

NORTON ANTHOLOGY OF
WESTERN MUSIC

VOLUME 1: ANCIENT TO BAROQUE

FIFTH EDITION

Edited by
J. Peter Burkholder
and
Claude V. Palisca



W. W. NORTON & COMPANY
NEW YORK LONDON

CONTENTS

Making Connections: How to Use This Anthology	xi
Acknowledgments	xix
Recordings	xxi

THE ANCIENT AND MEDIEVAL WORLDS

Music in Antiquity

- 1 *Epitaph of Seikilos*, song (epigram) 1
- 2 Euripides: *Orestes*, Greek tragedy, excerpt: Stasimon chorus 4

Roman Liturgy and Chant

- 3 Mass for Christmas Day, Gregorian chant Mass 7
 - (a) Introit: *Puer natus est nobis* 8
 - (b) Kyrie 11
 - (c) Gloria 12
 - (d) Gradual: *Viderunt omnes* 14
 - (e) Alleluia: *Dies sanctificatus* 16
 - (f) Credo 17
 - (g) Offertory: *Tui sunt caeli* 20
 - (h) Sanctus 22
 - (i) Agnus Dei 23
 - (j) Communion: *Viderunt omnes* 24
 - (k) *Ite, missa est* 25
- 4 Chants from Vespers for Christmas Day, Gregorian chant Office
 - (a) First Antiphon: *Tecum principium*, with psalm *Dixit Dominus* 26
 - (b) Hymn: *Christe Redemptor omnium* 27
- 5 Ascribed to Wipo of Burgundy: *Victimae paschali laudes*, sequence 30
- 6 Tropes on *Puer natus*: *Quem queritis in presepe* and *Melisma* 32
- 7 Hildegard of Bingen: *Ordo virtutum*, sacred music drama: Chorus, *In principio omnes* 36

Song and Dance Music in the Middle Ages

- 8 Bernart de Ventadorn: *Can vei la lauzeta mover*, canso (troubadour song) 39
- 9 Comtessa de Dia: *A chantar*, canso (troubadour song) 43
- 10 Adam de la Halle: *Jeu de Robin et de Marion*: Rondeau, *Robins m'aime* 46
- 11 Walther von der Vogelweide: *Palästinalied* (*Nu alrest lebe ich mir werde*). Minnelied 48
- 12 Cantiga 159: *Non sofre Santa Maria*, from *Cantigas de Santa Maria* 51
- 13 *La quarte estampie royal*, from *Le manuscrit du roi* 55

Copyright © 2006, 2001, 1996, 1988, 1980 by W. W. Norton & Company, Inc.

All rights reserved
Printed in the United States of America

ISBN 0-393-97990-3 (pbk.)

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110
www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT

1 2 3 4 5 6 7 8 9 0

MARCO CARA (CA. 1465–1525)

Io non compro più speranza

Frottola

CA. 1500

CD 3|47, 50, 53

Io non com - pro più spe - ran - za Ché gli è fal - sa mer - can - ci - a.

48, 51

A dar sol at - ten - do vi - a Quella po - ca che m'a - van - za.

49, 52

Io non com - pro più spe - ran - za Ché gli è fal - sa mer - can -

- ci - a, che gli è fal - sa mer - can - ci -

Note values halved. Notes in the lute part with dots under them are played with an upward stroke. Bars through the lute staves are original. Those between the voice part and lute accompaniment are added by the present editors to show the implied metrical organization. This version was published by Franciscus Bossinensis in his *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e somar col lauto*, libro primo (Venice, 1509); the original version in four parts was published by Ottaviano Petrucci in *Frottole I* (Venice, 1504). This edition from *Le Frottole per canto e liuto intabulate da Franciscus Bossinensis*, ed. Benvenuto Disertori (Milan: Ricordi, 1964), 390–91. Copyright by CASA RICORDI-BMG RICORDI S.p.A., Milan. Reprinted by permission.

letterale

Io non compro più speranza
Ché gli è falsa mercancia.
A dar sol attendo via
Quella poca che m'avanza.
Io non compro più speranza
Ché gli è falsa mercancia.

Cara un tempo la comprai,
Hor la vendo a bon mercato
E consiglio ben che mai
Non ne compri un sventurato
Ma più presto nel suo stato
Se ne resti con costanza.
Io non ...

El sperare è come el sogno
Che per più riesce in nulla,
El sperar è proprio il bisogno
De chi al vento si trastulla,
El sperare sovente anulla
Chi continua la sua danza.
Io non ...

I'll buy no more hope,
which is fake goods.
I can't wait to give away
the little that I have left,
I'll buy no more hope,
which is fake goods.

Once I bought it at a high price;
now I sell it cheap;
and I would advise that never
should the wretched buy it;
rather let them in their condition
remain in constancy.
I'll buy ...

To hope is like a dream
that mostly results in nothing,
and hoping is truly the need
of him who plays with the wind.
Hoping often annihilates
the one who continues its dance.
I'll buy ...



Marco Cara spent most of his career at the ducal court in Mantua in northern Italy, working for the Gonzaga family from 1494 to 1525. *Io non compro più speranza*, one of many frottole that Cara composed for performance at the Mantuan court, was published in Ottaviano Petrucci's first book of frottole (Venice, 1504) in its original four-part version with the top part to be sung and the rest to be either sung or played by instruments. It was subsequently arranged for voice and lute and published in the form transcribed here by Franciscus Bossinensis in 1509.

The text wittily suggests that it is better to be without hope than to suffer disappointment when the person one loves does not return the affection. Although