

# Musikgeschichte

## Teil 3: Renaissance (ca. 1400 bis 1600)

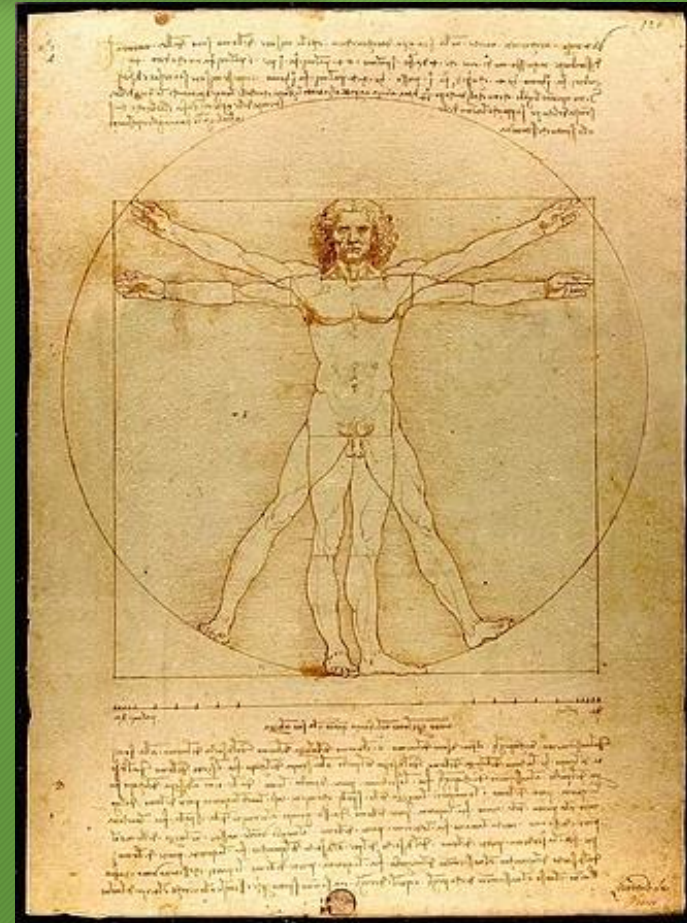
© Max Wegener

# Kontext

- ✓ „Wiedergeburt“ bezieht sich auf d. Neuentdeckung d. antiken Kunst
- ✓ erster Höhepunkt in Italien
- ✓ Die Bewegung *Humanismus* entstand, die statt Gott den Menschen in den Mittelpunkt stellte

# Kontext

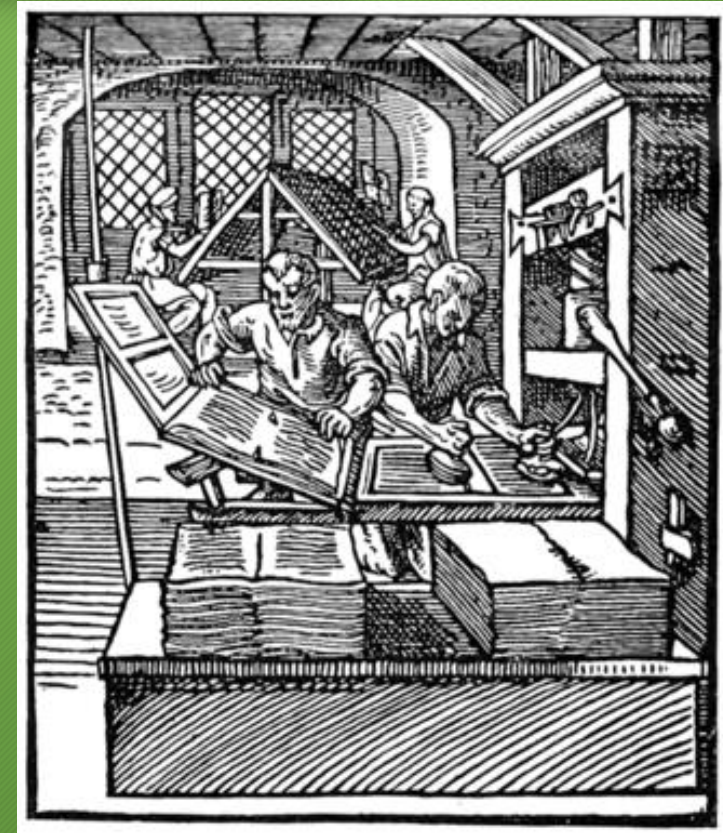
- ✓ Bsp.: Der vitruvianische Mensch v. L. da Vinci, ca. 1490 erinnert an d. römischen Architekten Vitruvius
- ✓ Symbol für die Ästhetik der Zeit



Der vitruvianische Mensch

# Kontext

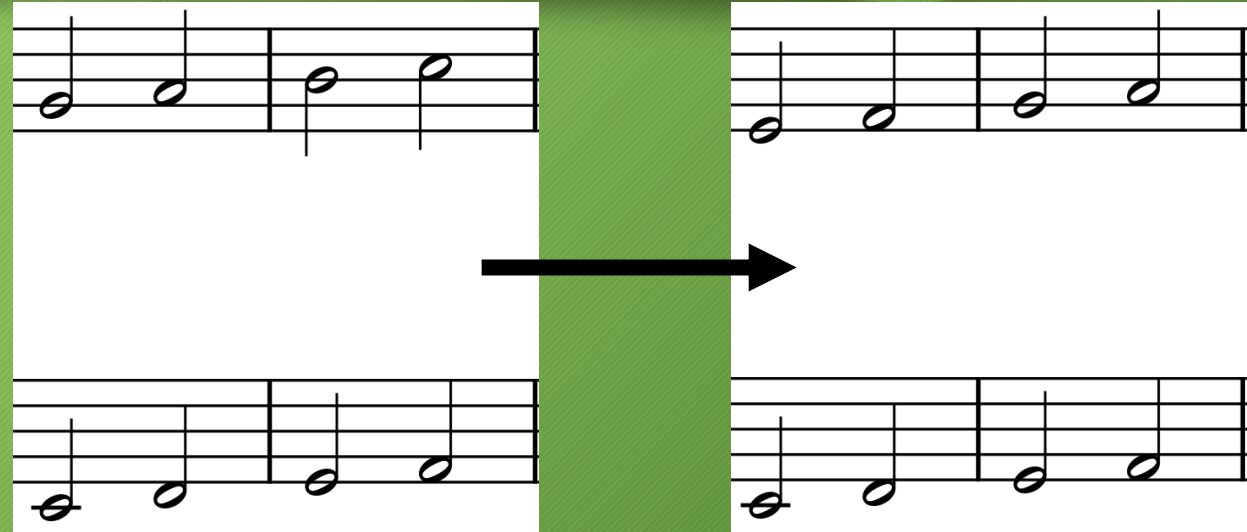
- ✓ Es gab bedeutende Fortschritte bzw. Erfindungen (z.B. Buchdruck) und Entdeckungen (z.B. Amerika), die das Mittelalter beendeten und die Neuzeit (nach Altertum u. Mittelalter d. 3./aktuelle Großepoche) einläuteten



Buchdruck im 16. Jh.

# Musik

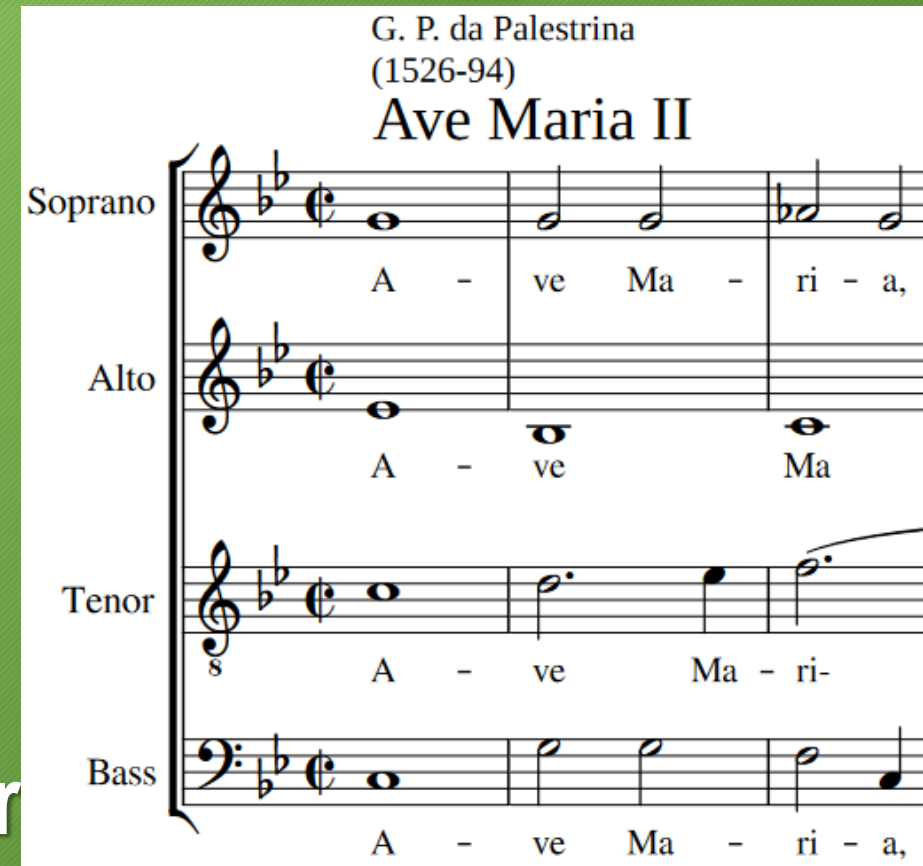
- ✓ geistlichen Musik  
verlor an Bedeutung
- ✓ Instrumentalmusik  
gewann an Bedeutung
- ✓ Terzen & Sexten  
ersetzen Quint- &  
Quartharmonik



# Musik

- ✓ Höhepunkt d. Vokalpolyphonie (mehrere unabhängige Melodien klingen gleichzeitig) (Gesang) vs. Homophonie
- ✓ Der vierstimmige Chorsatz mit den Stimmen Sopran, Alt, Tenor und Bass wurde Standard.

G. P. da Palestrina  
(1526-94)  
**Ave Maria II**



The image shows a musical score for a four-part vocal setting of 'Ave Maria II' by G. P. da Palestrina. The score is written for Soprano, Alto, Tenor, and Bass. The Soprano part begins with the lyrics 'A - ve Ma - ri - a,'. The Alto part begins with 'A - ve Ma'. The Tenor part begins with 'A - ve Ma - ri-'. The Bass part begins with 'A - ve Ma - ri - a,'. The score is in G minor (two flats) and common time (C). The Soprano part is in treble clef, the Alto and Tenor parts are in treble clef with an '8' below the staff, and the Bass part is in bass clef. The lyrics are written below the notes.

[Palestrina Ave Maria II](#)

# Gattungen, Genres

- ✓ Messe (Vertonung von Gottesdiensten)
- ✓ Motette (geistliches = religiöses Musikstück)
- ✓ Madrigal (weltliches = nicht religiöses Stück)
- ✓ Instrumentalmusik

# Messe: Palestrina - Missa brevis 1: Kyrie

## MISSA BREVIS

Kyrie - Christe - Kyrie

Giovanni Pierluigi da Palestrina  
(c. 1525-1594)

Cantus

Altus  
Ky - rie e - lei -

Tenor

Bassus  
1 Ky -

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

“Kurze Messe 1: Kyrie”



# Motette: Palestrina - Exultate Deo

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

Ex - sul - ta - te De - o ad - ju - to - ri

The image shows a musical score for a motette by Palestrina. It consists of five staves. The top two staves are vocal parts, with the first staff containing the lyrics 'Ex - sul - ta - te De - o ad - ju - to - ri no -' and the second staff containing 'Ex - sul - ta - te De - o ad - ju - to - ri'. The bottom three staves are instrumental parts, likely for lute or harpsichord, and are currently empty. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in a treble clef.

“Freue dich in Gott”

# Madrigal: Robert Jones - Sweet Kate

Early 17th Century

Robert Jones, 1609



1. Sweet \_\_\_\_\_ Kate                      Of \_\_\_\_\_ late                      Ran a - way and left                      me playn - ing,  
"A - bide"  
2. "Un - kind                      I \_\_\_\_\_ cride,  
"A - bide"  
3. Her \_\_\_\_\_ words,                      Like \_\_\_\_\_ swords,                      Cut my sor - ry heart                      in sun - der.  
Her \_\_\_\_\_ flouts                      With \_\_\_\_\_ doubts                      Kept my heart a - fec - tions                      un - der.



1. Sweet \_\_\_\_\_ Kate                      Of \_\_\_\_\_ late                      Ran a - way and left \_\_\_\_\_ me playn - ing,  
"A - bide"  
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Her \_\_\_\_\_ flouts                      With \_\_\_\_\_ doubts                      Kept my heart a - fec - tions                      un - der.

# Personen, Stücke

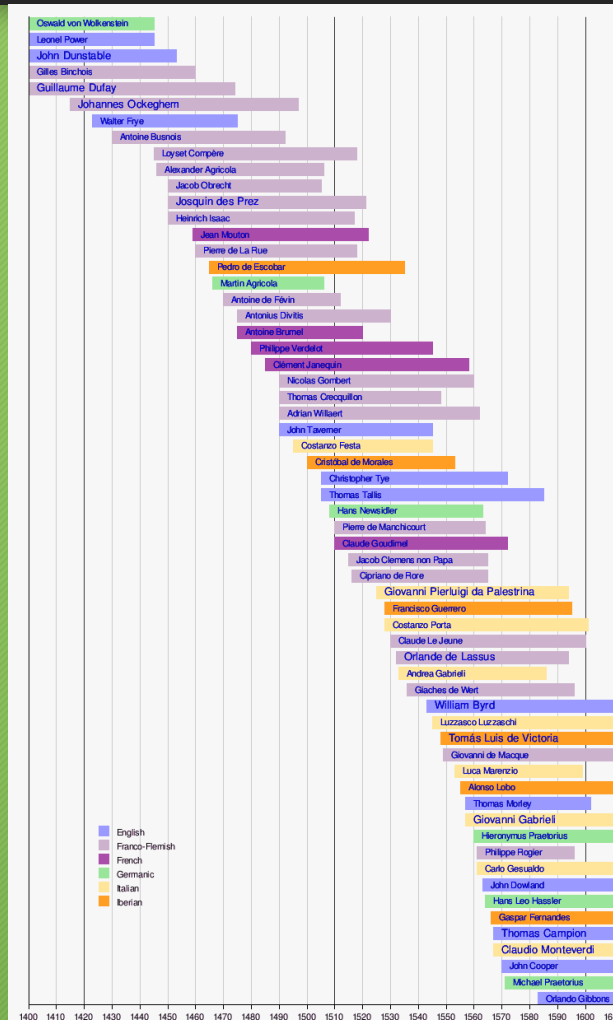
## Wichtige Komponisten:

- ✓ Giovanni Perluigi da Palestrina
- ✓ Orlando di Lasso



Palestrina

# Personen, Stücke



Komponisten von 1410 bis 1610

# Instrumente

- ✓ Orgel
- ✓ Posaune
- ✓ Krummhorn
- ✓ Zink  
(Blasinstrument)
- ✓ Laute („Gitarre  
der Renaissance“)



Renaissancelaute

**Quellen**

**Gemeinfreie Bilder**

# Instrumente

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(Blasinstrument)
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Vincenzo Capirola - La Villanella

# Vincenzo Capirola - La Vilanela

*f. La vilanela*

The image shows a page of handwritten musical notation for the piece "La Vilanela" by Vincenzo Capirola. The notation is lute tablature, consisting of six lines representing the strings of a lute. The notes are represented by numbers 0-4, indicating fret positions. Above the staff, there are various rhythmic markings, including vertical lines and flags, some of which are colored in purple, orange, and blue. A black oval highlights a specific section of the first staff, encompassing the first four measures. The manuscript is written on aged, yellowish paper with a decorative blue floral flourish in the top left corner.



**Mehr**

**musikunterrichtonline.jimdofree.com**

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# Kooperationspartner

[erklaerung-und-mehr.org](http://erklaerung-und-mehr.org)

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