

VOCAL FORMS

VOCAL FORMS

CANTATA (“Sung Piece”)

MOTET

Concerto (“To Work Together”)

Concertato (“To Get/Dispute Together”)

ORATORIO (“Oratory”)

VOCAL FORMS

CANTATA (“Sung Piece”)

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CANTATA (“Sung Piece”)

Sections of:

Recitative

Aria

Arioso

VOCAL FORMS

CANTATA = MINI OPERA

Sections of:

Recitative

Aria

Arioso

VOCAL FORMS

Barbara STROZZI

(1619-1677)

Barbara Strozzi



VOCAL FORMS

Barbara STROZZI

(1619-1677)

Born in Florence

Lived in Venice

Studied with Cavalli

Supported by father, Giulio Strozzi

Published over 100 works

VOCAL FORMS

Barbara STROZZI

“Lagrime mie”

Diparti di Euterpe (1659)
[The Pleasures of Euterpe]

EUTERPE is the Muse of Music and Lyric Poetry

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“Lagrima mie”

Solo Voice and Basso Continuo

Recitative I *Arioso* *Bel Canto Aria Ia*

Recitative Ia *Strophic Aria (2 strophes)*

Recitative *Bel Canto Aria Ib*

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MOTET

A Sacred Non-liturgical Piece

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MOTET

Prima pratica polyphony continued to be used throughout the seventeenth century.

Pure *stile antico*,
exemplified by Palestrina's style,
carried associations of tradition and sanctity.

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MOTET

Over time, basso continuo was added to these motets and the style was updated.

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MOTET

Concerto = Motet with B.C.

Concertato = Voices and Instruments

VOCAL FORMS

MOTET

Concertare

=

“To Work or Dispute Together”

VOCAL FORMS

LARGE-SCALE CONCERTO

VOCAL FORMS

LARGE-SCALE CONCERTO

For major feast days at large churches

Many voices and instruments, sometimes in
cori spezzati (divided choirs)

Used for settings of Vespers, psalms, and
movements of the mass



Giovanni Gabrieli

VOCAL FORMS

LARGE-SCALE CONCERTO

Giovanni GABRIELI

Nephew of Andrea Gabrieli

VOCAL FORMS

LARGE-SCALE CONCERTO

Giovanni GABRIELI

“In ecclesiis”

(pub. 1615)

VOCAL FORMS

LARGE-SCALE CONCERTO

4 vocal soloists [Voce]

4-part chorus [Capella]

6-part instrumental ensemble

[3 Cornetti, Violin, 2 Trombones]

and Basso continuo [Organ]

VOCAL FORMS

LARGE-SCALE CONCERTO

1. S soloist: + Chorus [BC]

2. B soloist: + Chorus [BC]

Instrumental Sinfonia [BC]

3. A/T soloists + Inst: + Chorus [BC]

4. S/B soloists: + Chorus [BC]

5. 4 Soloists + Inst + Chorus [BC]

VOCAL FORMS

CONCERTO MOTET

Voices with Basso Continuo

Alessandro GRANDI

(1586-1630)

“O quam pulchra es”

(c. 1625)

VOCAL FORMS

CONCERTO MOTET

Voices with Basso Continuo

Alessandro GRANDI

(1586-1630)

Deputy choirmaster under Monteverdi
at St. Mark's Basilica in Venice

VOCAL FORMS

CONCERTO MOTET

Voices with Instruments

“O quam pulchra es”

Hybrid Recitative

“Recitativo imbastardito”

Basso Continuo in Church = Organ

VOCAL FORMS

Hybrid Recitative

“Recitativo imbastardito”

Basso Continuo in Church = Organ

VOCAL FORMS

O how beautiful you are, [REFRAIN]

My love, my dove, my beauty.

[O how beautiful you are] [REFRAIN]

Your eyes are like doves,

Your hair like a flock of goats,

And your teeth like a flock of ewes newly shorn,

[O how beautiful you are] [REFRAIN]

Come with me from Lebanon, my love,

My dove, my beauty,

[O how beautiful you are] [REFRAIN]

Come, make a garland.

Arise, hasten, my bride,

My delight, my spotless one.

Arise, come, for I grow weak with love.

[Arise, come, for I grow weak with love]

VOCAL FORMS

CONCERTO MOTET

“O quam pulchra es”

Recitativo Imbastardito Ia, **Bel Canto Aria**
Recitativo Imbastardito Ib, **Bel Canto Aria**,
Aria IIa, Recitativo Imbastardito, **Aria IIb**

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Heinrich SCHÜTZ

(1585-1672)



Schütz studies
with
G. Gabrieli
in VENICE
1609-12
and
1628-29



Electorate of
Saxony
[Dresden]

Republic of
Venice



Dresden and the River Elbe

VOCAL FORMS



Dresden after Allied bombing February 13, 1945

VOCAL FORMS

CONCERTO MOTET

Voices with Basso Continuo

Heinrich SCHÜTZ

(1585-1672)

“O lieber Herre Gott”

(c. 1636)

VOCAL FORMS

CONCERTO MOTET

Voices with Basso Continuo

“O lieber Herre Gott”

(c. 1636)

Kleine Geistliche Konzerte

(c. 1630s)

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CONCERTO MOTET “O lieber Herre Gott”

Recitative Duet [R.I .]

Bel Canto Duet

Solo Recitative [R. I.]

Bel Canto Duet

Recitative

Aria

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CONCERTATO MOTET

Concertato =

Voices with Instruments

“Saul, was verfolgst du mich”

Symphonie sacrae (c. 1650)

VOCAL FORMS
CONCERTATO MOTET
in Venetian Style

“Saul, was verfolgst du mich”

6 Favoriti = Soloists in pairs
2 Cori Spezzati = 2 Four-Voice Choirs
2 Violins
Basso Continuo

VOCAL FORMS

ORATORIO (“Works sung in the Oratory”)

In February 1600 Cavalieri presents the religious drama
the *Rappresentazione di Anima e di Corpo*
[The Representation of the Soul and the Body]
in the **oratory** (prayer room) of the Chiesa Nuova in Rome.

This is the earliest known performance of what we now call an

Oratorio

(from the oratories where these kinds of works were performed).

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Oratorio San Filippo Neri, Chiesa Nuova, Rome

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ORATORIO

Sacred Counterpart to
OPERA

Performed during LENT

Strophic songs, Madrigals, Recitative,
Choruses

Instrumental *ritornelli*, *sinfonie*, and dances

Unlike opera,
Choruses play important role in oratorios

VOCAL FORMS

Use of a NARRATOR
HISTORICUS (Latin) or TESTO (Italian)

Oratorios could be
In the “vulgar” tongue— **Oratorio Volgare**
i.e. Italian
or in Latin, the **Oratorio Latino**

VOCAL FORMS

ORATORIO

Giacomo CARISSIMI

(1605-1674)

Maestro di Cappella

Jesuit College, Rome

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ORATORIO

SUBJECT MATTER =

SACRED

(The Bible)

VOCAL FORMS

ORATORIO

SUBJECT MATTER =

SACRED

(The Bible)

but **NOT** the New Testament

VOCAL FORMS

ORATORIO *Historia di Jephthe* (c. 1648)

An Oratorio Latino

based on a story from Judges xi: 19-40 in the Old Testament.

Uses *Historicus* as narrator,
Recitative for monologue and dialogue,
Choruses (for Jephthe's return and the end of oratorio)

Jeptha

“Whatever or whoever emerges and comes out of the doors of my house to meet me, when I return in peace from the people of Ammon, shall surely be God’s, and I shall sacrifice them as a burnt offering.”



The meeting of Jephtha and his daughter

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ORATORIO
Historia di Jephthe
(c. 1648)

Recitative, “Plorate colles”

Chorus, “Plorate filii Israel”