other countries' composers absorbed Italian influences and other national styles develop. Of these Venice was the most important.

The Church in the Baroque Period

In the sixteenth century, the Catholic Church was challenged by Protestantism, particularly Martin Luther (Lutheranism) and Calvin (Calvinism).

- Italy, France and Spain remained Catholic, along with the south German states
- North Germany, Denmark, Sweden and (eventually) England became Protestant
- The power of the Church waned over time. For example:
 - For Monteverdi in 1610 (Catholic) religion was at the heart of life and he composed for the Church
 - Handel, in 1741, was an entrepreneur, had run his own opera company and took commissions for his income.

Music in the Catholic Church

The heart of Catholic worship is the **mass**. Key elements:

- Sung in Latin
- Ornate, using specific texts (Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei)
- In the Baroque period, often performed by a large choir and instrumental group
- The congregation would respond only at given points

Mass demonstrated the central role of the Church in worship.

The Vatican has guarded its music carefully: printed versions left out the decorative flourishes by other musicians. There is a story, possibly apocryphal, that a 14-year-old Mozart wrote a new mass at the Sistine Chapel, then went away and wrote out the whole of Allegri's Mass.

Music in the Lutheran Church

Martin Luther was a singer and composer and described music as 'God's greatest gift'.

- Central to worship
- Something for the congregation to participate in, not just listen to

Luther wrote simple, periodic settings of liturgical texts. These were often well-known melodies with text in German that could easily be learned aurally; it was important that everyone could join in.

Over time composers made more elaborate settings of these, once again requiring a choir to sing them. However, congregational singing remained at the heart of Lutheran worship.

Choral
congregational
Church
the mass
steady

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Music in Anglican England

Prior to the Civil War (1640–1649) there was a rich tradition of religious music in England. During the Interregnum (1649–1660, after Charles I's execution, when England was ruled by a Puritan Commonwealth), religious music changed dramatically:

- Instruments were banned in religious music
- Church organs were destroyed
- The Chapel Royal, the king's musicians, was disbanded
- Religious music was reduced to psalm singing in a call and response form

At the Restoration, when Charles II came to the throne, there was a revival of music. Many instruments were restored and cathedral choirs were reinstated. Musicians became more specialist. A church musician would have composed, sung, played and led after the welfare of the church. After the Restoration he might have been employed just as a composer or as a player, without all the other duties.

Music in France

Much of France was influenced by Calvinism in the sixteenth century, which preferred simplicity of music than the Italians. This could result in simpler harmonic progressions and less ornamentation. French Baroque composer Mersenne as 'perpetually sweet'.

In France the arts and music centred on the royal and aristocratic courts and their tastes influenced the music tradition. Sacred music was less important than in Germany and Italy. French music was used as political tools, emphasising power and reflecting glory. The artistic tastes of the court influenced musical style in France. His court composer Jean-Baptiste Lully (1632–1687) played and published and who could be employed, resulting in a very slow adoption of new ideas.

An important concept in French music is **gallant**, meaning elegant or courtly. This was applied to a highly decorated style of architecture, but was also applied to the light, ornate style of music.

There is a strong tradition of dance music in France, both for social dance and for the theatre.

Differences between religions

Catholicism believes that:

- There is one true church
- The Pope is the Vicar of Christ and therefore his authority on Earth
- The Bible is subject to interpretation and only the clergy can unlock its mysteries
- An individual's relationship with God must be through the Church
- The path to salvation can be made easier through indulgences – good deeds (approved by the Church).

Luther argued that:

- The Bible (not the Church or the Pope) was the only source of religious truth
- Individuals have a direct relationship with God, and do not need a priest
- The Bible should be available in German, not just Latin, so all could understand it
- Salvation only came through faith in Jesus Christ. He saw that in some cases the pope had become corrupt and was living in the pockets of the clergy or being used to create a false image.

Calvinism is similar to Lutheranism with some differences:

- There is a greater emphasis on the Bible as the only source of truth
- God has absolute sovereignty and everything is predestined by him. Humans have no control over the future.
- Only certain chosen people can get into heaven.

Anglicanism (English Protestantism) remains close to Catholic tradition in many ways:

- The monarch is nominally head of the Church
- The Bible is the source of truth, not church doctrine
- Individuals have a direct relationship with God

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Life as a Composer

A composer's main employment had an effect on the music he produced.

Monteverdi was employed by the Duke of Mantua to write for services and oversee his work was for services, and he had both a choir and an orchestra to write for and manage. Eventually he got employed by the Church, which of course required religious music.

Bach was employed by various churches as organist or Kapellmeister, and so had to produce music for services week after week – he is known to have written at least three full cycles of **cantatas**; one for every Sunday and every feast day of the year. He was also in charge of the musicians, so was kept busy with administration.

In France, Charpentier was employed as a composer, in a court. However, whereas in England servants, Charpentier had the status of a courtier and, therefore, rather more freedom. His requirement for religious music, but rather more for special occasions than for daily services.

Vivaldi's employment by the Ospedale della Pietà – a girls' orphanage – meant that he had to write for services, but also for concerts. He wrote much more secular music than in England. His job was to train the girls and present performances to show them off.

Handel only received a 'pension' from the King. This is a kind of retainer for which he was paid mainly for special occasions. Nor was he employed by the Church in England, so he did not write regular services or manage the musicians. As a freelance composer he produced music for at first opera and later the cheaper-to-produce oratorio.

For all of these composers the demand for large volumes of music – for weekly services and special occasions – often led to the recycling of older pieces.

Principal Musical Forms

Anthem

A setting of a religious text, in English, for unaccompanied chorus. Prior to the Baroque period they have been in four-part counterpoint. From around 1600 they began to feature secular-style instrumental accompaniment alternating with choral sections. During the Restoration (1661) there was a move to more homophonic textures and choruses became shorter. Sometimes string instruments were added. In the seventeenth century, the anthem superseded the motet in England.

Henry Purcell (1659–1695) was the greatest exponent of English anthems, including *Prayer, O Lord* (c.1682):

YouTube: [zzed-uk/11597-OLord-YouTube](https://www.youtube.com/watch?v=zzed-uk11597)

Spotify: [zzed-uk/11597-OLord-Spotify](https://www.spotify.com/track/zzed-uk11597-OLord-Spotify) Track 7



Go to [zzed-uk/11597](https://www.zzed-uk.com/11597)

Cantata

Originally a secular piece, cantata simply means 'sung'. Cantatas featured **recitative** and arias. In Germany the form, developed from the chorale, came to be used for religious music, setting a mixture of biblical and other texts. It was a very popular form in Germany, where thousands were written. They reached their peak in the cantatas of Bach.

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Chorale

The chorale is a Lutheran hymn. Originally – in the sixteenth century – chorales were translated into German, and often using a well-known secular melody. They were singing so everyone could participate.

Over time, more complex, harmonised versions were written. Those of J S Bach, and hymns, were intended to be sung by choir and congregation. They are generally in

From the chorale came the chorale-cantata, using a chorale text and melody; also a piece using a chorale melody and serving as a prelude to choral singing.

A good example of one of Bach's chorale settings is *Jesu, meine Freude* at

YouTube: [zzed.uk/11597-Jesu-YouTube](https://www.youtube.com/watch?v=zzed.uk/11597-Jesu-YouTube)

Spotify: [zzed.uk/11597-Jesu-Spotify](https://www.spotify.com/track/zzed.uk/11597-Jesu-Spotify) – track 4

 Go to [zzed.uk/11597](https://www.zzed.uk/11597)

Magnificat

A setting of text 'Magnify the Lord' from the Gospel of St Luke which is sung in the Anglican tradition. As part of the regular services of **Vespers** were written from the fourteenth century onwards. There are two settings in Mass the most famous is that of Bach.

Mass

The main form of worship of the Catholic Church – the Eucharist of the Last Supper – bread and wine as his body and blood. Its usual form – the 'ordinary' of the mass – Credo, Sanctus, Benedictus and Agnus Dei. A Renaissance 'stile antico', choral, persisted into the eighteenth century, but alongside it developed the 'cantata mass' with instruments and with sections for solo voices. Perhaps the finest example is Bach's something of an anomaly as most Lutheran masses of this period only used the Kyrie.


Motet

Originally a religious or secular, polyphonic vocal piece from around 1250, sung in motets in developing his spatial style of music at St Mark's in Venice, which influenced such as Schütz. The motet developed into the vocal concerto using a small group subsequently to the cantata. Though mainly popular in seventeenth-century Venice in Germany (notably Bach), England (e.g. by Byrd) and a tradition of French 'grand motet' including by Charpentier, developed (see p. 35).

William Byrd (1543–1623) was an English Catholic composer (at a time when Catholicism was illegal in England). His motet *Praise our Lord, all ye Gentiles* is at

YouTube: [zzed.uk/11597-Praise-YouTube](https://www.youtube.com/watch?v=zzed.uk/11597-Praise-YouTube)

Spotify: [zzed.uk/11597-Praise-Spotify](https://www.spotify.com/track/zzed.uk/11597-Praise-Spotify) – track 3

 Go to [zzed.uk/11597](https://www.zzed.uk/11597)


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Bach also wrote motets, though accompanied by a small ensemble. One of these, *Jesu, meine Freude*, has the same melody as the chorale mentioned above. Another, *Singet dem Herrn ein neues Lied*, is at

YouTube: [zzed.uk/11597-Singet-YouTube](https://www.youtube.com/watch?v=zzed.uk/11597-Singet-YouTube)

Spotify: [zzed.uk/11597-Singet-Spotify](https://www.spotify.com/track/zzed.uk/11597-Singet-Spotify) – track 16

 Go to [zzed.uk/11597](https://www.zzed.uk/11597)

Oratorio

An oratorio is a dramatic concert performance of a religious text with soloists, chorists, and words, a sort of unstaged opera on a religious theme. Originally Italian, it spread to other countries. Oratorios became popular during Lent when the Church banned opera.

Originally, in the early Baroque, oratorios were short – from under 20 minutes to two with a sermon between. They would have been performed in church or chapel. They have been solo and multi-voice arias, recitative and overture, and some chorales.

Later developments include the oratorio passion, a dramatic account of Christ's death. It is essentially six cantatas on biblical stories.

Throughout their history, oratorios used the same sorts of musical language and form as composers such as Monteverdi and Carissimi were required to write both forms.

Passion

A setting to music of the story of Christ's crucifixion. Early passions were of two types (dramatic), which had a solo narrator while the chorus sang the words of Christ; and a passion, in which the choir sang throughout. By the mid-Baroque composers added additional verses and hymns. These 'oratorio-passions' reached their peak with Bach's St John passions.

Schütz's St John Passion (c. 1665) can be heard at

YouTube: [zzed-uk/11597-Passion](https://www.youtube.com/watch?v=zzed-uk/11597-Passion) 3:15 – 4:04

Spotify: [zzed-uk/11597-Passion](https://www.spotify.com/track/zzed-uk/11597-Passion) 1:59 – 3:00



Go to zzed

The extract shows the storytelling nature of the work and the interplay between the soloist and the chorus playing 'the Jews'. Note that it is unaccompanied.

Te Deum

Originally a chant praising God ('te deum laudamus' means 'we praise you God') which formed part of the Catholic Matins and Anglican morning prayer. It became used to celebrate events such as royal births and success in battle.

In the Catholic Mass, the Te Deum is specified for the Canon of the Mass or the Liturgy of the Hours. It is usually sung at a place of worship. **Matins** (3rd hour of day, 9am); **Vespers** (6th hour of the day).

Vespers

Vespers is the evening service of the Catholic Church. During the Middle Ages the music of the Vespers became more important, hence developing an independent musical existence. (You won't find a 'Matins', for example.)

Opera and oratorio – summary of similarities and differences

Opera	Oratorio
Staged, with scenery, props and costume	Unstaged – no scenery, props or costumes
Acted as well as sung	Sung only
Secular theme, often from mythology/history	Sacred theme, usually biblical
Often in Italian (the original home of opera)	Usually in vernacular
May include dance	No dance
Orchestra	Orchestra
Chorus	Chorus
Soloists	Soloists
Recitative and arias	Recitative and arias

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Composer Biographies

Claudio Monteverdi (1567–1643)

Monteverdi was an early pioneer of Baroque music, making the transition from the earlier Renaissance style. His early career was in the court of Mantua, where among other pieces he wrote one of the earliest operas, *L'Orfeo*. He was at the beck and call of his master, Vincenzo I Gonzaga, and Monteverdi was required to travel with him, including on military campaigns. The Duke was a harsh employer, frequently paying staff late, if at all. Unsurprisingly Monteverdi was desperate to leave, and eventually moved to the basilica of St Mark, Venice as *maestro di capella* – Master of the Choir. It is said that the Vespers of 1610 were written in part as a job application to Venice.



Heinrich Schütz (1584–1672)

Schütz is regarded as the greatest German composer before Bach. He was supported by the **Landgrave** of Hessen Kassel, who persuaded him to train as a musician. He later studied Law, but then he studied in Venice with Giovanni Gabrieli, and supported by the Duke, he brought the Italian style to Germany. He worked for the Elector of Saxony when he was seconded to the **Elector** of Saxony as composer. The Elector then kept him permanently – overruling the Landgrave. He returned to Venice to study with Monteverdi – though always regarded Gabrieli as the master.

Landgrave
ruling
Elector
elector

Marc-Antoine Charpentier (1643–1704)

Charpentier studied in Rome, including with the composer Giacomo Carissimi (1613–1686) who was a key figure in the development of the **cantata** and **oratorio**. He was employed by a Parisian noble, Duchesse de Guise, and probably served as a courtier rather than a lowly servant. From this privileged position he was invited to compose for Louis XIV, the Dauphin, and other aristocratic families. As well as sacred music he also composed opera, ballet and **incidental music**. Later in life he worked for the Jesuit church at Louis, Paris, where he wrote the Te Deum. His influence might have been greater if the French elite music scene had not been controlled by Jean-Baptiste Lully.



Antonio Vivaldi (1678–1741)

Son of a violinist, Vivaldi was ordained as a priest, but did not practice. In his career he was employed as violin master, then later as director of the Ospedale della Pietà, an orphanage for poor children in Venice. (If you think of it as a concert master, many were the illegitimate daughters of the rich, paying for the privilege!) This meant that he had an orchestra for many of his works. He is best known for his hundred concertos, including the *Four Seasons*.

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Johann Sebastian Bach (1685–1750)

Bach was born into – and fathered – a musical family. His father was a town musician, and when he died in 1695 young Johann went to live with his oldest brother, Johann Christoph, who taught him organ. He became a violinist and general musician to the court at Weimar, then moved through several jobs before becoming organist to the Duke of Saxe-Weimar in 1708, where he made his name as a performer. In 1717 he moved to Cöthen – but only after a dispute about his leaving led to him being imprisoned for a month. In Cöthen he had no chapel duties as the court was Calvinist, and concentrated on secular instrumental music. In 1723 he became Director of Music in St Thomas' Church Leipzig, where he stayed for the remainder of his life. Here he wrote four cycles of Sunday and feast day cantatas as well as the Magnificat and Passions of St John and St Matthew.



George Friderick Handel (1685–1759)

Handel, one of the greatest English composers, was born in Halle. Starting out as an organist, he then moved to Hamburg (where he wrote a lot of church music) to the elector (prince) Georg. Here there was a thriving opera scene. In 1714 his old friend George I of England and although never formally employed, Handel wrote several pieces for royal occasions for which he received a small 'pension', or honorary annual payment.

Handel brought his experience of the Italian and German oratorio styles and drew on the English anthem and **masque** to create the English oratorio.

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1600	1610	1620	1630	1640	1650	1660	1670	1680	1690	1700	1710	1720	1730	1740
EARLY BAROQUE			MIDDLE BAROQUE					LATE BAROQUE						
Monteverdi (1567-1634)			Schütz (1585-1672)					Bach (1685-1750)						
1610: Monteverdi - Vespers			Charpentier (1643-1704)					Handel (1685-1759)						
			c.1688: Charpentier - Te Deum					1727: Vivaldi - Stabat Mater						
			1685-1688: James II					1727: Bach - <i>Ich habe genug</i>						
1603-1625: James I			1625-1648: Charles I					1733: Bach - Magnificat						
1660-1685: Charles II			1649-1660: Parliament					1741: Handel - <i>Messiah</i>						
1688-1702: William and Mary			1685-1697: George I					1702-1714: Anne						
1714-1727: George I			1727-1760: George II											
1607: Jamestown			1642-1649:					1688-1697:						

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Analyses – by Piece

Monteverdi – Vespers of 1610

YouTube: [zzed.uk/11597-Vespers1610-YouTube](https://www.youtube.com/watch?v=zzed.uk/11597-Vespers1610-YouTube)

Spotify: [zzed.uk/11597-Vespers1610-Spotify](https://www.spotify.com/track/zzed.uk/11597-Vespers1610-Spotify)



Go to [zzed.uk/11597](https://www.zzed.uk/11597)

Score: [zzed.uk/11597-Vespers1610-Score](https://www.zzed.uk/11597-Vespers1610-Score)

(Note: this score does not include movements 11–13. These can be found in short score [zzed.uk/11597-Vespers1610-Short](https://www.zzed.uk/11597-Vespers1610-Short) if required.)

Monteverdi Vespers of 1610

The Vespers of 1610 is a large work – around 90 minutes long – in 13 sections. It sets both biblical and **liturgical** texts. It was common at the time, certainly for church services, to be in Latin. It demonstrates Monteverdi's mastery of both old and new styles (**stile antico** and **stile moderno**).

The Libretto or action of specific Communion wine at of the

Context

The piece is intended for the evening service – **Vespers** – on days celebrating the feast of the Virgin Mary. Monteverdi never intended all the sections to be performed at one sitting, as the Sancta Maria are not part of the Vespers service.

Structure

After an introductory **versicle** there are two main types of movement: five **psalms** for chorus and four **motets** for solo voices, which alternate through the piece. The final three movements are a largely instrumental sonata, a hymn to the Virgin Mary and the **Magnificat**. We will cover the versicle, one hymn and one motet to demonstrate the different styles and techniques used.

Versicle: a short prayer
Psalm: a sacred song of Psalms is a sacred song
Motet: a vocal composition, often polyphonic, for solo voices
Magnificat: a hymn to the Virgin Mary 'My Soul Doth Magnify Thee'

The full list of movements is:

No.	Text	Meaning	Part
1	'Deus in adjutorium meum intende'	Make haste, o God, to deliver me	Versicle & response
2	'Dixit Dominus'	The Lord said unto my Lord	Psalm
3	'Nigra sum'	I am black	Motet
4	'Laudate pueri'	Praise, ye servants of the Lord	Psalm
5	'Pulchra es'	You are beautiful	Motet
6	'Laetatus sum'	I was glad	Psalm
7	'Duo Seraphim'	Two seraphim	Motet
8	'Nisi Dominus'	Except the Lord	Psalm
9	'Audi coelum'	Hear my words, Heaven	Motet
10	'Lauda Jerusalem'	Praise, Jerusalem	Psalm
11	'Sancta Maria'	Holy Mary	Sonata
12	'Ave Maris Stella'	Hail Star of the Sea	Hymnus
13	'Magnificat'	My soul magnifies the Lord	Magnificat

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The first three psalms show more modern features, the others use traditional techniques using two choirs (polychoral), a common feature in the music of Giovanni Gabrieli.

Instrumentation

Choir: two soprano, one alto, two tenor, one bass.

Orchestra: three violins, three **cornetts**, three cellos, three trombones, continuo.

A **cornett** is a brass-type instrument with a medieval timbre, used from the early Baroque period.

Monteverdi specifies which instruments are used in each movement. This is a new development, as in Renaissance and some early Baroque music, ensembles simply used what was to hand, often doubling the vocal parts. The importance of the orchestra in part driven by the rise of opera. It is perhaps also because more instruments were available in a wealthy court, allowing for more choice.

The psalms are written for chorus with instruments, the motets are for one to three voices.

No. 1: Versicle and Responsory: 'Deus in adiutorium meum intende'

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Spotify: [zzed.uk/11597-Deus-Spotify](https://open.spotify.com/track/11597-Deus-Spotify)



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The music is taken from Monteverdi's opera *L'Orfeo*, showing at this early period of the development of opera and some sacred music writing.

Structure

Call and response – a chant by the solo tenor, with a choral response.

Melody

There is no **melody**, as such, in the chorus as this is a chant. The cornetts and violins play scalar passages.

Tonality and harmony

The tonality is D major, with the constant harmony of chord I. This 'fanfare' is an example of **falsobordone** – a type of recitation or chant using **root position** chords, first heard in the fifteenth century.

Falsobordone is a type of recitation or chant using root position chords, first heard in the fifteenth century.

Sonority

As the choir chants its response, the orchestra has a bright sonority featuring the cornetts and violins.

Texture

The texture is tutti voices and instruments at the start, with the choir singing homophony of the new style, in which the homophony makes the words clearer. The 1st and 2nd violins play rising semiquaver scalar patterns, followed by a falling dotted passage, giving a fanfare effect, leading to passages a 3rd apart.

The 3rd violins/cornetts and 1st cello/trombone play broken chords, with the 2nd and 3rd cellos playing notes respectively. The continuo is time-keeping, but merely supports the chord.

Tempo, metre and rhythm

The piece is in 2/4 time. After the call and response there is a dance-like instrumental section. The final Alleluia continues the dance-like material, but switches back to a more common feature of the earlier Renaissance style, which continued into the early Baroque.

Activity 1

1. Define falsobordone and give an example of Monteverdi's use of this technique.
2. How is this movement related to opera of the period?
3. Give one example of a technique or device which comes from an earlier style and one example of seconda prattica.

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No. 3: 'Nigra sum'

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'Nigra sum' is taken from the Song of Songs, a book of the Bible which is about romance. It has been interpreted as an allegory for God's love for the Church. (The opening is dark from the sun but beautiful, so the king has brought me to his bedchamber'.) It is a **motet**.

Sonority and texture

It is an example of **monody**, which in contrast to the traditional **polyphonic** writing, emphasises one line of melody, supported only by a **basso continuo**. It is a precise **recitative**. It is marked *a voce sola* – for solo voice. The use of solo voice and basso continuo only is intended to make the words clear. This piece tells us that understanding the words is important.

In earlier Renaissance music the instrumentation would not have been indicated, and voice parts could have been doubled by instruments at the performer's discretion. Here Monteverdi specifies the instrumentation.

Structure

The structure is determined by the words. It starts with a declamatory statement of material at bar 27 on the phrase *surge* – 'rise up', on a rising crotchet scale. This is agitated, with a dotted rhythm and a faster tempo before returning to tempo 1 at bar 34 for a new section. There is a short 'coda'.

Melody

The melody serves to emphasise the words, and consists of short phrases with repetition – the rising scale for 'rise up' as mentioned; the words 'the time has come' are set on one note in regular minims, like the chimes of a clock. Much of the word setting is on one note, but note the **melisma** used to emphasise the word '*formosa*' (bar 5⁴–7), which means 'beautiful'.

There are frequent ornaments indicated. In bar 7, the repeated notes are known as mordents, the repeating of one note (not a trill, alternating rapidly between two notes). This, as specified by the composer, whereas previously they would have been left to the performer's discretion.

Explore: Listen to 'Nigra sum' and mark on your score whenever the singer includes an ornament.

Tonality and harmony

'Nigra sum' is in G major, with emphasis on chords I and V at the opening and an unprepared modulation to D major at bar 10, leading to a tierce de Picardie. The tonality has not been established: the harmonic changes emphasise the emotional content of the text. We move into C major at bar 15, returning to G major at bar 27. At bar 34 there is a modulation to D major. There are tonally fluid passages at bars 38–44 and a major perfect cadence at bar 68 – just before the coda. This is firmly back in G major, with a falling bass line, first starting on the 3rd (B) degree, then on the tonic, ending with a half note on the tonic.

Motet: a vocal composition, often with instrumental accompaniment.

Monody: a single melody line, supported by instruments.

Polyphony: a composition with multiple independent melodic lines.

Recitative: a style of singing, often accompanied by instruments, intended to imitate speech.

Melisma: the prolongation of a single word or syllable.

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Tempo, metre and rhythm

The time signature is $\frac{4}{4}$ throughout, though the use of rests, tempo changes and *rubato* rhythmic drive. As ever, the meaning of the words is paramount and dictates the tempo.

Long notes often on a single note appear like a call to order at the start of some sections. Dotted notes indicate excitement or agitation – as at bars 3–7. These include the **Lombard rhythm** – a semiquaver followed by a dotted quaver (bar 6³).

Rubato: literally 'robbed' of time, it may vary the tempo for expressive effect.
Sprezzatura: nonchalance.
Lombard rhythm: a short one, for example semiquaver followed by a dotted quaver.

Being accompanied only by the continuo, the singer employs *rubato* to emphasise some passages. (In Monteverdi's time this would have been referred to as *sprezzatura*.)

Explore: listen to 'Nigra sum' from the score and note where there are marked *rubato* and where there is *ritardando*.

Dynamics

Dynamics are marked to fit the mood of the words, though these may well be the Monteverdi would have written dynamic markings as it would have been part of the performance practice.

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0:00 – 0:30

Lombard

Activity 2

1. What do the following mean? a) Lombard rhythm b) *Rubato*
2. What device does Monteverdi use on the word 'sed' in bar 27?
3. What *secunda pratica* techniques does Monteverdi use in 'Nigra sum'?

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No. 10: 'Lauda Jerusalem'

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'Lauda Jerusalem' (Praise Jerusalem) is the final psalm of the work. It is scored for a tenor solo singing the **cantus firmus**, with two choirs each with soprano, alto and bass. This is the **stile antico** model in which the melody or main part was sung by the tenor with harmonies above and below in the other parts.

Cantus firmus: In a pre-existing melody which is used as the main part of a polyphonic composition.

Stile antico: 'Old style' which imitated the style of Palestrina. Also known as 'stile antico'.

Structure

There are three parts: the introduction, the main section and final amen.

Texture and sonority

The two choirs have been positioned apart – perhaps in different parts of the church – to create a spatial effect. The instruments double the choir parts, as in the old style, though Monteverdi's instrumentation, unlike earlier music in which musicians would have used any available instruments.

The opening of the piece uses call and response between the tenor and the choir.

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0:00 – 0:13

Soprano

Alto

Tenor Solo
Lau - da Je ru sa lem - Do mi num

Bass
Lau - da

The choirs then alternate phrases, back in G major, while the tenor continues the cantus firmus, creating an element of polyphony between the tenor and the other parts.

0:25 – 0:35

11

Soprano Choir 1

Alto Choir 2

Tenor Cantus firmus

Bass

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The choral phrases gradually become shorter and the overlaps closer, until by bar 57 they create a rich polyphony. Each choir starts with a mainly homophonic texture, which becomes more polyphonic, though at bar 58 each choir is again essentially in homophony, but this creates an echo-like effect.

1:28 – 1:33

57

Choir 1 Choir 2

Soprano

Alto

Tenor

Bass

Cantus firmus

Tonality and harmony

Lauda starts in G major, as befits a song of praise. At bar 10, however, we have a modulation to E minor, but this is not structural use of tonality. At bar 11 the tonality feels like E minor, but this is not structural use of tonality. At bar 11 the tonality feels like E minor, but this is not structural use of tonality. The harmonies remain fairly static – interest is sustained by the words, rather than harmonic change.

The final 'Gloria' section starts in A minor, ending with 'Amen' in E minor.

Though the piece is clearly tonal, we can see that this is not the structural tonality form movement.

Throughout there is a strong pull towards E major, but also cadences in A minor, and modulations are determined by the words, rather than as a tonality-based structure.

E major

- Bar 32 – 'he sends his commandment to the Earth'
- Bar 69 – 'He speaks his word'
- Bar 96 – 'Glory to the Father and the Son'
- The end – 'Amen'

A minor at

- Bar 46 – 'He scatters hoar frost like ashes'
- Bar 57 – 'before His cold, who can stand'

E minor at

- Bar 80 – 'He showed his judgements to Israel'

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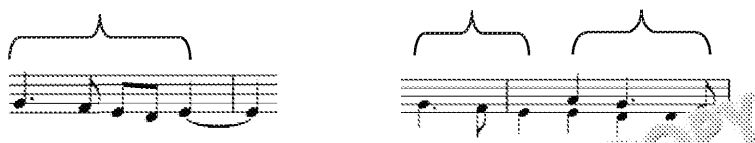
Melody

The opening, as with the first movement, is chant-like with no real melody.

Later there are short melodic fragments, repeated and imitated between the choir motifs, sometimes with a lower auxiliary on the lowest note:

Bar 11 – soprano (0:27)

Bar 57–58 (1:34)



The cantus firmus is not the melodic line but the framework on which the piece

Tempo, metre and rhythm

The opening is in 2_2 , giving a stately pace. The main section is in 2_2 , giving a more recorded feel. Research suggests that a beat of about minim = 60 bpm. However, the timing is not anchored to the bar lines – as can be seen from the change from 2_2 to 4_2 at the end of the two opening chants and the overlapping of contrapuntal beats to a bar – but to a broader feeling of pulse within a more organic overall structure.

There is an increase in rhythmic movement and syncopation in the choirs, while the steady minim and crotchet movement.

Dynamics

Dynamics are not indicated, but the spirit of praise would suggest a loud dynamic has been effected by the use of unison and split choirs.

Links to context

Monteverdi was an innovative and forward-looking composer and the Vespers was a change in music. The Vespers incorporates both the prima prattica of Renaissance with seconda prattica techniques such as basso continuo and monody. The latter is recitative, shows the relationships between operatic and religious composition.

Activity 3

1. What is cantus firmus?
2. What technique is used in the vocal parts at bar 1?
3. Describe the texture at a) bar 4 and b) in bars 11–17.
4. Give a reason why you think Monteverdi would have used music from one of the Vespers.

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Schütz – *Symphoniae Sacrae*

Context

Schütz wrote three volumes of *Symphoniae Sacrae*, the first in 1629 during a visit to Venice during which he studied with Monteverdi, though some of the pieces may actually have been written up to a decade earlier.

It consists of 20 vocal and instrumental **concertos** and runs for around 100 minutes. The vocal concerto developed mainly in court chapels, such as Dresden, which had access to vocal and instrumental resources.

The *Symphoniae* were written for performance rather than congregational singing.

Structure

There are 10 settings of Psalms, seven from the Song of Solomon and two from the New Testament, and one from Matthew. These are not, therefore, liturgical texts, but or storytelling.

Evidence suggests that the pieces were not meant to be performed together as a cycle of Schütz's work. The first published edition ordered them from smallest to largest, unlike the Monteverdi there is no established running order.

Instrumentation

In 1629, during the **Thirty Years War**, resources were limited, and the pieces in *Symphoniae Sacrae* were written for 1–3 voices with a small instrumental group plus continuo. The pieces, with instrumentation, mostly specified precisely by Schütz, include several for two violins, others including violas, trombones, cornetts and fifes, always in small combinations of one, two or three. In some cases Schütz gives an alternative instrumentation, perhaps indicating the difficulty of finding players during the war.

The use of a small number of colouristic voices is similar to their use in opera, which was in its early development at this time. The use of solo or duetting voices enables dialogue and contrast with choirs.

However, it also chimes with the Lutheran doctrine of clarity, which stated that scripture should be understandable by everyone. Lutheranism promoted use of the vernacular, i.e. the local language, while still accepting the validity of Latin texts.

Concerto
means
instrumental
concerto rather
than vocal

Thirty Years War
a war between
Protestant and
Catholic states

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'Paratum cor meum' – 'My heart is ready, O God'

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Structure

After a three-bar introduction for soprano and continuo, there are four main sections of the text, each with their own thematic material. Some sections are de while others continue without a break. The whole piece is typified by the passing another, in imitation, giving rise to parallel 3rds passages and contrapuntal writing.

Tonality and harmony

Throughout the *Symphoniae* we can see tonality becoming established, but with remaining. In 'Paratum cor meum', the opening is in A minor but hints almost immediately to a major chord in bar 1, before returning immediately to A minor.

1 Introduction

Soprano

Continuo

i V I IV ii

The first vocal section starts in A minor, but modulates to G major at bar 6 (example 4).

4

Soprano

Continuo

i iv III ii i IV VII VII B IB

The next phrase, a sequence one tone up, returns us to A minor.

There are further brief modulations into D minor (bar 17), F major (bar 24) and E minor at the end of the section (bar 40). G major is the third chord of A minor, and

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At bars 166–169 there is a cycle of 5^{ths}, in root position, under a melodic sequence by the polyphonic lines don't quite fit the pattern. In bar 166 the vocal line looks while the accompaniment more firmly suggests D major. Note that the sequence followed by a D minor chord (bar 170).

3:30 – 3:43

163

Soprano

Violins

Continuo

Am D D

F Em Dm C G

Melody

There is a great deal of melodic imitation between parts: the opening sequence of the violins, in 3^{rds}. They imitate the vocal line again in bars 17–19, a 3rd then a 5th.

The rising motif at bar 4 is used throughout the first vocal section. It is developed 142 with inversions, and extended into longer melismatic phrases, as in the example.

Melodies are mainly conjunct, with extended melismatic passages (e.g. 'psallam').

Sonority and texture

This piece illustrates aspects of both prima and seconda prattica: the recitative-like imitative counterpoint and melisma the earlier.

Schütz uses just two violin parts with the continuo to accompany the soprano. The statement, but enter in imitation of the voice at bar 12. They frequently play in 3, they also imitate the voice, either together or one after the other (see above).

Much of the writing is polyphonic, but often using homorhythms, so the effect is of accompaniment. There is a lot of polyphony in some of the instrumental sections.

In the final section Schütz gives full rein to the imitation between voice and violin, climax with parallel and contrary motion.

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Tempo, metre and rhythm

The opening three-bar introduction is in 4_2 . This serves almost as a recitative. The with a lively tempo and a firm sense of the bar line, until the final four bars which signature is coupled with a *ritardando* bringing the movement to an end.

The 'cantabo' verse is characterised by the crotchet opening of the phrase with minim-crotchet-minim rhythm used here becomes a feature of the 'ex surge' verse

In the penultimate section Schütz employs a hemiola rhythm around the words 'acknowledge/praise you'. It first appears in the voice at bar 104, then 2nd violin, in at bar 114 and eventually passed from 1st violin to voice to continuo at bar 126. both horizontally (alternating, in effect, a 6_4 bar with a 3_2 bar) and vertically, setting dotted minims.

2:29 – 2:31

The musical notation shows two staves. The top staff is for Vln 2 and the bottom staff is for Voice. The Vln 2 staff has a treble clef and a 3/4 time signature. The Voice staff has a treble clef and a 3/4 time signature. The Vln 2 staff shows a hemiola rhythm where two beats are stressed in a three-beat time signature. The Voice staff shows a cross-rhythm where three beats are stressed against two beats. Brackets and labels indicate these rhythmic patterns.

Hemiola: stressing two beats in the bar in a three-beat time signature

Cross-rhythm: three against two

Activity 4

1. Why did Schütz use a limited range of instruments and specify which were to be used?
2. Identify the key and cadence at bars 32–33 of 'Paratum cor meum'.
3. What is a hemiola?

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'Fili mi Absalon'

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'Fili mi Absalon' is a lament by King David for his son Absalom who became a charmer, tried to usurp his father and was killed in battle against him.

Structure

There are four sections: two instrumental **sinfonias**, one at the start, and two vocal sections alternating with them.

The first sinfonia introduces an arpeggio-harmonic idea which becomes the opening

0:00 – 0:09

On the score, the trombones are written using the alto, tenor and bass clefs respectively, using many ledger lines. This makes life easier for the trombonist, but harder to read in the treble and bass clefs.

The second half of the vocal section (from bar 49) picks up a motif taken from the leap on the word 'Absalon' – a 5th at the end of the first phrase, becoming a minor D major (chord V major) in bar 45, rather than the minor in bar 3.

1:24 – 1:39

The second sinfonia uses a different melodic idea, faster than the first. The second half of the section brings back the falling Absalon motif at bars 66–69, like a refrain.

Tonality

The music feels more tonally driven in the two sinfonias, while in the vocal section it feels more like a lament.

The tonality is based on G minor, but there is a strong modal feel. The first sinfonia phrases (in 3/2) ending with perfect cadences in G minor and D minor (minor dominant). The second phrase takes us to a perfect cadence in B♭ major (relative major).

The modal element can be seen in the first sinfonia: in bar 3 (above) the fifth degree of the D major, is D minor, only reverting to D major at bar 7 where it forms the perfect cadence.

The sinfonia continues to develop the material, ending with a perfect cadence in D major.

The G minor tonality is established more firmly at the start of the first vocal section with the D major chord in bar 45.

In this section the tonality touches on A minor (bar 60), C minor (bar 70) and F major (bar 80) towards G minor, ending with the tierce de Picardie at bar 84.

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Harmony

The harmony is mainly diatonic and consonant.

There are several passages with parallel 3rd harmonies, created by imitative counterpoint (on the previous page).

There are some dissonances created by suspensions, which are quickly resolved, for example:

2:11 – 2:22

62

In the above passage there is a falling sequence in the trombone 1 part, supported by the other trombones, moving from A minor to G minor.

There are sections of rather static harmony, particularly the cries of 'Absalon' which consist of A minor and G minor chords without a real sense of forward movement. This is word painting and the world slows or stops.

Melody

Melodies are frequently conjunct and mainly diatonic – though large jumps and chromaticism are also used.

The two sinfonias are contrasting: the first opens with its steady, rocking 3rds rising and falling conjunct passage returning to the G at the end of the phrase. Note that the instruments often pass the melody from one to another; for example, bars 8–13 where the trombones seem to pass the melody between them.

The second sinfonia begins with a sombre fanfare-like phrase, then has a sequence (the 'Absalon' passage) forming a sequence over a cycle of 5^{ths}.

2:58 – 3:09

The vocal sections are in what for Schütz was the modern style – stile moderno: the vocal line leads, initially accompanied just by continuo before being joined by the trombones, which add melodic momentum, changing to express the mood of the words.

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Sonority

Schütz specifies the unusual instrumentation of four trombones with bass voice a rich, dark sonority appropriate to the tragic mood. The overall sound of the four brass canzonas of Schütz's first and favourite mentor, Gabrieli.

Texture

The music for trombones is always polyphonic, often with imitative entries. Although the parts enter with the same or similar material at different times, the feel is homophonic as there is not a great deal of contrasting rhythmic movement; at least the same rhythm.

The second sinfonia is fugal, first with trombones one and two, then trombones three and four, beginning on the subdominant, C.

The vocal sections, which at times are sung with just the voice and basso continuo, allowing vocal expression, ornament and *rubato/sprezzatura*.

Tempo, metre and rhythm

'Fili mi Absalom' starts in $\frac{3}{2}$ time. (Some scores are written in $\frac{3}{4}$, which reflects the fact that it is much easier to read in $\frac{3}{2}$.) Part way through the first vocal section it switches to $\frac{3}{4}$ for the piece.

In contrast with the sinfonias, which have a strong sense of rhythm, in both vocal and instrumental parts, blurred by the slow pace, the uneven rhythmic shape of the melody and the overall texture.

This, like the sometimes static harmony, gives a sense of the world stopping while the music continues.

There is interesting use of cross rhythms in the second sinfonia, with the trombone parts having quaver rhythms starting on different beats (see bars 83–85 above)

Dynamics

There are no dynamic markings, as is usual at this period. Dynamic variation mainly comes from the instrumental sections and the voice/continuo sections.

Links to context

Schütz was strongly influenced by Monteverdi and Gabrieli, employing the Venetian style of continuing to use modal harmonies, even as he developed tonal writing. Polyphonic textures with spaced entries – another feature of the earlier style. Innovative sonorities, such as the use of four trombones, may have been a result of a shortage of instruments due to the war.

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Activity 5

1. Give an example of a modal feature of this movement.
2. How do the *Symphoniae* reflect both Venetian style and Lutheran musical practices that Schütz picked up in Venice?
3. Write out the alto and tenor clef trombone parts of the final bars of 'Fili mi A' in clefs and label the chords at X and Y and the final cadence.

Note: This is an exercise to promote reading in different clefs and to enable you to compare the parts more clearly, and is not a requirement of the exam.

148

X Y

Trombone 1

Trombone 2

Trombone 3

Trombone 4

5



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Charpentier – Te Deum in D major, H146 (c. 1688)

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Background

The Te Deum is a hymn in praise of God written in the fourth century. Traditionally special blessing; for example, a royal birth. Musical settings were often written to celebrate victories and other important events. Charpentier's was written between 1688 and 1692, in celebration of a victory in the 1692 battle at Steenkerque, part of the Nine Years War between France and the Dutch Republic.


Overall structure

The composition consists of 10 parts:

Section	First line of text	Instrumentation
1. 'Prelude (Marche des Joyes)		orchestra
2. 'Te Deum lausamus te'	We praise thee	bassoon
3. 'Te aedificantem Patrem'	All the earth	chorus, wind
4. 'Pleni sunt caeli et terra'	Heaven and Earth are full	chorus, flute
5. 'Te per orbem terrarum'	The holy Church throughout all the world	trio, continuo
6. 'Tu devicto mortis aculeo'	When thou hadst overcome the sharpness of death	chorus, orchestra
7. 'Te ergo quaesumus'	We therefore pray thee, help thy servants	soprano
8. 'Aeterna fac cum sanctis tuis'	Make them to be numbered with thy Saints	chorus, strings
9. 'Dignare, Domine'	O Lord, have mercy upon us	duo, flute
10. 'In te, Domine, speravi'	O Lord, in thee have I trusted: let me never be confounded.	chorus, bass

All sections include basso continuo

The words are from the *Common Book of Prayer*. The full text can be found on the [zzed.uk/11597-TeDeum-Prayer](https://www.zzed.uk/11597-TeDeum-Prayer)

 Go to [zzed.uk/11597](https://www.zzed.uk/11597)

Overall instrumentation

Charpentier had access to a relatively large ensemble: two flutes, two oboes, two violins and violas, basso continuo plus five soloists – SSATB, four-part choir. Working for an aristocratic employer, Charpentier would have been able to draw on abundant and expensive resources. The forces would be the same forces available for opera and secular music.

General notes on:

- **Tonality:** the key is D major, which was considered to represent glory and triumph in French Baroque music.
 - **NOTE:** the scores are written in C major throughout. Extracts here are in D major, though some movements are in related keys.
- **Texture:** this is mostly homophonic, both in the orchestra and the voices, with some sections when the mood of the words requires. A common feature is verses alternating between the choir and the orchestra.
- **Rhythm and metre:** listen out for the changes of time signature and tempo. Rhythmically most of the writing is not syncopated, though with some moments of syncopation. A feature of the French Baroque that players would play 'straight' quavers as if they were eighth notes.
- **Dynamics:** these are terraced, as is common in Baroque music.
- **Timings:** all timings refer to the YouTube clip on the previous page.

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1. Prelude – Ritornello/fanfare.

Structure

Rondo. There is a fanfare-style **ritornello** with two episodes: A – B – A – C – A. Although not in the score, some performances open with a timpani solo of eight bars.

Ritornello
passage
movement
ritornello

Tonality

The key is D major.

The first episode passes through the relative minor (B minor) at bars 11–12 then ends (bars 15–16).

0:42 – 0:48

Violin 1

Basso continuo

iib V7/9 iii Vb V(7) I Vb vi

New key - A maj: Ib ii V

The second episode moves through B minor (bar 19), via an imperfect cadence in E major (dominant of dominant) via a perfect cadence (bars 20–21) before ending in I–IV cadence. While this might look like a V–I in the home key of D major, the phrase is a type of imperfect cadence.

Example from 2nd episode

1:07 – 1:14

Violin 1

Violin 2

Viola

Continuo

F# B E b(7) A b7

Emajor ii I ii

After bar 24 we return abruptly to D major for the final ritornello section that ends the piece.

Harmony

In the ritornello the harmonic language is chords I, IV and V throughout, largely in root position, giving a confident feel.

0:12 – 0:18

Trumpet, Flute, Oboe, Violin 1

Violin 2

Violas

Basso continuo

I I V I IV I

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Melody

The ritornello melody is built around the D major arpeggio, with passing and auxiliary melodies are less tied to the arpeggio and are mainly conjunct, with some larger intervals.

Sonority and texture

The texture is almost entirely homophonic. The ritornello is played tutti, with the foreground, doubled by the 1st violins, flutes and oboes. Even the timpani play the 5th notes.

The episode melodies are played by violin and wind, with the trumpet and timpani which the natural trumpets and timpani of the time would have been unable to do invented in the early nineteenth century. Before that players would have to change to change key. Timpani had to be tuned by tightening or loosening tension rods.

Tempo, metre and rhythm

The time signature is 4/4, though it has a fast march-like rhythm. The tempo remains constant.

The ritornello has a marked martial feel through the insistent $\text{♩} \text{♩} \text{♩}$ rhythm. (NB dotted, though performance practice was to play dotted rhythms.)

Rhythmically the episodes feel less strident, with fewer dotted quaver – semiquaver patterns.

Dynamics

The ritornello is loud, by dint of being played tutti. Dynamic variation is achieved through the timpani from the episodes.

Activity 6

1. What is the structure of the overture?
2. Why did Charpentier use the key of D major in this piece?

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2. 'Te Deum laudamus'

Structure

The piece is structured as a series of vocal phrases separated by short instrumental 'Te Deum Laudamus' and 'Te dominum confitemur', alternate through the movement pattern, which is repeated with some slight variations.

Tonality and harmony

The tonality is structural. Starting in D major, the opening vocal phrase ends with The second line overlaps with this and in three more bars modulates to the dominant

We return immediately to the tonic, then modulate again to the subdominant of D at bar 41, the end of the instrumental phrase. We pass back through D major, the sequence takes us briefly into E major before returning to D major. At bar 63 there which hints at a possible modulation, but we remain firmly in D major for the final

Harmonies are mostly in root position, with some inversions. At times one violin plays with the vocal line.

Melody

The opening phrase rises an octave with 'te Deum' rising up the arpeggio by a 3rd, then 7th with the resolution, a rising 4th A to D, on 'laudamus' ('we praise'). The next phrase descends by steps, before rising to an E. This alternation between arpeggio and scalar

The word setting is syllabic throughout.

Sonority and texture

The bass voice is accompanied by basso continuo and two violins in imitative counterpoint. The violins is often in 3rds with the voice. The two violins also fill in between vocal phrases.

Tempo, metre and rhythm

In 2/2 throughout, with no tempo changes, the rhythm is on the beat throughout, except for 'te dominum'.

Dynamics

The dynamic is more or less constant, perhaps a *mezzo forte*, throughout.

Activity 7

Describe the word setting of this movement.

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3. 'Te aeternum Patrem'

From the previous section's solitary expression of praise, Charpentier brings in the show how the heavens and earth all praise God. The opening key of B minor creates an awestruck mood in contrast to the brighter feel of the Te Deum. As before the vocal instrumental passages.

Structure

A series of short versets interspersed with brief instrumental links:

3:36 – 3:45

92

Flutes

Soprano

Alt

Tenor

Basso continuo

Ti - bi Che - ru - bim et Ser - a - phim Ti - bi Che - ru - bim et

There is a short instrumental coda.

Tonality and harmony

B minor, with a final section ('Dominus, Deus Sabaoth') in D major

Melody

The opening is melodically simple with repeated notes and a short scalar passage motif later on:

2:50 – 2:58

68

It can be seen in the flute melody, bar 94, above, in diminution.

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In its inverted form it also forms the melody for the first polyphonic and melismatic word 'Sanctus', with the parts entering in canon.

3:54 – 4:07

Charpentier sets the word 'sanctus' (holy) melodically and in counterpoint while 'Dominus Deus Sabaoth' (Lord of Hosts) is homophonic and syllabic.

Sonority and texture

Charpentier uses the full orchestra minus the trumpets. The orchestra is tutti at times, sometimes the winds drop out as at 98–100 (note, the bassoon is doubling the bass line), and sometimes there is a mixed texture, where the instruments and singers' counterpoint (106–111).

The polyphonic passages are short-lived. In the passage quoted above, after only a few measures of homophony on the words 'Dominus, Deus Sabaoth'.

Tempo, metre and rhythm

$\frac{2}{2}$ throughout, with a steady tempo and no syncopation. There is frequent use of

Activity 8

1. Comment on the word setting in 'Te aeternum Patrem'.
2. What is the key and cadence at the end of measures 129–130 of the 'Te aeternum Patrem'?
3. How does Charpentier use the voices, all of heaven and earth praising God?

French baroque style – as mentioned (p. 5), elegance and embellishment were important. This can be heard clearly in No 5 – 'Te per orbem terrarum' (YouTube 7:21; Spotify track 10:15). Note the ornamentation in the voices and the lightness of the sound. Note also the difference in the two voices. The first is a tenor – *taille* in French – while the second, marked alto in the score, is a soprano, and the use of falsetto can clearly be heard. Compare this with the counter tenor

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6. 'Tu devicto'

This movement clearly demonstrates the importance of the words and the ways

Structure

Broadly in four sections:

1. an instrumental introduction
2. a 'verse'
3. an instrumental fanfare, inter
4. a declamation of the words

Tonality and harmony

The key is firmly D major throughout, modulating to the subdominant of G major

12:12 – 12:22

Soprano, violin 1
Alto, violin 2
Tenor, viola

dex - ter - am De - i Se - dis

Melody

The trumpets introduce the main melody at the start, doubled by the violin, flute anacrusis, it is based around the D major triad, with a narrow range of a 5th. It is counterpoint – though the parts are rhythmically identical, even though they enter

11:39 – 11:47

Sop, violin 1
Alto, viola
tenor, violin 2
Bass, basso continuo

Tu de vi - cto de - vi - cto de vi - cto mor - tis

(Note again that the quavers may be played as dotted, depending on the interpretation)

Sonority and texture

The overall texture is homophonic, though it becomes more polyphonic at the end. Charpentier uses extreme contrasts of texture between the instrumental fanfares and bass/flute passages at 357–360 and 369–372.

12:44 – 12:55

Flutes
Bass solo

Ju - re - de - ris es - se ven -

Tempo, meter and rhythm

This is the first movement in triple time – $\frac{3}{4}$. The tempo is brisk and lively apart from the verse – bars 339–347, before the instrumental section returns to tempo. (The tempo is slow by the fact that the strings are marked solo, suggesting a change of mood.) The bass is at a slower tempo, a case of the music reflecting the meaning/mood of the words.

Dynamics

Again there are strong dynamic contrasts created by the instrumentation, between the forte of the full orchestra and the piano of the final solo.

Activity 9

1. Give an example of contrasting

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11. 'In te Domine' (23:04)

Structure

After an instrumental introduction which introduces the theme, the choir enters with a **fugue**. It starts with an **exposition** by the chorus (bar 587) with the **subject** and **countersubject** in the alto and **answer** in the tenor. The soprano enters at bar 601 followed by the bass at 605. The exposition ends at bar 609 when all of the voices have stated the subject.

Fugue: a musical form in which a theme (**subject**) is imitated. To be a fugue it must have at least one **subject** (theme), an **answer** (the subject above) and a **countersubject** (the subject below). It may also have **episodes** – contrasting material interspersed with the development of the subject.

23:25 – 23:42

Subject

Counter Subject

Soprano subject entry

Answer

Redundant entry

Bass subject entry

The soprano and alto enter with the subject again at 607, on the dominant (starting on C#). This extra statement of the subject after the exposition is called a **redundant entry**.

Redundant entry: a second statement of the subject in all the voices.

At 616 there is an **episode** ('non confundar'). Then at 630 the subject reappears, followed by an instrumental passage which introduces a new section for the solo voices (644).

At 654 the choir come back in **stretto**, where the entries come more quickly, with material based on the episode ('non confundar'). The work ends with a coda starting at bar 675.

Stretto: a section of a fugue, where the entries of the subject are in closer proximity – the material is developed.

Tonality and harmony

The tonality is D major and modulates through related keys.

The fugue material is developed, briefly passing through A major (609) and E minor (616).

The first episode (bar 616) modulates to A major (624), followed by an instrumental introduction to a new key.

At 630 the subject appears again developing the material through A major, passing into G major at 640.

The section for the solo voices (644) begins with an exact transposition, in G major, with the answer in the alto.

The entry of the choir at bar 654 returns to D major, to the end.

Melody

The subject has a narrow range of just a 4th, starting with a two-beat anacrusis. The subject is just two notes – designed to harmonise with the answer in the dominant key. The subject is repeated by the choir, so there is no sense of an extended melodic line.

The first episode has a falling scalar idea, followed by leaps of a 4th and 5th to reiterate 'in aeternum' – 'never let me be confounded'.

The reappearance of the subject (630) features parallel 3rds (between the soprano and alto) and 6ths (between the soprano and bass).

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Sonority

Charpentier again makes use of the doubling of trumpet, oboe and violin to emphasise

There is a contrast between the full choir and the solo voice section (from 644) with

Texture

The introduction presents the theme on trumpets doubled by violin, flute and oboe, with accompaniment. The second, contrasting theme starts with no trumpets or timpani.

The choral texture is polyphonic, as a fugue must be.

At bar 654, although the choir has fugal entries, it is rhythmically homophonic, rather than 'be confounded'.

The orchestral passages (624–630 and 640–644) are homophonic.

At the coda (670) the texture becomes monophonic, with most of the voices leading to an inverted tonic pedal by the soprano – doubled of course by flute, oboe (675–679), followed by a tonic pedal in the bass and basso continuo at 692–699.

Tempo, melody and rhythm

The piece is in a march-like two in a bar. The melody has a two-beat anacrusis. The dotted crotchet – quaver followed by four quavers. Some of the quavers may be a performance practice.

Dynamics

Step dynamics achieved by dropping out instruments – especially the trumpet – or

Links to context

In the Te Deum Charpentier has clearly left modal writing behind, and tonality is clear in many ways: there is frequent use of primary chords and modulations are mainly to closely related keys. The more regular than we see in Monteverdi and Schütz, with polyphonic entries spaced at regular lengths. As was common in France, where there was a close relationship between church and state, religious subject matter also serves to glorify the state. Baroque techniques such as the 'Te Deum' are absorbed into the writing.

Activity 10

1. What are the main elements of a fugue?
2. What is the range of the melody of 'In te Domine'?
3. How does Charpentier create a feeling of celebration of victory in battle? Consider the musical devices, but particularly to sonority, texture and harmony.


Two other main developments in French music were the grand and petit motet.

The **grand motet** – a large-scale work for chorus (often double), soloists and organ – with a psalm text – was a popular genre in the royal court.

The **petit motet** by contrast had only three voices and was not always accompanied. It was popular in convents and the Chapelle Royale – more intimate settings. It usually set liturgical texts.

A good example of a petit motet is the Requiem from *De Profundis*, by Jean-Baptiste Lully. Lully held important court posts and was very influential, both musically and politically. YouTube: [zzed.uk/11597-Requiem-YouTube](https://www.youtube.com/watch?v=ZzEdUK11597)

Spotify: [zzed.uk/11597-Requiem-Spotify](https://www.spotify.com/track/zzed.uk/11597-Requiem-Spotify)

 Go to [zzed.uk/11597](https://www.spotify.com/track/zzed.uk/11597)

For a petit motet try Lully's *Omnes Gentes* at

YouTube: [zzed.uk/11597-Omnes-YouTube](https://www.youtube.com/watch?v=ZzEdUK11597)

Spotify: [zzed.uk/11597-Omnes-Spotify](https://www.spotify.com/track/zzed.uk/11597-Omnes-Spotify)

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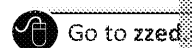


Vivaldi – *Stabat Mater*, RV621 (1712)

YouTube: [zzed.uk/11597-Vivaldi-YouTube](https://www.youtube.com/watch?v=zzed.uk/11597-Vivaldi-YouTube) – from 42:20

Spotify: [zzed.uk/11597-Vivaldi-Spotify](https://www.spotify.com/track/zzed.uk/11597-Vivaldi-Spotify) – tracks 14–22

Score: [zzed.uk/11597-Vivaldi-Score](https://www.zzed.uk/11597-Vivaldi-Score)



Background

The *Stabat Mater* is a thirteenth-century hymn describing the grief of Mary at the Crucifixion of Jesus, which has been set by many composers.

Vivaldi spent most of his working life at the Ospedale della Pietà in Venice. In 1703, he was appointed as a violinist and he worked as a freelance player and composer for 20 years. Before the Ospedale period he went to Brescia, where he was commissioned to write the *Stabat Mater* for the church for Holy Week in 1712.

Several movements of the *Stabat Mater* repeat previous material and it is possible that Vivaldi was composing on composition while touring as a violinist.

The hymn runs to 20 stanzas, but Vivaldi only sets eight of them. The work is in F major with modulations.

Overall Structure

Mvmt	Latin	Translation
1	'Stabat Mater dolorosa, juxta crucem lacrimosa, dum pendebat filius.'	At the Cross her station kept, Mother weeping; Close to Christ
2	'Cuius animam gementem, O quam tristis et afflicta'	Through her heart, His sorrowful anguish hearing; Now at last
3	'Quae moerebat et dolebat, pia Mater, dum vivebat Nati poenas inclyti.'	Christ above in torment hanging; Of her dying glorious pangs;
4	'Quis est homo qui non fleret, Matrem Christi si videret In tanto supplicio?'	Oh, how sad and sore distressed; Of the sole begotten Son
5	'Quis non posset contristari, Christi matrem contemplari dolentem cum filio?'	Can the human heart refrain from pain; In that Mother's pain to share
6	'Pro peccatis suae gentis vidit Jesum in tormentis, et flagellis subditum. Vidit suum dulcem natum moriendo desolatum dum emisit spiritum.'	Bruised, derided, cursed, despised; Child; All with bloody sweat bespiced; Own nation; Saw Him hanging forth He sent
7	'Eja Mater, fons amoris, me sentire vim doloris, fac, ut tecum lugeam.'	Cry you Mother! fount of life above; Make my heart with you to grieve
8	'Fac, ut ardeat cor meum, in te solo quando Christum Deum videri contemplaceam.'	Make me feel as thou hast felt; melt; With the love of Christ to dwell
9		

Movements No. 4 ('Quis est homo'), No. 5 ('Quis non posset') and No. 6 ('Pro peccatis') repeat material from No. 2 and No. 3 respectively, with melodic adjustments for word setting.

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No. 1: 'Stabat mater dolorosa' (42:20)

Structure

This movement is in ternary form. There is an instrumental introduction. The singer enters with the A section. A four-bar orchestral section again uses the same theme. The singer enters with the B section, which is followed by an orchestral coda which is the same as the introduction (voice) – transition – B (voice) – A (orchestra).

Tonality and harmony

The tonality is F minor. At the end of the singers' A section (bar 21) it has modulated to the dominant. The B section swiftly modulates through B \flat (bars 26–27) and C major to the tonic (bars 28–29). The next phrase (bar 29) is abruptly back in C minor.

At bars 33–38 there is a falling sequence, alternating between the voice and the violin (F \flat , D \flat). It ends with a fermata on a C major chord, followed by a phrase modulation into a three-bar phrase, returning to Fm for the remainder of the movement.

Melody

The theme has a two-part structure. It is typified by **octave displacement** with leaps of a 9th and minor 7th.

Octave notes from

42:20 – 42:37

Note the upward leap of a ninth (F–G) followed by another of a minor 7th (C–B \flat) which the melody could have been written:

At bars 5–7 the 1st violins have a sighing phrase which crosses the bar lines to create a phrase that appears many times through the work and which is often used in Baroque music to create a sense of three beat notes that extend over the bar line. However, in this case as the suspension is held, the chord below changes from major to minor, by means of the chromatically descending bass line. The violins have a downward sequence (bars 6 and 7) with a dotted rhythm which breaks the pattern.

The suspensions become double suspensions in bars 8–10, but with each crotchet hinting at a modulation to C, before arriving at a perfect cadence in Fm. A trill ends the section.

The voice entry at bar 12 is a development of the opening violin motif, starting on the largest being a minor 7th in bar 13. This jump gives added tension to the word 'pendebat'.

In bars 15–18 the word 'lacrimosa' – weeping or tearful – is sung first syllabically and then with melisma. This use of melisma to emphasize a word or phrase, often expressing a feature of Baroque vocal music, both sacred and secular. The phrase ends with a perfect cadence.

The phrase 'pendebat' starts with the same three notes as the opening motif but with a different rhythm, consisting of two falling phrases over a falling sequence.

Sonority and texture

Vivaldi uses the strings to create a polyphonic texture, but for the most part leave the voice as an accompaniment. The exception to this is the extended melisma on 'pendebat' (bars 15–18) where the strings imitate the vocal line a 4th above.

Tempo, metre and rhythm

This is the only movement in 3/4 time and is marked *largo*, in keeping with the sombre mood. The feeling is very much on the beat and the dotted quavers serve the rhythm of the words.

Activity II

1. What is the structure of the movement?
2. Describe a feature of the melody.

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No. 2: 'Cuius animam' (46:10)

Structure

The movement is structured around the text, which is sung once in a six-bar phrase and then repeated in a varied form in an eight-bar phrase.

Tonality and harmony

This short movement is in C minor, though the key signature remains four flats. The soprano line is in first inversion, and the bass E \flat rises to an E \natural below a diminished 7th chord. The recorder plays the word 'gementem' (sighing) at bar 3, though this is not indicated in the score so the performer. It rises another semitone to F, but the chord is major. There follows a half note in the minor, which leads to a perfect cadence in C minor.

The harmony is varied for the second statement, starting with a falling sequence C7 to F7, then an extended perfect cadence: I⁷ to V⁷ sus 4–3 –to I, V⁷ sus 4–3 to I.

Melody

The melody is an octave, opening with a rising C minor arpeggio falling back to the starting note (mentioned 6–5 suspension). It then rises again to a C before falling back down the octave.

The first statement of the text is mainly syllabic. In the second statement it is decorated with grace notes and octave leaps (bars 7 and 9), but still mostly syllabic until the final word, which is a two-bar melisma.

Texture and sonority

Though *accompagnato* (using the whole orchestra), this has the feel of a *secco recitativo* with held chords allowing the singer to decorate and use *rubato*. In the second half there is a change to a slow harmonic rate of change. This gives a feeling of the world stopping while the singer expresses their feelings.

Tempo, rhythm and dynamics

The movement is in $\frac{4}{4}$ and is marked *adagissimo* – very slow. There is little rhythmic interest in the notes and slow harmonic change.

Activity 12

1. Identify two unusual uses of chord inversions in this movement.
2. What is *secco recitativo*? How would it usually be accompanied, and what does it sound like in this movement?

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No. 3: 'O quam tristis' (48:41)

Structure

The overall structure is ritornello-like, starting and ending with a motif on the strings in a shortened form between verses:

Intro (Bars 1–14); verse (bars 15–27); short string passage (bars 27–30); verse (bars 31–43); verse (bars 43–48); verse (bars 49–70); string motif (b) (bars 70–79).

The strings and voice alternate, only coming together for the final line, where the strings provide a quaver accompaniment to an extended melisma in dotted rhythm.

Tonality and harmony

The movement opens in F minor, modulating to A \flat at bar 27.

Bars 6–13 consist of a cycle of flats made up of flat 7th chords.

Melody

The movement starts with 14-bar instrumental passage which introduces the two motifs.

48:41 – 48:47



This is started by the 1st violins in the instrumental introduction, and becomes the vocal melody in the introduction it is followed by the answering phrase:

48:48



in a falling sequence, in imitation by the two violin parts over a nine-bar cycle of 5/4.

The voice enters with identical four-bar phrase to motif a. The word setting is made up of the answering string passage from the introduction, the vocal part continues with quaver accompaniment.

A three-bar instrumental passage based on motif b (bar 27) leads to a repeat of the first verse with new melodic material. This modulates to C \flat at bar 43. A seven-bar version of the second verse ('quae moerebat'), which immediately returns to F \flat .

At bar 62 on the word 'poenas' – tortured – there is a prolonged melisma spread over a dotted rhythm which otherwise is only used in brief phrases. At this point the voice and strings. The harmony for the voice or 5^{ths}: B \flat m⁷ / E \flat ⁷ / A \flat maj⁷ / D \flat maj⁷.

The movement ends with a repeat of the second section (b motif) of the opening.

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Activity 13

1. What melodic device does Vivaldi use in the second motif of the melody?
2. The movement starts in F minor. It modulates at bar 27 – what is the relationship between the two keys?

Movements No. 4 ('Quis est homo'), No. 5 ('Quis non posset') and No. 6 ('Pro peccatis') are all in F minor, with melodic adjustments for word setting.

No. 7: 'Eja Mater' (58:20)

Structure

After a seven-bar introduction the vocal line flows through virtually the whole movement, with an instrumental break and a short (two-bar) coda which reiterates the final cadence.

Totality and harmony

For this movement Vivaldi uses the key of Cm, perhaps changing because, unlike a direct prayer to the Virgin, rather than a description of events.

The harmonic rhythm moves in a steady minim progression until bar 7, where a half note leads to a cadence in Cm (II⁷–V–I).

The mood of grief is heightened by harmonic ambiguity – for example, at bar 2³ with the bass, suggesting Fm chord (iv) with the violin part, but contradicted by the note which could be a suspension, because it does not resolve down to F in next bar which is outlined by the lower violin line (the dotted semiquavers) with the 7th note at the end turns out to be the start of a cycle of 5ths.

The example here shows the chords – implied or explicit – in bars 1–8.

58:20 – 59:14

Cm G Cm Fm9 Bbm7 Eb Abm9 Db G7 Cm F#dim Db

The use of non-harmonic notes to add tension can more clearly be seen when laid out as follows:

In bar 6 there is an implied diminished chord with F# and Eb then a Db chord then in bar 7 the tritone F–B exposed, leading to a perfect cadence (Vc sus4 to V to i) over the falling line.

At bar 16 there is an interrupted cadence: we feel as if we are approaching a perfect cadence on a D7 chord instead of Cm, giving an imperfect cadence in G minor.

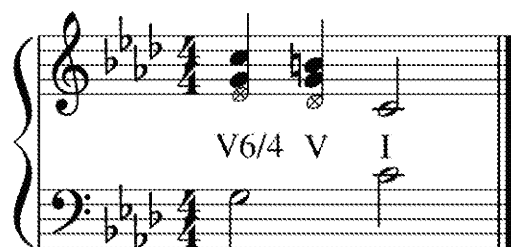
This comes on the word *lugeam* – 'feel', emphasised with a fermata, and again is a resolution. It then continues with alternating G and F chords until bar 20 where it is Em⁷–Cm then approaching a perfect cadence in Cm, again interrupted by D⁷ chord. This time there is no fermata and we move quickly to a Cm perfect cadence by way of a half note.

1:01:32

The Cadential
V with the 3rd and 4th
It is a common
cadence. Beware
however, the final
as chord I.

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Cadential $\frac{6}{4}$

The note heads with crosses are implied by the cadential $\frac{6}{4}$ harmony and would be the 1st, 2nd and 3rd notes of the $\frac{6}{4}$ chord of G major in which the 5th note (D) has been raised to E and the 3rd note (B) has been lowered to A. In this instance, given Vivaldi's sparse harmonic language, the 6–5 (E–D) has been left out.

Melody

This beautiful melody starts by outlining the chord notes followed by stepwise movement. The melody emphasises 'amoris' (love) in bar 9, the following falling sequence outlines the chord notes. So far so straightforward. At bar 16 Vivaldi introduces an upward leap of an augmented 4th on the word 'lugeam' – grieve.

Texture

The continuo is silent, with just the two violin and viola parts supporting the voice.

Tempo, metre and rhythm

The most striking aspect of the movement is the constant dotted semiquaver rhythm playing in unison – outlining the harmonies, against the steady quaver pulse of the beat and perhaps implies some unstoppable force, contrasting with the humanity of the voice.

Activity 14

1. Complete this cycle of 5^{ths}: Fm – Bb – ?? – ?? – D \flat .
2. Describe one way in which Vivaldi delays resolution to a perfect cadence.
3. In movement 7, 'Eja Mater', what is the effect of the constant dotted rhythm of the continuo?

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No. 8: 'Fac ut Ardeat' (1:01:45)

Structure

The movement has no instrumental introduction, but is sung from beginning to end, reaffirming the perfect cadence.

Tonality and harmony

We are back in Fm after the last movement's excursion into C minor.

The opening vocal section, to bar 6, is heard once and not repeated. Vivaldi modulates, repeating the opening phrase as a sequence at a 3rd above.

The final part of the verse – 'that I may please Him' – first appears in bar 5 at the end of the movement, confirming A♭ as the key.

The second section has new vocal material setting the same words. Bar 7 'ardeat' the opening and the descending arpeggio at bar 5 is developed at bars 8–9.

This section is repeated with some variation – note the 'Christum' on rising octave then 7th (bars 8 & 9) – ending back in Cm.

Harmonically, in bar 10 there is a G♭ chord – the flat second degree of the scale, with B♭ in bass. This is a **Neapolitan chord**. Its abrupt appearance initially feels out of place, but prepares us for the cadence. It harmonises, and, therefore, emphasises, the word 'Him'.

This chord appears again at bar 13, leading to the final cadence in the vocal part, again on the word 'Him' ('sibi').

Neapolitan chord
The Neapolitan chord is the second degree of the scale, flattened, and related to the key. It was first used in the 18th century.

Melody

The movement sets one short verset – 'May my heart burn at the command of the Lord'. The word setting is syllabic, with one brief melismatic passage. This more hopeful melody is often scalic until bar 8 where there is a downward arpeggio, repeated in sequence. The gentle flame – not the passion we see in some passages of, say, *Messiah*. It suggests creating beautiful music than in dramatically expressing the emotions of the text.

A rising sequence, bars 3–5 on 'Fac ut ardeat' (Make it burn) perhaps suggests more passion.



Texture and instrumentation

The violins, in unison, maintain a simple quaver arpeggio accompaniment – quaver pattern, emphasising the gently rocking feel of the melody.

Tempo, metre and rhythm

This is the only movement in 12/8. It is marked *lento*, but feels quicker due to the quaver accompaniment.

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Activity 15

1. What are the notes of a Neapolitan chord in Fm?

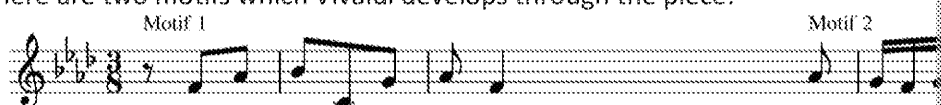
No9: 'Amen' (1:03:40)

Structure

The whole movement is a series of Amens, sung melismatically throughout. Phrase lengths are 5 – 5 – 8 – 2 – 6 – 8 – 8 bars respectively.

Melody

There are two motifs which Vivaldi develops through the piece:



the second of which forms a falling sequence, against a syncopated 2nd violin, with a falling quaver pattern in the violas. This last is an inversion of the opening to

1:03:46 – 1:03:53

After the first statement of these two ideas we hear the second developed, again as the violins' roles swapped. This idea appears again at bars 15–19 and 29–31, each time with voice roles swapped.

Tonality and harmony

The tonality is Fm.

Secondary dominant: the dominant of other than the tonic, often

At each sequence the chords fall stepwise: in the above example C7 – B^b7 – A^b major of series of 7th chords, which Vivaldi has used in other parts of the work.

Having modulated briefly into C minor in bar 10 (dominant minor) Vivaldi returns with a dominant pedal in the basso continuo in bars 35–38 under arpeggio C⁷ chords.

The final vocal passage from bar 41 uses **secondary dominant** chords to increase the final cadence which ends with a tierce de Picardie.

Bar	41	42	43	44	45	46
Chord	F minor	C ⁷	F ⁷	G ⁷	C ⁷	C ⁷
Relationship	i	V ⁷	V ⁷ of IV ⁷	IV ⁷	V ⁷	

Sonority and texture

The full orchestra is used throughout, in a polyphonic texture with the voice. The instrumental parts, for example, the suspensions first played in the 1st violins (bars 14–17) and the voice in bars 29–31.

Relation to context

Vivaldi was a violin prodigy and is best known for his concertos, many of which are in a more secular nature. Unlike Monteverdi, Schütz and Charpentier, Vivaldi was writing for a wider bourgeoisie as well as nobility, and so would need to make an impact with his music. This is reflected in his sacred music, with leaping melodies. Vivaldi is also more harmonically adventurous, using more distant harmonic relationships, with greater use of dissonance and

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Activity 16

1. In movement 9, 'Amen', for each of bars 15–17 and 29–31, state the sequence of chords.

Bach – Cantata: *Ich habe genug* BWV 82

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Spotify: [zzed.uk/11597-Bach-Spotify](https://www.spotify.com/track/zzed.uk/11597-Bach-Spotify) – tracks 10–14

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Context

Bach's cantatas are vocal and instrumental pieces setting a religious text for use on saints' days and special occasions. While Kantor at Leipzig, he wrote cantatas for occasion for at least three years. There are over 200 known cantatas in existence texts, often written by contemporary thinkers.

Bach wrote this cantata in 1727 for the Feast of the Purification of Mary. The word Luke's Gospel in which an old man, Simeon, has a vision that he would not die before he was presented in the temple. According to the custom, and Simeon held the baby. 'enough' – Simeon felt at peace and ready to face death.

The cantata tells this story, but is a meditation on the joy of returning to

Structure

Ich habe genug consists of three arias between which are two recitatives. The first

Section	Aria 1	Aria 1 (DS al fine)	Recit	Aria 2	Aria 3 (da capo)
Bars	1–176	177–208		1–85	1–38
Timings	0:00		7:20	8:25	

The first aria is in ritornello form. The opening ritornello section introduces the rest of the piece:



and continues to bar 39. It returns at bar 75 and again at bar 134 through to 149 beginning and the opening ritornello is repeated.

The second aria is a modified da capo aria. The outline shape is A – B – A, but with bar 37) there is a brief version of the A section (49–68).

The final aria is in ritornello form, with the slight twist that Bach increases the length of the ritornello by two bars each of the four times that it repeats.

Tonality

The main key is C minor, with the central aria in E♭.

Modulations are structural; however, Bach also uses them expressively to serve the

At the start of the aria the tonality shifts from C minor, through E♭ major to F minor space of the introduction. We will look at this in more detail in the harmony section.

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The second aria begins in E \flat . In the second section (after the fine at bar 36) despite the dominant, B \flat , at bar 39, and its relative minor, G minor (bar 48), gravitates toward the second section when we appear to close in C minor, but reach a perfect cadence

8:25 – 8:42

Violins


Viola

Bass

Continuo

Adagio

C minor perfect cadence

The da capo  returns us abruptly to E \flat . This relatively static tonality reflects the lyrics: 'in this world there is misery but in the next there is peace'.

The third aria is in C minor and has a conventional modulation to G major at the end (bars 16–17). It is anticipated by an imperfect cadence in G at bars 10–11. The first vocal entry is in G major. The whole work ends with a tierce de Picardie – the final major chord an assertion of life after death.

Harmony

While Bach's tonality is often relatively conventional, his harmonies are rich and more complex than Handel or Vivaldi.

The first aria starts with a falling bass, and the main melodic motif which starts on the upper line is repeated with slightly varied harmonies, but the melodic motif starts on the upper line giving it a subtly different flavour.

0:00 – 0:23

Starts over the B \flat , bar 2 of bass line

Starts over the C, bar 1 of bass line

Oboe

Violin I & Viola

Continuo

pp

C minor perfect cadence


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The bass line then appears to repeat, an octave down; however, it changes, moving

0:23 – 0:32

13



Cm (i) 9-8 suspension C7d (17d) Fm (ivb with 7-6 suspension)

followed by a harmonic sequence, the bass line a step down. Effectively this is an F minor chord, the relative major of Eb:

In Cm: VII (Bb) – VII⁷ (Bb⁷) – I.

In Eb: V – V⁷ – I

but we are quickly moved on by a C major chord (bar 22) pulling us towards F minor at the end of the orchestral introduction. This pull towards the subdominant, F minor

This opening is characterised by suspensions, including 9–8 and $\flat 9$ –8. These are resolved directly to the harmony note. Note the A \flat in bar 12 above, which would be expected to resolve to G \flat , but instead drops a diminished 7th to B \flat .

The opening of the second aria appears to be a straightforwardly harmonised melody. The first beat of bar 2 is a secondary dominant with the chromatic D \flat in a passing Eb⁷ chord. The harmony then returns to a conventional chord sequence leading to an imperfect cadence.

The next phrase continues through chords V and I, before a return of the D \flat in the bass. This is followed by an Eb in bar 7, suggesting F minor – in which key the D \flat makes harmonic sense. The phrase concludes with a cadence in Eb. However, Bach delays the resolution – if bar 7 was removed the phrase would be a simple cadence and harmonically. The inclusion of bar 7 gives a five-bar phrase, making the introduction more interesting.

8:42 – 9:02

5



Bach uses this delaying of the harmonic resolution throughout the movement – in the afterlife. A different example comes in bars 24–28 where Bach appears to resolve to F minor, but immediately shifts the harmony. The singer's tonic note appears to become a dominant note. The melodic phrase brings us to the real resolution at bar 27.

This delaying of the resolution appears also in the third aria. The running passage in the bass leads to a modulation to G major.

Bach's use of pedal notes is also notable. In the second aria the bass is given a harmonic pedal. In bars 73–75 the F is held as a tonic pedal under an F7, Bb, minor C⁷ and the F minor

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Melody

The motif introduced by the oboe in bars 2–5 of the first aria provides material for features the rising acciaccatura to the E \flat – one of very few grace notes Bach uses.

The opening phrase by the singer uses the same motif, which is then developed in the second aria.

The opening melody of the second aria is related, having a similar arch shape though the notes are different.

There is extensive use of appoggiaturas: in the second aria as well as the \flat 4 and 9 with a double appoggiatura onto the B \flat chord – 6–5 and 4–3. These serve the purpose of enriching the harmony and delaying the resolution.

Bach employs short melodic sequences; for example, in the third aria at bars 4–9, the sequence will continue in bar 10, but it changes direction.

Sonority

Bach uses the oboe as a solo instrument in the opening aria for its emotive qualities. The instrument is also used in the bass voice. Perhaps the intended effect is the soul soaring, the oboe pursuing its own line, independently of the vocal melody.

In the final aria it mainly doubles the 1st violin, brightening the tone of this lively, rhythmic movement.

The strings generally work together, with a few occasions when they work independently. From bar 102 when the 1st violins and oboe have a short polyphonic duet.

Texture

The cantata uses a mixture of homophony and polyphony. It opens with a homophonic texture, the strings accompanying the oboe melody. The violins continue with moving homophonic lines. The oboe weaves its own path above. This texture continues for most of the movement. Towards the end, the strings just providing punctuation.

The second aria is more polyphonic from the start, with the three string parts related. The two violins and viola will come together at times: the 1st violin and viola at bar 2, the two violins at bar 10. The viola maintains a constant quaver movement. At the start of the B section (bar 37) the oboe has a solo, the bass solo and continuo, until the return of the opening melodic idea at bar 49.

The final movement returns to homophony, the strings and oboe supporting the vocal line. The 3rds with it.

Tempo, metre and rhythm

The outer movements are in $\frac{3}{8}$, though the moods are very different, partly due to the tempo. The final one is marked *vivace* and is clearly intended to be faster than the others. The first movement, with its tie over the bar line, also softens the pulse of the metre. The softly repeated eighth notes in the oboe and viola provide a gentle pulse. The dotted quaver rhythm of the main motif does reflect the rhythm of the words 'Ich habe genug' but is not taken up as a rhythmic pattern.

The final aria has much more forward motion, with oboe, 1st violin and continuo all moving. There is a skipping feel about it at times, caused by the silent 1st beats in the strings.

The central aria is in $\frac{4}{4}$ and has a calm flow to it, not disturbed by the syncopation in the vocal line.

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Dynamics

It is unlikely that Bach marked dynamics in the score – he would have indicated that the church organs of the day would have had some capacity to change dynamics using

French cantata

Many French cantatas were secular, based on Greek mythology, though there are some for solo voice with a small instrumental accompaniment and consist of arias and recitatives. One example is *Judith* by Elisabeth Jacquet de la Guerre. There is a live performance at [zzed.uk/11597-Judith-YouTube](https://www.zzed.uk/11597-Judith-YouTube)



Go to [zzed.uk/11597](https://www.zzed.uk/11597)

and a recorded version at [zzed.uk/11597-Judith-Spotify](https://www.zzed.uk/11597-Judith-Spotify)

The story fits with the French enthusiasm for the story of Judith – the beautiful Judith infiltrates the camp of the Assyrians, is invited to the tent of their leader, Holofernes, and when he is drunk, cuts off his head.

Relationship to context

The heart of Bach's sacred music is the chorale, and its development the chorale cantata. Bach develops this form, using Bach's own melodies rather than earlier chorale themes. He was appointed Kantor in Leipzig – a highly prestigious appointment – and forms part of his annual church year of Sundays and feast days. In keeping with Lutheran practice it had a German text.

Activity 17

1. What is the function of the bass note sung to the word 'Tod' (death) at bars 1-4?
2. Look at the second recitative in the score. What is the first chord?
3. What melodic device does Bach use in bars 5-8 of the final aria?
4. In the first aria how does the melody change the second time it is heard?
5. Describe the texture of the first aria.

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Bach – Magnificat in D, BWV. 243, from movement 1 (chorus, Magnificat) to movement 6 (duet, Misericordia)

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Score: [zzed.uk/11597-JSBach-Score](https://www.zzed.uk/11597-JSBach-Score)



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Context

The Magnificat is a canticle (song of praise) on Mary's words to her cousin Elizabeth is part of the service of Vespers, the Catholic evening prayer. 'Magnificat' means 'great'. Bach's setting of the Magnificat has 12 movements: the first 11 set Mary's words (short hymn of praise) Gloria Patri – 'glory to the Father'.

In 1723 Bach became Cantor of St Thomas' in Leipzig. He composed a Magnificat for Christmas hymns. In 1733 he produced a new version in D, without the Christmas new instrumentation. This is the version which is usually performed.

In Germany at this time it was common for services to be in German, in keeping with the Lutheran doctrine of making praise understandable by all, and much of Bach's sacred music is in his native language. However, for special feast days such as Christmas, Easter, and in this case the **Feast of Visitation**, Latin was used.

Instrumentation

Bach uses the largest orchestra available at Leipzig, including flutes, oboes, bassoons, trumpets, timpani, strings and organ. In the third movement he adds an **oboe d'amore** as an obbligato instrument and in the fourth uses two, with flutes and strings.

He also has a large choir with divided sopranos, altos, tenors and basses, giving a five-part texture.

The **oboe d'amore** (but smaller) is a softer, less common instrument of fashion at the time was used by Bach.

Structure

Each movement sets, approximately, one line or verse of the text. In doing so Bach treats the words rather than treating it as a single statement by one person.

The movements being studied in detail are:

No.	Movement	Orchestration
1	'Magnificat'	Full orchestra / choir
2	'Et exultavit'	Strings, continuo / alto and bass solo
3	'Quia respexit'	Oboe d'amore, continuo / soprano solo
4	'Omnes generationes'	Flutes, oboe d'amore, continuo / chorus
5	'Quia fecit mihi magna'	Continuo / bass solo
6	'Et misericordia'	Flutes, strings, continuo / alto and tenor solo

The other movements are:

- 'Fecit potentiam' (He has shown strength)
- 'Deposuit potentes' (He has defeated the mighty)
- 'Esurientes' (The hungry)
- 'Suscepit Israel' (He has helped Israel)
- 'Sicut locutus est' (As he spoke to our fathers)
- 'Gloria patri' (Glory to the Father)

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1. 'Magnificat anima mea Dominum' (My soul doth magnify the Lord)

Structure

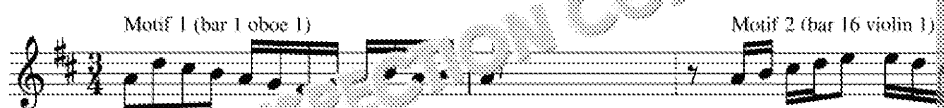
The first movement is structured in six sections of 15 bars. The first two sections introduction; the next three (bars 31–45) are choral and the final 15 bars (46–60) opening. There are no breaks between sections – each smoothly transitions into

There are two brief motifs which recur through the movement:

Examples bar 1 oboe and bar 16 violin

0:07

Motif 1 (bar 1 oboe 1) Motif 2 (bar 16 violin 1)



1:01 – 1:15

Bar 31 Motif 1

Soprano Ma - - gni - fi-cat Ma-gni - fi-cat Motif 1

Alto Ma - - gni - fi-cat Ma

Tenor Imitation of soprano - parts inverted Ma-gni - fi-cat Ma

Bass

Trumpets

Orchestra silent for chorus entry Flutes

Oboes



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Tonality and harmony

The movement is in D major. The introduction modulates briefly into A major (dominant) into G major (subdominant), returning to the tonic at bar 75.

At the start of the fifth section Bach passes the second motif between the orchestral instruments and the voices singing 'magnificat'. We hear the oboes in B minor (relative minor), flutes in G major (relative minor of G) before the key of G major is established with a perfect cadence.

1:57 – 2:04

61 B minor Motif 1

S S A

T B

Oboes / Motif 2 B minor V I

64 G major E minor

Flutes Violins

G major V I E minor

In the final orchestral section, after reasserting D major, Bach hints at a return to A major with an E⁷ (dominant of A) chord at bar 80, moving to an A⁷ chord at 81, and then to D major at 82.

At bars 84–85 there is an inverted dominant pedal note in the trumpet – emphasising the return to D major.

Melody

The counterpoint is often imitative (see bars 31–36, above).

Note how Bach uses both melismatic and syllabic word setting – sometimes alternating 'magnificat' with melisma on the first syllable while the last three are emphasised.

Much of the melodic writing is conjunct or based around arpeggios, with the melodic instruments and voices. Meanwhile the accompanying trumpets play broken chords.

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Sonority and texture

This bright, celebratory movement begins tutti, with the oboes carrying the melodic brightness with their quaver arpeggios. Most of the semiquaver movement is in the trumpets and strings take over; for example, at bars 24–25 when the flutes and oboes drop out.

For the first vocal entry at bar 31, the orchestra drops out altogether for two bars (see example above).

The 1st trumpet has a prominent part in bars 41–45, but otherwise the brass is of rhythmic punctuation.

At the start of the fifth section (bar 61) chorus and orchestra alternate the two melodic lines. As the texture builds, adding brass and then more semiquaver contrapuntal lines to the strings, the brass then drops out briefly in the final section before building again to tutti.

Tempo, metre and rhythm

The movement is in 3/4 time, with a semiquaver flow throughout. The bass line and accompanying quaver pulses suggest it more pace than the *andante* tempo suggests.

Activity 18

1. What harmonic device is used in the trumpet at bars 84–85? And what melodic device emphasises it?

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2. 'Et exultavit spiritus meus' (And my spirit has rejoiced in God)

Structure

The structure resembles a ritornello, with an orchestral introduction, aria, orchestral section and a coda which is the same as the opening. However, while the orchestral section in the opening is on the opening material it is a short development of it.

The opening melody has two motifs which are developed throughout:

Example – bars 1–4. NB call and response.

3:05 – 3:12

1 Motif 1 / antecedent Motif 2 / consequent

It ends with a decorated cadence that reappears later in the piece at 3:19.

Decorated cadence

Bach develops these motifs: bar 5 in the 1st violins is a development of motif 1, with a rising arpeggio and rising a semitone higher.

The soprano entry begins at bar 13 with motif 1 and is followed by a varied version of motif 2, with an orchestral response identical to bars 1–4.

The soprano then continues to develop the material through to bar 51 when we hear the orchestra re-enter with the opening material.

The soprano continues at bar 59, further developing the motifs, ending at bars 77 with a decorated cadence.

The orchestra ends the work with a repeat of the opening 12 bars, but without the decorated cadence.

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Tonality and harmony

'Et Exultavit' is in D major, continuing the celebratory mood of the Magnificat. Modulates to related keys. The opening has passing modulations to G major and A major (bars 5–13), returning immediately to D.

3:12 – 3:18

Developed version of motif 1



The aria starts in D major, moving to B minor (relative minor) at bar 40.

The central orchestral section at bars 51–59 is an exact parallel to bars 5–13, modulating to G major and A major, returning immediately to D major and ending with the decorated cadence in B minor.

The next part of the aria modulates through G major and A major, reaching an instrumental section before a varied version of the cadential motif in D major at bar 81.

The final orchestral passage is the same as the opening, though without the decorated cadence.

Melody

The two core motifs provide both disjunct (motif 1) and conjunct (motif 2) material throughout the piece.

The quaver pulse and semiquaver flow is momentarily interrupted by the soprano declamation in a rising sequence on the first appearance of the words 'Deo salutari [meo]' (God my saviour) on a 4th then a 6th, emphasising the importance of these words. (These are not the largest notes in the piece; there are 7^{ths} in the subsequent melisma, but they are strongly emphasised by landing on a 4th and a 6th.)

Through the first soprano section the word setting begins syllabic and becomes increasingly melismatic, starting with the 'exultavit' bars 29–33, to the 'salutari' in bars 40–46. This is an example of **coloratura** writing typical of the Italian style.

Sonority and texture

Bach reduces the orchestra to just violins and violas, plus continuo. The texture is largely homophonic, with the strings accompanying the voice for most of the piece. The strings are reduced or silent when the soprano entry is emphasised by being accompanied by 1st violins alone; and for the melismatic sections the strings are silent; for example, bars 40–50, where they enter only with the decorated cadence.

Tempo, metre and rhythm

The movement is in 3/8 and 3/4 time, with a tempo of 'Allegretto'.

There is contrast between quaver passages, e.g. motif 1 and semiquavers (motif 2) providing decorative interest.

Dynamics

Bach would not have included dynamic markings; those in the score are by a later editor. In the vocal lines only the 1st violins and continuo accompany, creating a quieter dynamic. In the melismas only the continuo accompanies, allowing the voice to be heard.

Activity 19

1. What is the relationship between the keys of D major (the tonic of this movement) and B minor (the key of the decorated cadence)?

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3. 'Quia respexit humilitatem ancillae suae ecce enim ex hoc beata has looked on humility)

The full text of this verse is 'Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatae generationes'. Bach omitted the final two words, 'omnes generationes' (all generations) of the next movement.

Structure

An oboe d'amore solo introduces the movement, followed by the first vocal section, the second vocal section which segues into the next movement.

Tonality and harmony

For this contemplative movement Bach uses E minor, modulating to F# minor for the next movement.

A rising sequence in the beginning passage passes through E minor and F# major (see Example bars 1–3) before returning to E minor.

5:28 – 6:02

1 **Adagio**

Oboe d'amore

Continuo

Bach increases the tension with a series of dissonances in the penultimate bar:

Example bars 23–24

7:55 – 8:06

The G# in the soprano clashes with the A in the alto, then moves to an E, creating an augmented triad (E–G#–B#) before resolving briefly to E minor.

24

fatigose di - cent be - a - - tam be - a - -

Note the appoggiatura – slightly delayed, increasing the dissonance even more, before resolving in F# minor, arriving on the first bar of the next movement.

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Melody

The piece is based on the oboe melody in the first few bars with its characteristic augmented 2^{nds}. The soprano entry is a development of the opening phrase.

There are several sequences – one as mentioned above – but notably the falling sequence on the word ‘humilitatum’ (humility), an example of word painting. Note the characteristic sequences.

A new idea is used for the second soprano section, with a rising 4th followed by a ‘ecce’ (behold) – more word painting. Note this is another sequence (bars 18–19).

Sonority and Texture

The soft sound of the oboe d’amore provides a *colligato* to the soprano part, of held notes, as well as working in counterpoint. The continuo provides a very light chordal background.

Tempo, metre and rhythm

The movement is in 4₄, marked *adagio* – the only tempo marking in the work. The music is typified by long anacrusis, phrases often starting on the 2nd quaver or semiquaver.

Almost every bar of the bass line includes a three semiquaver upbeat, apart from

Activity 20

1. What melodic device is used in bars 2–4?

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5. 'Quia fecit mihi magna' (Because he did great things for me)

Structure

This movement uses a **ground bass**, which is played seven times in its complete form, plus some fragments. In its original form it starts on the 2nd beat of the bar.

Ground repeats the upper

Structure showing ground bass repetitions and modulations:

Bars	1 ² – 5 ¹	5 ² – 9 ¹	9 ² – 13 ¹	13 ² – 17 ¹	17 ²⁻³	17 ⁴ – 21 ³	21 ⁴ – 24 ³
	Continuo only	Voice then continuo	Voice then continuo	Continuo (voice independent part)	2 beats	Continuo (voice dependent part)	Modified 2 nd half of ground bass
	A major	A major	Modulates to E major	E major		Mod to F# minor	Modulates to C# minor

Ground bass with sequences

9:39 – 9:53



Tonality and harmony

The key is A major. Bach modulates to E major at the end of the third repetition, remaining in that key for the fifth cycle. The next begins in the continuo in F# minor bar – while the bass introduces new melodic material. The continuo then plays a second half of the ground bass to modulate to C# minor. We then hear the first half of C# minor followed by an abrupt return to A major for the final two cycles.

Melody

The ground bass melody is shared between the singer and the continuo. Initially, in the second cycle the bass sings the first phrase, but the continuo then completes the phrase. The bass again starts, then follows its own melodic line while the continuo completes the phrase.

The ground bass contains two sequences which are sometimes reflected with a sequence in the continuo.

10:28

Sonority and texture

Bach uses only the solo bass and continuo in a contrapuntal texture.

Tempo, metre and rhythm

The movement is in 4/4 and the tempo is *adagio*.

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Activity 21

1. What is the harmonic and structural device underlying this movement?

6. 'Et misericordia' (And mercy)

Structure

A four-bar instrumental introduction provides the main thematic material, in 3rd

11:50 – 12:03

1

Flutes and violins

Viola

Continuo

the falls by semitones

It is picked up by the singers, with the two upper lines reversed, so beginning in C

12:08 – 12:20

4

Parts inverted to give parallel 6ths

Alto

Tenor

The instrumental opening is repeated, this time modulating to B minor – the don't repeat this material in B minor. At bar 15 the voices introduce a new idea for the could be seen as a development of the opening phrase:

13:10 – 13:30

New phrase

Inversion of bar 1²⁻³

Orchestra imitates – parts inverted

Singers – parts

ti-men ti bus e - um

ti-men ti bus e - um

ti-men

ti-men

Flutes & Violins

Continuo

In bar 20 there is a return of the opening material, now in A minor, modulating b

At bar 24 there is a return of the 'timentibus' motif, again echoed by the orchestra, the violins at bar 27, back in E minor, while the voices sing 'timentibus' in a falling interrupted cadence at bar 30 followed by a return to the opening material to the

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Tonality and harmony

The movement is in E minor, modulating to the dominant minor of B minor. The subdominant, with a brief modulation into that key's subdominant of D minor.

Note the falling bass line at the opening (see example above) which creates inverted

The interrupted cadence at bar 30 adds to the tension, delaying the full return to

Melody

The melody is largely conjunct, with some larger intervals, such as the upward 6th 6th in bar 3, which give it an aching quality.

The melody frequently switches between parts: in the first vocal section the tenor top line with the alto on the 'second' part. In the next section the singers swap

Bars 17–18 form a rising scale in bars 15–16 – again with the singers swapping. There are descending steps in the main melody (see example above) as the bass each bar.

Sonority and texture

Bach specifies flutes doubled by **muted** violins, violas and continuo to accompany the alto and tenor voices. The mutes give a softer, less incisive sound to the strings.

At certain points the violins and flutes are briefly given different lines, slightly thickening the texture: see bars 10, 13, 22 and 35 in the second part and 23 in the top part.

The texture is mostly homophony, with some polyphony in the 'timentibus' section initially having the voices accompanied just by continuo (bars 4–7), then with strings taking on a greater role (12–26) and then with a full string accompaniment (27–30).

Tempo, metre and rhythm

This is the only movement with a compound time signature – 12_8 . The tempo is *lento* movement gives it a faster feel.

Relationship to context

Like *Ich habe genug*, the Magnificat was written during Bach's Leipzig period. In which was permitted by Luther for some feast days. Many composers before Bach choir reflects the status of the Thomaskirche – and perhaps also Bach's desire to. A version of the Magnificat was one of his first works in Leipzig.

As well as the Thomaskirche, Bach was responsible for music at the other three churches, which meant he was able to train the boys, the first of whom sang in the church choir. He required to teach Latin and was responsible for his pupils' welfare – duties which he fulfilled diligently, leading to his close relationship with his employers.

Muted
sound
it is
object
which

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No. 10 'Suscepit Israel' (He has helped Israel)

This movement is worth mentioning because it features an existing chorale melody in the wind instruments against the three-part polyphony of two sopranos and an alto.

5 Oboes - chorale melody

11 2 sopranos & alto

Ob.

Wi.

Activity 22

1. How does Bach develop his opening melodic material on the word 'timentibus'?
2. Write out the 'Et misericordia' viola part in the example above in the treble clef.

3. Compare and contrast the 'Quia fecit' of Bach with that from the Monteverdi, emphasizing on harmony, tonality and texture.

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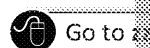
Handel – *Messiah*, HWV 56

from No. 2. recit., 'Comfort ye, my people' to No. 12. chorus, 'For unto us'

YouTube: [zzed.uk/11597-Handel-YouTube](https://www.youtube.com/watch?v=zzed.uk/11597-Handel-YouTube) (No. 2 starts at 4:00)

Spotify: [zzed.uk/11597-Handel-Spotify](https://www.spotify.com/track/zzed.uk/11597-Handel-Spotify) tracks 2–8

Score: [zzed.uk/11597-Handel-Score](https://www.zzed.uk/11597-Handel-Score)



Background

Handel had composed oratorios when he was in Italy. They were popular during the 17th century, but in the 18th century, authorities banned opera. His first English oratorio – THE first English oratorio – was as a **masque** in around 1720, Handel tried to perform it again in 1732, but the Bishop of Exeter banned staged performances of biblical texts, so he presented it as a concert.

Handel's English oratorios showed several innovations over earlier examples:

- In English (Italian was preferred for much music in England)
- Made music more dramatic, the chorus, which was used to comment on events, move the action forward (usually the job of the recitative)
- Intended for the theatre stage, rather than church

Other differences from his predecessors were: more homophonic writing, and part-writing which moved to homophony; frequent and dramatic use of word painting.

Messiah is an **oratorio** in three parts, sometimes described as a meditation on the resurrection of Christ and the last judgement. The whole work runs about 2¼ hours. The first part has 20 sections, of which numbers 2–12 are the subject of prophets foretelling Jesus' coming and the annunciation to the shepherds.

Handel wrote at great speed and the composition of *Messiah* took only 24 days. He was under time pressure, and Handel was used to the time pressures of writing operas in a few weeks. It helped that he recycled some music from previous works!

Handel was an entrepreneur, mounting operas in London. By the 1730s Italian opera company was launched, so both box office receipts and patronage fell. Handel began to compose oratorios for London performance; these were cheaper and extremely popular.

The libretto is by Handel's wealthy friend and patron, Charles Jennens, who provided the text for his earlier oratorio *Saul*. The first performance took place in Dublin in 1742.

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Structure

Part 1 of *Messiah* is in five scenes (you will be studying just the first three of those). The pattern of **recitative** – **aria** – **chorus**. In scene 3, the aria and chorus are, unusual movement, on the same texts.

The scene starts with a sinfonia (overture) in E minor, which is not part of this study.

Scene	No	Title / First line	Form	Voice	Tempo marking	Section
Scene 1	2	'Comfort ye'	Accompagnato	Tenor	<i>Larghetto e piano</i>	
	3	'Ev'ry valley'	Aria	Tenor	<i>Andante</i>	
	4	'And the glory ... of the Lord'	Chorus		<i>Allegro</i>	
Scene 2	5	'Thus saith the Lord Behold, I will send'	Accompagnato	Bass		
	6	'But who may abide For he is like a refiner's fire'	Aria	Soprano, Alto, or Bass	<i>Larghetto / Prestissimo</i>	
	7	'And He shall purify'	Chorus		<i>Allegro</i>	
Scene 3	8*	'Behold, a virgin shall conceive'	Recitative	Alto		
	9	'O thou that tellest good tidings Arise, shine'	Aria / chorus	Alto, Chorus	<i>Andante</i>	(c)
	10	'For behold, darkness'	Accompagnato	Bass	<i>Andante larghetto</i>	
	11	'The people that walked'	Aria	Bass	<i>Larghetto</i>	
	12	'For unto us a Child is born'	Chorus		<i>Andante allegro</i>	

* note that in some scores this recitative is not numbered and, therefore, the subsequent numbers

A frequent structural feature is the **ritornello aria**. All four of the arias in this study have ritornello features.

No. 3 – 'Every Valley' – starts and ends with an orchestral passage which sets out the main themes. However, there is no central orchestral statement of the theme, which would be usual for the form.

In No. 6 – 'But who may abide' – the ritornello section is in $\frac{3}{8}$ time, marked *largo* like feel. The other section is fiercely contrapuntal, in $\frac{4}{4}$ with repeated semiquavers, faithful, like refining metal. There is a shortened version of the ritornello, then a closing ritornello by the chorus.

No. 9 – 'O thou that tellest good tidings' – is a variation on a ritornello aria, in that it is a continuous piece and the orchestra's ritornello section appears at the start of the

No. 11 – 'The people that walked in the darkness' – has a short ritornello at begin

Ritornello form dates from the sixteenth century, but became important in Baroque. In *Messiah* how Handel was drawing on his expertise as an opera composer.

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Tonality

There is no overriding key structure to *Messiah*, though D major is prominent, a key we saw in the Charpentier Te Deum). D is the key of the final movement of the work, the key appropriate to its mood and meaning. It is known that for some performances some movements to accommodate particular singers.

Within each scene there is a tonal relation between movements: in scene one E major; in scene two D minor and its subdominant G minor; in scene three D major and its subdominant G major.

Within movements modulations are structural. So No. 3 – 'Every valley' – moves from B major via a melodic sequence (bars 19–20) Then to A major (bar 51) and returns to E major (bar 60).

However, Handel also uses key for dramatic effect. After the return to E major in No. 3, there is a short *ad libito* passage which modulates unexpectedly to A major, ending on a **fermata**. Then a **cadenza** for the soloist, followed by a swift return to E major at the end of the movement.

Fermata: a pause where a rest is held for performers. Sometimes written out.
Cadenza: a passage for the soloist, often written out.

9:17 – 9:27

72

Violins

Viola

Tenor

Continuo

The crooked straight

In some cases a movement starts in one key and finishes in another. For example, the 'Lord' – starts in D minor, with short phrases, reflecting the threatening tone ('I will show but ends in a more positive A major ('behold he shall come'). It may seem unusual for but it is not uncommon in Baroque music. In this instance the following movement, 'day of his coming', is in D minor, so the modulation prepares us for the new key by ex

Harmony

Handel uses harmony as word painting to emphasise certain words and phrases. In 'ye my people' he uses a diminished 7th on the word 'iniquity' resolving to a perfect 'pardoned'. [Iniquity = immorality]

5:48 – 6:05

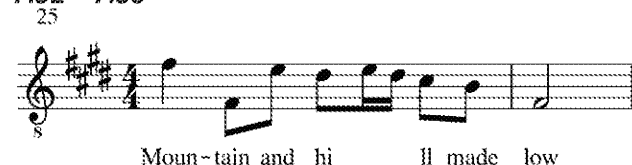
That her iniquity is pardoned that her iniquity is par -

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In No. 3 – ‘Ev’ry valley shall be exalted’ Handel uses word painting on ‘mountain’ a falling melodic line, with ‘low’ ending low, on an imperfect cadence in B major, leaving the listener with a sense of longing.

7:32 – 7:36



The harmony is, as you would expect for Baroque music, overwhelmingly diatonic. The chromatic melodic movement leaving the tonality ambiguous for sinister effect in ‘I walked in darkness’. The chords indicated could be interpreted as modulations via the common tone.

30:14 – 30:26



The E# and D have no place in B minor and suggests a passing modulation through D major. The harmonic changes are not structural, but by sliding down through the F# and E minor chords the modulation is smooth. Handel gives it an unworldly feel. It is more disorientating because of the chromatic movement, leaving the listener at times uncertain of where they are.

A frequent feature of the music is sequences. An extended example appears in No. 9, Chorus ‘O’ ‘Ev’ry valley shall be exalted’. Handel uses it to emphasise the word ‘exalted’.

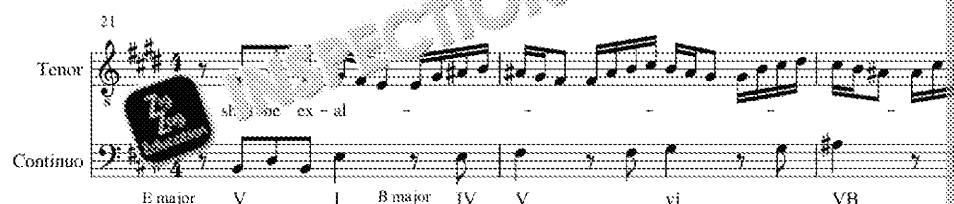
7:07 – 7:20



Note the chord inversions which enable Handel to have a smoothly rising bass line. The sequence is a stepwise rising sequence, in keeping with the heavenward motion of ‘exalted’.

In that instance the passage remains in the tonic key of E major. Later there is a modulation to the dominant – B major.

7:23 – 7:31



A similar example of a stepwise rising sequence can be found in No. 9, Chorus ‘O’ ‘Ev’ry valley shall be exalted’. Handel uses it to emphasise the word ‘exalted’.

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Melody

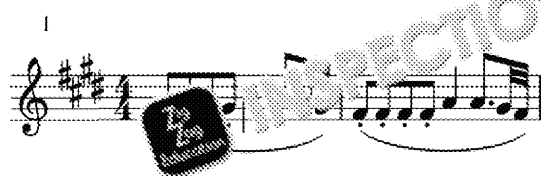
Most of the melodies in *Messiah* are relatively short or are motifs which are developed. The longest melodic lines appear in the arias. Those in the choruses tend to be more motivic to be developed fugally. The recitatives have a mixture of short motifs and longer, freer passages.

Handel uses a number of devices to develop motifs, including **imitation**, **repetition** and **fragmentation**.

The opening recitative (accompanato) uses two motifs:

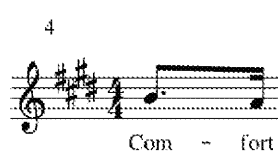
Motif A (bars 1–2)

4:00



Motif B (bar 4)

4:12



Motif A opens the movement at the start of a four-bar introduction in E major.

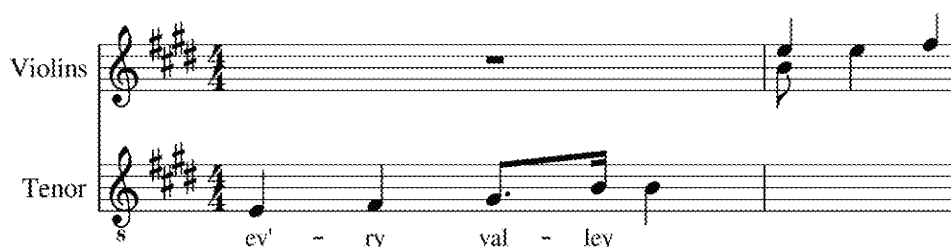
On the final chord the tenor enters with a brief declamation of 'comfort ye' – the an echo effect two octaves higher in the violins, in parallel 3rds – an effect which is repeated at the end of each 'verse':

In No. 3 'Ev'ry valley shall be exalted' the first thematic idea is given by the orchestra.

When the tenor enters at bar 10 he sings the first bar of theme, and again this fragment is repeated by the 1st violins two octaves higher and in 3rds:

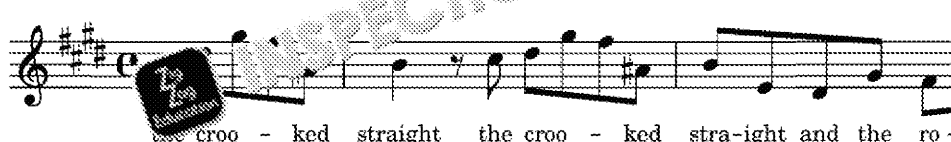
6:59 – 7:03

10



While many of Handel's melodies use scales and outline chord notes, like the exaltation, he also uses disjunct, distorted melodic lines to emphasise the meaning of the text. A good example is No. 3 'Every valley' at bar 33:

7:50 – 7:59



To illustrate the crooked and rough places the melody spans an 11th and keeps climbing with unexpected leaps – 4ths, major 5ths, a major 6th and a diminished 5th (A#–E). The word 'crooked' is almost a full bar on one note.

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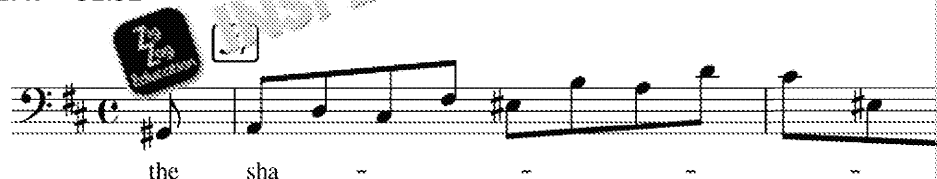
Later, in No. 11 – Air: ‘The people that walked in darkness’ for bass voice, Handel adds a chromatic melodic line and ambiguous harmonies to portray the shadow of death. This motif, which is repeated in various guises throughout the movement, is typified by chromaticism in the opening phrase, but even more so in the answering phrase, the first half of which is through G – E – A – F# – B. The fact that the harmonies are implied, not explicit, is

30:28 – 30:35



Handel adds to the gloom of the chromaticism by using this exact, angular melodic line from G# at the bottom of the bass clef to the 5th line above middle C; almost two octaves.

31:47 – 31:52



An example of imitation at a different pitch can be found in No. 4, the Chorus ‘And the glory of the Lord’ for the alto and the tenor:

10:52 – 11:00



Handel uses multiple thematic ideas in some movements. In No. 4: ‘And the glory of the Lord’ related motifs:

A

B

C

D

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Note the stepwise falling idea of a 4th in B and C and a 3rd in motif A. Also the second of the two brackets).

These four ideas are woven together in the contrapuntal texture; for example, at

11:38 – 11:51

84

Motif D

S
A

Motif A

Motif B

T
B

mouth of the Lord hath spo- ken it
and the glo- ry the glory of the Lord shall be re - ve

for the mouth
and all fle - sh shall see it to - ge - ther
fle - sh shall see it to ge ther

A short transitional passage using theme B takes us to the next section, the altos imitated by the tenors in A major. Basses and tenors then sing theme D, against

Note that motif D acts as a tonic pedal note at this point.

8:30 – 8:44

51

Motif C

S
A

Motif D

T
B

and all fle - sh shall see it to ge
for the mouth of the Lord hath spo

Similarly in No. 7 Chorus: 'And He shall purify the sons of Levi' there are two motifs

Motif 1

Motif 2

Handel combines these contrapuntally:

20:59 – 21:11

36

Based on motif 2

Motif 1

Soprano

Tenor

Alto

S
A

T
B

Bass

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Sonority

Messiah has a SATB chorus, with SATB soloists. Handel rewrote some numbers to suit preferred singers.

As was typical of the time, Handel did not indicate the details of orchestration. Until 1926, Handel did not have a resident orchestra. The first performance for which he wrote the score was in 1754, and consisted of a chorus of 19 singers with violins, violas, cellos, double basses, two trumpets, two horns, drums. It may well have had smaller instrumental forces. Most modern performances have strings and timpani only – even those performed in the original key.

Given the restrictions on brass instruments at the time, it is likely that if they were used, they would have been played in certain movements where the key suited them, and then only in the tonic key.

Handel uses all the forces for most movements, only reducing them for two arias, 'No. 10, 'The tidings', which has alto voice and violins in unison, and No. 21, 'The people', which has tenors and violins. The bass instrument of the continuo is in both, without the chord instrument.

In the former this provides a steady accompaniment for the message of hope and joy, while in the latter the bass and violin in canon provide a stirring no chordal accompaniment to create an eerie, foreboding atmosphere.

Texture

Much of Handel's writing is homophonic, though there are polyphonic and fugal textures. Polyphony is homorhythmic.

In the first accompanied recitative, No. 2 'Comfort ye', the orchestra is homophonic.

4:00 – 4:06
1



Handel leaves the tenor unaccompanied or with just continuo in several important movements. In the first accompanied (accompagnato) recitative where in order for the soloist to embellish, the soloist must pause on a note or be silent. While the orchestra is accompanying, a steady accompaniment is provided.

In the Air 'Every valley', the orchestra plays punctuating chords to accompany a florid vocal line.

The choruses are where most polyphony appears.

No. 7 Chorus: 'And He shall purify the sons of Levi' is an example of a 'duet chorus' where two voices frequently paired, in this case the soprano and the bass, at the start, then the alto and the tenor, and finally all four voices necessarily singing together: in this case they have their lines one after the other, creating a polyphonic texture.

The soprano enters at bar 1 with these two motifs, and the bass comes in with the same motifs at bar 3.

The alto enters at bar 9 with motif 1, followed by the tenor with motif 2 at bar 11.

Though the texture is polyphonic the voices are far apart and do not always overlap. This can be seen in bar 15, where a highly polyphonic texture can be seen:

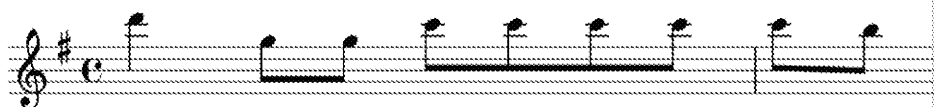
20:01 – 20:06
15

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The chorus No. 12 'For unto us a son is born' is also a duet chorus, this time with tenor and alto – bass.

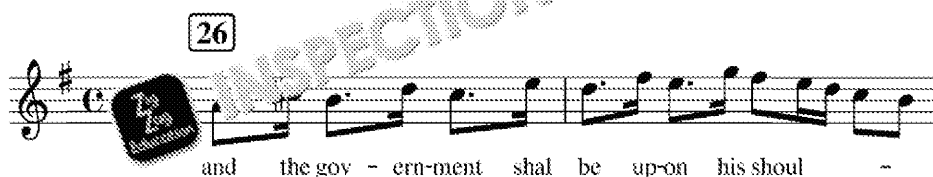
Once again we have a short orchestral ritornello which starts the opening theme



The vocal entries are fugal, that is to say imitative, but do not strictly follow fugue with the subject in G (bar 7). The tenor's answer at bar 12 is also in G, rather than being expected in a fugue.

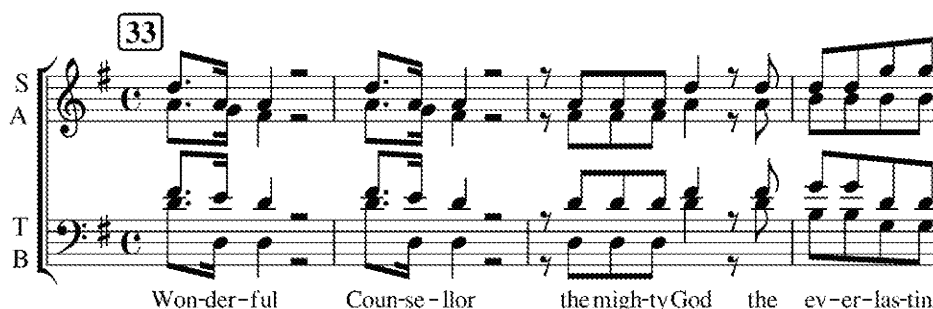
There are two other musical ideas: a dotted phrase on 'and the government shall'.

34:19 – 34:28



and a homophonic cry on 'wonderful':

34:34 – 34:46



There is no real word painting, which may be because this is one of Handel's reused Italian (the Italian cantata *No, di voi non vo' fidarmi* of 1741). This is also why some of it is clunky – for example, the stress on the first word 'for', when in natural speech we would not stress it. Where there are extended melismatic passages, they are on the word 'born' – the undeserved emphasis in the alto part at bars 44–47.

Tempo, metre and rhythm

Most of the pieces in part 1 of *Messiah* are in common time, with just three using other metres. 'And the glory of the Lord' is in $\frac{3}{4}$, *allegro*, giving a suitably celebratory feeling.

Similarly, No. 9 'O thou that tellest good tidings of peace' is in $\frac{3}{8}$, the dance-like rhythm matching the 'good tidings'.

The Aria No. 6 'But who may abide his fire' shifts between $\frac{3}{8}$ and $\frac{4}{8}$. The constant change of rhythm prevents any sense of this being a jolly dance. The semiquaver rhythm for the words 'for he is like a refiner's fire' is introduced with semiquavers which continue almost throughout. They give a fiery intensity, driving the singer's melismatic quaver passages.

As has been mentioned, the recitative features *rubato* for expressive effect. This is ('unaccompanied') recitative; for example, No. 8 'Behold a virgin shall conceive' changes slowly, initially over a bass tonic pedal.

However, it also occurs to a lesser extent in the accompaniment; for example, No. 10 'The virgin shall be delivered' the accompaniment drops out leaving the bass voice free to vary the tempo for expressive effect.

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Dynamics

Handel would not have indicated dynamics. Apart from this being practice at the time, he conducted his own work and, therefore, could indicate if he wanted louder playing.

Much of the dynamic variety is achieved by varying the texture. Handel does this in 'O thou that tellest good tidings to Zion' (No. 10), while most movements have three instrumental parts (two violins and a cello/viola). 'O thou that tellest good tidings to Zion' has just one instrumental line with the bassoon.

Within movements Handel varies the texture – and, therefore, the dynamics – in a variety of ways. For example, in No. 6 'But who may abide' with its introduction, but the soloist enters with just the continuo, while the orchestra enters in the *prestissimo* section (bar 59) the full orchestra is articulating each chord with a strong dynamic.

Secondly the Baroque orchestra consisted of two parts: **concertino** – a smaller soloistic section and **ripieno** – a larger group. Handel marked some passages *senza ripieno* – without ripieno, meaning they would be played by a smaller group and, therefore, be quieter. This would allow singers' voices and the words to be clearly heard. Most of Handel's *accompagnato* recitatives and arias are marked *senza rip.* In some, including No. 2, Handel has both *con* and *senza ripieno* passages.

The homophonic texture of the choir singing 'wonderful, counsellor' in No. 12 'For the Lord is our God' (bars 49–53) would have naturally been louder than a polyphonic passage due to the sound of the voices.

Relationship to context

Like Monteverdi's *Vespers* and Schütz's *Symphoniae*, the libretto draws on a variety of sources. Handel borrows from his own back catalogue, using material from an opera, enabling him to write quickly. As a freelance composer working to his own brief, Handel was not writing for a specific church. He then adapted it for the available forces. As with opera Handel uses recitative, syllabic word setting and homophony when appropriate, but writes more elaborate polyphony and uses word painting for dramatic and emotional effect.

Activity 23

1. List three examples of word painting referring to three different movements.
2. Name the melodic device in bar 10 of No. 10, 'People that walked in darkness'.
3. What are the differences between the recitatives No. 8 'Behold a virgin' and No. 10 'Behold a virgin' and why might Handel have chosen to set them this way?
4. Compare Handel's *accompagnato* and *secco* recitatives with the vocal sections.

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Revision Summary

Monteverdi – Vespers

Element type	Element
Melody	<ul style="list-style-type: none"> • Use of chant • Word painting • Often syllabic for text clarity • Trillo • Sequence • Falsobordone • Cantus firmus • Ornamentation – sometimes supplied by performer
Harmony	<ul style="list-style-type: none"> • Some chords modal
Tonality	<ul style="list-style-type: none"> • Some modal, tonality not fully established • Modulations not always structural – emphasise text
Structure	<ul style="list-style-type: none"> • Often determined by words
Sonority and Texture	<ul style="list-style-type: none"> • Monody • Basso continuo • Instruments specified (unlike earlier music) • Choir often homophonic though with polyphonic sections • Polychoral – distancing of choirs for spatial effect
Tempo, metre and rhythm	<ul style="list-style-type: none"> • Time signature can change mid-piece • <i>Sprezzatura/rubato</i> for expression • Lombard rhythm
Dynamics	<ul style="list-style-type: none"> • Not specified

Schütz – *Symphoniae Sacrae*

Element type	Element
Melody	<ul style="list-style-type: none"> • Imitation between parts especially instruments imitating voices • Motivic development • Often conjunct / scalar melodies • Some large melodic intervals for effect • Word painting • Sequence • Ornamentation
Harmony	<ul style="list-style-type: none"> • Modal elements remain, e.g. A maj chord in the A min 3rd • Frequent parallel 3rds
Tonality	<ul style="list-style-type: none"> • Modulations to distant keys, e.g. Am to G maj in <i>Symphoniae</i> • Tonality more secure than Monteverdi
Structure	<ul style="list-style-type: none"> • Form a collection, not a work to be performed at one time • Structure may follow text • Tonal ambiguity • Alternating vocal and instrumental sections
Sonority and Texture	<ul style="list-style-type: none"> • Monody – emerging recitative with vocal line plus continuo • Polyphonic writing, often in homorhythm • Instrumentation specified. Often distinctive sonorities • Imitative counterpoint • Fugue
Tempo, metre and rhythm	<ul style="list-style-type: none"> • Time signatures may vary within a movement • Hemiola • <i>Sprezzatura/rubato</i> • Some movements don't have strong rhythmic feel reflecting text
Dynamics	<ul style="list-style-type: none"> • Not specified • Dynamic change through varied texture

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Charpentier – Te Deum

Element type	Element
Melody	<ul style="list-style-type: none"> • Arpeggio-based melodies as well as scalar • Melodic word painting • Mainly syllabic word setting with melisma for certain words • Use of diminution and inversion
Harmony	<ul style="list-style-type: none"> • Frequent use of primary chords • Structural harmony – use of cadences to close sections • Frequent use of root position chords – relatively few inversions • Use of parallel 3^{rds} between voice and violin
Tonality	<ul style="list-style-type: none"> • D major – considered to be a martial key representing glory • Tonally based modulations to related keys
Structure	<ul style="list-style-type: none"> • Composed as a single work in several parts • Use of ritornello • Frequent use of repeat signs
Sonority and Texture	<ul style="list-style-type: none"> • Large instrumental forces available • Often homophonic / melody with homophonic accompaniment • Some vocal polyphony • Imitative counterpoint / homorhythmic • Tutti passages alternate with smaller groupings • Strings only in modulating sections • Strongly contrasting textures, e.g. tutti / singer and flute • Doubling by trumpets, violin, flute and oboe for martial effect
Tempo, metre and rhythm	<ul style="list-style-type: none"> • Very secure rhythmic feel • Use of march-like rhythms: 4/4 except for one movement • Frequent use of dotted rhythms • Strong emphasis on the beat – not much syncopation • Use of rhythmic diminution
Dynamics	<ul style="list-style-type: none"> • Terraced • Dynamic change through varied texture sometimes strong

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Vivaldi – *Stabat Mater*

Element type	Element
Melody	<ul style="list-style-type: none">• Octave displacement• Unusual leaps, e.g. over an octave and augmented 4th• Scalic and arpeggio melodies• Frequent use of suspensions / double suspensions• Word painting, e.g. using melisma to emphasise emotion• Motivic development
Harmony	<ul style="list-style-type: none">• Sequence over cycle of 5^{ths}• Use of inversions, including on opening chord of some movements• Harmonic ambiguity – non-chord notes• Frequent use of 7th chords• Secondary dominants• Use of interrupted and delayed cadences to heighten tension• Chromaticism• Neapolitan chord (No. 8 'Fac ut ardeat')
Tonality	<ul style="list-style-type: none">• F minor is main key• Firmly tonal with structural modulations to related keys
Structure	<ul style="list-style-type: none">• Composed as a single work in several parts• Ternary• Ritornello
Sonority and Texture	<ul style="list-style-type: none">• Largely polyphonic• Singer often melody with continuo accompaniment• Accompanied recitative• Continuo drops out in No. 7 'Eja mater'
Tempo, metre and rhythm	<ul style="list-style-type: none">• A mixture of duple and triple time. One movement in 6/8• Many of the movements are slow• <i>Rubato</i>• Constant dotted rhythm in No. 7 'Eja mater'• Rocking crotchet-quaver rhythm (No. 8 'Fac ut ardeat')
Dynamics	<ul style="list-style-type: none">• Terraced dynamics

Bach – *Ich habe genug*

Element type	Element
Melody	<ul style="list-style-type: none">• Motivic development• Arch-shaped phrases• Obligato
Harmony	<ul style="list-style-type: none">• Tierce de Picardie• Secondary dominants• Delayed resolutions• Pedal notes
Tonality	<ul style="list-style-type: none">• Functional tonality on C[♯] and E[♭]
Structure	<ul style="list-style-type: none">• Divided by recitatives• Ritornello• Da capo aria
Sonority and Texture	<ul style="list-style-type: none">• Oboe as solo and obligato instrument as well as doubling• Homophony and polyphony• Oboe melody / homophonic accompaniment
Tempo, metre and rhythm	<ul style="list-style-type: none">• Use of 3/8 with rocking crotchet – quaver (Aria 1)• Skipping feel in Aria 3 due to silent beat 1• Syncopated melody (Aria 2)
Dynamics	<ul style="list-style-type: none">• No marked dynamics• Dynamic change through use of organ stops

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Bach – Magnificat

Element type	Element
Melody	<ul style="list-style-type: none"> • Imitation • Syllabic and melismatic word setting • Much conjunct melodic writing plus arpeggios • Upward leaps used for emphasis • Contrasting motifs (No. 2) and motivic development • Sequences
Harmony	<ul style="list-style-type: none"> • Pedal notes –including inverted • Decorated cadence (No. 2) • Dissonance, e.g. augmented chord (No. 3) • Double suspensions
Tonality	<ul style="list-style-type: none"> • Structural modulations to related keys V, IV and relative
Structure	<ul style="list-style-type: none"> • 12 movements • Upbeat structure – six sections of five bars (No. 1) • Motivic development • Ritornello-like movement No. 2 – with a developed ritornello • Ground bass (No. 5) – though not continuous and with continuo and bass solo voice. • Cantus firmus
Sonority and Texture	<ul style="list-style-type: none"> • Large orchestra: wind, brass, strings, timpani and organ • Oboe d'amore used as obbligato • Prominent trumpet part • Large choir, sopranos 1 and 2 creating five vocal parts • Variety of sonorities, alternating strings, oboes and flute • Imitative counterpoint • Arpeggio accompaniments • Homophony • Polyphony often in thin textures, e.g. between two parts • Use of string mutes
Tempo, metre and rhythm	<ul style="list-style-type: none"> • No. 1 in $\frac{3}{4}$ but with quaver pulse and almost constant semibreves
Dynamics	<ul style="list-style-type: none"> • Varied dynamics created through textural changes and

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Handel – *Messiah*

Element type	Element
Melody	<ul style="list-style-type: none"> • Word painting using melodic shape, e.g. low for valleys • Much use of sequence – sometimes extended • Many melodies are short motifs, especially in choruses and the airs. • Motifs sometimes woven together in counterpoint as in No. 10 • Imitation of vocal melody by instruments, e.g. No. 2. See also e.g. No. 4. • Many conjunct and arpeggio-based melodies • More disjunct melodic lines used for word painting, e.g. No. 10 • Chromatic melodies used to create disconcerting effects, e.g. No. 10
Harmony	<ul style="list-style-type: none"> • Harmony used for word painting, e.g. diminished 7th in No. 10 • Diatonic harmony with chromatic melody for effect • Some pieces harmonically ambivalent, e.g. in No. 11, where the chord inversions enable a smooth, conjunct bass line
Tonality	<ul style="list-style-type: none"> • No overriding tonality or key structure, though D major is the most common • Within scenes, keys are related • Much use of subdominant key • Modulation sometimes used for dramatic effect • Movements sometimes end in dominant key. The following tonic, linking the movements.
Structure	<ul style="list-style-type: none"> • Multi-movement work in three sections. Section one has 12 movements. • Pattern of movements is Recitative – Aria – Chorus plus variations • Ritornello arias, sometimes varied (e.g. without a middle section, the air and chorus form one movement)
Sonority and Texture	<ul style="list-style-type: none"> • Instrumentation was not specified • Handel uses full orchestra for most movements except No. 1 and No. 12 (bass and unison violins) • Ripieno and concertante: full orchestra and solo group • Continuo is used throughout except in No. 12 • Much homophonic writing with polyphonic and fugal passages • Polyphony is often homorhythmic • Secco and accompagnato recitatives
Tempo, metre and rhythm	<ul style="list-style-type: none"> • Frequent use of common time with movements in $\frac{3}{4}$, $\frac{6}{8}$ • No. 6 shifts between $\frac{3}{8}$ with a dotted rhythm and $\frac{4}{4}$, with semiquavers • <i>Rubato</i> in secco recitatives
Dynamics	<ul style="list-style-type: none"> • Concertante and ripieno groups would create dynamic contrast

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Guidance and Practice Essay

This section contains sample questions. There are outline answers in the appendix for each of the following questions. Use these to compare with your answer.

The practice questions and answer schemes included in this resource are for you to practise exam skills, but they are not endorsed papers and are not endorsed answers.

In your answers you will be expected to show that you know the work(s) in question:

- techniques and devices that the composer uses
- examples that illustrate these
- the effects these have and how they are achieved
- historical/social context

A good approach to structuring your answers is:

- An introduction which shows the context or some relevant general information
- The body of the essay, which will give specific responses to the question
- A conclusion, drawing an overall conclusion or commenting on the effectiveness of that element

In the body of your essay, a useful structure is PEAL or PEARL:

- P** – Point The point you are making
E – Evidence Something in the music which supports your point
A – Analysis How this works
R – Response What effect this has on the listener
L – Link Either link back to the point or link to your next paragraph

For example, if the question asks how a composer uses tonality and harmony to express a mood, your answer might go:

- [Point] This movement expresses a tragic mood
[Evidence] The composer uses the key of [key] **minor**
[Analysis] which is **generally felt to be sad** for the [section] of [movement]
[Response] which **communicates the grief of loss** felt by [subject of movement]
[Link] By contrast... / We can see this also in...

So this simple statement, in one sentence, has shown your knowledge of a specific composer does and why, and the effect that is intended. Note the **actual key** is noted and a **section or movement** is cited. If you can be even more specific (e.g. the duration, even a bar number), so much the better. The answer sticks to tonality and harmony, for example, slow tempo, which was not asked for in the question.

Note: while the sentence has five specific pieces of information, marks are given for the overall effect of the work, not a mark for each point made.

The Response section may not be useful for all of your answers; for example, when the question is about the mood being made.

It is recommended that you jot down the key points and useful points before starting a question on harmony in the Topic Essay. For example, you would make a note of (consonant/dissonant, perfect/imperfect, etc. of 5^{ths}, etc.) and any relevant examples, before starting your essay. For a comparison question you might jot down two columns, with key features in each.

A Level paper

In section C of the A Level paper you must answer **two** questions, which must be from

There will be **two** questions for Area of Study 4: Religious Music of the Baroque Period

- The link between musical features and their historical, social and cultural context
- The effects of musical features on the listener

You are likely to be asked to discuss more than one composer or work in the essay. You must demonstrate knowledge of developments in different countries and religious traditions.

You must choose **one** of these questions to answer. Each question is worth 25 marks.

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Marking Guidelines

For the 25-mark questions you are assessed on your ability to analyse and appraise it. You also need to show that you can follow a line of thinking so that your conclusion

Marks	
For the top mark band of 21–25 you will:	<ul style="list-style-type: none"> • Show, using several appropriate examples, that you are very familiar with relevant music, in detail • Show that you know examples of Baroque music in depth • Show that you understand well how the examples you use fit in with the styles and composers • Be able to analyse in depth the techniques used in Baroque music • Present a comprehensive, logical, reasoned case for your conclusion
For the second mark band of 16–20 you will:	<ul style="list-style-type: none"> • Show, using some appropriate examples, that you are familiar with relevant music in detail • Show some knowledge of musical examples • Show that you understand how the examples you use fit in with the styles and composers • Be able to analyse Baroque music techniques • Present a clear, logical, reasoned case for your conclusion
For the third mark band of 11–15 you will:	<ul style="list-style-type: none"> • Show, using some examples, that you are familiar with a range of relevant music • Show some knowledge of musical examples • Show that you have some understanding of how the examples you use fit in with the Baroque period, styles and composers • Be able to partly analyse Baroque music techniques • Present a logical, reasoned case for your conclusions
For the fourth mark band of 6–10 you will:	<ul style="list-style-type: none"> • Show, using few examples, familiarity with some relevant music • Show knowledge of musical examples • Show that you have a slight understanding of how the examples you use fit in with the Baroque period, styles and composers • Be able to partly analyse Baroque music techniques • Present a fairly reasoned case for your conclusions
For the fifth mark band of 1–5 you will:	<ul style="list-style-type: none"> • Show, using few examples, some knowledge of Baroque music • Show slight knowledge of musical examples • Show a general understanding of how the examples you use fit in with the styles and composers • Be able to analyse Baroque music techniques in a limited way • Present an unstructured argument, perhaps with examples




Practice Questions

1. Explain how working practices and patronage for composers of religious music impacted their music. Refer to the music of at least two composers.
2. Describe the key differences of style, referring to musical elements between a piece of work from the early Baroque and one from the late Baroque.

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Glossary

Anthem	A choral setting of a religious text.
A capella	'Chapel style' – unaccompanied voices.
Answer	The material of the subject of a fugue played at the dominant immediately following the subject.
Antiphony	Having two groups of singers or instrumentalists with alternating parts.
Aria	A song, as part of a large work such as an oratorio or opera.
Basso continuo	A bass instrument and keyboard accompanying a solo instrument.
Cadential 	A perfect cadence preceded by chords in root position with one degree.
Cadenza	An improvised passage for solo voice or instrument, sometimes but often not improvised.
Cantata 	A 'sung', as opposed to the instrumental 'sonata'. Originally verses (strophic), it became a series of alternating recitatives. Church cantatas appeared in the early seventeenth century, and in the cantatas of Bach.
Cantus firmus	Literally, 'fixed song' – a pre-existing melody used as the basis.
Chorale	A hymn for the congregation in the Lutheran Church. Usually in the top part and steady, homophonic harmonies.
Chorus	A group of singers, a choir. Can also be used to mean a piece.
Coloratura	Decorated vocal writing, often virtuosic.
Concertato	A style based on contrasts – one part or group of parts against another, an early sense of 'concerto'.
Concerto (or concertato)	At the start of the Baroque period, a piece with instruments and voices rather than instruments doubling voices. Later it came to mean a piece with instruments contrasted, as in a concerto grosso. Possibly from the Italian 'concerto'.
Cornett	A wooden instrument with a brass-type mouthpiece and finger holes.
Counter-exposition	In a fugue, where a number of restatements of the subject are made.
Countersubject	The phrase following the subject. This must harmonise with the subject.
da capo	Literally 'from the head', indicating a return to the first section of a piece.
da capo aria	The most common form for an aria by the end of the seventeenth century, often in ABA ¹ .
Episode	A section in a fugue which separates entries of the fugal subject from the subject.
Exposition	The statement of the thematic material of a sonata form movement, or the first entry of the subject in a fugue.
Falsobordone 	A type of chordal recitation using root position chords.
Fermata	A pause, when a note or rest is held for a time determined by the performer.
Figures	Types of note pattern or motifs used to convey particular emotions.
Fragmentation	When a fragment of a melody or motif is developed.
Fugue	A musical form in counterpoint in which a theme (subject) is imitated by other voices. To be a fugue it must have an exposition with a subject (theme) starting usually a 5 th above) and a countersubject (a phrase which harmonises with the countersubject). The piece develops through related keys, before returning to the original material in the final section.

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Fugue subject	The theme or melodic motif of a fugue .
Gallant	Elegant or courtly – a term used in French music particularly.
Ground bass	A repeating bass line which continues through all or a large part of a piece in which the other parts change.
Historia	A musical setting of a biblical story, particularly used by German composers.
Homorhythm	Several lines of music having the same rhythm.
Imitation	Where one part or instrument copies another at the same pitch.
Incidental Music	Music accompanying a play which might include an overture and music to cover scene changes.
Liturgy	A church service. Also used to mean the text of a service.
Lombard rhythm	A short note followed by a longer one; for example, semiquaver followed by a crotchet.
Lutheranism	Relating to the teachings of Martin Luther, who began the Protestant Reformation.
Magnificat	A Latin text 'My soul doth magnify the Lord' from the Gospel of Luke, used as part of the service of Vespers.
Masque	A spectacular entertainment using music, poetry and stage scenery, popular in the seventeenth centuries.
Mass	The Christian service of the Eucharist, involving the consecration of bread and wine.
Melisma	When several notes are used for a single syllable.
Monody	A solo song with accompaniment.
Motet	A vocal form usually sacred and polyphonic, for several voices.
Mute	A device fixed to an instrument to soften the sound.
Neapolitan chord	A major chord built on the flattened 2 nd of the scale. In C major, this would be F major.
Obbligato	An important, though independent line of music, secondary to the main melody.
Oboe d'amore	A large oboe (but smaller than the cor anglais), with a mellow sound.
Octave displacement	Placing a note an octave away from its most 'natural' position to create a specific effect.
Oratorio	A musical setting of a sacred text – usually a story from the Bible.
Passion	A musical setting of the story of Christ's crucifixion.
Pietism	An element of Lutheranism which emphasised individual religious devotion.
Polychoral	Using more than one choir, usually physically separated.
Polyphony	Several different lines of music interacting with each other.
Prima prattica	The older, polyphonic Renaissance style in which the music was based on the intervals of thirds and sixths.
Psalm	A sacred song or hymn from the book of Psalms in the Old Testament.
Recitative	A passage for solo voice, lightly accompanied but highly expressive, imitating the intonation of speech. Often used to move the story forward.
Recitativo secco	Recitative, secco or 'dry', which is accompanied just by the basso continuo.
Recitativo accompagnato	Recitative with a written out orchestral part which helps to create a dramatic effect.
Redundant entry	Once all of the voices have stated the subject, the exposition of the subject further entry of the subject is known as a redundant entry.
Repetition	When a musical phrase is repeated by the same part or instrument.

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Ritornello	Refrain – a recurring passage. Also used to label a movement in ritornello structure.
Rococo	A light, highly decorated style of architecture or music.
Rondo	A musical structure with a main theme that recurs, with contrasting material in between. e.g. ABACA.
Root position	A chord in which the lowest note is note 1, e.g. in a chord of C major, C is the root position.
Rubato	Flexible interpretation of the pulse, slowing and speeding up.
Secondary dominant	The dominant 7 th of a chord other than the tonic. Often there can be of other chords. So in C major the dominant is G and (secondary dominant) is D ⁷ .
Seconda prattica	The emerging Baroque style in which the clarity of the words and the development of the basso continuo.
Sinfonia	An instrumental movement. Later this became known as an overture. You might also see the term 'sinfony', which is what the French call it.
Sprezzato	Similar to <i>rubato</i> . Used to indicate a natural, expressive approach to flexible tempo.
Stile antico	'Old style', referring to music which imitated pre-Baroque music, known as 'prima prattica'.
Stile moderno	'New style', in contrast to stile antico, in which the music is more complex, known as 'seconda prattica'.
Stretto	In fugue where voices enter after a shorter period of time than the first, the material is compressed.
Subject	The themes of a piece in sonata form. There are usually two (first s. and second s.) which are subsequently developed. (See also Development)
Suspension	A dissonance created by changing a chord, but keeping one note which then falls one step to fit the new chord.
Te Deum	A chant praising God used in prayer. It became a musical form in the 17th century.
Theorbo	A long-necked lute-like instrument with two sets of pegs. The bass strings, extending the range beyond the lute. Developed to play continuo parts.
tierce de Picardie	A perfect cadence in a minor key which lands on the tonic major chord.
Trillo	A rapidly repeated note.
Versicle	A short verse.
Vespers	An evening service in the Catholic Church.
Viola da gamba	Precursors of the violin family. They had 5–7 strings and were played between the legs (gamba = 'leg').

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Answers

Activities

Activity 1

1. Falsobordone – recitation with root position chords / Homophonic writing for clarity.
2. Monteverdi uses music from his opera *L'Orfeo*.
3. Early style: varying time signature. Seconda prattica: homophonic choral texture.

Activity 2

1. a) Lombard rhythm – a short note followed by a long one; for example, ♪ ♫.
b) *rubato* – varying the tempo for expressive effect.
2. Word painting – the word 'surge' rising upwards.
3. Use of monody – a solo vocal line with accompaniment.

Activity 3

1. A pre-existing melody used as the basis of a piece.
2. Call and response.
3. a) Homophony.
b) Polyphony.
4. Recycling music due to time pressure; because it was popular and people would want to hear it.

Activity 4

1. Because the Thirty Years War meant that musicians or instruments were in short supply.
2. E minor.
3. A hemiola stresses two beats in a three-beat time signature.

Activity 5

1. Use of minor dominant in a minor key (bar 3).
2. You could include:
Old practice: Static harmonic change in polyphonic sections / Imitation between groups of instruments / False relation created by polyphony / Some melismas emphasise the music rather than the text / Trombones are reminiscent of Gabrieli canzonas / Use of Latin (though this is also a new practice).
New practice: Clarity of words / Modal harmonies / Specified instruments / Use of word painting.
Polyphony is often homorhythmic.
- 3.



Activity 6

1. Ritornello.
2. D major was associated with martial or military music in France at this time.

Activity 7

The word setting is syllabic throughout.

Activity 8

1. Almost entirely syllabic / declamatory style / short phrases – one per line of text.
2. Perfect cadence in the dominant, A major.
3. By using full choir and orchestra.

Activity 9

'In tu devicto' contrasts between instrumental fanfares and solo flute/bass. In 'Te aeterni' the music changes from full orchestra to strings only and wind only. Also short polyphonic passages in a mainly homophonic texture.

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Activity 10

1. The main elements of a fugue are subject, answer and countersubject.
2. The melody spans a 4th.
3. You could include: Brass instruments / Loud dynamic / Use of full orchestra / Fanfare style – specifically D major associated with martial music / Dominance of primary chords in the key.

Activity 11

1. Ternary form
2. Octave displacement

Activity 12

1. Opening chord is a 1st inversion. Use of V⁷D – dominant 7th second inversion.
2. Secco means 'dry' and refers to accompaniment by the continuo only, allowing the singer to focus on the expressive purposes.

Activity 13

1. Falling sequence
2. Ab – relative major of F min

Activity 14

1. Fm-Bb—
2. Use of interrupted cadence / secondary dominant.
3. The writer is asking to share the grief of the Virgin at the cross. The dotted rhythm (1) emphasises on the beat, which might reflect the insistence of the writer or the unchangeable intervals, especially 5^{ths}, give a bleak feeling. The hard, 'edgy' dotted rhythm contrasts with the soft, 'gentle' dotted rhythm, suggesting a clash between human emotion and harsh, unchangeable reality.

Activity 15

G \flat major: G \flat —B \flat —D \flat

Activity 16

Bars 15–17: |A^b maj⁷ Dm^{7b5} |G⁷b Cm⁷ |Fm⁷b B^{b7}|

Bars 29--31: | B \flat m 7 b E \flat ⁷ | A \flat maj 7 b D \flat maj 7 | Gm 7 b C 7 |

Both follow the cycle of 5th.

Activity 17

1. Dominant pedal
2. Diminished 7th on B \sharp
3. Falling sequence
4. The melody starts over the second bar of the ground bass the first time it is heard, but not on the second hearing.
5. Melody and homophonic accompaniment

Activity 18

Inverted dominant pedal note

Activity 19

E major is the dominant of the dominant (A major) of the tonic key of D major.

Activity 20

Rising sequence

Activity 21

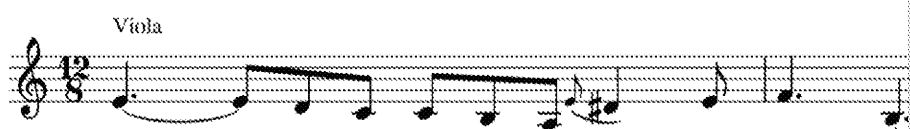
Ground bass

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Activity 22

1. A new melodic idea – though based on the opening melody by inversion – is introduced. It employs a sequence swapping the melody between the alto and tenor voices.
- 2.



Practice Questions

1. Explain how working practices and conditions for composers of religious music benefited their music. Refer to the music of at least two composers.

Two major social changes which took place during the period 1600–1750 were the decline of the aristocracy and the rise of a merchant class outside the courts. These meant that composers were no longer employed by the aristocracy and had a different class of employer.

At the start of the Baroque, composers were servants of the Church or a ruler or nobility. Monteverdi was employed by the Duke of Mantua, by whom he was badly treated. He eventually moved to St Mark's, Venice, where he had administrative duties as well as having to produce music for all services and special occasions.

At St Mark's, Monteverdi made full use of the acoustics of the building with his polyphonic style. For example, in No. 10, 'Lauda Jerusalem' from the Vespers.

By contrast, Vivaldi was never employed by the Ospedale della Pietà orphanage, where he worked for many years. He was a freelance violinist, when he had to compose for the church, and he had to compete with other composers for church commissions.

Handel was even more detached from Church and state institutions, mostly working for his own opera company and risking his own money to put on performances. When he was expelled from the Bishop of London's ban and risked financial ruin he turned to oratorio. He received commissions from the church requiring him to write just a few pieces for special occasions.

The circumstances of composers' employment and social conditions could influence their music. In Monteverdi's day it was unusual to specify instruments, as pieces were written to be performed with whatever instruments were available. Monteverdi specifies instrumentation throughout – perhaps as a result of his courtly background, but also reflecting the rise in importance of instrumental music which went along with the Baroque.

Handel, writing during the Thirty Years War, had more limited forces at his disposal, but he made the most of what he had. He conscripted. Nevertheless, he used these limitations to striking effect, as in the dark and dramatic *Symphoniac Sacrae*, with its four trombones.

Vivaldi's instrumentation is much more string-based, reflecting his own speciality as a violinist. He worked at the Ospedale where it would have been more practical to teach strings to all of the children.

Social change did not take place smoothly – Bach in the late Baroque was mainly employed by the church and wrote out a huge number of cantatas for services and works for feast days.

For all of these composers the pressures meant that they sometimes recycled their music. Handel reused an earlier Italian cantata in 'For unto us a child is born' in *Messiah*. This resulted in a strong beat of the music being on 'for', 'us' and 'born' in the first line. Monteverdi reused the music of *L'Orfeo* for the start of the Vespers and Vivaldi repeated the music of the first three stanzas of his *Stabat Mater*.

Overall the changes in composers' employment were from servitude – mainly to the Church – to freelance employment, what we might now call a 'retainer' system.

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2. Describe some of the key differences of style, referring to musical elements included in one work from the early Baroque and one from the late Baroque.

This essay compares Monteverdi's *Vespers of 1610* – at the very start of the Baroque which was first performed in 1742, from the end of the period. Monteverdi was writing for court in Venice while the Protestant Handel was writing for a more eclectic audience in London (though *Messiah* was premiered in Dublin).

One key difference between these pieces which influenced texture and use of harmony was the intended venue. The *Vespers* were written for the huge, reverberant St Mark's Basilica, while *Messiah* was intended for theatre performance. Unusually for the time, Monteverdi used a split choir and orchestra of brass, wind and strings into two, creating a rich homophonic texture for the voices for clarity of the text, with rapid melodic decoration.

Handel did not specify instruments in the score for *Messiah*, which was uncommon in the 18th century. It is likely that it was based around a string section with violins, violas, cellos and basses, with also brass and wind sections. This arrangement would have suited the dry acoustic balance between instruments and voices.

Monteverdi's textures used vocal monody with continuo accompaniment, part of the *stile* 'Deus in adiutorium', where it was important to hear the words. However, he also used extended melodic lines, e.g. in 'Lauda Jerusalem', which was more celebratory in style, closer to the *prattica* of the Renaissance.

By Handel's day, recitative was fully developed, and *Messiah* includes both *secco* – to allow the vocalist expressive freedom – and *accompagnato* – accompanied by the orchestra.

Handel often uses homophony in the choir, with polyphonic sections tending to be based on varied motifs; for example, in 'And the glory of the Lord', based on four motifs.

Handel's polyphony is structured harmonically: the melodic lines fit to the harmonic structure. In contrast, Monteverdi's polyphony is melodically driven, the harmonies arising as a result of the vocal lines.

Harmony in the early Baroque was not firmly established and Monteverdi uses unexpected shifts in the text; for example, the sudden shift from G major to A minor in 'Nigra sum'. Handel's music follows the meaning and the mood of the text – but always with a tonal basis. In the Air 'Comfort my people', he uses its eerie tritone sound, on the word 'iniquity' while in 'People that walk in the dark' by using a chromatic melody with no accompaniment.

To sum up, the most significant development during the Baroque was the establishment of polyphony in the early 1600s, becoming the main structural component by Handel's time. This marked a move from the linear approaches to texture – especially polyphony, which was linear in Monteverdi's time – to the more complex textures of the eighteenth century.

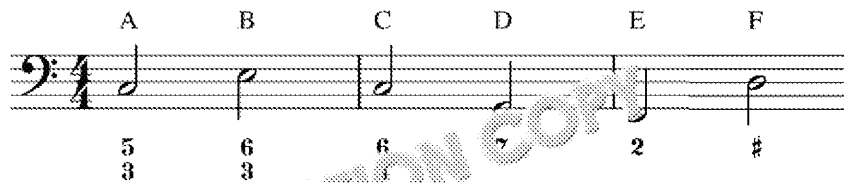
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Appendix: A Very Brief Guide to Figured Bass

You do not need to be fluent in reading figured bass, nor will you be asked any questions about it. However, many of the scores use it and it is helpful to be able to interpret it to work out what the continuo player is playing.

Figured bass is a shorthand, just as chord names are shorthand for a rock guitarist. For example, if you know what to play when they see G^7 or $C\text{ sus}$, a continuo player will read and play the same.



The principle is very simple: the numbers below the note show the interval of the notes above the root. So the example A above is a C. Note three above is E and note five is G. So the root position chord is C major. Normally a root position chord is not figured – the player knows what to play on that note.

Example B – the E has above it note three, a G and note six which is C. Therefore the chord is E minor.

Example C shows a C again, but this time with its 4th – F – and 6th – A, making it an F major chord in second position.

Example D: a G with its 7th – F – makes it a G^7 chord in root position. In this instance the 5th is not specified.

Example E: an F with its 2nd – G – is a G^7 in 4th position.

Example F: When you see a sharp (#) under a note, sharpen the 3rd. So this chord is F major.

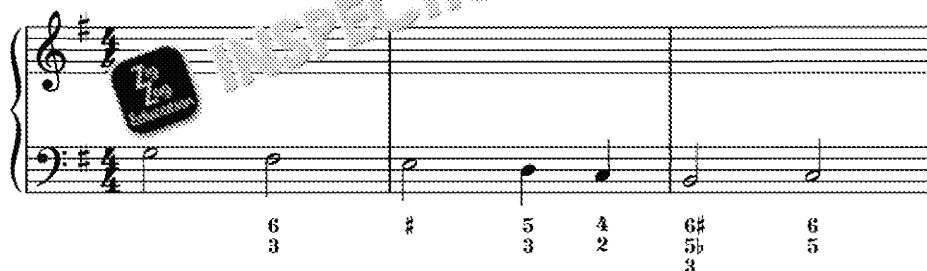
Example G: Likewise a flat (b) under a note means flatten the 3rd, giving a C minor chord.

Note – a sharp next to a figure means sharpen that note.

Remember:

- When reading the score – the written note is the bass note of the chord, NOT the root.
- The notes are always diatonic unless there is a sharp or flat.
- The figuring doesn't say exactly which notes to play – though the inversion number tells you. The player will choose whether a close triad is required or the notes are to be spread.

So here are some for you to have a go at. Write in the notes or use chord names.



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