



TRIADS, MAJOR AND MINOR

ON TONALITY





THE BIRTH OF CHORDS

JOSQUIN INVIOLATA (1519)



Josquin Desprez

1 Prima pars

Cantus

In - vi - o - la - ta, in - vi - o - la -

Altus

Tenor 1

Tenor 2

Bassus

In - vi - o - la -

A musical score for the 'Prima pars' of 'Inviolata' by Josquin Desprez. The score is written for five voices: Cantus, Altus, Tenor 1, Tenor 2, and Bassus. The Cantus part has a melodic line with lyrics 'In - vi - o - la - ta, in - vi - o - la -'. The other four parts (Altus, Tenor 1, Tenor 2, and Bassus) are currently empty, with only some bar lines visible. The music is in a key with one flat (B-flat) and a common time signature (C). The score is numbered '1' and titled 'Prima pars'.

clarity of text

**(Lutheran chorale,
Italian madrigals)**

clarity of text
**(Lutheran chorale,
Italian madrigals)**

**composing all voices at
once**

In writing first the top voice or soprano and then the tenor, a place is often lacking for the bass when this tenor is finished, and when the bass is finished many notes of the alto can find no place ... Hence modern composers are thought to be better at this, as is evident in compositions written for four, five, six, and more voices in which each voice has a comfortable, easy, and pleasant place because modern composers consider **all the voice parts together** and not one after the other as mentioned above.

Pietro Aaron, 1523

I know well that as a rule, the composer usually places the chorale in the tenor. But when that is done, the chorale is unrecognisable under the other voices. Then the common man cannot understand what sort of Psalm it is, and cannot sing along. Therefore **I have placed the chorale in the top voice so that it is truly recognisable and every amateur can sing along.**

But all composers understand how difficult it is to compose such a piece of several voices where **we must keep within the boundaries of the top-voice chorale melody and ... the bass ... like keeping between two ditches in a street, but none the less desirous of perfect consonances.**

Lucas Osiander, 1580s

clarity of text
**(Lutheran chorale,
Italian madrigals)**

**composing all voices at
once;**
Importance of the bass

emergence of scores

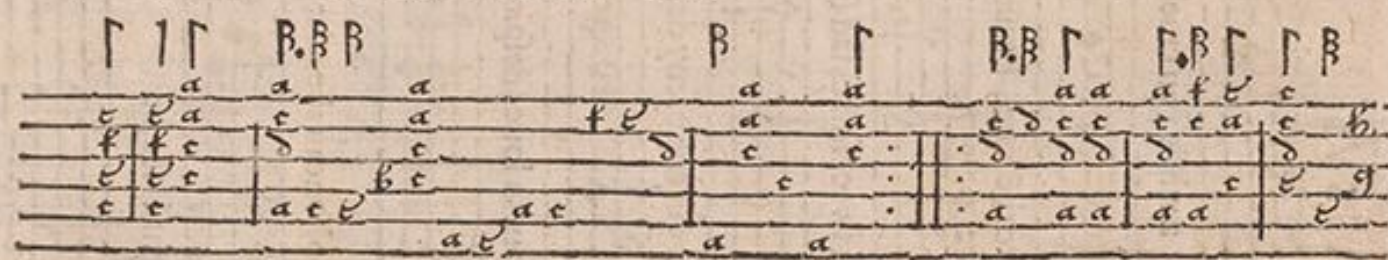
XIII. CANTUS.



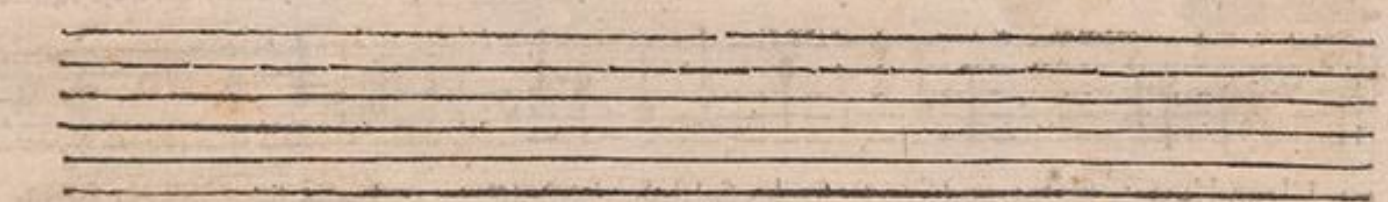
Leep wayward thoughts, and rest you with my loue, Let not
Touch not proud hands, lest you her anger moue, But pine



my loue, be with my loue dis- easd. Thus while she sleeps I sorrow for
you with my long- ings long dis- pleasd.



her sake, So sleeps my loue, and yet my loue doth wake.



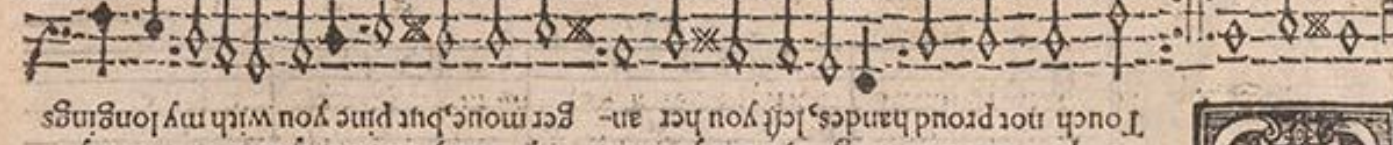
But O the furie of my restless feare,
The hidden anguish of my flesh desires,
The glories and the beauties that appeare,
Betweene her browes neere Cupids closed fires,
Thus while she sleeps moues fighting for her sake,
So sleeps my loue, and yet my loue doth wake,

My loue doth rage, & yet my loue doth rest,
Feare in my loue, and yet my loue secure,
Peace in my loue, and yet my loue opprest,
Impatient yet of perfect temperature,
Sleeps daintie loue, while I sigh for thy sake,
So sleeps my loue, & yet my loue doth wake.

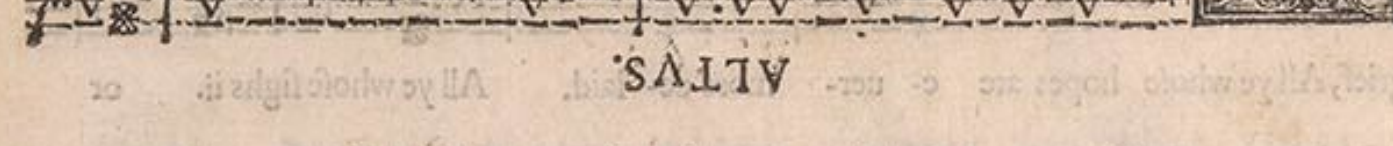
CANTUS



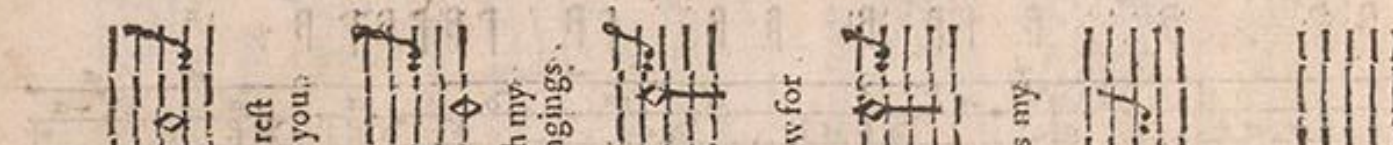
and yet my loue doth wake.



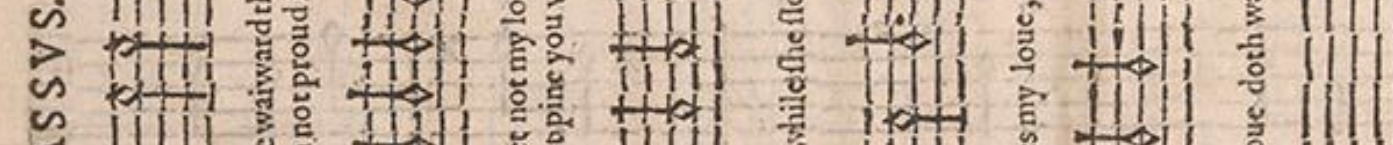
Leepe waiward thoughts, & rest you with my loue, let not my loue be with my loue
Touch not proud hands, lest you her anger moue, but pine you with my longings long



ALTIUS



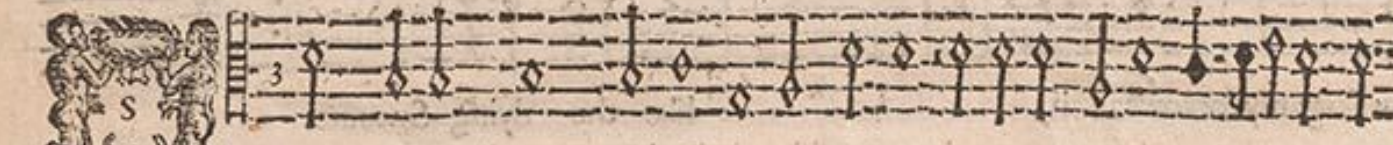
Leepe waiward thoughts & rest
Touch not proud hands lest you
you with my loue, let not my loue be with my
her anger moue, but pine you with my longings.



Thus while she sleeps I sorrow for
long displeasd,



her sake so sleeps my loue, so sleeps my
loue, and yet my loue doth wake.

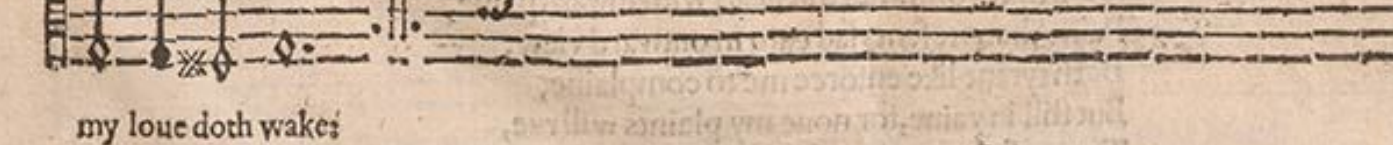


TENOR.

Leepe waiward thoughts, and rest you with my loue, let not my loue be with my loue
Touch not proud hands, lest you her anger moue, But pine you with my longings long



displeasd, Thus while she sleeps I sorrow for her sake, so sleeps my loue, ii. and yet ii.



my loue doth wake.



JOHN DOWLAND

FIRST BOOKE OF SONGES OR AYRES

GRACE DAVIDSON SOPRANO
DAVID MILLER LUTE

XIII. CANTVS.

Leep wayward thoughts, and rest you with my loue, I et not
Touch not proud hands, lest you her anger moue, But pine

my loue, be with my loue dis- easd.
you with my long- ings long dis- pleasd. Thus while she sleeps I sorrow for

CANTVS.

and yet
sleeps my loue, II
my loue, let not my loue be with my
longings
my loue, let not my loue be with my
longings
ASSVS.
leep wayward thoughts & rest
Touch not proud hands lest you
let not my loue be with my

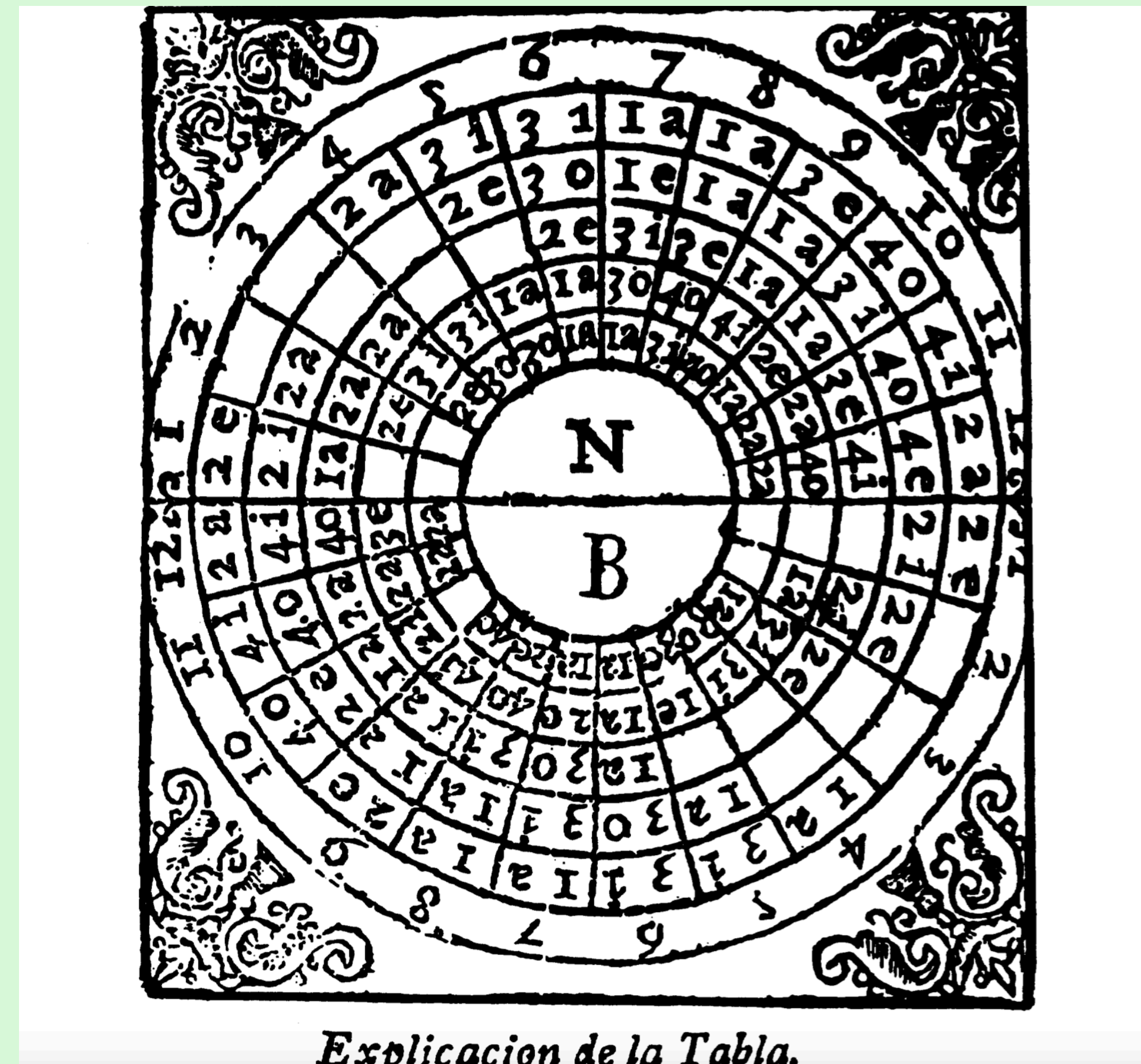
clarity of text
**(Lutheran chorale,
Italian madrigals)**

**composing all voices at
once**

**Spanish guitar
strumming
technique**

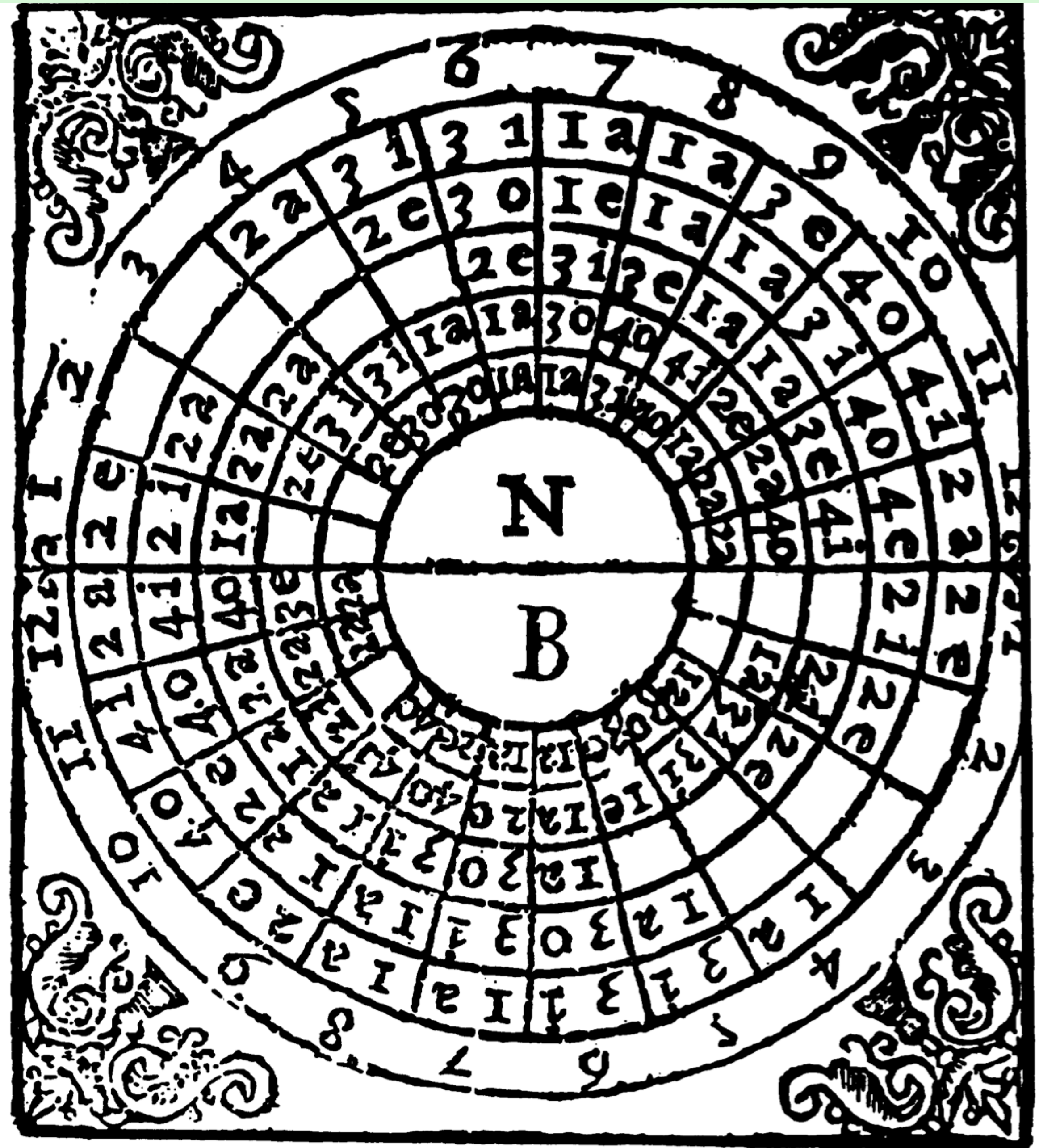
emergence of scores

JOAN CARLES AMAT 1596



[The Spanish guitars] have conspired to banish the lute altogether. In this they have succeeded, just as the Spanish fashion in clothes prevails over all other fashions in Italy.

Giustiniani, 1628



Explicacion de la Tabla.

THE MAJOR TRIAD



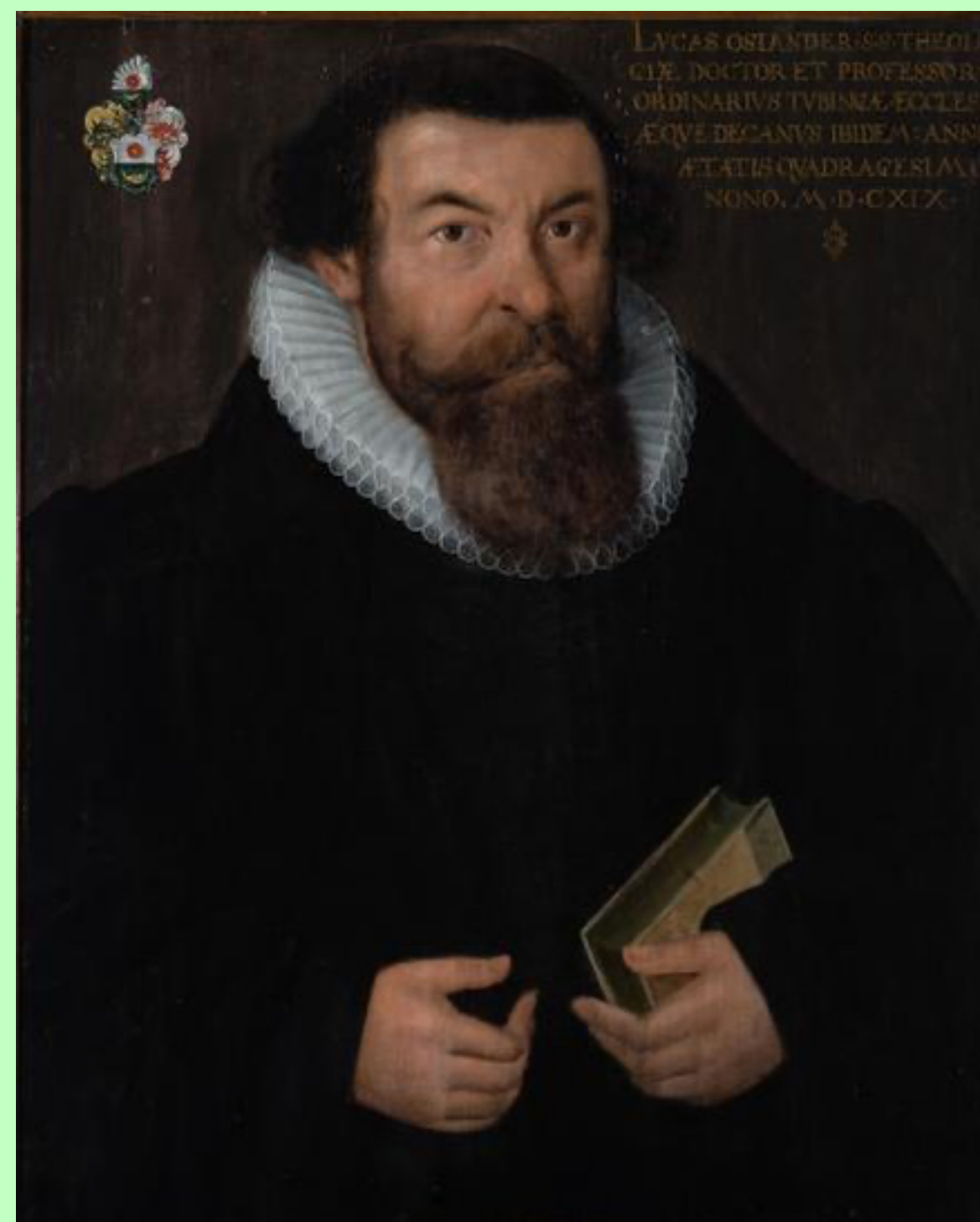


...in perfect composition, as I will explain elsewhere, the third and fifth (or their octave duplications) must in fact be present at all times...

Gioseffo Zarlino, 1558

...For God has also portrayed the Holy Trinity to some extent in the music, in that no more than three voices can be found or contrived which rightly sound together.

Osiander, 1580s



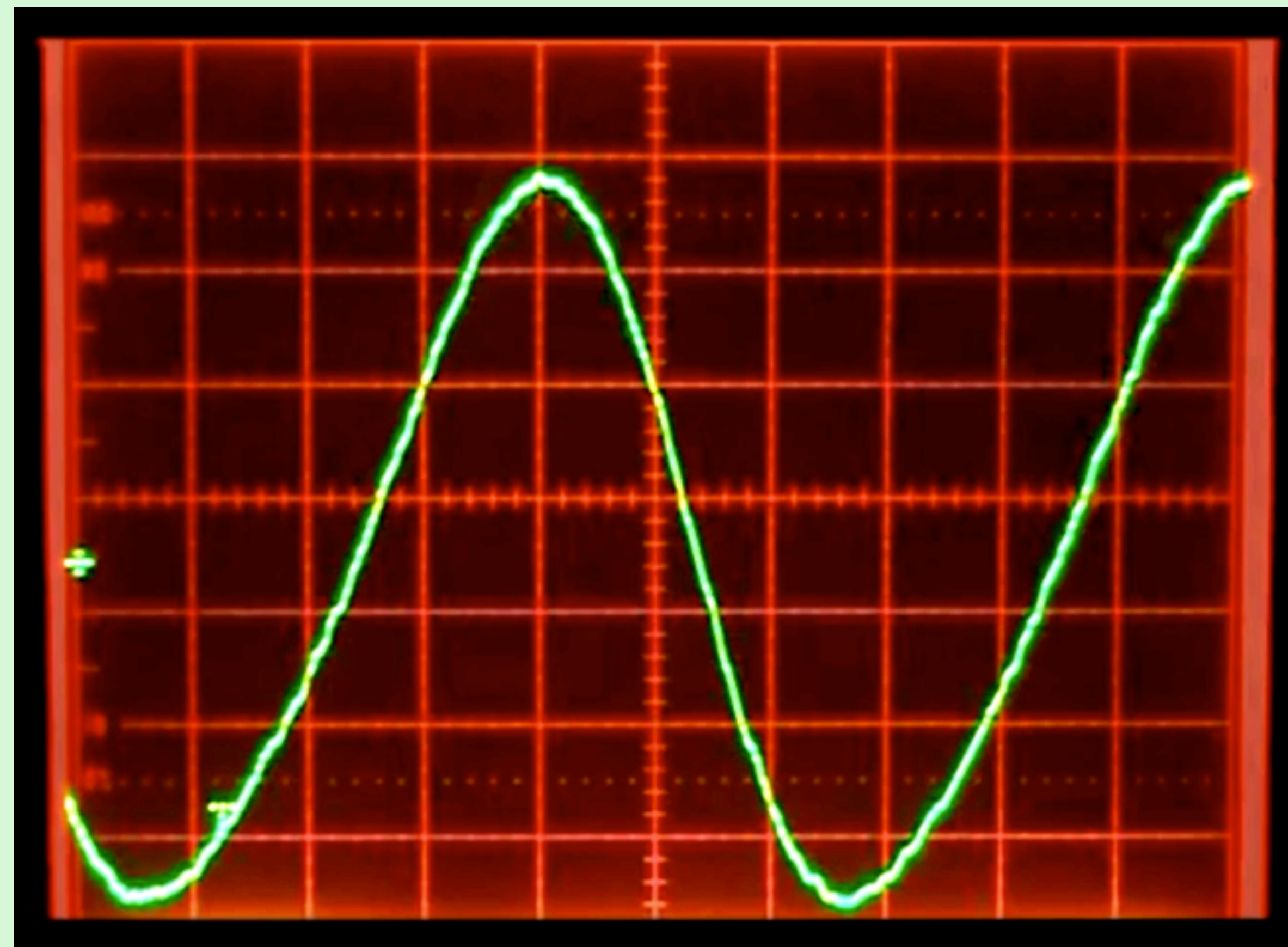
TRIAS HARMONICA PERFECTA
Lippius, 1612



IOHANNES LIPPIUS .
Theol. Prof. design. Argent.

The order of the Consonances is natural, and ... the way we count them, starting from unity up to the number six and beyond is founded in nature.

Marin Mersenne, 1636





Returning home in the afternoon, I stretched out dead-tired on a hard sofa, to await the long-desired hour of sleep. It did not come; instead I sank into a sort of somnolent state, in which I suddenly felt as if I were sinking in rapidly flowing water. Its rushing soon represented itself to me as the musical sound of the E-flat major chord, which continually surged forward in a figured arpeggiation; these arpeggios appeared as melodic figurations of increasing motion, yet the pure E-flat major triad never changed, and seemed through its persistence to impart infinite significance to the element in which I was sinking. Feeling as though the waves were now roaring high above me, I awoke in sudden terror from my half-sleep.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation style, including clefs, notes, rests, and dynamic markings. The instruments listed on the left side of the page are:

- Fl. 1^o
- 2^o
- 3^o
- Fl. 4^{te}
- 2^{te}
- 3^{te}
- Hob. 4^{te} (zusammen)
- 3^{te}
- Engl. Hr.
- Cl. 1^o
- 2^o
- 3^o
- B. Cl.
- Hr. 1^o
- 2^o
- 3^o
- 4^o
- 5^o
- 6^o
- 7^o
- 8^o
- Pos. 1^o
- 3^o
- C.B.P.
- C.B.T.
- Viol.
- Vi.
- Vi.
- C.B. (zusammen)

The score is organized into systems, with each instrument or group of instruments having its own staff. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The overall layout is typical of a professional musical score, with clear labeling and consistent notation throughout.

Lohengrin.

Vorspiel.

Langsam.

R. Wagner.

3 grosse Flöten.

2 Hoboen.

1 Englisch Horn.

2 Clarinetten in A.

1 Bassclarinette in A.

3 Fagotte.

2 Hörner in E.

2 Hörner in D.

3 Trompeten in D.

3 Posauern.
(2 Tenor, 1 Bassposauer.)

1 Basstuba.

Pauken und Becken.

4 einzelne Violinen.

Sämmtliche
übrige Violinen
in 4 gleich
starkbesetzten
Partien.

Bratschen.

Violoncellos.

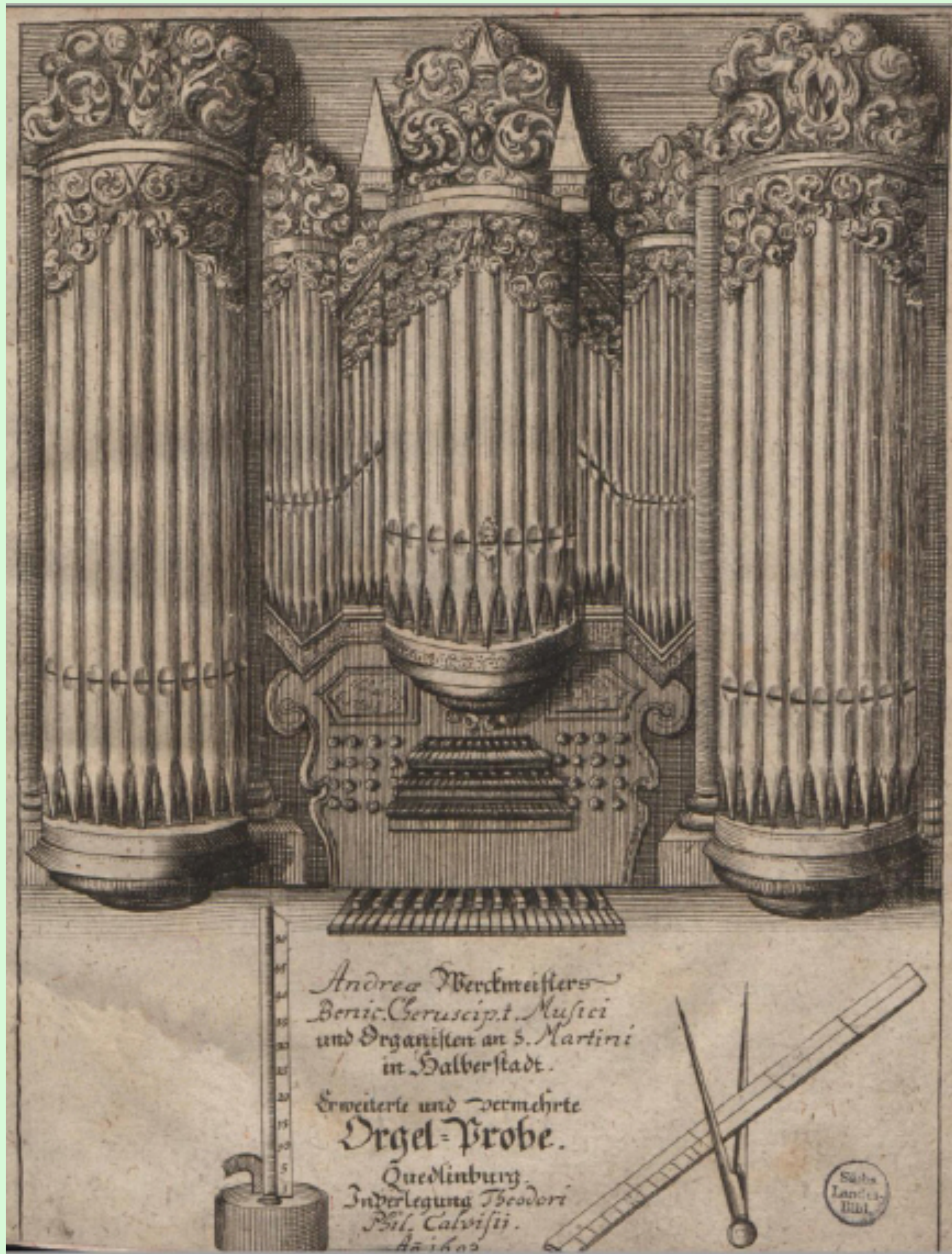
Contrabässe.

The musical score is written for a full orchestra. The woodwind section includes 3 large flutes, 2 oboes, 1 English horn, 2 clarinets in A, 1 bass clarinet in A, 3 bassoons, and 1 tuba. The brass section includes 2 horns in E, 2 horns in D, 3 trumpets in D, and 3 trombones (2 tenors, 1 bass). The percussion section includes drums and cymbals. The string section includes 4 individual violins, all other violins in 4 equal parts, violas, cellos, and double basses. The score begins with a dynamic marking of *pp* and a *dim.* instruction. The woodwinds play a melodic line with grace notes, while the strings provide a harmonic accompaniment. The tempo is marked *Langsam.* and the conductor's name *R. Wagner.* is noted in the top right.

THE MINOR TRIAD



ANDREAS WERCKMEISTER BETWEEN 1687 AND 1707



The first can be named **the natural mode**, because it always maintains the major third in the beginning over the fundamental note, according to the natural order of the proportional numbers 4, 5, 6, 8 as in the notes c e g c or d f-sharp a d, etc. The second can be named **the less natural mode**, because the root numbers in its natural progression are further from perfection, and therefore **do not establish such a happy harmony as the preceding**. The natural progression of this mode is 10, 12, 15, 20, which is further from unity than the first **We can also name one mode perfect, and the other less perfect**. Some performers name them **dur** and **moll**; e.g., CEG is C dur, CE-flatG is C moll, DF-sharpA is D dur, DFA is D moll. We are not happy with these names, because the word dur does not correspond with the harmony; for when something is sad, one says "that is entirely dur, " yet this triad is more joyful and perfect than anything else. Nevertheless, because these terms are now used so commonly, they will probably persist.

THE PICARDY THIRD



MAJOR VS MINOR





JOHANN MATTHESON

1713

C major “suited to rejoicing and other occasions where joy is in full scope”

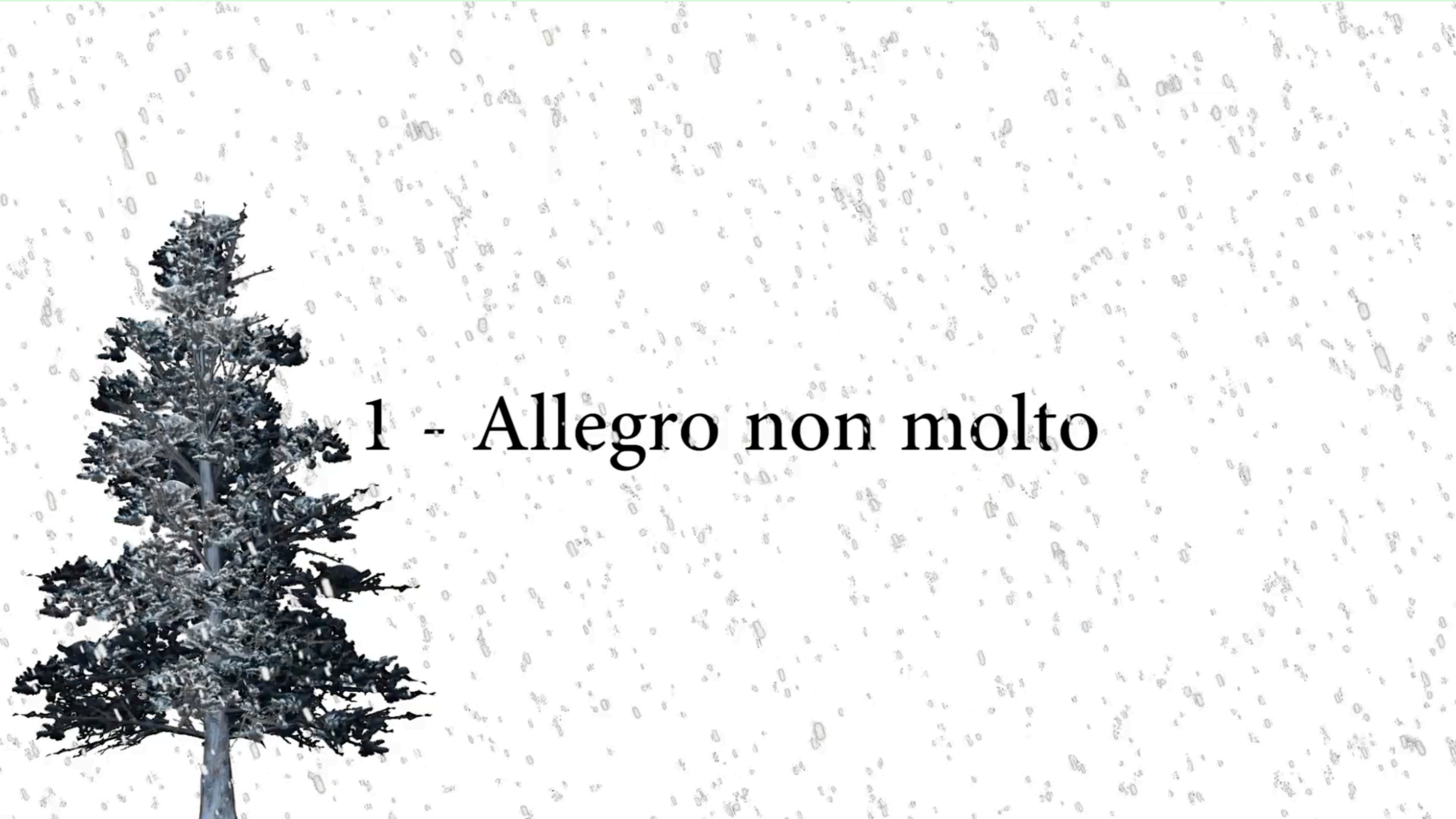
B major offensive, hard, unpleasant, and also somewhat desperate character



JOHANN HEINICHEN

1728

“we have heard famous composers write the saddest and tenderest of music in D, A and B-flat major; while in A, E and C minor ... [they write their] most powerful and brilliant music. It remains the case, therefore, that every single key ... without distinction [is] suited to the expression of many opposing emotional states”.



1 - Allegro non molto

Jean-Jacques Rousseau, 1768:

the minor mode is not given by nature; it is discovered only by analogy and inversion

Johann Philipp Kirnberger, 1779:

**Music in the Minor is appropriate for the expression of sad,
doubtful sentiments, for hesitation and indecision**

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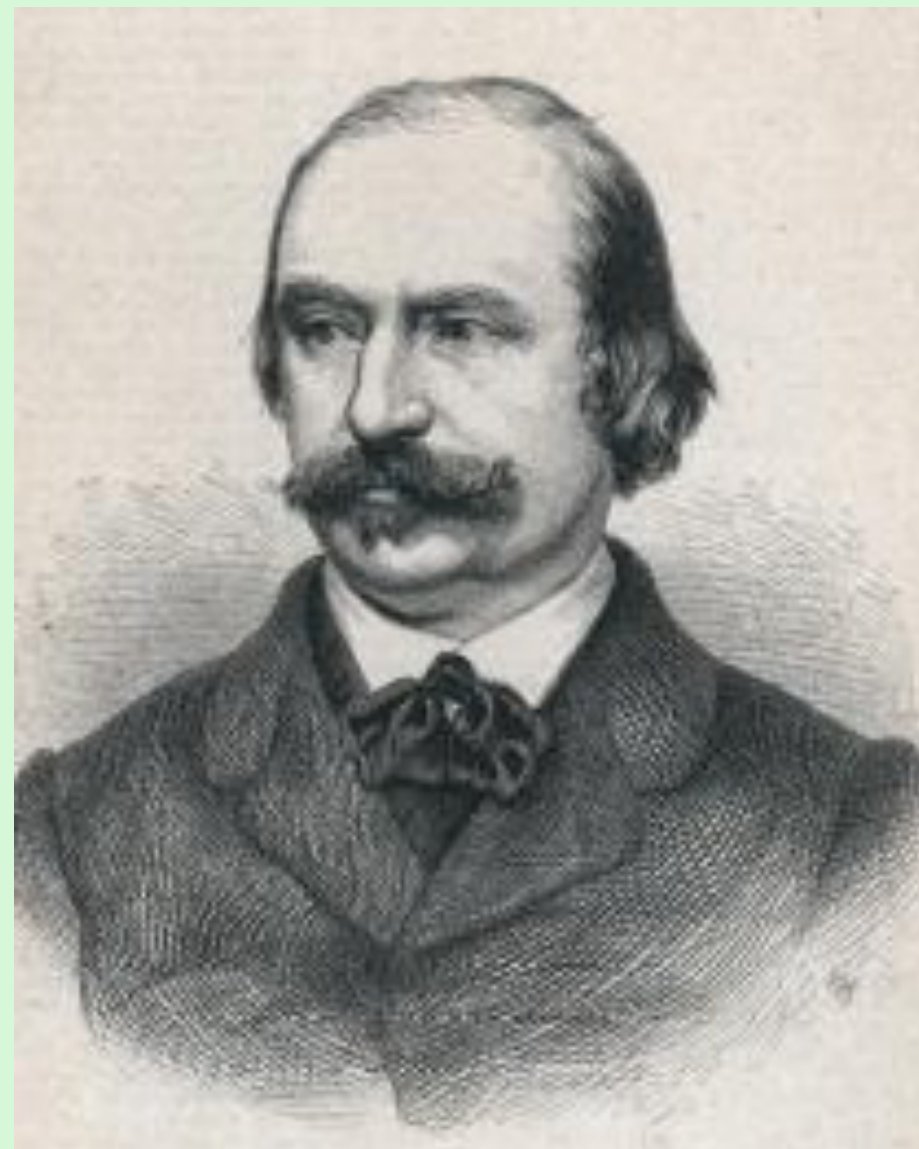
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MOZART, SONATA K.547 (1784) IN C MINOR FIRST MOVEMENT



**GLUCK, ORFEO ED EURIDICE
1762**



Whenever Orpheus sings “Che farò senza Euridice”, he moves thousands to tears (including Rousseau). Boyé, a contemporary of Gluck’s, remarked that one could just as well set words of opposite meaning to the same melody, and perhaps they would then be more faithful to the melody ...

We are left quite unconvinced that the composer can be absolved in this instance, since music possesses specific tones for the expression of passionate grief.

Eduard Hanslick (1854)

BEETHOVEN, SONATA PATHÉTIQUE

1798

Grave ♩ = 66

The image shows a musical score for the first movement of Beethoven's Sonata Pathétique, Op. 27, No. 1. The score is in C minor, 3/2 time, and marked 'Grave' with a tempo of 66 beats per minute. It features a piano introduction with a dynamic range from forte (f) to piano (p). The right hand has fingering numbers 5, 5, and 4. The left hand has fingering numbers 3, 2, and 2. The score includes a fermata over the first measure of the piano section and a slur over the final two measures.

BEETHOVEN, SYMPHONY 5 1808

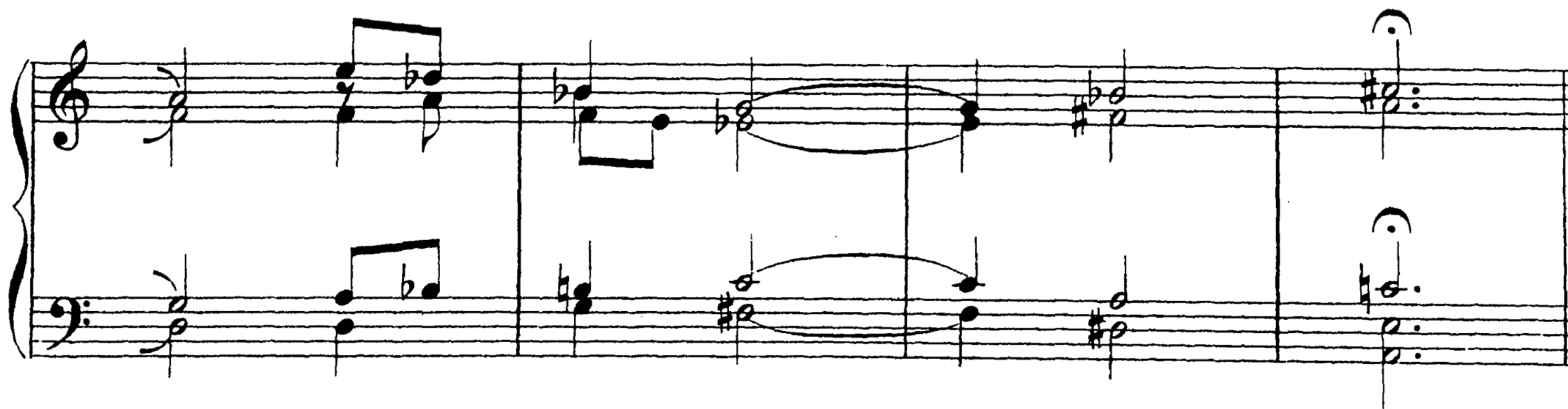
First system of the musical score, featuring a piano accompaniment with a treble and bass clef. The music is in 3/4 time and D minor. The bass clef part includes the instruction "Fag." (Fagotto) above the staff.

Second system of the musical score, featuring a piano accompaniment with a treble and bass clef. The music is in 3/4 time and D minor. The bass clef part includes the instruction "ppp" and "Pauken" (Trommeln) above the staff. Below the piano part, there is a separate line for the bassoon with the instruction "pp" and "8va bassa ad libitum" (8va bassa ad libitum) below it.

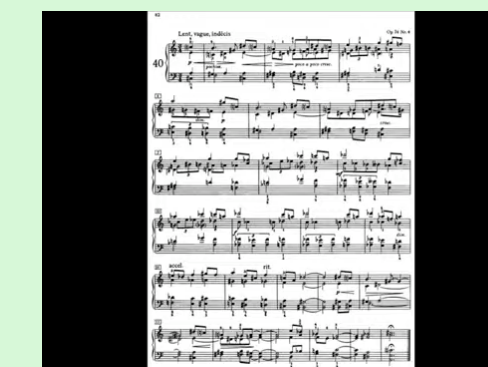
Third system of the musical score, featuring a piano accompaniment with a treble and bass clef. The music is in 3/4 time and D minor. The bass clef part includes the instruction "sempre pp" (sempre pp) above the staff. Below the piano part, there is a separate line for the bassoon with the instruction "8." (8.) below it.

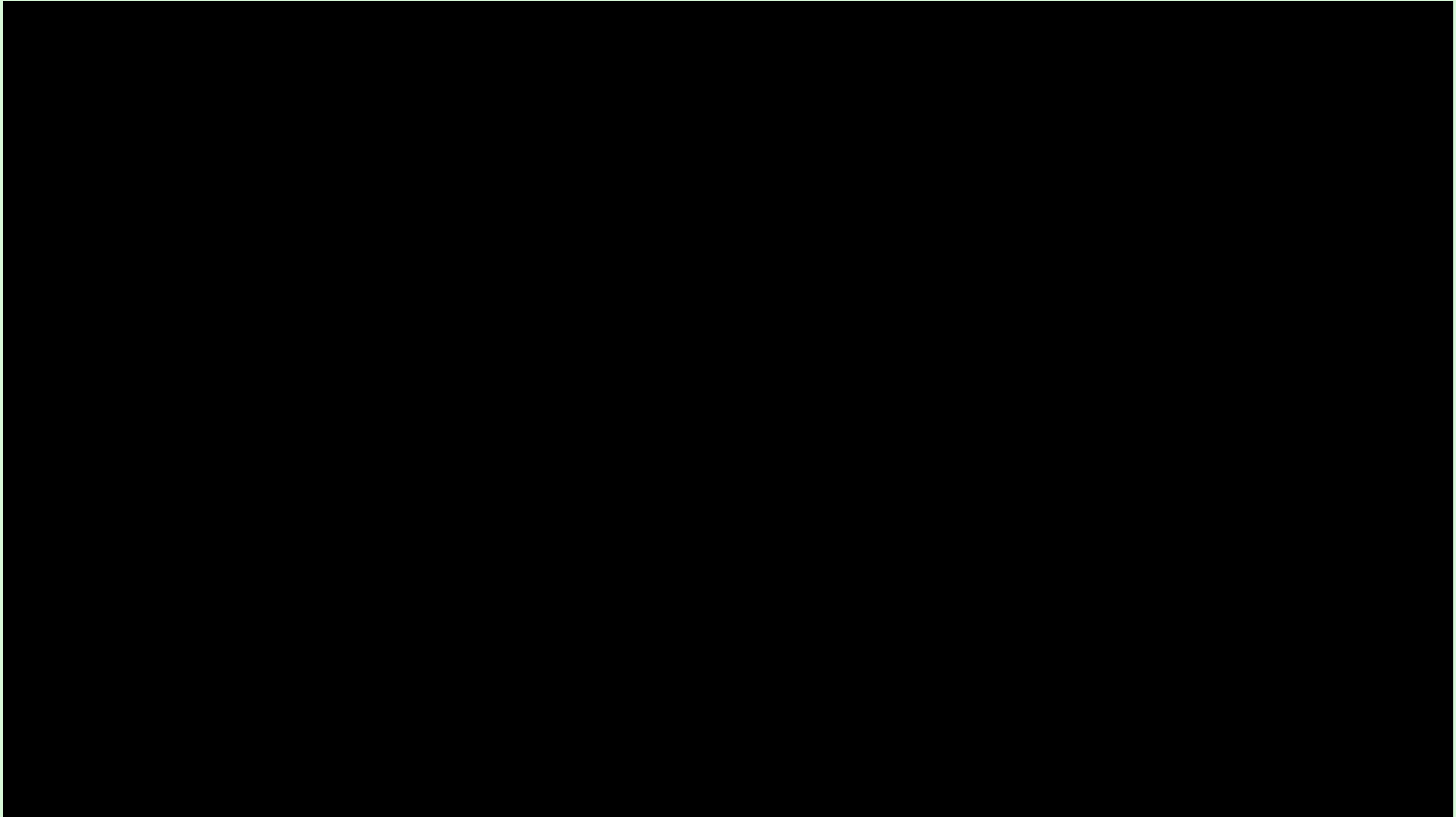


**RICHARD STRAUSS, ALSO SPRACH ZARATHUSTRA
1896**



SCRIABIN, PRELUDE OP. 74 NO.4
1914





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SCHUBERT, IMPROMPTU OP. 90 NO. 4 (1827)