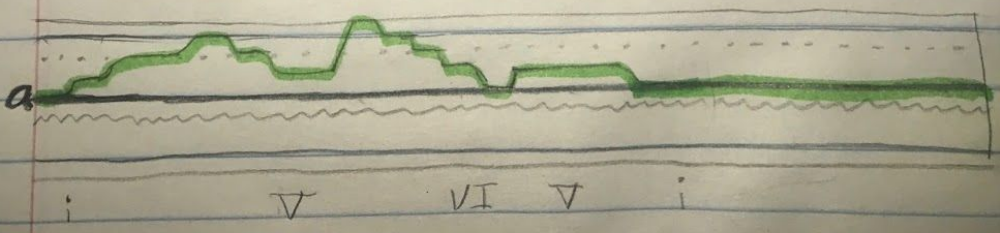
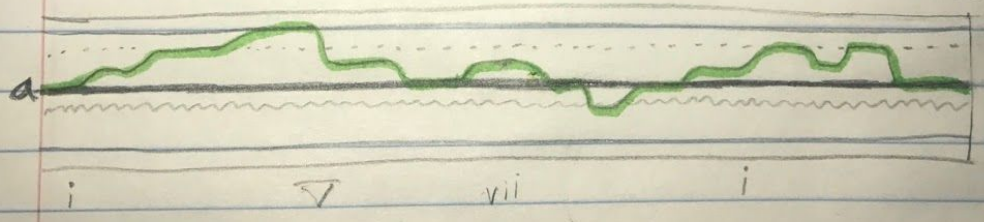
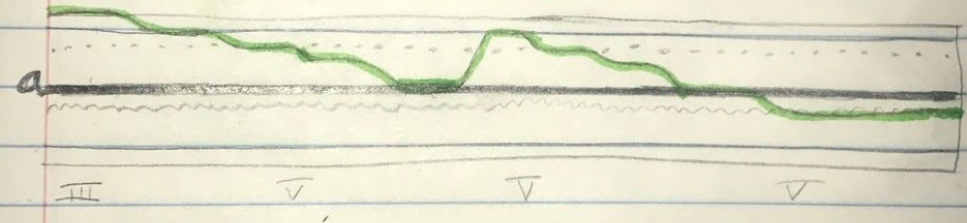
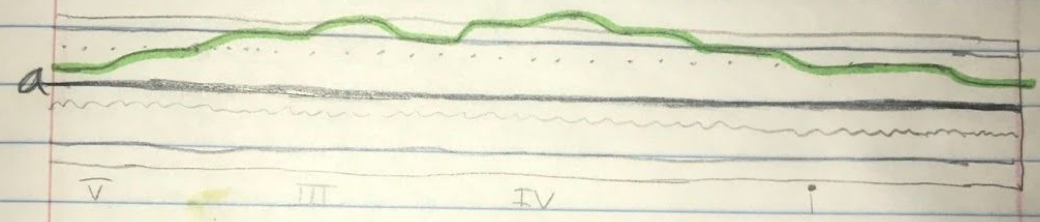
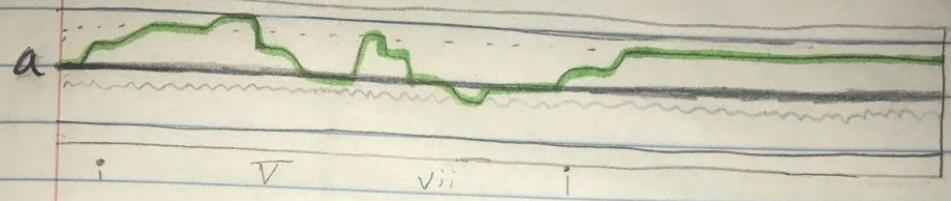
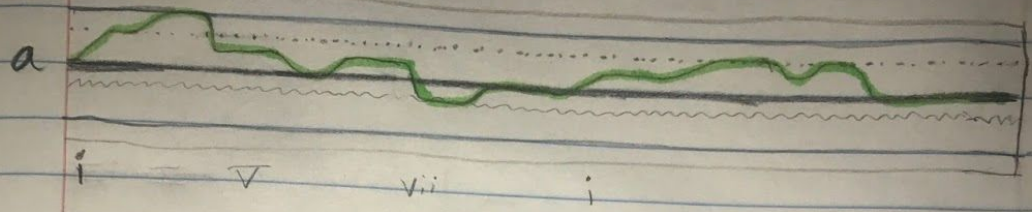


Elizabeth Murray
Notation Exercise
4/19/2017

Tonality is defined as the character of a piece based on pitches assigned to a key. The Baroque period was an amazing period for musical innovation. This period lasted from 1600 to 1750 A.D, and it boasts many well known composers like Johann Sebastian Bach, George Frederic Handel, Antonio Vivaldi, and many others. One of the most important innovations of this period was its dedication to tonality and the consistent tonal center of each work. This was not entirely a new idea. In other periods and cultures some systems existed that established a tonal center with the use of modes or common chord progressions, but the Baroque period is known for establishing tonality by approaching composition with the use of a key. Throughout the Baroque period, the structure of most compositions grew in harmonic complexity as the idea of a key as time progressed. For example when examining *Nel pur ardor* by Jacopo Peri, the key of this piece is G major and the harmonic progressions mostly go from I to V with the occasional IV and vii chords. This is written without any chromaticism or any chords that aren't perfect or cadential. This piece was written in 1600 at the start of the Baroque period. In 1625 Alessandro Grandi's *O Quam Pulchra Es* is a little more adventurous. The key of this piece is g minor, and it experiments with III chords, VII subdominant chords, ii chords and seventh chords. In measure 57, this piece changes key altogether and briefly visits the key of A major before returning to g minor to close out the piece. In the middle of the Baroque period, Elizabeth-Claude Jacquet de la Guerre's "Menuet" from *Pieces de Clavecin* is a short piece in a minor. This piece utilizes the I, IV, II, and vii chords, but it experiments with maintaining the same chord in different ways through several measures. Additionally, this piece has very clear perfect authentic cadences in each section including before the repeats and endings. Finally, towards the end of the Baroque period in 1715, Bach's *Prelude in A minor* is the most adventurous of these four pieces harmonically and rhythmically. This piece is written in a minor, but the chord progressions aren't written out as obviously as the previous works. The continuous sixteenth notes movements are often moving without outlining a clear arpeggiated chord, and other times the melody is moving without accompaniment. The chords are best identified by listening to the piece, and after following along in the music, you can see where that a lot of the chords are implied by the two repeating notes at the start of the sixteenth note patterns. All of the previous pieces were easier to analyze based on the consistent movement with the rhythmic patterns. This piece even makes use of pedal tones in the base where the chord starts with the bass note and proceeds to change on top of it. This piece also uses a lot of chromaticism and non chord tones throughout its duration.

For my notation exercise, I chose to analyze Elisabeth-Claude Jacquet de la Guerre's "Menuet" from *Pieces de clavecin*. I chose this piece because it was my favorite to listen to due to its bouncy, dance-like nature. In my notation exercise I use a system of lines where the key (a minor) is indicated as the tonal center by a bolder line. Above this bolder line is a dashed line

representing the mediant of the key because of the tendency of music to use the mediant and arpeggiation within a piece. Above this line are two solid lines representing the perfect fourth and fifth intervals within the key. Underneath the bold line representing the tonic a squiggly line represent the leading tone of the key and I chose a squiggly line because it is one of the most unstable scale degrees within a key and it has the tendency to move. The green line outlines the melody played in the treble voice of the piece with the length of the line acting as an indicator for note duration. Lastly, I used traditional roman numerals underneath all of these components to represent the overall chord progressions.



(h) Menuet

Menuet

3

am. i V VII 4

6 0.17 Reprise

13

19

Retour VI V

Jacopo Peri (1561–1633)
Le musiche sopra l'Euridice: Excerpts

Opera
 1600

(a) Aria: *Nel pur ardor*

0:17/0:53

TIRSI 10

Nel pur ar - dor del - la più bel - la stel - la Au - rea fa - cel - la
 Lie - to J - me - neo d' - ta dol - cez - za un nem - bo Tra - boc - ca in grem - bo a

Edited from Jacopo Peri, *Le musiche sopra l'Euridice* (Florence, 1601), 11–12 and 14–17. Note values reduced by half. Original barring retained. Time signatures added by the editor are in brackets; editorial accidentals are above the staff.

di bel foc' ac-cen - di, E qui di-scen - di su l'au-ra - te piu - me.
for-tu - na - ti a-man - ti E tra bei can - ti di so - a - vi a-mo - ri

I I IV II# I +

15

Gio-con-do Nu - me, E di ce-le - ste fiam - ma L'a - ni-me in-fiam - ma.
Sve-glia nei co - riu - na dol - ce au-ra un ri - so Di Pa - ra - di - so.

V VI IV V I

20

I I VI I V I V I

CLAS
Time:
Mor
Tur
V

35 [Tempo 1°]

- mo - sa me - a. O ——— quam tu pul - chra es, ve - ni, ve - ni co - ro -

Handwritten notes: *r* *4p*

Detailed description: This system contains measures 35 to 38. The vocal line starts with a half rest followed by a quarter note 'O', then a quarter rest, and continues with eighth and sixteenth notes. The piano accompaniment features a bass line with quarter notes and a treble line with chords and eighth notes. A dynamic marking of *4p* is present.

1:38

40 [più mosso]

- na - - be - ris. Sur - ge, sur - ge pro - pe - ra, Sur - ge,

Handwritten notes: *vii* *i* *III*

Detailed description: This system contains measures 39 to 44. The tempo marking changes to *[più mosso]*. The vocal line has a half rest followed by a quarter note 'Sur', then a quarter rest, and continues with quarter notes. The piano accompaniment consists of chords in the treble and bass staves. Handwritten notes *vii*, *i*, and *III* are written below the bass staff.

45

spou - sa me - a, sur - ge di - leo - ta me - a, sur - ge im - ma - cu -

Handwritten notes: *III* *VII* *IV* *VII* *IV*

Detailed description: This system contains measures 45 to 49. The vocal line continues with quarter notes. The piano accompaniment features chords in the treble and bass staves. Handwritten notes *III*, *VII*, *IV*, *VII*, and *IV* are written below the bass staff.

50

1:53

- la - ta me - a. Sur - ge, ve - ni, ve - ni, ve - ni, Sur - ge

Handwritten notes: *i* *V* *vii* *V^b* *i*

Detailed description: This system contains measures 50 to 54. The vocal line has a half rest followed by a quarter note 'Sur', then a quarter rest, and continues with quarter notes. The piano accompaniment consists of chords in the treble and bass staves. Handwritten notes *i*, *V*, *vii*, *V^b*, and *i* are written below the bass staff.

[55] [meno mosso: espressivo]

ve - ni, ve - ni, ve - ni, Qui - a a - mo - re

[60]

lan - - - gue - o, a - mo - re lan -

[65]

- gue - o. Sur - ge, ve - ni, ve - ni, ve - ni, Sur - ge

[70]

ve - ni, ve - ni, ve - ni, qui - a a - mo - re

Johann Sebastian Bach (1685–1750)
Prelude and Fugue in A Minor, BWV 543
Organ prelude and fugue
ca. 1715

100

(a) Prelude

The image shows a page from a music book with a spiral binding on the left. The page contains the musical score for the Prelude of BWV 543. The score is written for three parts: Organ, Violin (V), and Viola (VI). The Organ part is on the top staff, the Violin part is on the middle staff, and the Viola part is on the bottom staff. The music is in A minor and 4/4 time. The Organ part features a prominent left hand with a walking bass line and a right hand with a melodic line. The Violin and Viola parts provide harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings. There are some handwritten annotations in the score, including 'INV' and 'V'.

Johann Sebastian Bach, *Prelude and Fugue in A Minor, BWV 543*, from *Neue Ausgabe sämtlicher Werke*, series 4, *Orgel Werke*, vol. 5, ed. Dietrich Kilian (Kassel: Bärenreiter, 1972), 186–97. © 1972 Bärenreiter-Verlag.
© Renewed. All rights reserved. Used by permission of European American Music Distributors Company, U.S. and Canadian agent for Bärenreiter-Verlag. "BWV 543" indicates that this work is number 543 in the *Bach-Werke-Verzeichnis* [Bach Works Catalogue], ed. Wolfgang Schmieder (Weisbaden: Breitkopf & Härtel, 1950; rev. ed. 1990).

The image shows a page of a music book containing the score for the Prelude and Fugue in A Minor, BWV 543 by Johann Sebastian Bach. The score is written for two staves, likely representing the right and left hands. It includes measures 22 through 231, with various musical notations such as notes, rests, and dynamic markings. Measure numbers 226, 230, and 231 are highlighted in boxes. The score is divided into sections labeled V.I, V.II, V.III, and V.IV.

