

# 音乐史谱例选集

## 第一卷

达阿 維培 遜尔 編



# Historical Anthology OF *MUSIC*

BY

ARCHIBALD T. DAVISON AND WILLI APEL



ORIENTAL, MEDIEVAL AND RENAISSANCE MUSIC

REVISED EDITION

**LONDON: GEOFFREY CUMBERLEGE**  
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# HISTORICAL ANTHOLOGY OF MUSIC

ORIENTAL, MEDIEVAL, AND RENAISSANCE MUSIC

LONDON : GEOFFREY CUMBERLEGE  
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## PREFACE

THE query is sometimes raised as to why, in view of their acknowledged value, there are not more anthologies of music; and why there is not at least one which may be said to be truly representative in scope, or one which puts before the reader a reproduction of the material free from those compromises which seem to be an inevitable feature of such compilations. Best qualified to answer this question are those who have attacked the problem actively and who know from experience that the flawless anthology of music belongs to that imaginary world in which lifetimes are at least twice as long as those we now enjoy, where knowledge is boundless, where financial caution is unknown, where human error is non-existent, and where publication is the plaything of idealists. Proceeding under such limitations as at present exist, the editors of a work of this kind must, to the best of their ability, attempt to realize two objectives: first, the compilation of a body of music which, by itself and without regard to any practical usefulness, represents a comprehensive survey of the music of any given period; and second, the selection, where choice is possible, of material which will prove profitable to the most varied types of musical interest. The editors have striven to attain these two objectives, and—again with due regard for inescapable limitations—they hope that in the main they have succeeded. If their ambitions have been realized, this volume should prove useful alike to the musicologist, the amateur, the practical musician, the student, and the teacher; and as it illustrates the styles, idioms, and technical procedures typical of the periods represented, it should find ready place as a textbook in courses in music history such as are offered in colleges and conservatories.

There is here a considerable amount of music which the editors believe has not heretofore appeared in modern notation. Much, but by no means all of this, is drawn from the medieval period; and some of it, certainly, has not been previously transcribed. A goodly portion of this "new" material is to be found in the music of the twelfth to the fourteenth centuries, a period of the greatest significance, especially to advanced students of music history. In view of Dr. Apel's experience in the medieval field it was agreed that he should assume final responsibility for the music in that section, and the above-mentioned transcriptions are entirely his work. These illustrations, like others which will be generally unfamiliar, were not chosen for their novelty. They were included because they seemed most representative.

In the highly controversial matter of editorial accidentals the editors have adopted the practice, now coming more and more into general acceptance among scholars, of employing the utmost reserve. Those who feel that reticence in this detail has been overemphasized may, of course, deal with the question of the accidentals as they see fit.

Foreign texts are translated, many of them quite literally. Such virtue as might be claimed for the paraphrase has, in general, been consciously forsworn through the conviction that in a work of this nature the exact meaning of each foreign word is more valuable than a statement of the approximate meaning of a whole passage. Thus, taken by themselves, some of the translations may at a first reading appear baffling; but when referred to the original their sense, we hope, will become clear. There is a brief commentary for each number, with reference to the source of the selection.

Reference will be found to phonograph records of a number of the selections. In order to supply these the editors had recourse to the usual sources of information; but being aware of the rapidly changing catalogues of the various phonograph companies, they make no pretense to thoroughness in this department of the work. Furthermore, they have not even heard a measurable proportion of the records cited and they therefore wish to disclaim any responsibility for the value of this feature. If the records are found to be useful, that will certainly justify their mention.

The editors have been in agreement from the outset as to the principles which should govern the selection of the examples. Each piece must be a complete composition or a whole movement from a larger work, as for instance, the *Agnus Dei* from a Mass or the *Secunda Pars* of a motet. Each selection must illustrate something historically or technically important. And underlying the whole procedure of choice has been the conviction that no music should be offered, regardless of its historical or technical fitness, which could not lay claim to consideration on grounds of artistic significance. Such slight departures from these principles as have been

made represent no more than compromises inevitable in a volume subject to the normal limitations of space.

The first compromise—an obvious one—and so necessary as to be a compromise in name only, concerned the reduction of scores to practical, readable size. Vocal scores of six or eight staves, orchestral pages of ten or twelve, may present no difficulties to the expert musician; but for the average student they would render a volume such as this relatively useless. The prime requirement is, of course, that all the notes of any selection shall appear; and after that, that the music shall be available for as many grades of reading ability as possible. But reduction unquestionably raises a difficulty; for it sometimes yields a bewildering array of stems which are necessary for keeping clear the progress of several voices written on the same staff. Only where the persistent use of the correct stemming would have produced a quite unreadable result, notably in certain passages of No. 157, have the editors been willing to compromise with necessity. The editors feel that, under almost any conditions, difficulties due to stemming are not comparable with those imposed in the reading of a full score. Furthermore, to have issued the selected material in open score would have confined a comparatively small segment of music history to a single volume and would have swollen the whole work to a library of encyclopedic proportions.

In the vocal pieces it has seemed the part of wisdom to avoid repeating the text whenever coincidence of the notes with the syllables to which they belong is self-evident. And this has seemed a particularly desirable compromise in the case of reduced scores, where to have included every word would have needlessly cluttered up a page already not innocent of complication. In spite of conscientious effort, no uniform system for indicating word-omission has proved practicable, but we believe that such devices as the brace to indicate the use of the same text by two adjacent voices and successive dots to signify text-repetition will be found sufficiently clear. In all cases the editors have employed abbreviation of the text only where, they believe, ambiguity is impossible.

A compromise which dictated the use of expert copying instead of the customary printing process is one which may bring some objection. Printing is doubtless more satisfactory, but it is also more expensive; and in the opinion of the editors its superiority is not sufficiently marked to offset an advantage to the purchaser which permits the sale of the volume at a relatively low figure.

All compromises with the exception of the last-mentioned have been of an entirely practical nature; that is, they represent an effort to avoid visual complication and thus facilitate the reading of the score. In attempting to achieve this end, however, the editors have occasionally found themselves unable to employ an entirely consistent method of notation. Where three voices occupy a single staff, for instance, the voices absent from any one measure will be accounted for by separate rests; where all the voices are silent, it has been thought that one rest would prove an adequate substitute for three.

As the work progressed the editors have become convinced that adherence to the principles upon which the project was founded would necessitate the distribution of the material through two volumes rather than one, as originally planned: the first volume to include Oriental, Medieval, and Renaissance music; the second, now in preparation, to continue to approximately 1800. Even so, division of the work into two volumes, while it has solved one major editorial problem, has in no sense destroyed the persistent dilemma of what to choose and what to omit from an initial list of very measurable proportions. The question has never been one of finding enough illustrative material, but rather of deciding what, regrettably, must be left out. As a practical reinforcement to the Anthology the authors have in mind the writing of a history of music and the issuing of records, both based upon the contents of this volume and the one to follow.

A grant from the William F. Milton Fund of Harvard University has aided the editors substantially in assembling the material; and for this they are deeply grateful. Another financial contribution, no less gratefully received, has been made by the Carl Schurz Memorial Foundation, Philadelphia. Hearty recognition is offered for the generous assistance of those who have contributed much of value to this volume. Among them are several to whom we are indebted for music which is the fruit of their own research. Following is a list of these, together with the numbers they supplied us: Dr. Armen Carapetyan, No. 113; Professor Edward Lawton, No. 161; Professor Oliver Strunk, No. 66; Professor Alfred Einstein, No. 158; Mr. Elmer Olsson, Nos. 67 and 71; Mr. Alfred Zighera, No. 176. Advice regarding the selection of certain numbers has been gratefully received from Professor Alfred Einstein, Dr. Manfred F. Bukofzer, Mr. Gordon Sutherland, and Mr. Siebolt Frieswyk.

The bulk of the translating was done by Mr. Benjamin Bart, Teaching Fellow in Romance Languages in Harvard University. Other translations were generously supplied by the following, all of Harvard University: Professor Yuen Ren Chao, No. 2; Professor Walter E. Clark, No. 4; Professor Harry A. Wolfson, No. 8;



Professor Werner Jaeger, No. 7; Professor William C. Greene, No. 6; Professor Taylor Starck, Nos. 20, 24, 60, 81, 87, 93; and Professor George B. Weston, Nos. 47, 49, 54, 91, 95, 96, 123, 130, 131, and 160. For the translation of No. 22a we are indebted to Miss Caroline B. Bourland of Boston; and to Miss Isabel Pope of Cambridge for translations of Nos. 22b, 22c, 97, and 98.

Too much cannot be said for the skill and devotion of Mr. Alfonso Pasquale of New York, on whom fell the responsibility of making all the final copies, with the exception of five which are the work of Mr. John Scabia of Boston.

During the years which have been occupied with the preparation of this volume the editors have been constantly aware that all their ambitions could not be fulfilled. Especially have they feared that considering the number of hands through which the manuscript must pass in the course of its preparation the hope of bringing out a volume in which every note and every word should be presented with undeviating accuracy is not likely to be realized. They will not be surprised, but they will be grateful, if readers will inform them of errors.

Whatever opinion may be held of the validity of the contents from the standpoint of inclusiveness, or of educational or artistic value, it may be said sincerely that the editors have tried conscientiously to balance the many factors involved, and to select and reject accordingly. Endeavoring to avoid what appeared to them to be the shortcomings of previous anthologies, they have, at the same time, added what they believe to be some features of positive value. Nor have they accepted the necessary compromises without trying to wring from them what virtue they could. Their ablest apologist is, of course, the music itself. For that no excuses need be made.

Cambridge, Massachusetts  
December 1945

For the editors,  
A. T. D.

## PREFACE TO THE REVISED EDITION

The musical material contained in the first issue of Volume 1 of the Historical Anthology of Music here remains intact with one exception: No. 76, mistakenly ascribed to Obrecht, has been withdrawn and in its place have been substituted Nos. 76a and 76b. We are grateful to Father Alex. J. Denomy, C.S.B., for the translation of No. 76a.

In the preface to the first volume the editors forecast that fair percentage of errors which is an almost inevitable feature of the initial printing of a music collection. At the same time, the editors humbly besought users of the book to notify them of any mistakes which might be discovered. The response to that request has been most generous, and the editors wish to express their thanks to the following who have been especially helpful: Margaret Dewey, Western College, Oxford, Ohio; Charles Warren Fox and his seminar at the Eastman School of Music, Rochester, New York; Charles Goodman, Grace Church Rectory, Yantic, Connecticut; A. Tillman Merriitt, Harvard University, Cambridge, Massachusetts; Daniel Pinkham, Boston; Robert Tangeman, Juilliard School of Music, New York City.

This revision represents a much closer approach to accuracy than did the first edition, and the editors sincerely hope that readers will apprise them of any further changes which should be made in subsequent printings.

Cambridge, Massachusetts  
September 1948

For the editors,  
A. T. D.

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ORIENTAL, MEDIEVAL, AND RENAISSANCE MUSIC



# L Ancient and Oriental Music

## I. Chinese

### a. Entrance Hymn for the Emperor

c. 1000 B.C.



### b. Instrumental piece for flute and guitar

Modern

This musical score is for a piece titled 'Instrumental piece for flute and guitar'. It is marked 'Modern' and features a tempo of 'd = 104'. The score is written for two staves: the top staff is for the 'Ti-hsu (Flute)' and the bottom staff is for the 'Yieh-ching (Guitar)'. The key signature has one flat (B-flat). The flute part features various melodic lines, including some with grace notes and trills. The guitar part provides a rhythmic accompaniment with patterns of eighth and sixteenth notes. The piece concludes with a final measure on the flute staff.

## 2. Japanese

### Fuki No Kyoku

Accompanied song

This musical score is for the Japanese song 'Fuki No Kyoku', labeled as an 'Accompanied song'. It features a tempo of 'd = 50'. The score is written for two staves: the top staff is for the vocal line and the bottom staff is for the 'Koto' accompaniment. The key signature has one flat (B-flat). The vocal line includes the lyrics: 'Fu- ki to yu mo ku- sa no na'. The Koto part provides a rhythmic accompaniment with patterns of eighth and sixteenth notes.

Myō ga to yu mo ku sa no ri a

Rik ki ji za to ku z

ri te, Myō ga a ra se

ta na e ya

### 3. Siamese

Kham Hom (Sweet Words)

Orchestral piece

Bell chimes

Flutes

Xylophone

Xylophone I

Timpani

Gong

etc.



