

# **And The Glory of the Lord (from Messiah) - 1741**

## Basics

Composed in 1741

Originally performed in concert halls and theatres nowadays can be performed in a church

First performance was given by a small choir and orchestra

## Performing Forces

Choir made of SATB

Accompanied by Strings and Continuo (accompanying part, made of cello and harpsichord or organ)

Orchestra doubles vocal lines

## Structure & Melody

Starts with Ritornello (orchestral introduction)

No set form, based on 4 motifs

- |   |   |                            |
|---|---|----------------------------|
| 1) And the glory the glory of the lord<br>outlines Major    | - | first sung by alto's,      |
| 2) Shall be revealed<br>melisma                             | - | first sung by tenors, uses |
| 3) and all flesh shall see it together<br>descending figure | - | first sung by altos,       |
| 4) for the mouth of the lord hath spoken it<br>bass, solem  | - | first sung by tenors &     |

## Rhythm Metre and Tempo

Piece is in 3/4 it is dance like

Maintains allegro until last 2 bars of adagio

Lots of uses of hemiola's (music feels 2/4 instead of 3/4)

## Tonality and Harmony

Piece is in A Major, modulates to E Major, then to B Major (tonic then supertonic)

Diatonic harmony

Plagal cadence to end piece

## Texture

Alternates between Homophonic and Contrapuntal Texture

Short monophonic passage in bars 108-109

Handel uses a lot of imitation

Varies number of parts singing at once

## Word Setting

Mix of syllabic and melismatic word setting

4 motifs are repeated a lot

# **Mozart – Symphony No. 40 in G minor, 1<sup>st</sup> movement**

## Basics

Composed in 1788

Performed in a large room in a big house or small concert hall

Total symphony has 4 movements

## Performance markings

div. (viola part)	-	players divide into 2 groups
1	-	1 person plays this part
▲ 2	-	both players play this part
Sf	-	▲ Accent
Tr	-	Trill

## Structure & Tonality

Sonata Form (Exposition, Recapitulation, Development)  
G Minor

**Exposition** 1<sup>st</sup> subject Falling motif; Played by strings first, in G  
minor  
2<sup>nd</sup> Subject desc chromatic patterns; strings & woodwind, Bb  
major

**Development** based on 1<sup>st</sup> subject, developed  
starts F #

**Recapitulation** 1<sup>st</sup> Subject repeated with some variation  
2<sup>nd</sup> subject repeated with some variation  
Coda Perfect Cadences in G Minor

## Rhythm Metre and Tempo

4/4 throughout and at molto allegro (very fast)  
Short rhythmic ideas repeated (anacrusis of double quaver crotch et)  
Dotted rhythms and syncopation for interest

## Harmony

- Diatonic and functional harmony
- Chromatic chords
- Circle of 5ths (2<sup>nd</sup> subject)

## Texture

- Homophonic texture

- Counterpoint and imitation,
- Octave doublings,
- Dialogue between woodwind and strings

## Dynamics

Exposition: 1<sup>st</sup> sub: quiet, loud transition to quiet 2<sup>nd</sup> subject which gets louder

Development: quiet, loud section, back to quiet \_-\_-

Recapitulation: same as exposition \_-\_-

Sudden dynamics

## Instrumentation

Uses chamber orchestra made of: Strings, Woodwind and Horns

Strings are always busy

Woodwind don't play much, sustained notes

Horns, one in G and another in Bb, maximizes note range

# **Chopin – Prelude 15 Db Op. 28 - 1839**

## Basics

Raindrop because of repeated pedal note

24 preludes, one in each major and minor

Most likely performed in home or small concert hall

## Structure

Ternary form (▲B▲)

Section ▲: Db major      lyrical melody accompanied by quavers, inner

▲B▲ structure

Section B: C# minor      melody in bass, builds to 2 FF climaxes

Section ▲: Db major      short repeat of first ▲, ends in coda

## Rhythm Metre and Tempo

In 4/4 time

Septuplet and dectuplet in bars 23 and 79

Rubato for expression, to give and take time from the piece

Played in Sostenuto, unhurried manner

## Melody

Lyrical Ornamented melody decorated with acciaccaturas and turns  
Melody moves to bass in section B  
Made of 4 or 8 bar phrases

## Tonality and Harmony

Db major, occasional chromaticism