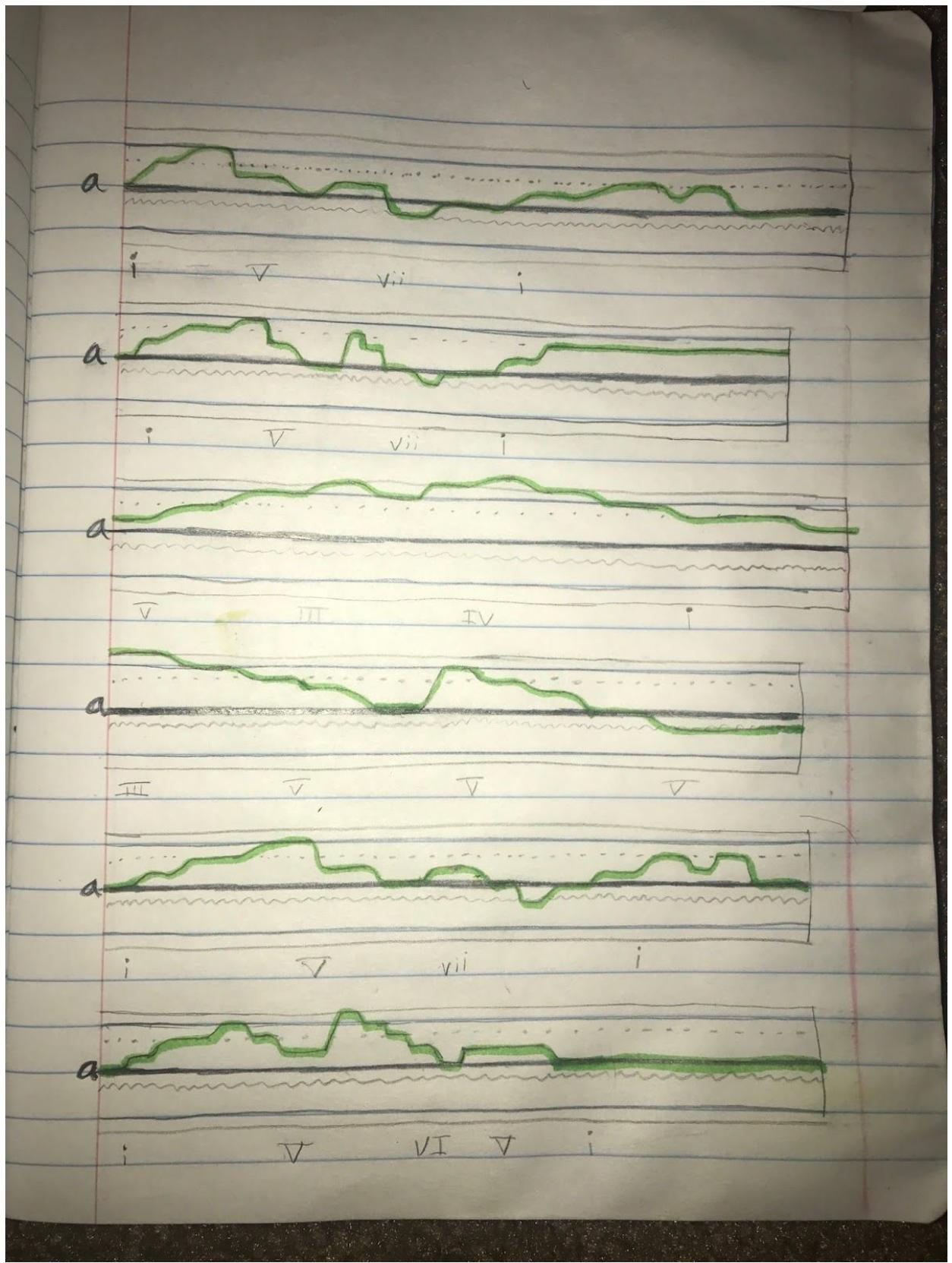


Elizabeth Murray
Notation Exercise
4/19/2017

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 in 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^b

6

0.17

Reprise

V VI^b I T III IV i

13

Return

III V

19

V^b I T VI IV

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

Opera
 1600

(a) Aria: *Nel pur ardor*

0:17/0:53

TIRSI

8 10

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

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.

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

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

20

Handwritten musical score for "O quam tu pulchra es" by Alessandro Grandi, page 79, measure 35 to 50.

The score consists of four staves of music for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature changes frequently, indicated by handwritten Roman numerals below the staff (e.g., III, VII, IV, VI, V). The time signature also varies, with measures 35-37 in common time, 38 in 3/4, 39 in 3/8, and 40 in 2/4.

Measure 35 [Tempo I°]:
mo - sa me - a. O quam tu pul-chra es, ve-ni, ve-ni co-ro-

Measure 38 [1:38]:
na - be - ris. Sur - ge, sur - ge pro - pe-ra, Sur - ge,

Measure 40 [più mosso]:
spon - sa me - a, sur - ge di - lec - ta me - a, sur - ge im-ma-cu -

Measure 45:
III VII - IV VI IV
- la - ta me - a. Sur - ge, ve-ni, ve-ni, ve - ni, Sur - ge

Measure 50 [1:53]:
V VII VI
Handwritten lyrics and markings are present throughout the score.

[meno mosso: espressivo]

55
ve - ni, ve - ni, ve - ni, Qui - 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

I 9:III VI

ACG 9:II V

Johann Sebastian Bach (1685–1750)

Prelude and Fugue in A Minor, BWV 543

Organizational forms

10

(a) Prelude



Johann Sebastian Bach (1685–1750)

Prelude and Fugue in A Minor, BWV 543

Organ prelude and fugue

ca. 1715

(a) Prelude

100

Johann Sebastian Bach, Freudent und Ruhige in A Minor, BWV 543, from *Neue Ausgabe sämtlicher Werke*, series 4, *Orgelwerke*, vol. 5, ed. Dietrich Kilian (Kassel: Breitkopf, 1972), 186–97. © 1972 Breitkopf-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 Schmiede (Weisbaden: Breitkopf & Härtel,
1950); rev. ed. 1990.

This model is made with 100% recycled content and a minimum of 40% post-consumer fiber.

26

27

28

29

30

31

32

33

VI

VII

210

226

1.51

