

音乐史谱例选集

第二卷

达尔维逊 编
阿培

Historical Anthology OF *MUSIC*

BY
ARCHIBALD T. DAVISON AND WILLI APEL



BAROQUE, ROCOCO, AND PRE-CLASSICAL MUSIC

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HISTORICAL ANTHOLOGY OF MUSIC

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PREFACE

THE first volume of the *Historical Anthology of Music*—Oriental, Medieval, and Renaissance Music—contained material illustrating the history of music from antiquity to the end of the sixteenth century. The present and final volume continues the *Anthology* to about 1780. The only composers of first rank whose music has been omitted from the collection are Bach and Handel; their works are universally available, and the editors have preferred to select characteristic works of important composers whose music does not come so readily to hand.

Choosing the material has been more difficult than was the case with the previous volume. The period closing with 1600 produced mainly works of relatively small dimension; but the years which this new volume covers abound in large-scale compositions such as operas, oratorios, concertos, and cantatas. So while it is possible to select a single madrigal which embodies a good many of the features of Thomas Morley's writing, the problem of choosing one, two, or even three examples of the varied style of Monteverdi or Gluck cost the editors a deal of thought. They cannot pretend to have dealt inclusively with the music of an era in which drastic changes of style took place within the lifetime of a single composer. Long consideration was accorded every piece, and although opinion is bound to differ regarding the wisdom which dictated the final choice, the editors hope that, in the main, the contents of this volume will be held to be reasonably characteristic of the period it represents.

The problem of selection was not the only taxing issue which confronted the editors. In a work such as this compromises are an obvious necessity. No single air from an opera, for example, may form the basis of a proper stylistic study if removed from the musical context in the scene to which it belongs; no one section of an anthem or motet may be fully understood unless its particular significance in the entire composition is recognized. Although not all the shorter forms cast in sections are subject to this consideration, it would appear, nonetheless, that as the art advances the integration of one movement of a work with all the other movements becomes more and more a matter of importance; and in the period dealt with in this volume it cannot be ignored. Yet compromises must be made if the size of the volume is to be kept within bounds. In some cases, therefore, although the editors realized that it would be ideal to include all the sections of an anthem, let us say, limitations of space forced them to do otherwise.

Another necessary type of compromise must be adopted when a composer makes certain slight changes in the repetition of a musical section. It would be ideal, of course, to reproduce exactly the repeated section with, say, its three or four very minor rhythmic changes; but to do so would add little to one's knowledge of the music and would needlessly increase the size of the volume. It has been the editors' purpose, however, that no salient discrepancy between the source and the present version shall be ignored, and to this end these discrepancies are accounted for in the Commentary. Still another space-saving method is invoked when the vocal bass and the figured bass frequently coincide. In this case a single staff has been used for both, the notes of the vocal bass being indicated by upward stemming, the continuo by downward stemming, and where the same note belongs to both by double stemming.

As in the earlier volume, repetitions of passages of text with which, by the time they are encountered, the reader is presumably familiar, have been omitted; they are indicated by a few dots after the first word or two of the passage. Again as in the first volume, the translations are for the greater part literal, and aim as far as is feasible to follow the word-by-word progress of the original. Only in the case of passages drawn from the Scriptures have literary questions been given weight.

The realizations of the thorough-bass aim at a spontaneous and quasi-improvisatory keyboard style rather than a pseudo-contrapuntal style based on observations of the rules of strict counterpoint. Realizations have been omitted where they would merely be a duplication of the vocal or instrumental parts. In a few elementary cases no realization has been offered in order to afford the student an opportunity for practice. With the exception of Numbers 224, 269, and 271, which are the work of Mr. Erwin Bodky of Cambridge, all the credit for the arduous and important labor of realizing the figured basses should go to Dr. Apel.

In the preparation of the musical material the earliest obtainable source for each selection has been consulted. Where modern editions were available they, too, have been cited in the Commentary as being of prac-

tical aid to the student. A list of phonograph records as complete as the available sources will allow has also been included in the Commentary. As far as the editors are aware there has been selected no recording which provides an unauthentic or misleading performance, such as that of a harpsichord piece played on a piano-forte.

Progress on a plan mentioned in the preface to the first volume may be reported here: negotiations toward the recording of a part at least of the contents of both volumes of the *Anthology* have been undertaken.

During the progress of the work connected with the assembling of this volume some changes in the original plan had to be made. As a result of these changes certain references which occur in the *Harvard Dictionary of Music* will be found to be inaccurate. Any confusion, however, may be immediately resolved by reference to the index to the present volume.

As supplementary reading the editors recommend Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton, 1947), and Donald J. Grout, *A Short History of Opera* (New York: Columbia University Press, 1947); references to both these books will be found in the Commentary.

The editors gratefully acknowledge their indebtedness to the following, who generously made available certain selections: Professor M. F. Bukofzer, of the University of California, for No. 308; Dr. Henry Clarke, of the University of California at Los Angeles, for No. 243 and the note in the Commentary which accompanies it; Mme Suzanne Clercx-Lejeune, of Brussels, for No. 298; Professor Alfred Einstein, of Smith College, for Nos. 186, 203, 220, and 302 (reproduced with the kind permission of the Music Department of Smith College); Dr. Hugo Leichtentritt, of Cambridge, for No. 267; Professor Henry Mishkin, of Amherst College, for Nos. 219, 259, and 263; and Mr. John M. Oldenburg, of New York, for No. 271.

Also to Father Alex. J. Denomy, C.S.B., of the Pontifical Institute of Mediaeval Studies in Toronto; Professor Urban T. Holmes, Jr., of the University of North Carolina; and to Professor George B. Weston, of Cambridge, goes our appreciation for many of the translations.

Sincere thanks are due as well to Miss Jean Macleod, of Pittsfield, for the preparation of a number of scores for the copyist, and to Mr. Elmer Olsson, Mr. Leonard Holvik, and Mr. W. C. Cummings, Jr., of Cambridge, for their reading of the music manuscript. Mr. Cummings, in particular, gave most generously of his time in making a final check of the material. This long and painstaking labor both merits and receives the heartfelt gratitude of the editors.

An earnest effort has been made to present a volume as free from errors as is humanly possible. The editors hope that readers will make known to them anything that stands in need of correction.

For the editors,
A. T. D.

April 3, 1950

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COMMENTARY, WITH NOTES ON THE SOURCES

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BAROQUE, ROCOCO, AND PRE-CLASSICAL MUSIC

I. Early Baroque Music (1600-1640)

182. Jacopo Peri (1561-1633)

Funeste piaggi

Recitative from *Euridice*

VENERE
Pre-go, so- spi-ra a pla-ra, forse a-ver-ra che qual so-a-re pian-to che nos-sa il ciel piegh-i l'Infer-na-co-ra.

ORFEO
Fune-ste piaggi, ombrosi grrid-i campi, Ched-i stello di so-le Non vedes-te giammai scintill' e lam-pi,
Rimbom-ba le dolen-ti al suan dell'ango-scioe mia pur-le, Mentre con mest'ac-con-ti Il periculo m'as-sen coe
voi so-spi-ro. E voi dol-per pietà del mio mar-ti-ro Che nel mi-se-ro cor di-mo-rag-ter-ne La-cri-ma-te al mio pian-to om-bre d'in-fer-na. Ohi-mè Ohi-mè Che sull'au-ro-ra giun-se all'occe-ro il sol

degli oc- chi mie- i Mi- sero Mi- sero e in su quell'o- ra Cho scaldan- mi à bei rag- gi to

mi cre- de- i Mor- te spen- se il bel lu- me e freddo so- lo restai fra il pian- to e il duo- lo Co-

me an- gue suol in fredda piaggia il ver- no La- cri- ma- teal mio pianto Om- bre d'in- fer- no.

183. Emilio de' Cavalieri (1550?-1602)

A questi suoni

From *Rappresentazione di anima e di corpo*

CORPO
A questi suo- ni e can- ti Al- ma mo- ver mi sen- to Co- me la foglia al ven- to.

ANIMA
Co- me ti cangi pre- sto? Stà for- te, e non te- me- re: Questo è fal- so pia- ce- re.

PIACERE E COMPAGNI
1. O canti, ò ri- si, ò gra- ti- o- si a- mo- ri, Fresch' acque, prati molli, au- re se- re-
2. sti leggiadre, e di- let- to- si odo- ri, Tri- on- fi fe- ste dal- le grezza pie-

ne: Gra- to armo- nie, che ral- le- grate i co- ri; Con- vi- ti, pas- ti e sa- po- ri- te ce- ne; Con-
 ne, Di- let- to, gusto giu- bi- lo e pia- ce- re, Be- a- ta l'al- ma, che vi può go- de- re.
 ri- ti, pas- ti e sa- po- ri- te ca- ne,

RITORNELLO

REPEAT FROM 82 TO 88 THEN BACK TO 82

[ANIMA]
 Non vi cred' io, nè no, Li vostr' in- gan- ni io so; Tut- te le vo- stre ca- se, Che pai- an di- let-
 to- se Al fin son tutte a- ma- re, Be- a- ta l'al- ma che ne sà man- ca- re.

184 Giulio Caccini (1550?-1618)

Sfogava con le stelle

Aria

sfog- va con le stel- le Un in-fer- na-à- mare Sotto nottar- no cie- l'ul suo do- lo- re, E dice a fis- so in
 lo- ro O o in- ma- gi- ni bel- le del i- dol mis-er-a- de- ro, Si co- me a me mo- stra- te Men- tre co- sì splen- da- te La sua

ra-ra bel-la-te Così mostrate lo-i, Mentre cobate an-de-te l vi-vian-do-ri mie-i La fare-ste co'l vostr'au-reo sem-bian-te, Pie-to-sa sì, pie-to-sa sì co-me me fa-te a-man-te, la fa-re-ste co'l vostr'au-reo sem-bian-te Pie-to-sa sì, pie-to-sa sì come me fa-te a-man-te, co-me me fa-

185. Lodovico Grossi Viadana (1564-1627)

Exaudi me, Domine

Concerto Ecclesiastico

Ex-au-di me Do-mi-ne, ex-au-di me Do-mine, quo-niam bo-nig-na est

Basso per sonar nell'organo

qua-ni-am be-nig-na est mi-se-re-cor-di-a tu-a mi-se-re-cor-di-a tu-

a: Se-cundum mul-ti-tu-di-nem mi-se-ra-ti-o-num tu-a-rum re-spi-ce in me

re-spi-ce in me. Et ne a-ver-tas fa-ci-en-ti-a-m a-pu-e-ro tu-o

a-pu-e-ro tu-o a-pu-e-ro tu-o o: Quo-ni-am tri-bu-lor tri-

bu-lor ve-lo-ci-ter ex-au-di me ve-lo-



186. Adriano Banchieri (1567?-1634)

Il zapaione musicale

Madrigal Comedy

[illegible]

To che lo ha in ma - na.

Te-grà cia - tia -

Te-grà cia - tia -

no.

Chi fa il sopra - no?

Que - sto con tra - to?

Handwritten musical score for "Gloria in excelsis Deo" by Giovanni Battista Pergolesi. The score is for three voices: Soprano (S), Alto (A), and Tenor/Bass (T). The lyrics are in Italian. The music is written on three staves. The lyrics are: S: "Gloria in excelsis Deo", A: "Gloria in excelsis Deo", T: "Gloria in excelsis Deo". The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for the vocal parts of the 'Gloria' from Giuseppe Verdi's opera 'Aida'. The score is written on three staves. The top staff is for the Soprano, the middle for the Alto, and the bottom for the Tenor/Bass. The lyrics are in Italian, and the music is in 4/4 time. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are: 'Gloria in excelsis Deo. In excelsis Deo, in excelsis Deo qui sedes ad dexteram Patris. Gloria in excelsis Deo.' The score is handwritten in ink on aged paper.