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Anthology *for* Musical Analysis
the Common-Practice Period

Seventh Edition

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(by J. S. Bach unless otherwise indicated)

Preface

This volume includes the three central parts of *Anthology for Musical Analysis, 7th edition* those devoted respectively to Baroque, Classical, and Romantic music—plus its appendix of chorale harmonizations. To the 141 pieces in these parts of the anthology, three have been added: Bach's *Chaconne* for solo violin, reinstated from earlier editions; and two pieces from the turn of the twentieth century, Debussy's *Prelude to "The Afternoon of a Faun"* and Schoenberg's song *Traumleben*. The volume thus covers the entirety of the "common-practice" period, including the eras of its gradual formation (the seventeenth century) and decline (the years around 1900). Besides providing ample material for a one- or two-semester course in the analysis of musical forms, the book offers first- and second-year theory classes a wealth of illustrations of chords, voice-leading techniques, and forms, plus material for score reading and thorough-bass realization (both figured and unfigured). Because it consists essentially of music, and because it takes no theoretical position, the book is adaptable to any theoretical approach and to any type of curriculum, including those that combine theory study with music literature and the history of musical style. Though the book is not primarily a historical anthology, its chronological arrangement, together with the many opportunities it affords for comparison of the same form or procedure by different composers and from different eras, can teach much of a historical nature.

CONTENTS

The music in this volume reflects those periods, composers, and genres most often covered in theory and analysis courses. Only complete compositions and movements are included. In line with usual classroom practice, there is much keyboard and vocal music. Nonetheless, we have also included two works for string quartet (Haydn and Beethoven), a movement from a sonata for piano and violin (Mozart), two chamber works that include transposing instruments (Mozart and Brahms), four choral works, and full orchestral scores ranging from a Handel *concerto grosso* to a Mahler symphonic movement.

INDEXES AND OTHER TEACHING AIDS

The most comprehensive of the various teaching aids in the book are two indexes—or, more accurately, *example finders*—that direct the user to elements in the music (not to words in the text). INDEX I is an alphabetically arranged general index that locates examples of forms, genres, and compositional devices. INDEX II is a systematically arranged locator of chords, sequences, and modulations.

Each of the book's three parts is preceded by an introduction giving a broad view of that part's contents, together with suggestions for use. More specific comments, as well as a few questions, precede most of the individual pieces (or groups of similar pieces). Bibliographic sources are cited in footnotes. A final aid (on page 428) is a graded list of pieces suitable *in their entirety* to first- and second-year harmony study. The use of all the aids is, of course, optional.

Because nineteenth-century *Formenlehre* is the closest thing we have to a universally understood theory of form, we have employed its terminology in many of our comments, questions, and index entries. This traditional approach has undergone considerable refinement and modification, so we have drawn on more recent theories as well, including concepts introduced by Heinrich Schenker, Arnold Schoenberg, William Caplin, the team of James Hepokoski and Warren Darcy, and others. We are especially indebted to the textbook *Harmony and Voice Leading* by Edward Aldwell and Carl Schachter (4th edition, Cengage/Schirmer, 2010).

Though analysis must be concerned mainly with technical matters, we try in our own teaching (and, where possible, in the questions here) to relate technique to the expressive qualities of the work under study—to what gives it life and the power to move us. We seek, in short, to promote the approach described by C. P. E. Bach in a letter to a friend (October 15, 1777):

> In my opinion, in instructing [students] . . . a most important element, analysis, should not be omitted. True masterpieces should be taken from all styles of composition, and the student shown the beauty, daring, and novelty in them. . . . especially how a work departs from ordinary ways, how venturesome it can be.[1]

ACCOMPANYING AUDIO

Most of the compositions in *Anthology for Musical Analysis: The Common-Practice Period* can be found on the DVD (ISBN #9780495916109) that accompanies the comprehensive Seventh Edition. All of the pieces on the DVD are also available streaming on the Premium Website (ISBN #9781111681067) for the comprehensive Seventh Edition, via http://login.cengagebrain.com.

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[1] Quoted by William Mitchell in his translation of C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (New York: Norton, 1949), p. 441.

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Part One

Baroque Compositions

Though it begins with one of Monteverdi's *seconda pratica* madrigals, Part One as a whole stresses music written after 1700—that part of the Baroque era most emphasized in theory and analysis courses. The transition from modality to tonality can still be glimpsed, however, if one proceeds from Monteverdi to Carissimi to J. C. F. Fischer (the example is unusually old-fashioned for its date) to Corelli and Purcell. Further Baroque examples in the form of chorale harmonizations are given in the Appendix.

IMITATIVE COUNTERPOINT

Imitative counterpoint by J. S. Bach naturally dominates here, with two 2-part inventions, five fugues, and five canons, one of them a chorale prelude. The fugues are supplemented by a short keyboard fugue by Fischer and a Corelli violin-sonata movement in fugal style. Examples of double and triple counterpoint occur frequently within this repertoire, but the G-minor fugue from Book 2 of *The Well-Tempered Clavier* (*WTC*) is an especially brilliant example.

Among the Bach fugues, those from Book 1 of *WTC* have countersubjects and other standard characteristics; the F-major and G-minor fugues also include stretto. Contrapunctus VII from *The Art of Fugue* features various fugal devices, including stretto, melodic inversion, augmentation, and diminution. All these examples may be compared with two from the late eighteenth century—the fugato section in the finale of Haydn's "Clock" Symphony and the Kyrie from Mozart's *Requiem*. Bach's canons may be compared to one of Mozart's (page 164).

To enrich the study of the harmonic forces that shape an imitating voice, particularly a fugal answer, see Index I under "Imitation, real and tonal."

OSTINATO

Without going into the terminological problems of *passacaglia* versus *chaconne*, suffice it to say that the type of piece founded on a reiterated bass melody, or *ground*, is represented in Part One by *Dido's Lament* of Purcell, a keyboard chaconne by Handel, and two works by Bach—the celebrated *Chaconne* for solo violin and the *Crucifixus* from the *Mass in B Minor*. In the Handel and Bach chaconnes, the bass melody is treated relatively freely, but its associated harmonic progressions are rarely far from the surface. For a post-Baroque example, see Schubert's *Der Doppelgänger* (**page 275**).

1

Cantus Firmus

Cantus firmus composition is shown by three chorale preludes and one chorale variation by Bach. The famous *Wachet auf* is a particularly outstanding example. Though the four canons from *The Musical Offering* are of interest mainly as canons, all are based on a cantus firmus that appears in its simplest form in Canon 2.

Other Forms and Genres

Binary form with both parts repeated is amply represented by the pieces from the *Anna Magdalena Notebook*, the Bach suite movements, the Corelli *Allemanda*, and the Scarlatti sonata; together, these show the form worked out in a variety of tonal plans. The Scarlatti sonata and Bach's E-major Allemande offer, in their opening sections, interesting comparisons to Classical sonata expositions. These examples, plus related ones from other periods, are listed under "Binary form" in Index I.

Ritornello form occurs full-blown in the *Allegro* of Handel's B-minor concerto grosso and, more modestly, in his aria "Where'er you walk." The Baroque *rondeau*, which is also based on thematic recurrence, is illustrated by Couperin's *Les moissonneurs*, but this work relates more directly to the rondos in Part Two.

The "one-part form" typical of many Baroque preludes and improvisatory pieces is shown by the Corelli *Adagio* (which is given with period embellishments, possibly by Corelli himself), the *Largo* of Handel's concerto grosso, and Bach's C-major prelude from *WTC*.

Basso Continuo

Of the pieces in Part One with *basso continuo* (thoroughbass), three are provided with an empty staff for writing a realization. The Corelli *Adagio* and Handel's recitative "Thy Rebuke" have figured basses; a realization should follow the given figures. The same applies to the chorales in the Appendix that consist of a melody with figured bass. The excerpt from Carissimi's *Jephte* is given with an *unfigured* bass, a far more common situation than is often recognized. This piece offers an excellent introduction to the problem of realizing unfigured basses.

CRUDA AMARILLI
from *The Fifth Book of Madrigals* (publ. 1605)
Text: Giovanni Battista Guarini, from the play *Il pastor fido* (The Faithful Shepherd)

Claudio Monteverdi (1567–1643)

What we now call the Baroque era had its roots in late sixteenth-century Italy. It is tempting, however, to mark the dawn of the new era precisely at 1600, when the conservative theorist Giovanni Maria Artusi attacked this madrigal (still unpublished at that time) and its composer (whom Artusi did not name) for transgressions against Renaissance rules for the preparation and resolution of dissonance.[1] Artusi was a student of Gioseffo Zarlino, the most important theorist of the late Renaissance; his insights into differences between the old and new styles—called *prima pratica* ("first practice") and *seconda pratica* ("second practice") by Monteverdi—are enlightening even today.

Artusi also regarded *Cruda Amarilli* as modally improper. He identified the mode as G authentic (Mixolydian), and he complained that the music cadences too often on C, the fourth degree, instead of the fifth and third degrees recommended by Zarlino for internal cadences. On which degrees other than C are cadences made? How do cadences help to define the musical form? What other factors contribute to the piece's overall shape?[2]

Monteverdi's brother, Giulio Cesare Monteverdi, defended the madrigals, saying that their aim is to express the text. Study the text carefully. How does Monteverdi's music bring it to life?
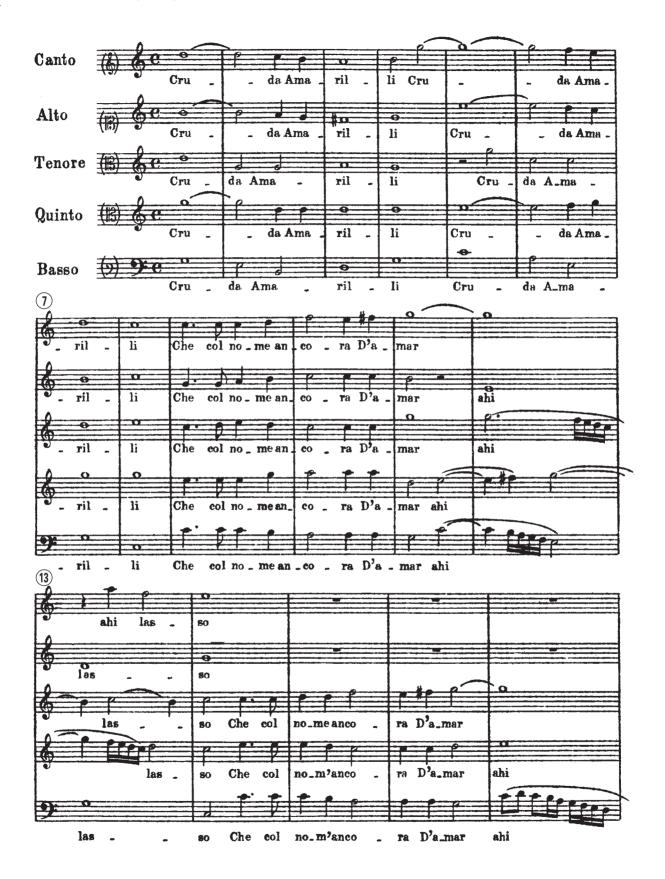
The edition reproduced here includes one wrong note (tenor, bar 15), a rhythmic misprint (where?), and, according to some sources, a few missing accidentals.[3] The slurs were added by a twentieth-century editor.

Cruel Amaryllis, who with her very name
Teaches me bitterly—alas!—to love;
Amaryllis, than the white privet [flower]
Whiter and more beautiful,
But than the deaf asp
More deaf, more wounding, and more evasive.
Since by speaking I offend you,
I will die in silence.

[1] The controversy is ably retold in Claude Palisca, "The Artusi-Monteverdi Controversy," in *The New Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune (New York: Norton, 1985), pp. 127–58; repr. in Palisca, *Studies in the History of Italian Music and Music Theory* (Oxford: Oxford University Press, 1994), pp. 54–87. Some of the original documents are translated in Strunk, *Source Readings in Music History*, ed. Leo Treitler (New York: Norton, 1998), pp. 526–44.
[2] Analyses of *Cruda Amarilli* appear in Eric Chafe, *Monteverdi's Tonal Language* (New York: Schirmer Books, 1992), pp. 6–20; and Susan McClary, *Modal Subjectivities* (Berkeley: University of California Press, 2004), pp. 181–88.
[3] The following notes are sharped in some sources: bar 32, soprano (F) and alto (C); bar 55, tenor (F).

THE DAUGHTER'S LAMENT
from *Jephte* (ca. 1648)
Text: Anonymous, based on the Book of Judges, Chapter 11
Giacomo Carissimi (1605–1674)

The early oratorio, developed mostly in Rome, was a small-scale dramatic work on a sacred subject. It was often performed in an *oratory*, a building intended for prayer. Several solo singers, with or without chorus, were accompanied by *basso continuo* and perhaps a few other instruments. Incidents from the Bible, or from the lives of the saints, were enacted without staging or scenery, using the recently developed *stilo rappresentativo* or theatrical style—the same musical style used in early opera.

Carissimi's *Jephte* is the most famous oratorio of the seventeenth century. (Handel composed an oratorio on the same subject a century later.) It tells of an Israelite leader, Jephte, who begs Jehovah for a military victory; if Israel prevails, he promises to sacrifice the first person he sees upon his return. The promise is rash; the first person he meets is his own daughter. In her exquisite *Lament*, she bewails her fate. Her music is noteworthy not only for its great beauty, but also for its recurring use of the chord later known as the "Neapolitan sixth," which Carissimi employed decades before the rise of the Neapolitan school of opera. [4]

Only one chorus from *Jephte* was published during Carissimi's lifetime, and no score in his hand survives. The edition reproduced here is based on a seventeenth-century manuscript. Like many Italian Baroque scores, it gives only the vocal lines and an *unfigured* bass: the organist, seeing the bass line and the vocal line(s), is expected to recognize which chords should be played. We have omitted any realization here so that the student may supply one.

Carissimi was famous for his sensitive portrayal of texts, and this *Lament* is an especially fine example. Here is a translation (the echoes are omitted):

> *Mourn, hills; grieve, mountains,*
> *And howl in the affliction of my heart!*
> *Behold, I shall die a virgin, and cannot*
> *Receive consolation from my children.*
> *Groan, woods, fountains, and rivers;*
> *Weep for the death of a virgin!*
> *Woe! I grieve amidst the people's rejoicing*
> *In the victory of Israel, and the glory*
> *Of my father—I, a childless virgin,*
> *I, an only daughter, must die and not live.*
> *Tremble, rocks; freeze in stupefaction, hills, valleys,*
> *And caverns; resonate with horrible sound!*
> *Mourn, daughters of Israel,*
> *Mourn my virginity;*
> *For Jephte's only daughter*
> *Lament with songs of anguish.*

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[4] A valuable discussion of Carissimi's musical language is Beverly Stein, "Carissimi's Tonal System and the Function of Transposition in the Expansion of Tonality," *Journal of Musicology* 19 (2002), pp. 264–305. A seventeenth-century analysis of *Jephte* is discussed in Chafe, *Monteverdi's Tonal Language*, pp. 50–53.

Plo - ra - te, plo - ra - te, col - les, do - le - te, do - le - te mon -
- tes et in af - fli - cti - o - ne cor - dis me - i u - lu - - la - - te,
et in af - fli - cti - o - ne cordis me - i u - lu - la - te!
u - - lu - la - te!
u - lu - la - - te!
Ec - ce mo - ri - ar vir - go et non po - te - ro mor - te me - a me - is
fi - li - is con - so - la - ri, in - ge - mi - sci - te sil - vae, fon - tes et flu - mi - na, in in -

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