

NORTON ANTHOLOGY OF WESTERN MUSIC

VOLUME 1

SECOND EDITION

• MEDIEVAL
• RENAISSANCE
• BAROQUE



Edited by Claude V. Palisca

Norton Anthology of
WESTERN MUSIC



SECOND EDITION

VOLUME I

Medieval • Renaissance • Baroque

EDITED BY

CLAUDE V. PALISCA

Yale University



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PREFACE

The title of this anthology lacks one important qualifier: it is an *historical* anthology of western music. There is a wide difference between an historical anthology and one intended simply to supply a selection of music for study and analysis.

Historians cannot confine themselves to studying the great works that are the usual stuff of anthologies in splendid isolation. They are interested in products of the imagination great and small as they exist in a continuum of such works. Just as composers did not create in a musical void, standing aloof from the models of their predecessors and contemporaries, so the historically-oriented student and analyst must have the primary material that permits establishing historical connections. This anthology invites students and teachers to make such connections. It confronts, for example, important works and their models, pieces written on a common subject or built according to similar procedures or that give evidence of subtle influences of one composer's work on another's.

Most music before 1500 was composed on some pre-existent music, and there are numerous examples of this practice even after that date. Whenever possible in this anthology, the music that served to ignite a composer's imagination is provided. In one notable case a single chant gave rise to a chain of polyphonic elaborations. This is the Alleluia with verse, *Alleluia Pascha nostrum* (NAWM 16), elaborated by Léonin in organum purum with clausulae, refreshed with substitute clausulae by his successors; and both his and the new clausulae were turned into motets by adapting Latin or French texts to them or made fuller with new parts both with and without texts. (This Alleluia set, although different in content, format and realization, is itself modeled on similar sets on this chant devised by Richard Crocker and Karl Kroeger as local teaching aids, and I am indebted to them for the general idea and certain details.)

A similar chain of works are the masses built upon the melisma on the word *caput* in the Sarum version of the Antiphon, *Venit ad Petrum*: two are here given, the first by Obrecht, and the second by Ockeghem, each influencing the other (NAWM 40 and 41). It is instructive similarly to observe in Josquin's early motet, *Tu solus, qui facis mirabilia* (NAWM 32), the way he absorbed fragments of Ockeghem's arrangement of the song, *D'ung aultre amer* (NAWM 48), or to be able to refer to the *Benedictus* of Taverner's Mass, *Gloria tibi trinitas* (NAWM 42), the source of the famous subject,

In nomine, when studying one of the many variations upon it, such as that by Christopher Tye (NAWM 65). The process of coloration and variation that produced Luys de Narváez's arrangement for vihuela (NAWM 49b) may be inferred from comparing it to the original polyphonic chanson *Mille regretz* by Josquin (NAWM 49a). A later example of this process, starting with a monodic model, may be found in the *Lachrimae* pavans of Dowland and Byrd (NAWM 102a and b) based on the well-known air, *Flow my tears*, by Dowland (NAWM 69). In the twentieth century the variation procedure is the structural principle for several excerpts, namely those by Strauss (NAWM 146), Schoenberg (NAWM 148), and Copland (NAWM 150). Arcadelt's parody in his Mass (NAWM 43) of Mouton's motet, *Noe, noe* (NAWM 34) may be assumed to be a tribute.

Subtler connections may be detected between Lully's overture to *Armide* (No. 75a) and the opening chorus of Bach's cantata, *Nun komm, der Heiden Heiland* (NAWM 90), between Gossec's *Marche lugubre* (NAWM 117) and the Funeral March from Beethoven's "Eroica" Symphony (NAWM 118), between the nocturnes of Field and Chopin (NAWM 125 and 126), or between Musorgsky's song *Bez solntsa* (NAWM 158) and Debussy's *Nuages* (NAWM 144).

Comparison of the musical realization of the same dramatic moments in the legend of Orpheus by Peri and Monteverdi (NAWM 71 and 72) reveal the latter's debts to the former. It is revealing to compare the settings of Mignon's song from Goethe's *Wilhelm Meister* by Schubert, Schumann, and Wolf (NAWM 133, 134, and 135).

Some of the selections betray foreign influences, as the penetration of Italian styles in England in Purcell's songs for *The Fairy Queen* (NAWM 76) or Humfrey's verse and anthem (NAWM 88). The crisis in Handel's career, brought on partly by the popularity of the ballad opera and the English audience's rejection of his own Italian *opera seria*, is documented in a scene from *The Beggar's Opera* (NAWM 81) and by the changes within his own dramatic *oeuvre* (NAWM 80, 82 and 89). The new Italian style to which he also reacted is exemplified by Pergolesi's *La serva padrona* (NAWM 121).

Some composers are represented by more than one work to permit comparison of early and late styles—Josquin, Monteverdi, Bach, Handel, Vivaldi, Haydn, Beethoven, Liszt, Schoenberg, Stravinsky—or to show diverse approaches by a single composer to distinct genres—Machaut, Dufay, Ockeghem, Arcadelt, Willaert, Monteverdi, Bach, Mozart.

A number of the pieces marked new departures in their day, for example Adrian Willaert's *Aspro core* from his *Musica nova* (NAWM 57), Viadana's solo concerto, *O Domine Jesu Christe* (NAWM 84), Rousseau's scene from *Le Devin du village* (NAWM 122), or C. P. E. Bach's sonata (NAWM 108). Other pieces were chosen particularly because they were singled out by contemporary critics, such as Arcadelt's *Ahime, dov'è 'l bel viso* (NAWM 56), hailed in 1549 by Bishop Cirillo Franco as a ray of hope for the future of text-expressive music; or Monteverdi's *Cruda Amarilli* (NAWM 67), dismembered by Artusi in his dialogue of 1600 that is at once a critique and a defense of Monteverdi's innovations; Caccini's *Perfidissimo volto* (NAWM 66), mentioned in the preface to his own *Euridice* as one of his pioneering attempts, or Cesti's *Intorno all'idol mio* (NAWM 74), one of the most cited arias of the mid-seventeenth

century. Others are Lully's monologue in *Armide*, *Enfin il est en ma puissance* (NAWM 75b), which was roundly criticized by Rousseau and carefully analyzed by Rameau and d'Alembert; the scene of Carissimi's *Jephte* (NAWM 86), singled out by Athanasius Kircher as a triumph of the powers of musical expression; and the *Danse des adolescentes* in Stravinsky's *Le Sacre* (NAWM 147), the object of a critical uproar after its premiere.

Certain of the items serve to correct commonplace misconceptions about the history of music. Cavalieri's *Dalle più alte sfere* (NAWM 70) of 1589 shows that florid monody existed well before 1600. The movements from Clementi's and Dussek's sonatas (NAWM 109 and 110) reveal an intense romanticism and an exploitation of the piano that surpass Beethoven's writing of the same period and probably influenced it. The movement from Richter's String Quartet (NAWM 111) tends to refute Haydn's paternity of the genre. Sammartini's and Stamitz's symphonic movements (NAWM 113 and 114) show that there was more than one path to the Viennese symphony. The Allegro from Johann Christian Bach's E-flat Harpsichord Concerto (NAWM 119) testifies to Mozart's dependence (NAWM 120) on this earlier model. The scene from Meyerbeer's *Les Huguenots* (NAWM 139) is another seminal work that left a trail of imitations.

Most of the selections, however, are free of any insinuations on the part of this editor. They are simply typical, superlative creations that represent their makers, genres, or times outstandingly. Most of the *Ars nova* and many of the Renaissance works are in this category, as are a majority of those of the Baroque, Romantic, and Modern periods. My choices mark important turning points and shifts of style, historical phenomena that are interesting if not always productive of great music, new models of constructive procedures, typical moments in the work of individual composers, and always challenging exemplars for historical and structural analysis.

The proportion of space assigned to a composer or work is not a reflection of my estimation of his greatness, and, regretfully, numerous major figures could not be represented at all. In an anthology of limited size every work chosen excludes another of corresponding size that is equally worthy. Didactic functionality, historical illumination, intrinsic musical quality rather than "greatness" or "genius" were the major criteria for selection.

The inclusion of a complete Office (NAWM 4) and a nearly complete Mass (NAWM 3) deserves special comment. I realize that the rituals as represented here have little validity as historical documents of the Middle Ages. It would have been more authentic, perhaps, to present a mass and office as practiced in a particular place at a particular moment, say in the twelfth century. Since the Vatican Council, the liturgies printed here are themselves archaic formulas, but that fact strengthens the case for their inclusion, for opportunities to experience a Vespers service or Mass sung in Latin in their classic formulations are rare indeed. I decided to reproduce the editions of the modern chant books, with their stylized neumatic notation, despite the fact that they are not *urtexts*, because these books are the only resources many students will have available for this repertory, and it should be part of their training to become familiar with the editorial conventions of the Solesmes editions.

These volumes of music do not contain any commentaries, because only an extended

essay would have done justice to each of the selections. By leaving interpretation to students and teachers, I hope to enrich their opportunities for research and analysis, for discovery and appreciation. Another reason for not accompanying the music with critical and analytical notes is that this anthology was conceived as a companion to Donald J. Grout's *A History of Western Music*, the Fourth Edition of which I revised. Brief discussions of every number in this collection will be found in that book: some barely scratch the surface, others are extended analytical and historical reflections. An index to these discussions by number in this anthology is at the back of each volume.

The anthology, it must be emphasized, was intended to stand by itself as a selection of music representing every important trend, genre, national school and historical development or innovation. It is accompanied by records, cassettes, and compact disks (track numbers in boxes have been added to the scores in this anthology). The complete scores and portions thereof that are not included in the recordings are enclosed within asterisks.

The translations of the poetic and prose texts are my own except where acknowledged. They are literal to a fault, corresponding to the original line by line, if not word for word, with consequent inevitable damage to the English style. I felt that the musical analyst prefers precise detail concerning the text that the composer had before him rather than imaginative and evocative writing. I am indebted to Ann Walters for helping with some stubborn medieval Latin poems and to Ingeborg Glier for casting light on what seemed to me some impenetrable lines of middle-high German.

A number of research assistants, all at one time students at Yale, shared in the background research, in many of the routine tasks, as well as in some of the joys of discovery and critical selection. Robert Ford and Carolyn Abbate explored options in pre-Baroque and post-Classical music respectively during the selection phase. Gail Hilson Wulder and Kenneth Suzuki surveyed the literature on a sizeable number of the items, while Susan Cox Carlson contributed her expertise in early polyphony. Clara Marvin assisted in manifold ways in the last stages of this compilation.

My colleagues at Yale were generous with their advice on selections, particularly Elizabeth Keitel on Machaut, Craig Wright on Dufay, Leon Plantinga on Clementi, John Kirkpatrick on Ives, and Allen Forte on Schoenberg. Leeman Perkins' and Edward Roesner's suggestions after seeing preliminary drafts of the Medieval and Renaissance sections contributed to rounding out those repertoires. I am also indebted to Paul Henry Lang for his reactions to the classic period choices and to Christoph Wolff for those of the Baroque period.

The Yale Music Library was the indispensable base of operations, and its staff a prime resource for the development of this anthology. I wish to thank particularly Harold Samuel, Music Librarian, and his associates Alfred B. Kuhn, Kathleen J. Morretto, Karl W. Schrom, Kathryn R. Mansi, and Deborah Miller for their many favors to me and my assistants.

Most of all I have to thank Claire Brook, whose idea it was to compile an anthology to accompany the Third and Fourth Editions of *A History of Western Music*. Her foresight, intuition, and creative editorial style gave me confidence that somehow within a short space of time this complex enterprise would unfold. Thanks to the efforts of her assistant, Ray Morse, we were able to achieve the goal of bringing out the anthology with the accompanying text.

From my first association with this project, Professor Grout's text set a standard of quality and scope that was my constant challenge and inspiration. He accepted the idea of the anthology with enthusiasm and subordinated proprietary and justly prideful feelings to a pedagogical ideal. For this, the users of these tools and I owe him a great debt, particularly since this coupling of text and anthology has already achieved a measure of the success that his book has enjoyed.

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Claude V. Palisca
Hamden, Connecticut

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CONTENTS

PREFACE

xiii

ANCIENT

1 • Euripides <i>Orestes</i> , <i>Stasimon chorus</i>	I
2 • Epitaph of Seikilos	3

MEDIEVAL

CHANT

3 • Mass for Septuagesima Sunday	
a) Introit, <i>Circumdederunt me</i>	4
b) <i>Kyrie</i>	5
c) Collect	5
d) Epistle	6
e) Gradual, <i>Adjutor in opportunitatibus</i>	7
f) Tract, <i>De profundis clamavi</i>	8
g) Gospel	9
h) <i>Credo</i>	9
i) Offertory, <i>Bonum est confiteri</i>	11
j) <i>Sanctus</i>	12
k) <i>Agnus Dei</i>	12
l) Communion, <i>Illumina faciem tuam</i>	13
m) <i>Benedicamus Domino</i>	13
4 • Office of Second Vespers, Nativity of Our Lord	
a) Verse, <i>Deus in adjutorium</i>	18

b) Antiphon, <i>Tecum principium</i>	18
c) Psalm 109, <i>Dixit Dominus</i>	19
d) Antiphon, <i>Redemptionem misit Dominus</i>	19
e) Psalm 110, <i>Confitebor tibi Domine</i>	19
f) Antiphon, <i>Exortum est in tenebris</i>	20
g) Psalm 111, <i>Beatus vir qui timet Dominum</i>	21
h) Antiphon, <i>Apud Dominum</i>	21
i) Psalm 129, <i>De profundis clamavi ad te</i>	22
j) Short Responsory, <i>Verbum caro</i>	22
k) Hymn, <i>Christe Redemptor omnium</i>	23
l) Verse, <i>Notum fecit</i>	23
m) Antiphon, <i>Hodie Christus natus est</i>	23
n) Canticle, <i>Magnificat</i>	24
5 • Sequence <i>Victimae paschali laudes</i>	30
6 • Trope: <i>Quem quaeritis in praesepe</i>	32

SECULAR MONOPHONY

7 • Bernart de Ventadorn <i>Can vei la lauzeta mover</i>	34
8 • Comtessa de Dia <i>Canso: A chantar m'er de so queu no volria</i>	36
9 • Adam de la Halle <i>Jeu de Robins et de Marion: Rondeau, Robins m'aime</i>	37
10 • Wizlau von Rügen <i>We ich han gedacht</i>	38
11 • Hans Sachs <i>Nachdem David war redlich und aufrichtig</i>	39
12 • Istampita Palamento	41

ARS ANTIQUA

13 • Organum: <i>Tu patris sempiternus et filius</i>	43
14 • Organum: <i>Alleluia Justus ut palma</i>	44
15 • Versus: <i>Senescente mundano filio</i>	45
16 • <i>Alleluia Pascha nostrum</i>	
a) Plainchant	47
b) Léonin, Organum duplum, <i>Alleluia Pascha nostrum</i>	47
c) Conductus-motet on Léonin's clausula on <i>nostrum</i>	49
d) Substitute clausula on <i>nostrum</i>	50
e) Motet, <i>Salve, salus hominum—O radians stella—nostrum</i>	51
b) Léonin, Organum duplum, <i>Alleluia Pascha nostrum</i> (continued)	52
f) Motet, <i>Ave Maria, Fons letitiae—latus</i> on Léonin's clausula on <i>latus</i>	53
b) Léonin, Organum duplum, <i>Alleluia Pascha nostrum</i> (continued)	54

g) Motet, <i>Qui d' amors veut bien—Qui longuement porroit—</i> <i>nostrum on substitute clausula on nostrum</i> (16d)	55
17 • Pérotin Organum quadruplum: <i>Sederunt</i>	58
18 • Conductus: <i>Ave virgo virginum</i>	66
19 • Motet: <i>Aucun vont—Amor qui cor—Kyrie</i>	68
20 • Motet: <i>Pucelete—Je languis—Domino</i>	72

ARS NOVA

21 • Philippe de Vitry Motet: <i>Garrit Gallus—In nova fert—Neuma</i>	75
22 • Jacopo da Bologna Madrigal: <i>Fenice fù</i>	79
23 • Francesco Landini Ballata: <i>Non avrà ma' pietà</i>	81
24 • Guillaume de Machaut Double Ballade: <i>Quant Theseus—</i> <i>Ne quier veoir</i>	83
25 • Guillaume de Machaut Mass: <i>Agnus Dei</i>	87
26 • Solage Rondeau: <i>Fumeux fume</i>	92
27 • Rondellus motet from Worcester: <i>Fulget coelestis curia</i>	94
28 • Carol: <i>Salve, sancta parens</i>	97

RENAISSANCE

MOTET

29 • John Dunstable Motet: <i>Quam pulchra es</i>	99
30 • Guillaume Dufay Hymn: <i>Conditor alme siderum</i>	104
31 • Guillaume Dufay Motet: <i>Nuper rosarum flores</i>	106
32 • Josquin des Prez Motet: <i>Tu solus, qui facis mirabilia</i>	113
33 • Josquin des Prez Motet: <i>Dominus regnavit</i>	121
34 • Jean Mouton Motet: <i>Noe, noe</i>	130
35 • Adrian Willaert Motet: <i>O crux, splendidior cunctis astris</i>	136
36 • Christóbal de Morales Motet: <i>Emendemus in melius</i>	144
37 • Orlando di Lasso Motet: <i>Cum essem parvulus</i>	151
38 • William Byrd Motet: <i>Tu es Petrus</i>	160

MASS

39 • Guillaume Dufay <i>Se la face ay pale</i>	
a) Ballade	166
b) Missa <i>Se la face ay pale: Gloria</i>	167
40 • Johannes Ockeghem <i>Missa Caput: Agnus Dei</i>	176
41 • Jacob Obrecht <i>Missa Caput: Agnus Dei</i>	183

42 • John Taverner	<i>Missa Gloria tibi trinitas: Benedictus</i>	191
43 • Jacob Arcadelt	<i>Missa Noe noe: Kyrie and Gloria</i>	198
44 • Giovanni da Palestrina	<i>Pope Marcellus Mass: Credo</i>	206

CHANSON, LIED, CANTO CARNASCIALESCO

45 • Guillaume Dufay	Ballade: <i>Resvellies vous et faites chiere lye</i>	217
46 • Guillaume Dufay	Rondeau: <i>Adieu ces bons vins de Lannoy</i>	219
47 • William Cornysh	Partsong: <i>My love she mourneth</i>	221
48 • Johannes Ockeghem	Chanson: <i>D' ung aultre amer</i>	222
49 • Josquin des Prez	<i>Mille regretz</i>	
	a) Vocal chanson in four parts	224
	b) Arrangement for vihuela by Luis de Narváez	228
50 • Lied: <i>Nu bitten wir den heil'gen Geist</i>		231
51 • Canto carnascialesco: <i>Orsù, car' Signori</i>		233
52 • Heinrich Isaac	Leid: <i>Innsbruck, ich muss dich lassen</i>	
	a) <i>Gross Leid muss ich jetzt tragen</i>	236
	b) <i>Innsbruck, ich muss dich lassen</i>	238
53 • Claudin de Sermisy	Chanson: <i>Tant que vivray</i>	240
54 • Claude Le Jeune	Chanson: <i>Revecy venir du printans</i>	243

FROTTOLA AND MADRIGAL

55 • Marco Cara	Frottola: <i>Io non compro più speranza</i>	259
56 • Jacob Arcadelt	Madrigal: <i>Ahime, dov' è 'l bel viso</i>	261
57 • Adrian Willaert	Madrigal: <i>Aspro core e selvaggio e cruda voglia</i>	264
58 • Cipriano de Rore	Madrigal: <i>Datemi pace, o duri miei pensieri</i>	272
59 • Luca Marenzio	Madrigal: <i>Solo e pensoso</i>	276
60 • Carlo Gesualdo	Madrigal: <i>"Io parto" e non più dissi</i>	288
61 • Thomas Weelkes	Madrigal: <i>O Care, thou wilt despatch me</i>	293

INSTRUMENTAL

62 • Pierre Attaignant	<i>Danseries a 4 Parties, Second Livre</i>	302
63 • Robert Morton	Chanson: <i>L'omme armé</i>	305
64 • Luis Milán	Fantasia XI	306
65 • Christopher Tye	<i>In nomine "Crye"</i>	310

BAROQUE

ARIA, AIR, AND MADRIGAL

66 • Giulio Caccini	Madrigal: <i>Perfidissimo volto</i>	315
67 • Claudio Monteverdi	Madrigal: <i>Cruda Amarilli</i>	319

68 • Claudio Monteverdi	Madrigal: <i>Ohimè dov'è il mio ben</i>	324
69 • John Dowland	Air: <i>Flow, my tears</i>	333

OPERA AND THEATER

70 • Emilio de' Cavalieri	Madrigal: <i>Dalle più alte sfere</i>	337
71 • Jacopo Peri	<i>Le musiche sopra l'Euridice</i>	
a) Prologo, La Tragedia: <i>Io, che d' alti sospir vaga e di pianti</i>		345
b) Tirsi: <i>Nel pur ardor della più bella stella</i>		345
c) Dafne: <i>Per quel vago boschetto</i>		347
Arcetro: <i>Chi narri, ohimè</i>		350
Orfeo, <i>Non piango e non sospiro</i>		350
72 • Claudio Monteverdi	<i>L'Orfeo</i>	
a) Prologo, La Musica: <i>Dal mio Permesso amato a voi ne vegno</i>		354
b) Act II, Orfeo: <i>Vi ricorda o boschi ombrosi</i> (excerpt)		360
c) Act II, Messagera: <i>In un fiorito prato</i>		362
Orfeo: <i>Tu se' morta</i>		365
Choro: <i>Ahi caso acerbo</i>		367
73 • Claudio Monteverdi	<i>L'Incoronazione di Poppea</i> : Act I, Scene 3	371
74 • Marc' Antonio Cesti	<i>Orontea</i> : Act II, Scene 17, Aria, <i>Intorno all' idol mio</i>	380
75 • Jean-Baptiste Lully	<i>Armide</i>	
a) Ouverture		385
b) Act II, Scene 5: <i>Enfin il est en ma puissance</i>		387
76 • Henry Purcell	<i>The Fairy Queen</i>	
a) <i>Thus the ever grateful Spring</i>		395
b) <i>Hark! The ech'ing air</i>		397
77 • Henry Purcell	<i>Dido and Aeneas</i> : Act III, Dido: <i>Thy hand,</i> <i>Belinda—When I am laid in earth</i> ; Chorus: <i>With drooping wings</i>	400
78 • Jean-Philippe Rameau	<i>Hippolyte et Aricie</i> : Act IV, Scene 1, <i>Ah! faut-il</i>	407
79 • Alessandro Scarlatti	<i>Griselda</i> : Act II, Scene 1, Aria, <i>Mi rivedi, o selva ombrosa</i>	412
80 • George Frideric Handel	<i>Giulio Cesare</i> : Act III, Scene 4 (excerpt)	416
81 • John Gay	<i>The Beggar's Opera</i> : Scenes 11 to 13	424
82 • George Frideric Handel	<i>Serse</i>	
a) Act I, Scene 1, Recitativo accompagnato, <i>Frondi tenere</i> ; Aria, <i>Ombra mai fù</i>		431
b) Act I, Scene 3, Aria, <i>Và godendo vezzoso e bello</i>		433

MOTET, SACRED CONCERTO, CANTATA, ORATORIO, MASS

83 • Giovanni Gabrieli	Motet: <i>Hodie completi sunt dies pentecostes</i>	437
84 • Lodovico Grossi da Viadana	Sacred concerto: <i>O Domine Jesu Christe</i>	451

85 • Alessandro Grandi	Motet: <i>O quam tu pulchra es</i>	453
86 • Giacomo Carissimi	<i>Historia di Jephthe</i>	
a)	<i>Filia, Plorate, plorate colles</i>	457
b)	<i>Chorus, Plorate filii Israel</i>	463
87 • Heinrich Schütz	Sacred concerto: <i>Saul, was verfolgst du mich</i> , swv 415	469
88 • Pelham Humfrey	Verse anthem: <i>Hear O heav'ns</i>	480
89 • George Frideric Handel	Oratorio: <i>Jephtha</i> : Chorus, <i>How dark, O lord, are Thy decrees</i>	488
90 • Johann Sebastian Bach	Cantata: <i>Nun komm, der Heiden Heiland</i> , BWV 61	
1a)	Hymn, <i>Veni redemptor gentium</i>	502
1b)	Chorale, <i>Nun komm, der Heiden Heiland</i> BWV 61	502
1c)	Chorus, <i>Nun komm, der Heiden Heiland</i>	504
2)	Recitative, <i>Der Heiland is gekommen</i>	510
3)	Aria, <i>Komm, Jesu, komm zu deiner Kirche</i>	510
4)	Recitative, <i>Siehe, ich stehe vor der Tür</i>	513
5)	Aria, <i>Öffne dich, mein ganzes Herze</i>	514
6a)	Chorale, <i>Wie schön leuchtet der Morgenstern</i>	515
6b)	Chorus, <i>Amen. Komm du schöne Freudenkrone</i>	515
91 • Johann Sebastian Bach	Mass in B Minor, BWV 232, <i>Symbolum Nicenum</i> (Credo)	
a)	<i>Et in Spiritum sanctum Dominum</i>	519
b)	<i>Confiteor</i>	524
c)	<i>Et expecto resurrectionem</i>	530

SONATA AND CONCERTO

92 • Giovanni Legrenzi	Trio sonata: <i>La Raspona</i>	545
93 • Arcangelo Corelli	Trio Sonata: Op. 3, No. 2	550
94 • Giuseppe Torelli	Concerto for Violin, Op. 8, No. 8 (last movement)	556
95 • Antonio Vivaldi	Concerto grosso in G minor, Op. 3, No. 2	
a)	Adagio e spiccato (first movement)	562
b)	Allegro (second movement)	565
96 • Antonio Vivaldi	Concerto for Violin, Op. 9, No. 2: Largo (second movement)	595

ORGAN

97 • Dietrich Buxtehude	Praeludium buxwv 141	598
98 • Dietrich Buxtehude	Chorale Prelude: <i>Danket dem Herrn denn er ist sehr freundlich</i> , Buxwv 181	602