

# PART A LISTENING

## 72: Vedrò 'l mio sol (I'll see my Sun)

Caccini, Giulio

ca. 1590

- example of monody
- genre: solo madrigal
- follows natural speech
- instrument accompaniment: bass continuo
- texture: solo voices + simple chordal accompaniment

♪ starting with string, then soprano comes h-h ha---

## 73: Le musiche sopra L'Euridice

Jacopo Peri

1600

- oldest surviving opera in full score
- recitative: between speech & song
- syllabic setting: one note per syllable (in Dafne, messenger of Euridice's death)
- Orfeo's reaction part: suspensions, unprepared dissonance, unexpected harmonic progressions

♪ (Tirsi) happy opening, pure instrumental (D. CEDC D. C...)

## 74: L'Orfeo

Claudio Monteverdi

1607

- modelled on Peri but musically & dramatically more effective
- strophic: song that uses the same music for different verse of text *Do you remember, o shady woods...* very happy opening, people in a circle
- regular dance rhythm *Do you remember, o shady woods...* see above
- **Highly chromatic, dissonant, jarring Ah, Bitter Event soprano long note (dissonant), then Orfeo response a little**
- Recitative style but lyric *You are dead* Orfeo in a very sad style, can barely speak
- share grief – repeats opening lines of messenger *Greek chorus: 5-part madrigal, "Ahi, caso acerbo"* chorus begins with dissonance, then soprano comes

## 77: Lagrime mie (My tears)

Barbara Strozzi

1650s

- secular composition on lyrical/dramatic text

- poetry: free form

- softened recitative style

- one voice with bass continuo

- opening lament: long melisma on "La-grime", E minor mode, dissonances (D# F# over E)

♪ sound of strings, then very long segment (as in last bullet) with some trills

## 80: Historia di Jephte

Giacomo Carissimi

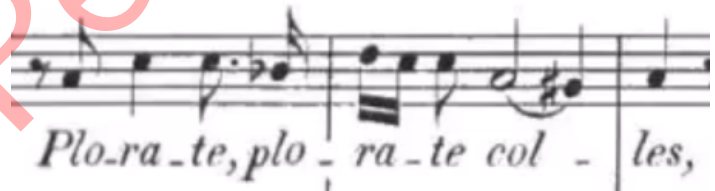
1648

- **solo recitative**

Basso continuo: theorbo

lament: long recitative + arioso passages  
expressive dissonances

Soprano **lyrics**: Plorate colles, dolete montes



- **Chorus**

downward movement all voices  
6 voices chorus

## 81: Saul, was verfolgst du mich? (Saul, why do you persecute me?)

Heinrich Schütz

ca. 1650

- sacred concerto

- polychoral: 6 solo voices (SSATBB)

- 2 × 4-voice choirs

- basso continuo + chorus voices + violins + trumpets

- harsh Cadential notes

- long melisma on "kick"

Saul, in major key, bright. Begin with bass, then alto then repeat the lyrics with upper voices

## 96: Trio Sonata, Op.3, no.2

Arcangelo Corelli

1689

- sections of sonata expanded to movements
- some stylized danced movements
- sonata da chiesa (church sonata)
- in *Grave* movement: walking bass, chains of suspensions

♪ *Grave*: slow. D Major. Higher string: C— and bass continuo: C B A G

## 98: Concerto for Violin in A Minor, Op.3, no.6

Antonio Vivaldi

ca. 1710

- Solo concerto
- three movements: fast-slow-fast.
- fast movements: **Ritornello** Form (refrains) (recurring material played at the beginning by full orchestra). Alternates with **episodes**: passages featuring soloist between ritornellos.
- In *Largo cantabile*: strong contrast: dreamlike, sustained chords

♪ *Allegro*: extremely familiar... EA A A CBA ...

## 82: Toccata No. 3

Girolamo Frescobaldi

1615; rev. 1637

- harpsichord
- maintains forward momentum
- Typical: series of brief phrases or section
- Style shifts frequently

♪ only harpsichord. single note opening, with many ornaments. some chords. F#... Then long rest.

## 89: Suite No.3 in A minor

Jacquet de la Guerre

1687

- Collection of stylized dances
- contrasting tempos & character
- Form: most dances in binary || : A : || : B : ||
- improvisatory style; unmeasured; explores key in *prelude*

♪ **Prelude**: low note on lower A, then trills (A, #G)

♪ **Allemande**: two hands. lows of trills on right hand. 4/4. And with repetition.

## 98: Prelude in E Major

Dietrich Buxtehude

Late 17C

- organ (2 manuals + pedal)
- free sections frame imitative/fugal sections
- virtuosic: keyboards & pedals
- imitative/fugal sections have related themes

♪ Organ. E major. B C# D E ...

## 102: Prelude & Fugue in A Minor, BMV 543

Bach

ca. 1715

- pair of pieces: free & fugal
- idiomatic writing borrowed from another genre/ instrument
- Prelude: violinistic figuration
- fugue subject: like ritornello form of concertos

♪ Organ, violin like. fast speed, with some triplets in between



## 102: WTC1: Prelude & Fugue No. 8

1722

Bach

- Demonstrates new tuning system well
- Both adapted from previous work
- Prelude: Specific techniques, like etude. Performance conventions & compositional practices
- Fugue: Various techniques of fugal writing & treatment of subject: narrow range, 3-voice fugue (S A B)

♪ **Prelude** Slow and on beat, lots of rolled chords. E flat minor.



♪ **Fugue** 2 6 765...



## 105: Cantata BWV 62

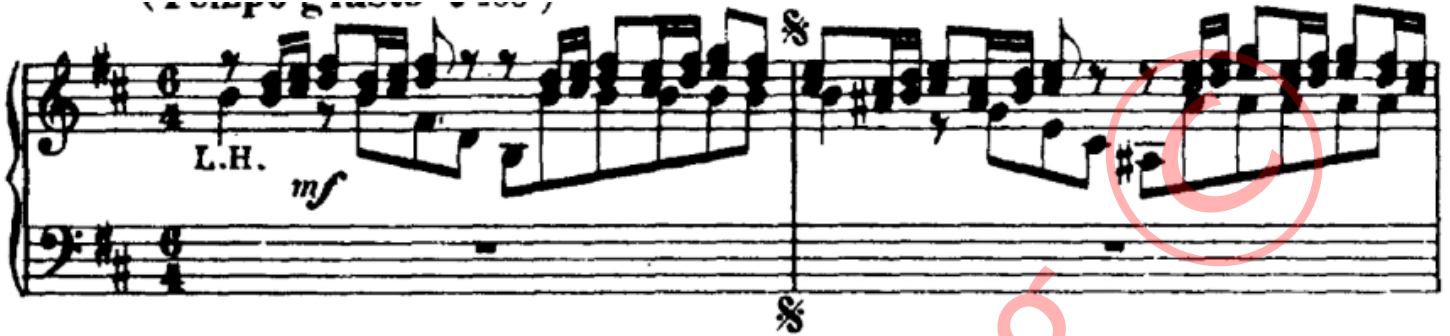
Nun Komm, der Heiden Heiland, 1st movement      Now Come, Saviour of the Heathens/Gentiles

1st performance: Dec. 3, 1724

- Genre: Chorale cantata
- most complex & weightiest movement of the cantata
- Combines old and new techs
  - New: ritornello structure & instrumental concerto style (like Vivaldi)
  - Old: Cantus-firmus: fixed melody

♪ Happy beginning

♪ after one minute or so, voice comes



## PART B DEFN & SHORT ANSWER

basso continuo (1)

figured bass

aria (1)

recitative style

arioso

cantata

oratorio

ritornello form

suite

opera

gigue

Camerata

church sonata

trio sonata

sacred concerto

affections

tocatta

monody (2)

concerto (2)

harpischord