

Musikgeschichte

Teil 4: Barock (ca. 1580 bis 1750)

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Kontext: Wie lebte man im Barock?



Kontext: Pest



Kontext: Wie lebte man im Barock?



Kontext: 30-jähriger Krieg



Kontext: Wie lebte man im Barock?



Kontext: Absolutismus

- ❖ Absolutismus: Alleinherrschaft „von Gesetzen losgelöst“
- ❖ Das Bild versinnbildlicht den „durch göttlichen Auftrag legitimierten Herrschaftsanspruch“



Inszenierung Ludwigs XIV.

Kontext: Wie lebte man im Barock?



Kontext: Adel lebt im Überfluss; mit Musik



Musik im Barock: Was war neu?

MISSA BREVIS

Kyrie - Christe - Kyrie

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

Cantus

Altus

Tenor

Bassus

A musical score for four voices: Cantus, Altus, Tenor, and Bassus. The score is in common time, key signature of C minor (two flats). The vocal parts are as follows:

- Cantus:** The first measure is silent. In the second measure, it sings "Ky" (on a dotted half note) followed by a fermata. In the third measure, it sings "- rie" (on a dotted half note) followed by a fermata. In the fourth measure, it sings "e - - lei" (on a dotted half note) followed by a fermata.
- Altus:** The first measure is silent. In the second measure, it sings "Ky" (on a dotted half note) followed by a fermata. In the third measure, it sings "- rie" (on a dotted half note) followed by a fermata. In the fourth measure, it sings "e - - lei" (on a dotted half note) followed by a fermata.
- Tenor:** The first measure is silent. In the second measure, it sings "Ky" (on a dotted half note) followed by a fermata. In the third measure, it sings "- rie" (on a dotted half note) followed by a fermata. In the fourth measure, it sings "e - - lei" (on a dotted half note) followed by a fermata.
- Bassus:** The first measure is silent. In the second measure, it sings "Ky" (on a dotted half note) followed by a fermata. In the third measure, it sings "- rie" (on a dotted half note) followed by a fermata. In the fourth measure, it sings "e - - lei" (on a dotted half note) followed by a fermata.

The bassus part has a '1' at the beginning of the first measure.

4

A musical score for three voices: Alto, Tenor, and Basso continuo. The score is in common time, key signature of G major (one sharp). The vocal parts are as follows:

- Alto:** The first measure is silent. In the second measure, it sings "Hal - le-lujah," (on a dotted half note) followed by a fermata. In the third measure, it sings "Hal - le-lujah," (on a dotted half note) followed by a fermata. In the fourth measure, it sings "Halle -" (on a dotted half note) followed by a fermata.
- Tenor:** The first measure is silent. In the second measure, it sings "Hal - le-lujah," (on a dotted half note) followed by a fermata. In the third measure, it sings "Hal - le-lujah," (on a dotted half note) followed by a fermata. In the fourth measure, it sings "Halle -" (on a dotted half note) followed by a fermata.
- Basso continuo:** The first measure is silent. In the second measure, it sings "Hal - le-lujah," (on a dotted half note) followed by a fermata. In the third measure, it sings "Hal - le-lujah," (on a dotted half note) followed by a fermata. In the fourth measure, it sings "Halle -" (on a dotted half note) followed by a fermata.

A red horizontal bar is located under the basso continuo staff in the first measure.

„Kyrie eleison“: „Herr, erbarme dich!“ (Form eines Gebets)

„Halleluja“: Aufruf zum Lobe Gottes

youtube.com/watch?v=tRAbF5T2NUY

Renaissance: Messe; geistliche Musik

MISSA BREVIS

Kyrie - Christe - Kyrie

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

The musical score consists of four staves representing the voices: Cantus (soprano), Altus (alto), Tenor, and Bassus (bass). The Cantus staff begins with a note on the first line. The Altus staff begins with a note on the second line, followed by the lyrics "Kyrie eleison". The Tenor staff begins with a note on the third line. The Bassus staff begins with a note on the fourth line. A large black oval encircles the Altus staff, highlighting the vocal entry for "Kyrie eleison". The score is set in common time with a key signature of one flat.

Messe: Vertonung von Gottesdiensten

“Kyrie eleison”: „Herr, erbarme dich!“ (Form eines Gebets)

Renaissance: Messe; Vokalpolyphonie

MISSA BREVIS
Kyrie - Christe - Kyrie

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

Cantus

Altus

Tenor

Bassus

(Vokal-)polyphonie
mehrere unabhängige
Melodien klingen
gleichzeitig (im Gesang)

Barock: Oratorium; Instrumentalbegleitung

MISSA BREVIS
Kyrie - Christe - Kyrie

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

Cantus

Altus

Tenor

Bassus

1

Ky - rie - e - lei

Ky

4

Hal - le-lujah, Hal - le-lujah, Halle -

A black oval highlights the bass line, which consists of eighth-note patterns. A red horizontal line is placed under the first note of the bass line.

“Kyrie eleison”: Anfang einer Litanei (Form eines Gebets)

„Halleluja“: Aufruf zum Lobe Gottes

youtube.com/watch?v=tRAbF5T2NUY

Barock: Oratorium; gleichzeitiger Gesang

MISSA BREVIS
Kyrie - Christe - Kyrie

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

The musical score consists of four staves: Cantus (soprano), Altus (alto), Tenor, and Bassus (bass). The Cantus and Altus staves begin with a rest followed by a vocal entry. The Tenor and Bassus staves remain silent until the end of the first measure. The lyrics "Ky - rie - e - lei" are written below the Altus staff. The Tenor staff has a single note "o" above it. The Bassus staff begins with a note "1" and ends with a note "Ky". The key signature is common time (indicated by a 'C') with one sharp.

“Kyrie eleison”: Anfang einer Litanei (Form eines Gebets)

The musical score consists of five staves. The top four staves (Cantus, Altus, Tenor, Bassus) are identical, each containing the lyrics "Hal - le-lujah," repeated three times. The bass staff at the bottom provides harmonic support with sustained notes and chords. A black oval highlights the first "Hal - le-lujah" in the top voices. The key signature is common time (indicated by a 'C') with one sharp.

„Halleluja“: Aufruf zum Lobe Gottes

youtube.com/watch?v=tRAbF5T2NUY

Musik im Barock: Homophonie, Monodie

- ❖ Monodie: Solo-Gesang mit Instrumentalbegleitung anderer Musiker
- ❖ **Homophonie**: Stimmen setzen einander abhängig (fast immer gleichzeitig) ein



„Hallelujah“: Aufruf zum Lobe Gottes

youtube.com/watch?v=tRAbF5T2NUY

Musik im Barock: Was war neu?

A musical score for two voices (Soprano and Alto) and three continuo instruments (Cembalo, Violoncello, and Bassoon). The vocal parts sing in a homophony style, while the continuo instruments provide harmonic support. The vocal parts are written in common time, while the continuo parts are in 12/8 time.

Ex - sul - ta - te De - o ad - ju-to - ri no -
Ex - sul - ta - te De - o ad - ju-to - ri

A musical score for four instruments: Violin I, Violin II, Viola, and Cembalo. The title "Air" is written above the Violin I part. The score shows a melodic line for the Violin I, harmonic support from the other three instruments, and basso continuo lines for the Cembalo and Violoncello/Double Bass.

youtu.be/GMkmQlfOJDk?si=UgdygYAnfegqHQgE

Renaissance: Motette; geistliche Musik

A musical score for a Renaissance Motette. It consists of four staves of music. The top two staves are vocal parts, while the bottom two are instrumental parts, likely organ or harpsichord. The vocal parts sing the same Latin text: "Ex - sul - ta - te De - o ad - ju - to - ri no -". The instrumental parts provide harmonic support with sustained notes. A thick black line highlights the first two measures of the vocal parts, emphasizing the beginning of the phrase.

Motette: (meist) geistliches und lateinisches, mehrstimmiges Vokalstück

Renaissance: Motette; Vokalpolyphonie

Ex - sul - ta - te De - o ad - ju - to - ri no -
Ex - sul - ta - te De - o ad - ju - to - ri

(Vokal-)polyphonie mehrere unabhängige Melodien klingen gleichzeitig (im Gesang)

Barock: Instrumentalmusik: Orchester-Instr.

- ❖ Das Orchester entwickelte sich

A musical score for a Baroque instrumental piece, likely a suite movement. The score is arranged for five instruments:

- Violino I**: Treble clef, two sharps (F major), common time. The part starts with a sustained note followed by a sixteenth-note pattern.
- Violino II**: Treble clef, two sharps (F major), common time. The part starts with a sustained note followed by eighth-note pairs.
- Viola**: Bass clef, two sharps (F major), common time. The part consists of sustained notes.
- Violoncello e Contrabasso**: Bass clef, two sharps (F major), common time. The part consists of sustained notes.
- Cembalo**: Bass clef, two sharps (F major), common time. The part consists of sustained notes.

The score is titled "Air". A large black oval encircles the first four instrument parts (Violino I, Violino II, Viola, and Violoncello/Contrabass). A green URL at the bottom of the oval provides a video link to a performance of this piece.

youtu.be/GMkmQlfOJDk?si=UgdygYAnfeggHQgE

Musik im Barock: Das Orchester

- ❖ Das Orchester entwickelte sich

A musical score for an 'Air' piece, likely from Bach's Orchestral Suite No. 3. The score is arranged for five instruments: Violino I (top), Violino II, Viola, Violoncello e Contrabasso (bassoon-like part), and Cembalo (harpsichord). The music is in common time, with a key signature of one sharp (F#). The Violin parts play melodic lines, while the Cello and Bass parts provide harmonic support. The harpsichord part is mostly sustained notes. A black oval highlights the Violin I and II parts.

youtu.be/GMkmQlfOJDk?si=UgdygYAnfegqHQgE

Musik im Barock: Was war neu?

Early 17th

8

1.Sweet _____ Kate Of _____ late
"A - bide" I _____ cride,
2."Un - kind I _____ find
"A - bide" I _____ cride,
3.Her _____ words, Like _____ swords,
Her _____ flouts With _____ doubts

8

1.Sweet _____ Kate Of _____
"A - bide" I _____
2."Un - kind I _____
"A - bide" I _____
3.Her _____ words, Like _____
Her _____ flouts With _____

ORRIDO VENTO
Al severo spirar d'orrido vento,

R _____
" _____
T _____
C _____
K _____

1. _____
c _____
f _____
c _____
sw _____
do _____

[youtu.be/bYNDA0MT4Qk?si=dDq\(VJ6JAQRSC_RA&t=87](youtu.be/bYNDA0MT4Qk?si=dDq(VJ6JAQRSC_RA&t=87)

“süße Kate von neulich”

“schrecklicher Wind”

Renaissance: Motette; geistliche Musik

Early 17th

The image shows two staves of musical notation in G clef, 3/2 time, and A major (indicated by a key signature of one sharp). The top staff consists of two measures of music. The lyrics are written below the music, divided into three stanzas. The first stanza is circled in black. The second stanza begins with a repeat sign.

1.Sweet _____ Kate Of _____ late
"A - bide" I _____ cride,
2."Un - kind I _____ find
"A - bide" I _____ cride,
3.Her _____ words, Like _____ swords,
Her _____ flouts With _____ doubts

1.Sweet _____ Kate Of _____ late
"A - bide" I _____ cride,
2."Un - kind I _____ find
"A - bide" I _____ cride,
3.Her _____ words, Like _____ swords,
Her _____ flouts With _____ doubts

Madrigal: (meist) weltliches, mehrstimmiges Vokalstück

“süße Kate von neulich”

Renaissance: Madrigal; Vokalpolyphonie

Early 17th

The image shows a musical score for a Renaissance madrigal. It consists of two staves of music, each with lyrics below it. The top staff starts with a treble clef, a key signature of one flat, and a time signature of 2/2. The bottom staff starts with a treble clef, a key signature of one flat, and a time signature of 8/8. The lyrics are as follows:

1. Sweet _____ Kate
"A - bide"
2 "Un - kind
"A - bide"
3. Her words,
Her flouts

Of late
I cride,
find
cride,
Like swords,
With doubts

1. Sweet _____ Kate
"A - bide"
2 "Un - kind
"A - bide"
3. Her words,
Her flouts

Of late
I cride,
find
cride,
Like swords,
With doubts

(Vokal-)polyphonie mehrere unabhängige Melodien klingen gleichzeitig (im Gesang)

“süße Kate von neulich”

Musik im Barock: Was war neu?

Early 17th

1.Sweet _____ Kate Of _____ late
"A - bide" I cride,
2."Un - kind I find
"A - bide" I cride,
3.Her words, Like swords,
Her flouts With doubts

1.Sweet _____ Kate Of _____ late
"A - bide" I cride,
2."Un - kind I find
"A - bide" I cride,
3.Her words, Like swords,
Her flouts With doubts

ORRIDO VENTO
Al severo spirar d'orrido vento,

R T C K C F

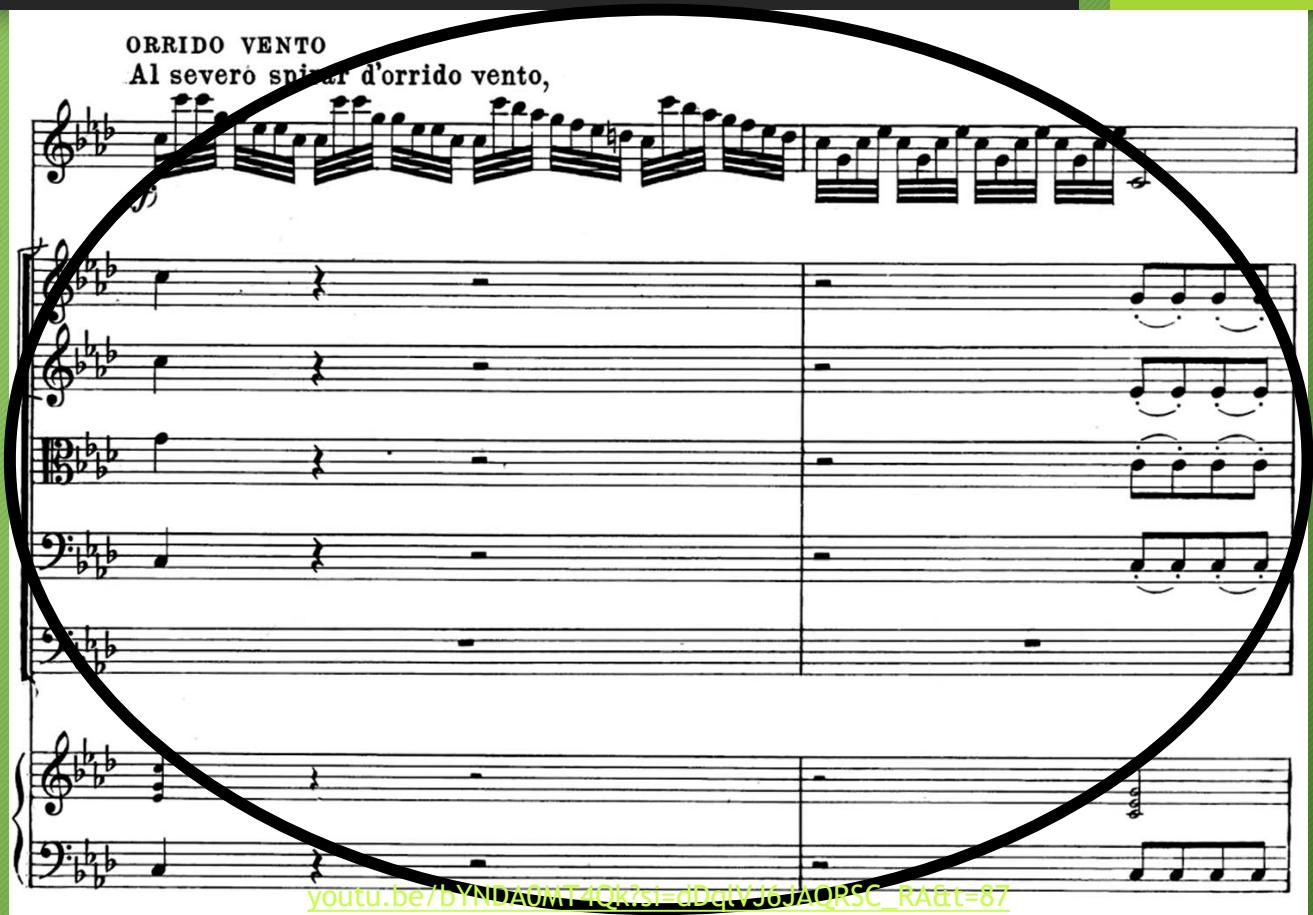
you.tu.be/bYNDA0MT4Qk?si=dDq(VJ6JAQRSC_RA&t=87

“süße Kate von neulich”

“schrecklicher Wind”

Barock: Instrumentalmusik: Solo-Instr.

❖ Solokonzert:
Orchester begleitet
einen Solisten 



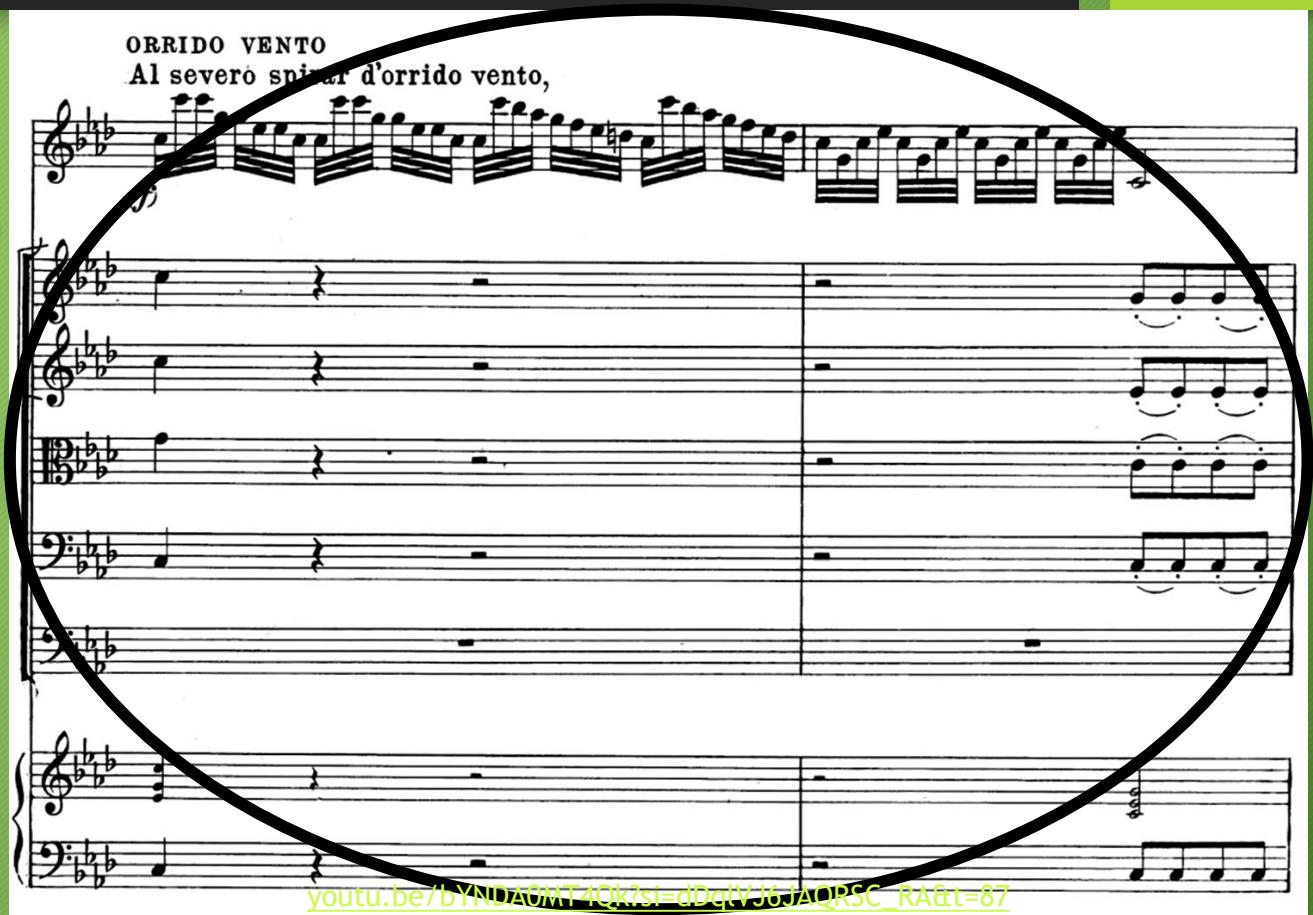
ORRIDO VENTO
Al severo spirar d'orrido vento,

[youtu.be/bYNDA0MT4Qk?si=dDq\(VJ6JAQRSC_RA&t=87](https://youtu.be/bYNDA0MT4Qk?si=dDq(VJ6JAQRSC_RA&t=87)

“schrecklicher Wind”

Musik im Barock: Das Solokonzert

- ❖ Solokonzert:
Orchester begleitet
einen Solisten 



ORRIDO VENTO
Al severo spirar d'orrido vento,

[youtu.be/bYNDA0MT4Qk?si=dDq\(VJ6JAQRSC_RA&t=87](https://youtu.be/bYNDA0MT4Qk?si=dDq(VJ6JAQRSC_RA&t=87)

A musical score for a solo instrument (likely violin) and orchestra. The score consists of five staves. The top staff shows a continuous pattern of sixteenth-note chords. The subsequent four staves provide harmonic support with sustained notes or simple patterns. A large black oval highlights the first staff, which represents the solo part. Below the score is a YouTube link to a performance of the piece.

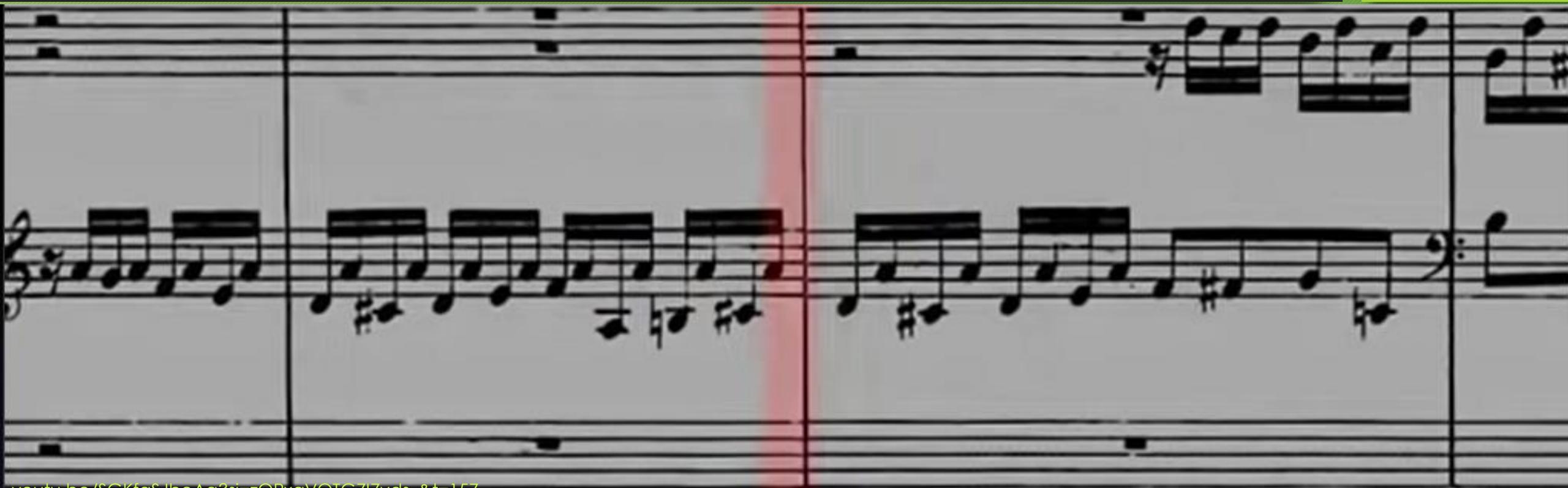
“schrecklicher Wind”

Weitere Gattungen



youtu.be/SGKfqSJbeAg?si=zQPxgVOTG7l7vds_&t=157

Weitere Gattungen: Fuge: ♫



youtu.be/SGKtqSJbeAg?si=zQPxgVOTG7l7vds &t=157

- ❖ Fuge: ein Thema wird in anderen Stimmen zeitlich versetzt imitiert ♫

Weitere Gattungen

Johann Sebastian Bach

A musical score for Johann Sebastian Bach's 'Toccata and Fugue in D minor'. The score consists of two staves. The top staff is in common time (indicated by 'c') and has a treble clef. It features a continuous pattern of sixteenth-note chords. The bottom staff is in common time (indicated by 'c') and has a bass clef. It features sustained notes on each beat. A dynamic marking 'p' (piano) is placed above the bass staff. The instruction 'legato.' is written below the first measure of the treble staff. The URL 'youtu.be/TowJ_4xvVZA/si=q500/ZhfPclrc7Gz' is printed at the bottom left of the score.

Weitere Gattungen: Präludium ♫

Johann Sebastian Bach

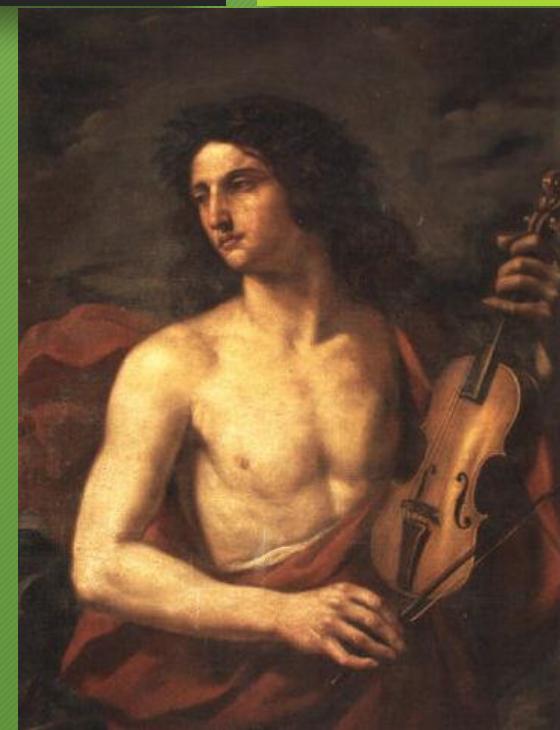
YouTube link: youtu.be/T0Wj_4xvVZA?si=q500/ZhfPclrc7Gz

- ❖ **Präludium:** „Vorspiel“; Instrumentalwerk mit eröffnendem oder hinführendem Charakter ♫

Weitere Gattungen



Weitere Gattungen: Oper



Orpheus, Held der Oper

❖ Oper: Musiktheater 

Weitere Gattungen

A musical score for five instruments, arranged vertically from top to bottom: Violino I, Violino II, Viola, Violoncello/Contrabass, and Cembalo. The score consists of two systems of music. In the first system, Violino I and II play eighth-note patterns, while the Viola and Cembalo provide harmonic support. The Violoncello/Contrabass provides a steady bass line. In the second system, the instruments continue their respective parts. The score is written in common time with a key signature of one sharp (F#). The vocal parts are indicated by the labels "Violino", "Violino", "Viola", "Violoncello e Contrabasso", and "Cembalo".

Weitere Gattungen: Suite: ♫

A musical score for a suite featuring five instruments: Violino I, Violino II, Viola, Violoncello e Contrabasso, and Cembalo. The score is in common time with a key signature of two sharps. The instruments play different melodic lines and harmonic patterns across five staves.

❖ Suite:
„Abfolge“;
(Musik für)
Tänze ♫

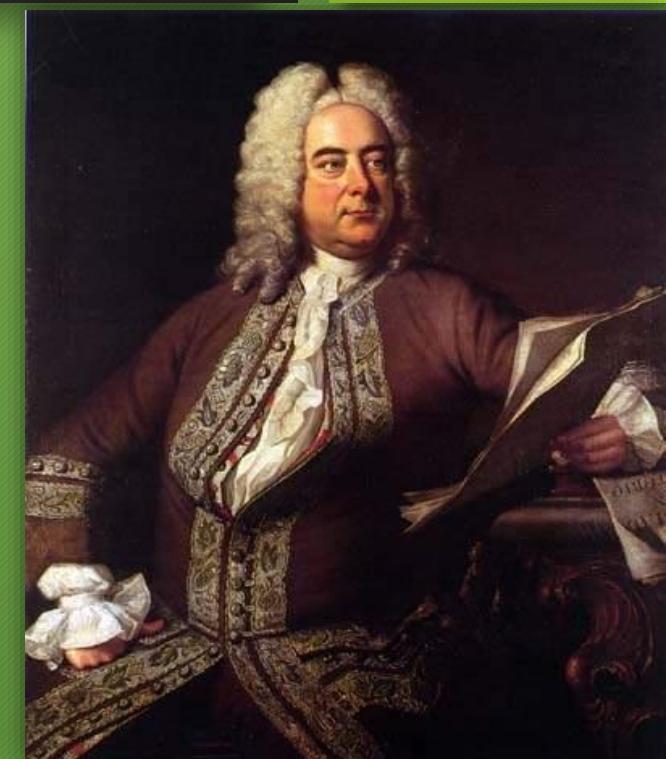
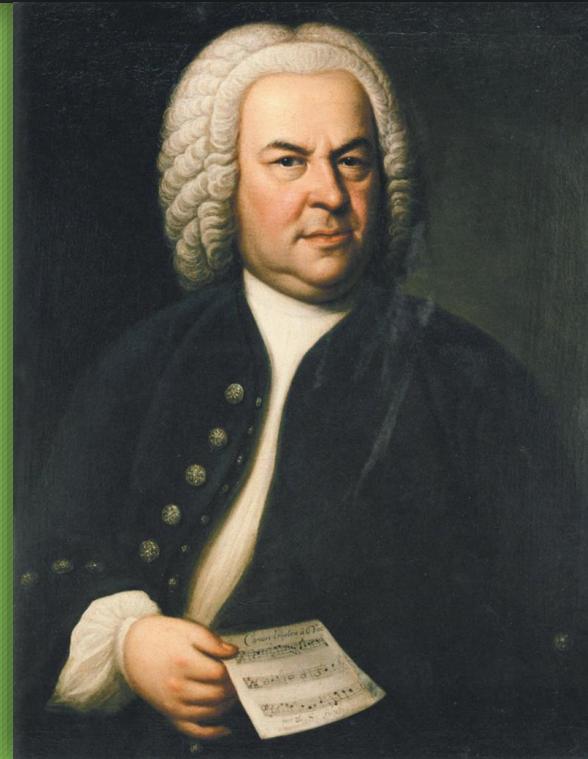
Weitere Gattungen

- ✓ Oratorium: religiöse Oper ohne Theater 
- ✓ Kantate: religiöse Musik
- ✓ Sonate: instrumentale Musik

Weitere Merkmale

- ✓ Generalbass: Bassnotation mit Ziffern, die die Akkorde angeben (heute: Akkordsymbole)
- ✓ Dur & Moll statt Kirchentonarten

Wer war wichtig?



C. Monteverdi
🎵

A. Vivaldi
🎵

J. S. Bach
🎵

G. F. Händel
🎵

Was war wichtig?

- ✓ Bach: Präludium in C 
- ✓ Bach: Air 
- ✓ Bach: Toccata und Fuge d-Moll, 
- ✓ Monteverdi: L'Orfeo 
- ✓ Vivaldi: Die vier Jahreszeiten 
- ✓ Händel: Hallelujah 

Quellen

Gemeinfreie Bilder

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