

NORTON ANTHOLOGY OF WESTERN MUSIC

in two volumes



Medieval · Renaissance · Baroque

VOLUME I

Edited by

CLAUDE V. PALISCA

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YALE UNIVERSITY



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Preface

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

A historian cannot confine himself to studying the great works in splendid isolation that are the usual stuff of anthologies. He is 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 13), elaborated by Leonin 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*: three are here given, the first possibly by Dufay, the second by Obrecht, and the third by Ockeghem, each in turn influencing the next (NAWM 35, 36, and 37). It is instructive similarly to observe in Josquin's early motet, *Tu solus, qui facis mirabilia* (NAWM 29), the way he absorbed fragments of Ockeghem's arrangement of the song, *D'ung aultre amer* (NAWM 44), or to be able to refer to the *Benedictus* of Taverner's Mass, *Gloria tibi trinitas* (NAWM 38), the source of the famous subject, *In nomine*, when studying one of the many varia-

tions upon it, that by Christopher Tye (NAWM 61). The process of coloration and variation that produced Luys de Narváez's arrangement for vihuela (NAWM 45b) may be inferred from comparing it to the original polyphonic chanson *Mille regretz* by Josquin (NAWM 45a). A later example of this process, starting with a monodic model, may be found in the *Lachrimae* pavans of Dowland, Byrd, Farnaby, and Sweelinck (NAWM 98a, b, c, and d) based on the well-known air, *Flow my tears*, by Dowland (NAWM 66). In the twentieth century the variation procedure is the structural principle for several excerpts, namely those by Strauss (NAWM 142), Schoenberg (NAWM 145), and Copland (NAWM 147). Arcadelt's parody in his Mass (NAWM 39) of Mouton's motet, *Noe, noe* (NAWM 31) may be assumed to be a tribute, but what of Handel's similar recycling of Urió's *Te Deum* (NAWM 86) in *Saul* (NAWM 87)?

Subtler connections may be detected between Lully's overture to *Armide* (No. 73a) and the opening chorus of Bach's cantata, *Nun komm, der Heiden Heiland* (NAWM 88), between Gossec's *Marche lugubre* (NAWM 113) and the Funeral March from Beethoven's "Eroica" Symphony (NAWM 114), between the nocturnes of Field and Chopin (NAWM 121 and 122), or between Mussorgsky's song *Les jours de fête* (NAWM 154) and Debussy's *Nuages* (NAWM 140).

Comparison of the musical realization of the same dramatic moments in the legend of Orpheus by Peri and Monteverdi (NAWM 68 and 69) reveal the latter's debts to the former. Again, two orchestral commentaries on the Queen Mab speech in *Romeo and Juliet* highlight the distinct gifts of Berlioz (NAWM 125) and Mendelssohn (NAWM 126) as tone poets. It is revealing to compare the settings of Mignon's song from Goethe's *Wilhelm Meister* by Schubert, Schumann and Wolf (NAWM 129, 130, and 131), or Grandi and Schütz in their respective versions of a text from the *Songs of Songs* (NAWM 82 and 84).

Some of the selections betray foreign influences, as the penetration of Italian styles in England in Purcell's songs for *The Fairy Queen* (NAWM 74) or Humfrey's verse and anthem (NAWM 85). 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 78) and by the changes within his own dramatic *oeuvre* (NAWM 77, 79 and 87). The new Italian style to which he also reacted is exemplified by Pergolesi's felicitous cantata on the Orpheus myth (NAWM 117).

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 52), Nicola Vicentino's chromatic *Laura che'l verde lauro* (NAWM 54), Viadana's solo concerto, *O Domine Jesu Christe* (NAWM 81), Rousseau's scene from *Le devin du village* (NAWM 118), or C. P. E. Bach's sonata (NAWM 104). Other pieces were chosen particularly because they were singled out by contemporary critics, such as Arcadelt's *Ahime, dov'è 'l bel viso* (NAWM 51), 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 64), 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 63), mentioned in the preface to his own *Euridice* as one of his pioneering attempts, or Cesti's *Intorno all'idol mio* (NAWM 72), 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 73b), which was roundly criticized by Rousseau and carefully analyzed by Rameau and d'Alembert; the scene of Carissimi's *Jephte* (NAWM 83), 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 143), 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 67) of 1589 shows that florid monody existed well before 1600. The movements from Clementi's and Dussek's sonatas (NAWM 105 and 106) 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 107) tends to refute Haydn's paternity of the genre. Sammartini's and Stamitz's symphonic movements (NAWM 109 and 110) show that there was more than one path to the Viennese symphony. The Allegro from Johann Christian Bach's E-flat Harpsichord Concerto (NAWM 115) testifies to Mozart's dependence on this earlier model (NAWM 116). The scene from Meyerbeer's *Les Huguenots* (NAWM 135) 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 2) and a nearly complete Mass (NAWM 1) 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*, as revised with my participation in this classic text's Third Edition. Brief discussions of almost 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.

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 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 repertories. 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. Kühn, Kathleen J. Moretto, Karl W. Schrom, Kathryn R. Mansi, and Warren E. Call 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 Edition 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 quotidian efforts of her assistant, Elizabeth Davis, who with remarkable efficiency and insight steered the project through a maze of production pitfalls, we were able to achieve the goal of bringing out the anthology and text together.

Professor Grout's text set a standard of quality and scope that was my constant challenge and inspiration. For his enthusiastic acceptance of the project, his cooperation, and his willingness to subordinate proprietary and justly prideful feelings to a pedagogical ideal of historical text-*cum*-anthology, the users of these tools and I owe a great debt, particularly if this coupling achieves a measure of the success that his book has enjoyed.

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

Finally, to my wife Jane, and my son and daughter, Carl and Madeline, to whom this anthology is dedicated with affection, I must express my gratitude for patiently enduring the deprivations, hibernations, even estivations, over the years of gestation required by this and the companion work.

Claude V. Palisca
Branford, Connecticut

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KEYBOARD AND LUTE





98.	Variations on Dowland's <i>Lachrimae Pavan</i>	
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Mass for Septuagesima Sunday

1

Instructions for reading modern plainchant notation.

One line of the four-line staff is designated by a clef as either middle C () or the F immediately below it (). These are not absolute but relative pitches. The *neumes*, as the shapes are called, are usually assigned equal durations, although at one time they may have had some temporal significance. Two or more neumes in succession on the same line or space, if on the same syllable, are sung as though tied. Composite neumes, representing two or more pitches, are read from left to right, except for the *podatus* or *pes* (), in which the lower note is sung first. Oblique neumes () stand for two different pitches. A neume, whether simple or composite, never carries more than one syllable. Flat signs, except in a signature at the beginning of a line, are valid only until the next vertical division line or until the beginning of the next word.

The Vatican editions, such as the *Liber Usualis* (LU), employ, in addition, a number of interpretive signs, based on the performance practices of the Benedictine monks of the Solesmes Congregation. A horizontal dash above or below a neume means it is to be slightly lengthened. A vertical stroke above or below a note marks the beginning of a rhythmic unit when this would not otherwise be obvious. A dot after a note doubles its value. Vertical bars of varied lengths show the division of a melody into periods (full bar), phrases (half-bar), and smaller members (a stroke through the uppermost staff-line). The note-like symbol on a space or line at the end of the staff is a *custos* (guard), a guide to lead the reader to the first note on the following line.

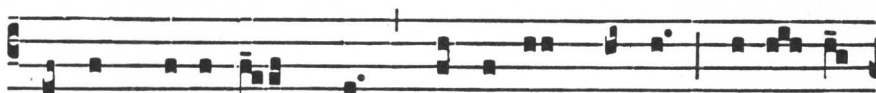
An asterisk in the text shows where the chorus takes over from the soloist, and the signs *ij* and *ijj* (ditto and double-ditto) indicate that the preceding phrase is to be sung twice or three times.

a) Introit

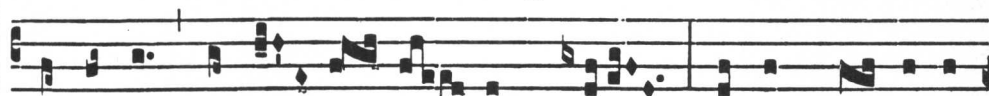
Intr.

5.

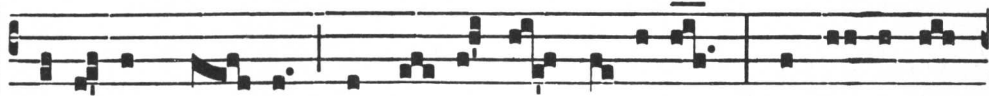




Ircumdedé-runt me * gémi-tus mórtis, do-ló-res



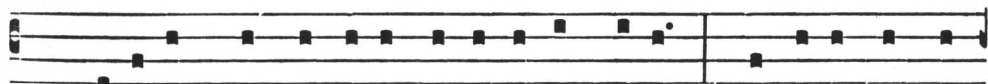
inférni circum-de-dé-runt me : et in tri-bu-la-



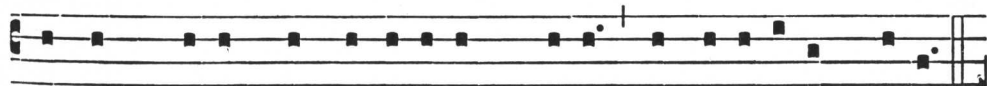
ti-ó-ne mé-a invo-cá-vi Dóminum, et exaudí-



vit de témplo sáncto sú- o vó- cem mé- am.



Ps. Dí-ligam te Dómine, forti-túdo mé-a : * Dóminus firma-



méntum mé-um, et re-fúgi-um mé-um, et liberá-tor mé-us.



Gló-ri-a Pátri. E u o u a e.

Repeat Introit, *Circumdederunt me . . . vocem meam.*

b) Kyrie

1.

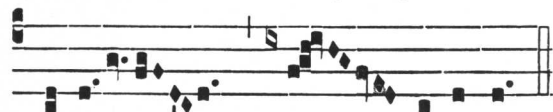
K

Y-ri- e * e- lé- i-son. *ijj.* Chríste

(x) XIV-XVI. c.



e- lé- i-son. *ijj.* Ký-ri- e e- lé- i-son. *ijj.* Ký-



ri- e * e- lé- i-son.

(The *Gloria in excelsis* is not sung from Septuagesima Sunday until Easter, except on Maundy Thursday, Holy Saturday, and Feast days).