



Music of the Baroque: An Anthology of Scores

By Schulenberg, David

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Summary: Preface: 1. Giovanni Pierluigi da Palestrina: Dum complerentur (motet)2. Orlando di Lassus: Timor et tremor (motet)3. Carlo Gesualdo, Prince of Venosa: Belta, poi che t'assenti (madrigal)4. Claudio Monteverdi: Luci serene (madrigal)5. Giulio Caccini: Sfogava con le stelle (continuo madrigal)6. Claudio Monteverdi: Orfeo, Act 2 (opera: selections)a. Sinfonia and two arias: "Ecco pur ch'a voi ritorno" and "Mira ch'a se n'alletta"b. "Mira, deh mira Orfeo" through chorus, "Ahi, caso acerbo"7. Claudio Monteverdi: Il combattimento di Tancredi e Clorinda (balletto or "dramatic madrigal")8. Pier Francesco Cavalli: Giasone (opera: selections)a. Act 1, scene 14 ("Dell'antro magico")b. Act 3, scene 21 ("Infelice ch'ascolto?")9. Jean-Baptiste Lully: Armide (opera: selections)a. Overtureb. Act 2, scene 5 (recitative "Enfin, il est en ma puissance" and air "Venez, seconde mes desirs")10. Barbara Strozzi, Ardo in tacito foco (cantata or strophic aria)11. Alessandro Scarlatti: Correa nel seno amato (cantata: selections)a. Aria "Fresche brine"b. Aria "Onde belle"12. Henry Purcell: From Rosy Bowers (song or cantata)13. Giovanni Gabrieli, In ecclesiis (concertato motet)14. Heinrich Schutz: Herr, neige deine Himmel, SWV 361 (concertato motet)15. Heinrich Schutz: Saul, Saul, was verfolgst du mich?, SWV 415 (concertato motet)16....



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Baroque music forms a major portion of the "classical music" canon, being widely studied, performed, and listened to. Composers of the Baroque era include Johann Sebastian Bach, George Frideric Handel, Alessandro Scarlatti, Domenico Scarlatti, Antonio Vivaldi, Henry Purcell, Georg Philipp Telemann, Jean-Baptiste Lully, Arcangelo Corelli, Tomaso Albinoni, François Couperin, Denis Gaultier, Claudio Monteverdi, Heinrich Schütz, Jean-Philippe Rameau, Jan Dismas Zelenka, and Johann Pachelbel. During the period, composers and performers used more elaborate musical ornamentation, made changes in musical notation, and developed new instrumental playing techniques. Baroque music expanded the size, range, and complexity of instrumental music. Comparing some of music history's greatest masterpieces to a misshapen pearl might seem strange to us today, but to the nineteenth century critics who applied the term, the music of Bach and Handel's era sounded overly ornamented and exaggerated. A belief in music as a potent tool of communication. One of the major philosophical currents in Baroque music comes from the Renaissance interest in ideas from ancient Greece and Rome. performance technique: A baroque score contains little (if any) information about elements like articulation, ornamentation or dynamics, and so modern ensembles need to make their own informed choices before each performance. Baroque music is a great favourite for weddings and celebratory occasions, for good reason. Many pieces that have endured as our musical favourites from the Baroque period are truly magnificent and mirror the opulence of the period's architecture and fine art. This holds true for both the sacred and secular works of the period whose majesty and guilt-edged ornamentation still appeals. Many musical forms that we recognise today in western classical music were current during the Baroque too. The Concerto was an immensely popular musical form and the Concerto Grosso.