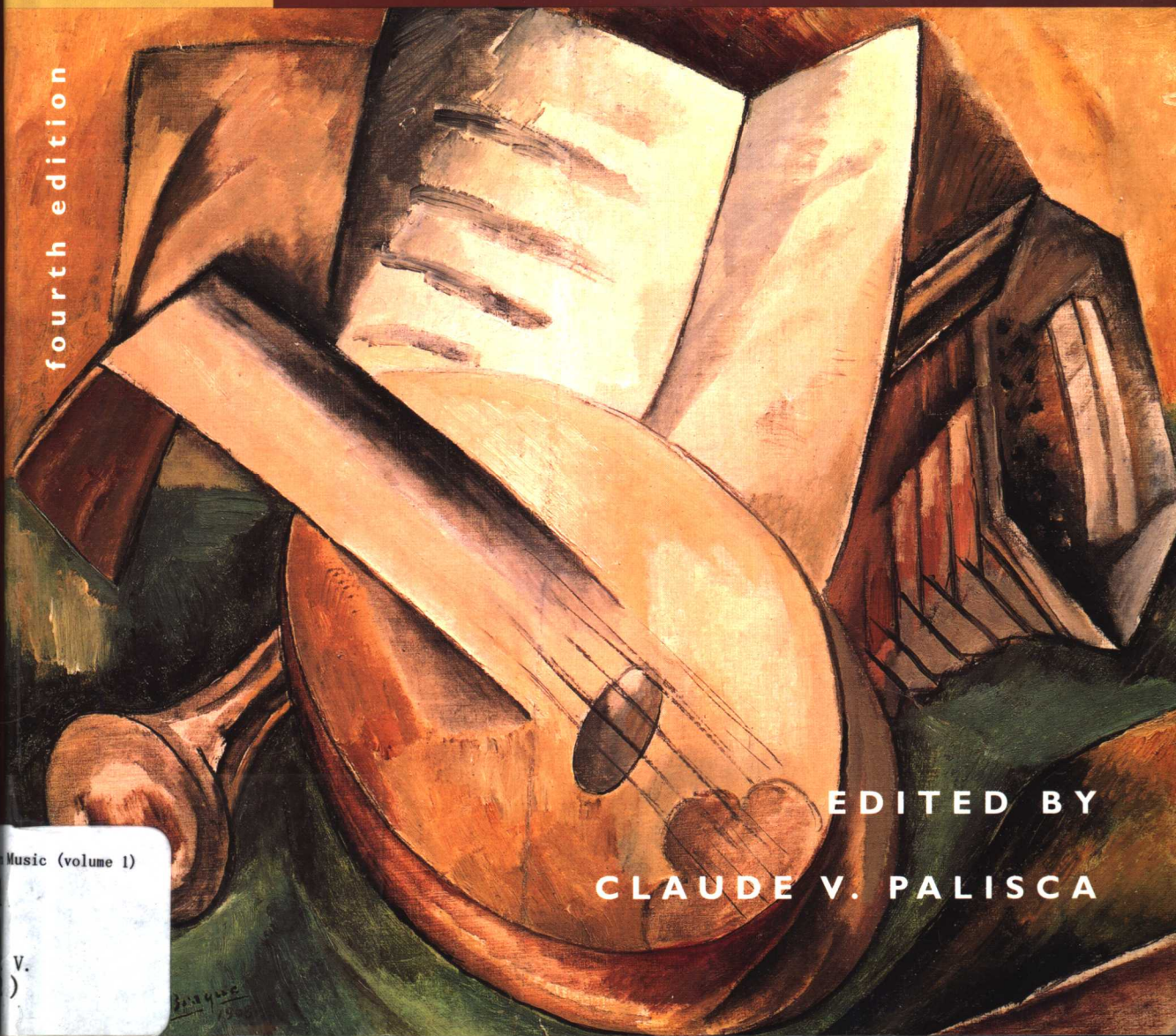


NORTON ANTHOLOGY OF
WESTERN MUSIC

VOLUME I ANCIENT TO BAROQUE

fourth edition



EDITED BY
CLAUDE V. PALISCA

Music (volume 1)

v.
)

NORTON ANTHOLOGY OF WESTERN MUSIC

Fourth Edition

EDITED BY

CLAUDE V. PALISCA

Yale University

VOLUME I

Ancient to Baroque



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P R E F A C E

The title *Norton Anthology of Western Music* (NAWM) needs one important qualifier: it is a *historical* anthology of Western music. There is a wide difference between a historical anthology and one intended to supply music for study and analysis.

Historians cannot confine themselves to studying, in splendid isolation, the great works that are the usual stuff of anthologies. They are interested in products of the imagination, great and small, as they exist on a continuum and in a historical and social context. 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 access to the primary material in order to establish historical connections. This anthology invites students and teachers to make such connections. It brings together important works and their models—for example, pieces written on a common subject or built according to similar procedures, or influenced by another composer's work.

Composers before 1500 often reworked, adapted, or expanded on earlier compositions, and there are numerous examples of this practice even after that date. Whenever possible in this anthology, I provide the music that served to ignite a composer's imagination. In one notable case a single chant, *Alleluia Pascha nostrum* (NAWM 15), gave rise to a chain of polyphonic accretions. It was elaborated by Léonin in organum purum with clausulae and was refreshed with substitute clausulae by his successors. Anonymous musicians then turned some of the clausulae themselves into motets by fitting them with Latin or French texts or by enhancing them with new voice parts, texted or not. The Alleluia group in this fourth edition has been abridged and conforms with the accompanying recording both in the succession of works and in their manner of notation. (Our Alleluia set, although different in content, format, and realization, is modeled on similar sets based on this chant that were compiled as teaching aids by Richard Crocker and Karl Kroeger. I am indebted to them for the general idea and for certain details.)

Later examples of this process are Du Fay's Mass on the ballade *Se la face ay pale* (NAWM 29); Ockeghem's Mass (NAWM 31) on the tenor of Binchois's rondeau *De plus en plus* (NAWM 30); Josquin's Mass on the hymn *Pange lingua* (NAWM 32); Byrd's *Pavana Lachrymae* (NAWM 46), which is based on Dowland's monodic *Flow, my tears* (NAWM 44); and the Concerto Grosso by Ellen Taaffe Zwilich (NAWM 150), based on a Handel Violin Sonata. In the twentieth century the variation procedure is the structural principle for other excerpts, namely those by Strauss (NAWM 124), Schoenberg (NAWM 136), and Copland (NAWM 143).

Subtler connections may be detected between Musorgsky's song *Okonchen prazdnyi, shumnyi den'* (NAWM 125) and Debussy's *Nuages* (NAWM 128), or between Ravel's minuet from *Le Tombeau de Couperin* (129) and the *Lamentation* by Froberger (NAWM 64) and the harpsichord pieces by Couperin (NAWM 73).

Comparing the same dramatic moments in the legend of Orpheus as realized by Peri and Monteverdi (NAWM 52 and 54), allows us to see the latter's debts to the former.

Some of the selections betray foreign influences—for example, the migration of Italian styles into England, as in Purcell's song from the *Fairy Queen* (NAWM 70), and into Germany, as in the aria from Hasse's *Cleofide* (NAWM 86). Handel's career hit a crisis because of these influences—the popularity of the ballad opera, exemplified by a scene from *The Beggar's Opera* (NAWM 87), and the English audience's rejection of the older type of Italian *opera seria*, as represented by *Giulio Cesare* (NAWM 83), led him to concentrate on the oratorio (*Saul*, NAWM 84). An important stimulus both to Handel and Hasse (NAWM 86) was the new Italian style represented by Pergolesi's *La serva padrona* (NAWM 85).

Several selections document the influence of vernacular and traditional music on art music. Haydn based the finale of his Symphony No. 104 (NAWM 96) on what was probably a Croatian song. Debussy adapted the texture and melodic idiom of a Javanese gamelan to his own orchestral conception (*Nuages*, NAWM 128). Stravinsky simulated folk polyphony in his *Le Sacre du printemps* (NAWM 134). Bartók emulated the styles of Serbo-Croatian *parlando-rubato* chanting and of Bulgarian dance orchestras in his *Music for Strings, Percussion, and Celesta* (NAWM 130), and Gunther Schuller caught the flavors of Middle Eastern music in *Arabische Stadt* (NAWM 148b). William Grant Still in his *Afro-American Symphony* (NAWM 144) and Schuller in his *Der Blauteufel* (NAWM 148a) applied elements of blues and jazz.

Some composers are represented by more than one work to permit comparison of early and late styles (for example, Josquin, Monteverdi, Bach, Handel, Vivaldi, Haydn, Beethoven, and Schoenberg) or to show distinct approaches by a single composer to diverse genres (Machaut, Du Fay, Josquin, Victoria, Byrd, Purcell, Buxtehude, Handel, Haydn, Mozart, Beethoven, and Schumann).

A number of the pieces beat new paths in their day, among them Willaert's *Aspro core* from his *Musica nova* (NAWM 37), Viadana's solo concerto *O Domine, Jesu Christe* (NAWM 59), and C. P. E. Bach's sonata (NAWM 91).

Certain pieces won a place because contemporary critics or the composers themselves singled them out. Artusi dismembered Monteverdi's *Cruda Amarilli* (NAWM 53) in his dialogue of 1600, which contains both a critique and a defense of Monteverdi's innovations. Caccini mentioned in the preface to his own *Euridice* that *Vedrò 'l mio sol* (NAWM 51) was one of his pioneering attempts. Cesti's *Intorno all'idol mio* (NAWM 56) was one of the most frequently cited arias of the mid-seventeenth century. Rousseau roundly criticized and d'Alembert carefully analyzed Lully's monologue in *Armide, Enfin il est en ma puissance* (NAWM 68b). Athanasius Kircher praised the scene of Carissimi's *Jephthe* (NAWM 61) as a triumph of the powers of musical expression. The first movement of Beethoven's *Eroica Symphony* (NAWM 103) and the *Danse des adolescentes* in Stravinsky's *Le Sacre du printemps* (NAWM 134) were both objects of critical uproars after their premieres. Shostakovich's opera *Lady Macbeth of Mtsensk* (NAMW 131), after suc-

cessful performances in Leningrad, Moscow, and in western theaters, was denounced in *Pravda* and subsequently banned in the Soviet Union. The reactions to these compositions are exemplars of “reception history,” a field that has recently attracted considerable attention among teachers and historians.

Certain items serve to correct commonplace misconceptions about the history of music. The symphonic movements of Sammartini and Stamitz (NAWM 90 and 92) show that Haydn’s was not the only path to the Viennese symphony. The Allegro from Johann Christian Bach’s E-flat Harpsichord/Pianoforte Concerto (NAWM 93) testifies to Mozart’s dependence on this earlier model in his own Piano Concerto K. 488 (NAWM 99). The movement from Clementi’s sonata (NAWM 102) reveals an intense romanticism and creative use of the piano that surpass Beethoven’s writing of the same period and probably influenced it.

Women composers are represented across the centuries—in the twelfth century by Hildegard of Bingen and Beatriz de Dia (NAWM 6 and 10); in the seventeenth by Barbara Strozzi (NAWM 57); in the nineteenth by Clara Wieck Schumann (NAWM 114); and in the twentieth by Sofia Gubaidulina, Amy Cheney Beach, Ruth Crawford Seeger, and Ellen Taaffe Zwilich (NAWM 132, 140, 142, 150).

I have generally aimed to choose superlative creations that represent their makers, genres, or times. Some pieces mark important turning points and shifts of style; others mark historical phenomena that are interesting if not always conducive to creating great music. Still others represent new models of constructive procedures, typical moments in the work of individual composers, or challenging specimens for historical and structural analysis.

The proportion of space assigned to a person or work does not reflect my valuation of the composer’s greatness. Regretably, many major figures could not be represented at all. In an anthology of limited size every work chosen excludes another of corresponding length that may be equally worthy. Didactic functionality, historical illumination, and intrinsic musical quality, rather than greatness, genius, or popularity, 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, a circumstance that strengthens the case for their inclusion because opportunities to experience a Vespers service or Mass sung in Latin in their classic formulations are now rare indeed. I decided to reproduce the editions of the modern chant books, with their stylized neumatic notation, even though they are not “urtexts.” But these books are the only resources available to many students, and it should be part of their training to become familiar with the editorial conventions of the Solesmes editions.

Many of the recordings that accompany this anthology are new to this edition. I have taken advantage, other factors being equal, of the improved fidelity of digital

recording. I was partly guided in my choices for early music by recent published opinion about performance practices. For the Baroque and early Classic periods, I have favored ensembles that use period instruments. Although the extension of this practice to later music is still controversial, I have included very attractive renditions with period instruments for the symphonies of Beethoven and Berlioz, in part to stimulate discussion and consideration of this option. Users of our recorded anthology should not expect to hear every notated detail, because performers take liberties with written scores. This is particularly true with respect to *musica ficta*, where the editor may have suggested one solution while the performers chose another, and in periods and genres of music in which artists were expected or chose to improvise and embellish.

Compact-disk track numbers have been added to the scores (in square boxes for the full set of CDs, in diamond-shaped boxes for the shorter set). These numbers are placed not only at the beginning but strategically within selections to aid in study, analysis, and teaching.

Because the Fourth Edition of this anthology, like the Third, contains commentaries and analytical notes following the selections, such discussions are condensed in the Sixth Edition of *A History of Western Music* (HWM). However, more extended treatments of some pieces have been retained in HWM when they clarify some of the general trends and techniques considered under each topic. The selections have been arranged in the order in which they are discussed in HWM rather than by period and genre. An index of references in HWM to numbers of this anthology appears at the back of each volume.

Although this anthology was conceived as a companion to HWM, it also is intended to stand by itself as a collection of music representing major trends, genres, national schools, and historical developments or innovations.

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, often word for word, with consequent inevitable damage to the English style. In my experience, the musical analyst prefers precise detail of the composer's text to imaginative and evocative locutions. I am indebted to Ann Walters Robertson for helping with some stubborn medieval Latin poems, to Ingeborg Glier for casting light on some impenetrable lines of middle-high German, and to Laurel Fay for help in the English version of Musorgsky's song and the excerpt from Shostakovich's opera.

The Yale Music Library was my indispensable base of operations, and its staff a prime resource for the development of this anthology. I wish to thank particularly the late Harold Samuel, Music Librarian Emeritus; his successor Kendall Crilly; and their associates Kathryn R. Mansi, Suzanne M. Eggleston, and Helen Bartlett. Karl W. Schrom, Record Librarian, was a remarkable fount of knowledge and advice about recorded performances.

The CDs were compiled by Thomas Laskey of SONY Special Products, whom I thank for offering options for some rarely performed works.

This anthology owes very much to Claire Brook, who, as the former music editor of Norton, proposed the idea of an anthology to accompany the Third Edition of Donald J. Grout's *A History of Western Music*. In adjusting the content to the

changing needs of the field, I benefited from the advice of Norton's music editor, Michael Ochs, and of those who answered a questionnaire in the spring of 1999.

W. W. Norton and I are grateful to the individuals and publishers cited in the source notes who granted permission to reprint, re-edit, or adapt material under copyright. Where no modern publication is cited, I edited the music from original sources.

Claude V. Palisca
Hamden, Connecticut

RECORDINGS

Recordings accompanying this anthology are available under the titles *Norton Recorded Anthology of Western Music* (12 CDs containing all the pieces in the two volumes) and *Concise Norton Recorded Anthology of Western Music* (4 CDs containing 68 of the pieces in the two volumes). The corresponding CD numbers are indicated in the scores, near the title (in square boxes for the full set of CDs, in diamond-shaped boxes for the shorter set). Track numbers for both sets of CDs are indicated in the scores as follows:

12-CD set (tracks indicated by boxed numbers):

| | |
|-------------------------|----------------------------|
| CD 1: NAWM 1–19 | CD 7: NAWM 85–96 |
| CD 2: NAWM 20–38 | CD 8: NAWM 97–104 |
| CD 3: NAWM 39–53 | CD 9: NAWM 105–117 |
| CD 4: NAWM 54–67 | CD 10: NAWM 118–124 |
| CD 5: NAWM 68–80 | CD 11: NAWM 125–138 |
| CD 6: NAWM 81–84 | CD 12: NAWM 139–150 |

4-CD set (tracks indicated by diamond-shaped boxes):

| | |
|-------------------------|---------------------------|
| CD 1: NAWM 1–45 | CD 3: NAWM 85–119 |
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Epitaph of Seikilos

CD 1



1 C Z Ż K I Z I
"Ο - σον ζῆς φαί - νου

2 K̄ I Ż I K̄ O C̄ O Φ̇
μη - δὲν ὅλ - ως σύ λυ - ποῦ.

3 C K Z ī k̇ ī K C̄ O Φ̇
πρὸς ὀ - λί - γον ἐσ - τι τὸ ζῆν,

4 C K O ī Ż k̇ C C̄ C Ẋ
τὸ τέ - λος ὁ χρό - νος ἀ - παί - τετ.

As long as you live, be lighthearted.
Let nothing trouble you.
Life is only too short,
and time takes its toll.



The Seikilos epitaph is inscribed on a tomb stele, or tombstone, found in Aidin, Turkey, near Tralles and dating from around the first century C.E. (Copenhagen, Inventory Number 14897; see illustration in HWM, p. 14). The epigrammatic poem is attributed in the inscription to Seikilos. Lines of the sung text are accompanied by letters representing pitches in the Greek notation and by signs indicating their duration.

It is possible to transcribe the piece by using the notational tables of Alypius and to analyze the song by using criteria from theorists of the time, especially Claudius Ptolemy.

Copenhagen, National Museum, Inventory No. 14897 (for photograph, see HWM, p. 14). Reprinted from *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* by Thomas J. Mathiesen by permission of the University of Nebraska Press. © 1999 by the University of Nebraska Press, p. 149.

Every note of the octave $e-e'$, with F and C sharpened, is in the song, so that the octave species is unambiguously identifiable as that called Phrygian by Cleonides, equivalent to the D -octave on the white keys of a piano. The most prominent notes are a and the two boundary notes e and e' . The note a is the most frequent note (eight occurrences), and three of the four phrases begin on it; e' is the topmost pitch in all four phrases and occurs six times; e is the final note of the piece. Of subsidiary importance are g , which closes two of the phrases but is skipped over at the end, and d' , which closes one.

The prominence of a is significant, because it is the central note or mese of the octave. In the *Problems* attributed to Aristotle that may include writings of others, it is stated: "In all good music *mese* occurs frequently, and all good composers have frequent recourse to *mese*, and, if they leave it, they soon return to it, as they do to no other note."^{*}

The $e-e'$ octave with two sharps is a segment of the two-octave scale $B-b'$ with two sharps, identified by Alypius as the diatonic Iastian tonos, a lower form of the Phrygian that is also known as Ionian (see analysis of the inscription on facing page). Although the Greeks were not thinking in terms of fixed pitch, this tonos effectively transposes the Greater Perfect System up a whole tone from Alypius's Hypolydian, or in our notation, from $A-a'$ to $B-b'$. In terms of Ptolemy's theory, the superimposition of the Phrygian octave species on the Iastian tonos within the central octave of the Greater Perfect System (see Ptolemy's Phrygian tonos in HWM, Example 1.2) explains the alteration of the "natural" Dorian sequence of intervals through the composer's use of raised second (f to $f\sharp$) and sixth (c to $c\sharp$) degrees of the scale. Thus, although the sequence of notes in the octave of the composition still extends (in Ptolemy's thetic nomenclature) from hypate meson to nete diezeugmenon and the most important notes in the composition still fall on the fixed pitches of the two tetrachords, the sequence of pitches causes one of the movable notes in each tetrachord (the thetic parhypate meson and the trite diezeugmenon) to occupy a higher position than it would normally have done in the natural sequence of intervals.

So far as the ethos of the song is concerned, it seems to be neither excited nor depressed, but balanced between the two extremes, which is consistent with the Ionian tonos. In terms of Alypius's arrangement of the fifteen tonoi, the Ionian, with proslambanomenos on B and mese on b , is intermediate between the lowest, Hypodorian, with proslambanomenos on F and mese on f , and the highest, Hyperlydian, with proslambanomenos on g and mese on g' . The major thirds would be perceived today, and probably then also, as bright, as would the rising fifth of the opening. The message of the poem is, indeed, optimistic.

The Seikilos song has been of particular interest to historians because of its clear rhythmic notation. The notes without rhythmic markings above the alphabetical signs are worth a unit of duration (*protos chronos*); the horizontal dash indicates a *diseme*, worth two beats, and the horizontal mark with an upward stroke to the right is a *triseme* worth three. Each line has twelve beats.

^{*}Aristotle, *Problems* 19.20 (919a), trans. E. M. Forster in *The Works of Aristotle*, ed. W. D. Ross, Vol. 7, *Problemata* (Oxford: Clarendon Press, 1927).