



ORTON ANTHOLOGY OF WESTERN MUSIC

SHORTER EDITION



Music

Edited by
CLAUDE V. PALISCA

NORTON ANTHOLOGY OF WESTERN MUSIC

Shorter Edition

Edited by Claude V. Palisca

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/S 9), 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/S 20, 21, and 22).

More subtle connections may be detected between Lully's overture to *Armide* (No.36a) and the opening chorus of Bach's cantata, *Nun komm, der Heiden Heiland* (No. 44), between Gossec's *Marche lugubre* (No. 60) and the Funeral March from Beethoven's "Eroica" Symphony (No.61), between the nocturnes of Field and Chopin (Nos. 65 and 66), or between Mussorgsky's song *Les jours de fête* (No.86) and Debussy's *Nuages* (No.78).

Comparison of the musical realization of the same dramatic moments in the legend of Orpheus by Peri and Monteverdi (NAWM/S 33 and 34) demonstrate the lat-

ter's debts to the former. It is revealing to compare the settings of Mignon's song from Goethe's *Wilhelm Meister* by Schubert and Schumann (NAWM/S 71 and 72) or Grandi and Schütz in their respective versions of a text from the *Song of Songs* (NAWM/S 41 and 42). Some of the selections betray foreign influences, as the penetration of Italian styles in Humfrey's verse and anthem (No.43).

A number of the pieces marked new departures in their day, for example Viadana's solo concerto, *O Domine Jesu Christe* (NAWM/S 40), or C.P.E. Bach's sonata (NAWM/S 55). Other pieces were chosen particularly because they were singled out by contemporary critics, such as Arcadelt's *Ahime, dov'è 'l bel viso* (No.26), hailed in 1549 by Bishop Cirillo Franco as a ray of hope for the future of text-expressive music; or Monteverdi's *Cruda Amarilli* (No.32), dismembered by Artusi in his dialogue of 1600 that is at once a critique and a defense of Monteverdi's innovations. Another is Lully's monologue in *Armide, Enfin il est en ma puissance* (NAWM/S 36b), which was roundly criticized by Rousseau and carefully analyzed by Rameau and d'Alembert. Certain of the items serve to correct commonplace misconceptions about the history of music. For example, the movement from Richter's String Quartet (NAWM/S 56) tends to refute Haydn's paternity of the genre; Stamitz's symphonic movement (No.58) shows that there was more than one path to the Viennese symphony.

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.

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 the shorter version of 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 inflections.

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 prefer precise detail concerning the text that the composer had before him rather than imaginative and evocative writing. I am indebted to Ann Walters for help-

ing 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 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. 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. Palisea
Branford, Connecticut

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Victimae paschali laudes Sequence for the Solemn Mass of Easter Day

1

Seq.
1. Vic - ti - mae pa - scha - li lau - des *im - mo - lent Chri - sti - a - ni.

2. A - gnus red - e - mit o - ves: Chri - stus in - no - cens Pa - tri re - con - ci - li - a - vit pec - ca - to - res.
3. Mors et vi - ta du - el + o con - fli - xe - re mi - ran - do: dux vi - tae mor - tu - us, re - gnat vi - vus.

4. Dic no - bis Ma - ri - a, quid vi - di - sti in vi - a?
5. An - ge - li - cos te - stes, su - da - ri - um, et ve - stes.

Se - pul - crum Chri - sti vi - ven - tis, et glo - ri - am vi - di re - sur - gen - tis:
Sur - re - xit Chri - stus spes me - a: prae - ce - det su - os in Ga - li - lae - am.

6. Cre - den - dum est ma - gis so - li Ma - ri - ae ve - ra - ci
7. Sci - mus Chri - stum sur - re - xis - se a mor - tu - is ve - re:

quam Ju - dae - o - rum tur - bae fal - la - ci.]
tu no - bis, vi - ctor Rex, mi - se - re - re. A - men. Al - le - lu - ia.

LU, p. 780. Reprinted from Richard Hoppin, *Anthology of Medieval Music* (New York, 1978), No. 12, p. 15.

1. To the Paschal Victim let Christians offer songs of praise.
2. The Lamb has redeemed the sheep. Sinless Christ has reconciled sinners to the Father.
3. Death and life have engaged in miraculous combat. The leader of life is slain, (yet) living his reigns.
4. Tell us, Mary, what you saw on the way? I saw the sepulchre of the living Christ and the glory of His rising;
5. The angelic witnesses, the shroud and vesture. Christ my hope is risen. He will go before his own into Galilee.
6. The truthful Mary alone is more to be believed than the deceitful crowd of Jews.
7. We know that Christ has truly risen from the dead. Thou conqueror and king, have mercy on us.

R. HOPPIN

2

Gloria with Trope, *Spiritus et alme*

The musical score is written on ten staves. Each staff begins with a stylized 'G' time signature. The lyrics are written below the staves, with hyphens indicating syllables across notes. The text is in Latin and includes a trope (a short, simple melody) at the beginning of the first line.

Ló - ri - a in ex - cel - sis Dé - o. Et in tér - ra pax ho - mi - ni - bus bó - nae vo - lun - tá - tis.

Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te. Glo - ri - fi - cá - mus te.

Grá - ti - as á - gi - mus tí - bi pro - pter má - gnam gló - ri - am tú - am. Dó - mi - ne Dé - us,

Rex cae - lé - stis, Dé - us Pá - ter o - mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te, Jé - su Chri - ste.

Spi - ri - tus et ál - me or - pha - nó - rum Pa - ra - cli - te. Dó - mi - ne Dé - us, A - gnus Dé - i, Fi - li - us Pá - tris.

Pri - mo - gé - ni - tus Ma - ri - ae, vir - gi - nis Má - tris. Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

Qui tól - lis pec - cá - ta mún - di, sús - ci - pe de - pre - ca - ti - ó - nem nó - stram. *ad Ma - ri - ae gló - ri - am.*

Qui sé - des ad délix - te - ram Pá - tris, mi - se - ré - re nó - bis. Quó - ni - am tu só - lus sán - ctus. *Ma - ri - am san - cti - fi - cans.*

Tu só - lus Dó - mi - nus. *Ma - ri - am gú - ber - nans.* Tu só - lus Al - tis - si - mus, *Ma - ri - am có - ro - nans.*

Jé - su Chri - ste. Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. A - men.

Gloria in excelsis Deo.
 Et in terra pax hominibus
 bonae voluntatis.
 Laudamus te.
 Benedicimus te.
 Adoramus te. Glorificamus te.
 Gratias agimus tibi propter
 magnam gloriam tuam.
 Domine Deus, Rex caelestis,
 Deus Pater omnipotens.
 Domine Fili unigenite,
 Jesu Christe.
Spiritus et alme orphanorum Paraclite.

Domine Deus, Agnus Dei, Filius Patris.
Primogenitus Mariae, virginis Matris.
 Qui tollis peccata mundi,
 miserere nobis.
 Qui tollis peccata mundi,
 suscipe deprecationem nostram.
Ad Mariae gloriam.
 Qui sedes ad dexteram Patris

miserere nobis.
 Quoniam tu solus sanctus.
Mariam sanctificans.
 Tu solus Dominus.
Mariam gubernans.
 Tu solus Altissimus,
Mariam coronans,
 Jesu Christe.
 Cum Sancto Spiritu
 in gloria Dei Patris.
 Amen.

Glory to God in the highest.
 And on earth peace to men
 of good will.
 We praise thee,
 we bless thee,
 we adore thee, we glorify thee.
 We give thanks
 for thy great glory.
 O Lord God, King of heaven,
 God the Father almighty.
 O Lord, the only begotten Son,
 Jesus Christ.
Of the spirit and soul of orphans the Protector.
 O Lord God, Lamb of God, Son of the Father,
first born of Mary, of the virgin mother.
 Thou who takest away the sins of the world,
 have mercy on us.
 Thou who takest away the sins of the world,
 receive our prayer
to the glory of Mary.
 Thou who sittest at the right hand of the Fa-
 ther,
 have mercy on us.
 For thou only art holy,
sanctifying Mary.
 thou only art the Lord,
guiding Mary.
 thou only art most high,
crowning Mary
 O Jesus Christ,
 with the Holy Ghost,
 in the glory of God the Father.
 Amen.

3

Peire Vidal (1180-ca. 1206) *Baros, de mon dan covit*

Ba - ros de mon dan co - vit, Fals lau - zen - giers des - lei - als, Et eu am la____
 Qu'en tal dom - na ai chau - zit, On es fis pretz na - tu - rals, E sui totz seus,____
 de fin cor, ses bau - zi - a Quar sa beu - tatz e sa va - lors pa - reis,____
 quo - ra qu'ilh si mi - a, Qu'en leis a - mar fo - ra____
 hon - ratz us____ reis,____ Per que - m tieng rics sol que - m deinh di - re____ d'oc.____

Adapted from Friedrich Gennrich, *Der musikalische Nachlass der Troubadours* (Darmstadt, 1958), I, 67, no. 61.

Baros de mon dan covit,
Fals lauzengiers desleials,

Qu'en tal domna ai chautit,
On es fis pretz naturals,
Et eu am la de fin cor, ses bauzia
E sui totz seus, quora qu'ilh si mia,
Quar sa beutatz e sa valors pareis,
Qu'en leis amar fora honratz us reis,
Per que-m tieng rics sol que-m deinh dire
d'oc.

My lord, the vile slanderer rejoices
over the ills he may now be able to bring
about,
for I have chosen a lady
in whom are united all the natural virtues.
I love her completely, without falsehood,
and am entirely hers, if she will be mine.
Her beauty and her worth are so great
that a king would gain honor by loving her;
thus I would hold myself rich, were she to ac-
cept me.

Adam de la Halle (ca. 1237–ca. 1287)
Jeu de Robin et de Marion: Rondeau,
Robins m'aime

4

Chor: 2

Ro - bins m'ai - me, Ro - bins m'a, Ro - bins m'a de - man - dé - e, Si m'a -

Solo:

ra. Ro - bins m'a - ca - ta co - te - le D'es - car - la - te bonne et

Chor:

be - le, Sous - ka - nię et chain - tu - reię A - leu - ri - va! Ro - bins

m'ai - me, Ro - bins m'a, Ro - bins m'a de - man - dé - e, Si m'a - ra.

Friedrich Gennrich, *Troubadours, Trouvères, Minne — und Meistergesang* (Cologne, 1951), p. 38.

Robin m'aime,
 Robin m'a,
 Robins m'a demandée
 Si m'ara.
 Robins m'acata cotele
 D'escarlade bonnet et belle,
 Souskanie et chainturele.
 Aleuriva!

Robin loves me,
 Robin has me,
 Robin asked me
 if he can have me.
 Robin took off my skirt
 of scarlet, good and pretty,
 my bodice and girdle.
 Hurray!

Wizlau von Rügen (ca. 1268–1325)

We ich han gedacht

1. We ich han ge - dacht Al di - sen nacht An mi - ne gro - zen swe - re. De eyn
 2. Vil sū - ze vrucht, Wer daz din tzucht, Daz du mich wult vūr - ter - ben? Wer
 3. Waz ich ye ghe - sanc. Nie mir ghe - lanc An di - ner ho - hen min - ne; Des

wip be - ghat, Un - de mich nicht lat Ko - men tzu ey - ner we - re, Daz se mir wol - de na - hen:
 gna - de socht, Unn der an dir rocht, Dem solt du sel - de er - ben. Daz we - re an mi - me ra - te,
 li - de ich not. Eyn ir - ren tot, Den ich da - von ghe - win - ne. I - mer wil ich dich bit - ten:

Eyn cus - se - lin Uz ir munt ist phin, Den wol - de ich wol unt - pha - hen.
 Daz du min - nen phant In si - ne hant Ghe - best uz di - nes hert - zen gra - te.
 Mir hilft keyn rat, Al - so mir nu stat In mi - nem hert - zen mit - ten.

Transcribed from the neumatic notation in Georg Holz, Franz Saran and Eduard Bernouilli, *Die Jenaer Liederhandschrift* (Leipzig, 1901), I, 130.

Alas, I have been thinking
 this whole night
 of my great burdens,
 which a woman begot
 and which do not allow me
 to feel at all secure
 that she might want to approach me:
 a little kiss
 from her mouth is a lovely thing,
 which I would gladly accept.

Such a sweet creature,
 with all your fine breeding:
 yet you want to destroy me?
 On him who seeks affection
 and hopes for it from you
 you ought to bestow happiness.
 This would be my advice:
 that you give love's pledge
 in his hand
 from your heart's midst.

Whatever I sang,
 I never rose
 to your noble love:
 therefore I suffer distress,
 a stray death,
 which I thereby achieve.
 Always will I come begging to you.
 No advice will help me,
 as I now feel
 in my heart's midst.