MASTERPIECES OF MUSIC BEFORE 1750

An Anthology of Musical Examples
from Gregorian Chant to J. S. Bach

CARL PARRISH AND JOHN F. OHL

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Musical Examples from
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Compiled and Edited
with Historical and Analytical Notes by
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Foreword

Masterpieces of Music Before 1750 is a collection of musical examples that illustrate the general course of musical style from the early Middle Ages to the middle of the eighteenth century, selected, arranged, and edited with a view to their being worked with by the student of the history of music. Every detail of editorial procedure has had as its objective the furtherance of this practical purpose. No effort has been spared to arrive at a method of presentation of the musical text that would make it useful for analysis in or out of the classroom. Moreover, this music can be used for actual performance. The detailed account of editorial procedure given below will make clear the specific considerations that have governed the way the materials have been presented. It should be remarked, however, that the selection of each example has been determined, first of all, by the basic requirement that it be in itself an interesting and beautiful piece of music, well worth performing for the sheer musical enjoyment it can give, aside from any pedagogical purpose. To this end, complete compositions or sections of compositions which form complete musical entities have been used so far as possible.

While the collection makes no pretense to completeness, it is a repertory of basic musical materials designed to fit the needs of the beginning student of the history of music, though it is likely that the collection will not be without value to the student who is fairly advanced in historical studies. It is suggested that the reader make a detailed analysis of each example, writing directly on the music itself, since it is only by such detailed study that a true understanding of musical styles can be acquired. Moreover, the collection furnishes what is necessary for the practical performance of the most characteristic forms and styles in the periods where adequate illustrative material is often hard to come by.

The purpose of the notes accompanying each example is to indicate the

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place that the composition occupies in the history of music, and to suggest lines upon which an analysis of the music may be undertaken. They are not intended to supply all the background necessary to an understanding of the example. It is assumed that extensive supplementary reading in standard texts on the history of music will be pursued. The material in this volume may be advantageously supplemented with further examples, which may be found in available collections such as those of Schering (*Geschichte der Musik in Beispielen*), Davison-Apel (*Historical Anthology of Music*), Wolf (*Music of Earlier Times*), and Einstein (*A Short History of Music*), as well as in collections of a more specialized nature.

Full details concerning sources are given in the notes. Where no specific credit is given for the modern version of an example, it is the work of the present editors. Where a secondary source has been employed, care has been taken to see to it that the edition used is one whose authority is generally recognized. Students will through these references become familiar with the names of some of the important manuscripts and printed sources of music of the periods treated, and of some of the basic modern editions of music before 1750. Advanced students may consult the sources themselves, where available, for additional examples.

Above all, it is the earnest hope of the editors that every example here given will be performed in whatever manner the circumstances permit, for it is only through bringing to life in actual sound the music which is the subject of historical study that musical, artistic and spiritual understanding can be fully achieved.

EDITORIAL PROCEDURE

SHORT SCORE. Each example is so printed as to facilitate its study at the piano by a student not able to deal readily with open score. More than two staves are employed only where fullness of texture precludes the clear presentation of the material on two. Every example is the complete musical text of the composition, not a "piano arrangement." Details of scoring, including orchestration, are indicated in the music itself. Where a continuo is present the figuring appears in full, as in the original. The extent to which it is realized depends upon individual circumstances; all realizations are distinguished from the original text by being given in

small notes. It will thus be clear that in every case the original score can be reconstituted from the version here given.

TEXT IN VOCAL EXAMPLES. In all vocal compositions a complete text for every voice part is given in the music, thus enabling the music to be performed by voices even though printed in short score. All non-English texts other than liturgical Latin have been translated into English that fits the music and can be sung, and this translation is given in the music. These English versions make no pretense to literary distinction, but aim only at giving the sense of the original text as accurately as is consistent with their fitting the music smoothly. There is thus no attempt at preserving rhymes. Liturgical Latin texts are untranslated in the music, an English translation not intended for singing being given at the head of the note. Where the text is Biblical the language of the King James Version or of the Book of Common Prayer is used. Since liturgical Latin is in active use today, both in the Roman Catholic Church and in performances of sacred music by leading choral societies, it has seemed well to use only that language in these instances. All translations are the work of the present editors except as noted.

CLEFS. Only treble and bass clefs are used. When the range of the part concerned is that of the vocal tenor a treble clef with subscript *8* is employed to indicate notes sounding an octave below the normal treble clef.

TRANSPOSITION. Where the example has been transposed to render it more suitable for modern performance, the interval of transposition is indicated at the head of the music.

NOTE VALUES. Any reduction in the original note values for purposes of easier reading is indicated at the head of the example; where there is no such indication there has been no change.

ACCIDENTALS. An accidental above the note to which it refers is a conjecture of the present editors, and may be freely disregarded by anyone who disagrees with its employment. Accidentals in parentheses are precautionary only. All other accidentals are original.

BARRING. In all music originally without bar lines the barring is the work of the present editors, with a few exceptions where it is that of the

editor of the modern source. It should be made clear that all modern barring of music that was originally without bars is essentially arbitrary. In every example except those which are unbarred every fifth bar is numbered for ease of reference in discussion and written analysis.

NOTATION OF GREGORIAN CHANT. The method of transcription into modern notation employed in the examples of Gregorian chant is an adaptation by the present editors of that used in the Solesmes editions in modern notation. The chief difference lies in the use of a dotted tie to indicate that repeated notes are to be sung as one, instead of their being written as a single longer note.

ACKNOWLEDGMENTS

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OF MUSIC
BEFORE 1750

1. Gregorian Chant
Antiphon, *Laus Deo Patri*, and
Psalm 113, *Laudate pueri*

Ant. Let praise resound from our mouths to God the Father, and to the Son, His equal, and to Thee, Holy Spirit, with unceasing zeal, through all eternity.

Ps. 1. Praise the Lord, ye servants: O praise the Name of the Lord.

2. Blessed be the Name of the Lord: from this time forth for evermore.

3. The Lord's Name is praised: from the rising up of the sun unto the going down of the same.

4. The Lord is high above all heathen; and his glory above the heavens.

5. Who is like unto the Lord our God, that hath his dwelling so high; and yet humbleth himself to behold the things that are in heaven and earth!

6. He taketh up the simple out of the dust: and lifteth the poor out of the mire:

7. That he may set him with the princes: even with the princes of his people.

8. He maketh the barren woman to keep house: and to be a joyful mother of children.

9. Glory be to the Father, and to the Son: and to the Holy Ghost;

10. As it was in the beginning, is now, and ever shall be: world without end. Amen.

Gregorian chant is purely melodic, one-line (monophonic) music; hence its other common name—plainsong. Its rhythm is free and irregular,

corresponding to the natural accents of the text; thus the note values of editions in modern notation, such as the present example, are not intended to indicate precise durations. The classification and organization of the chants rest on a system of melodic formulas and scale relationships known as the eight *church modes*. The melodies fall into three main classes: *syllabic*, with one note to each syllable; *neumatic*, with groups of two to four notes to a syllable predominating (represented by *neumes* in the original notation); and *melismatic*, with still longer groups of notes to single syllables. When, as in the services of the Office, a whole Psalm is performed, it is chanted in simple syllabic style to a *Psalm tone*. The greater part of each verse of the Psalm is intoned on a single reciting note (the *tenor*), the opening of the first verse employing a simple melodic formula, and the mid-point and close of each verse being marked by a similar melodic rise and fall. There are eight Psalm tones, corresponding to the eight modes, so that the *antiphon* (see below) and Psalm tone are tonally connected. There is also an exceptional tone, called *tonus pere-grinus*, which has two different reciting notes. In earliest times the two balancing parts of each verse of the Psalm were chanted antiphonally between two choruses. Later, a refrain, called the antiphon, was sung after each pair of verses. Nowadays on important festivals the antiphon is sung at the beginning of the Psalm and is repeated at the end after the *Gloria Patri*, which is always sung after the Psalm itself. On less important occasions only the first phrase of the antiphon is sung before the Psalm. The performance alternates between solo and chorus. Most antiphons are in syllabic style, but those for the greater feasts, like the present example, are often neumatic. (For a purely syllabic antiphon see the example given on page 90.)

Source: *Liber usualis* (Edition No. 801), Tournai, 1934; Antiphon, p. 914; Psalm, p. 150.

1. Gregorian Chant

Antiphon, *Laus Deo Patri*

Psalm 113, *Laudate pueri*

Mode 4 (Hypophrygian)

[Solo]   [Chorus]

Laus___ De___o___ Pa - tri, ⁕ pa - ri___li - que___ Pro - li,

et ti - bi___ San___cte stu - di - o per___en___ni___ Spi___ri___tus,

no - stro___ re___so - net ab___ o___re om___ne per___ ae - vum.

Tone 4

[Solo]   [Chorus]

1. Lau - da___te pu - er - i Do - mi - num: ⁕ lau - da - te no - men Do - mi___ni.

2. Sit nomen Domini	be - ne - di -	ctum,
3. A solis ortu usque	ad oc - ca -	sum,
4. Excelsus super omnes	gen - tes Do - mi -	nus,
5. Quis sicut Dominus Deus noster, qui in	al - tis ha - bi -	tat,
6. Suscitans a	ter - ra in - o -	pem,
7. Ut collocet eum	cum prin - ci - pi -	bus,
8. Qui habitare facit steri -	lem in do -	mo,
9. Gloria Pa -	tri, et Fi - li -	o,
10. Sicut erat in principio, et	nunc, et sem -	per,

(2.)⁕ ex hoc nunc, et	us - que in___ sae - cu -	lum.
(3.)⁕ laudabi -	le no - men___ Do - mi -	ni.
(4.)⁕ et super caelos	glo - ri - a___ e___	jus.
(5.)⁕ et humilia respicit in cae -	lo et in___ ter___	ra?
(6.)⁕ et de stercore	e - ri - gens___ pau - pe -	ram.
(7.)⁕ cum principibus	po - pu - li___ su___	i.
(8.)⁕ matrem fili -	o - rum lae___ tan___	tem.
(9.)⁕ et Spi -	ri - tu - i___ San___	cto.
(10.)⁕ et in saecula sae -	cu - lo - rum.___ A___	men.

Chorus: Laus Deo, [etc., as above]

2. Gregorian Chant
Alleluia, *Vidimus stellam*

Alleluia. We have seen His star in the East,
and are come with gifts to worship the Lord.
Alleluia.

Those sections of the text of the Mass that are invariable throughout the church year—Kyrie, Gloria, Credo, Sanctus, Agnus Dei—are referred to as the *Ordinary* of the Mass. The *Alleluia* belongs to that group of chants of the Mass which is called the *Proper*, because the texts of these chants change according to the church season, or the occasion commemorated. The Alleluia is always in a highly melismatic style, this being particularly noticeable in the setting of the word "alleluia" itself, which concludes with a long and elaborate melisma on the final syllable, called the *jubilus* because of its joyful character. It was through the practice of adding text to this melisma that the *sequence* arose.* The text of the *versicle* which follows is appropriate to the day for which the chant is intended, and its setting is usually less consistently melismatic. The formal organization of most Alleluias is rather complex because, in addition to the repetition of whole sections, motives from the Alleluia are used in the versicle, together with new material. The alternation of solo and chorus, and the repetition of sections in performance, are indicated in the example.

Source: *Liber usualis* (Edition No. 801), Tournai, 1934, p. 460.

* Concerning the sequence see p. 8.
Note: The sign beneath the third note from the end of the first chorus phrase denotes the *quilisma;* it is thought that it indicated a slight *vibrato* on the note in question.

2. Gregorian Chant
Alleluia, *Vidimus stellam*

Mode 2 (Hypodorian)

[Solo] Al - le - lu___ ia___ * Al - le - lu___ ia___

[Solo] ℣ Vi___ di___ mus___

stel___ lam e___

jus in O - ri - en___ te___

et ve___ ni___ mus___ cum___

mu - ne___ ri - bus ad___ o - ra - re___ * Do___ mi -

[Chorus] [Solo] num Al - le - lu___ ia___

[Chorus] ___ (a)___

3. Gregorian Chant
Sequence, *Victimae Paschali*

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1. Christians, to the Paschal Victim offer your thankful praises.
2. The Lamb the sheep hath ransomed: Christ, by sin undefiled, reconcileth sinners to the Father.
3. Death and Life in a conflict sore and wondrous contended: Life's Captain, he that died, deathless reigneth.
4. Speak, Mary, declaring, what thou sawest wayfaring?
5. His tomb, who passed through its portal, His glory, who rose from death immortal:
6. Bright angels attesting, the shroud and napkin resting,
7. The Lord, my hope, hath arisen: to Galilee He goeth before you.
8. We know that Christ is risen henceforth ever living: have mercy, Victor King, pardon giving.

The *sequence* is the earliest and most important type of trope.* It was the result of a practice adopted by a ninth-century monk, Notker Balbulus, who added texts to the long melisma (*jubilus*) at the end of the Alleluia, to facilitate the memorizing of these long textless melodies. The practice of adding text to a pre-existing melody soon gave way to that of creating independent compositions, whose typical poetic and musical form is illustrated by this example. It consisted of a number of two-line versicles, varying in length, usually in unrhymed prose, the whole often being introduced and concluded by a single, unpaired versicle. Sequences continued to be composed through the thirteenth century, those of the later period being more strictly metrical, and even hymnlike. Of the five

* The trope is explained on p. 18.