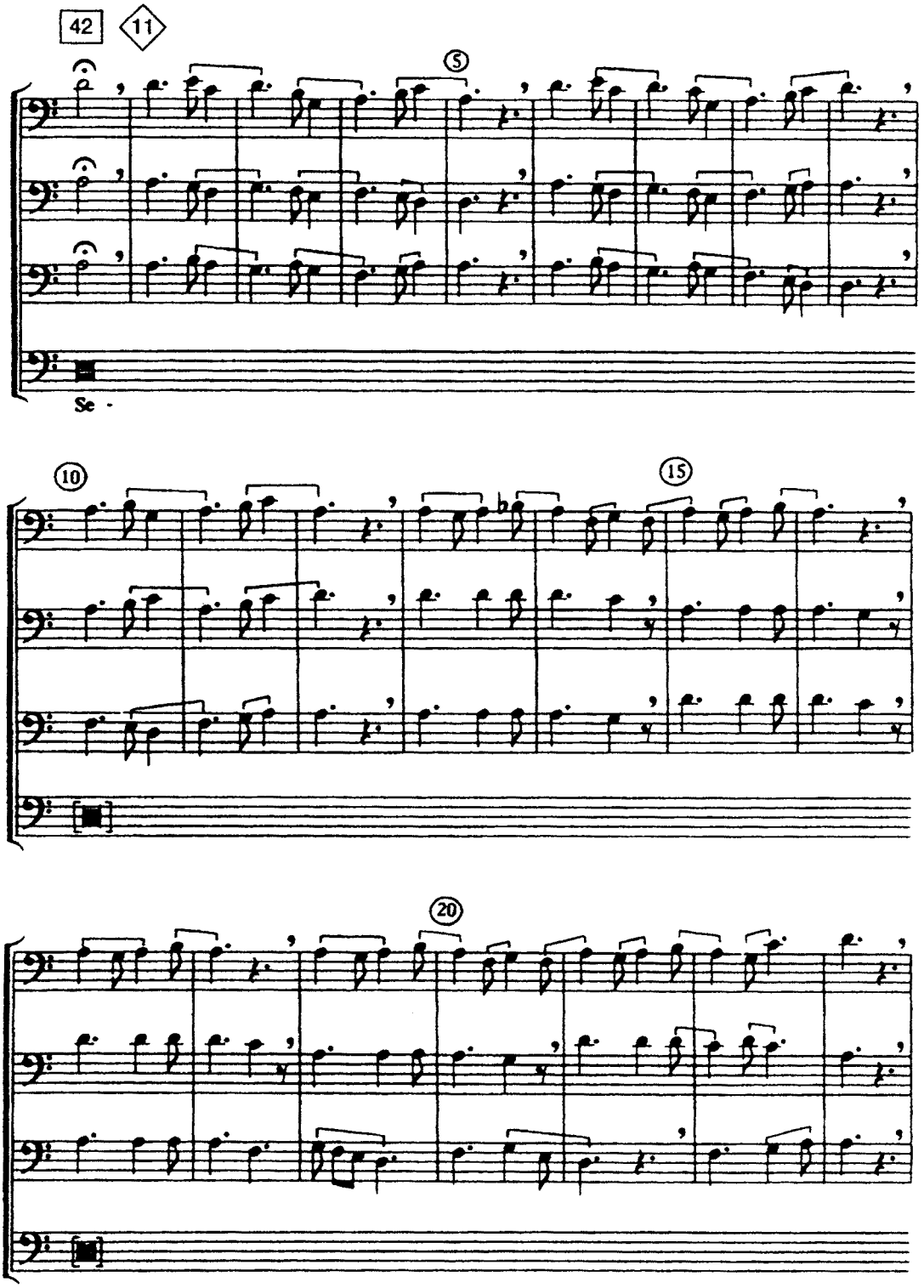
PÉROTIN (FL. 1180–CA. 1238) 16

Organum quadruplum: *Sederunt* CD 1 CD 1

Gradual for St. Stephen's Day



From *Anthology of Medieval Music*, edited by Richard Hoppin. © 1978, No. 35, pp. 59–66. Used by permission of W. W. Norton & Company, Inc. For a facsimile of the original notation of the end of the *Sederunt* section, see HWM, p. 83.

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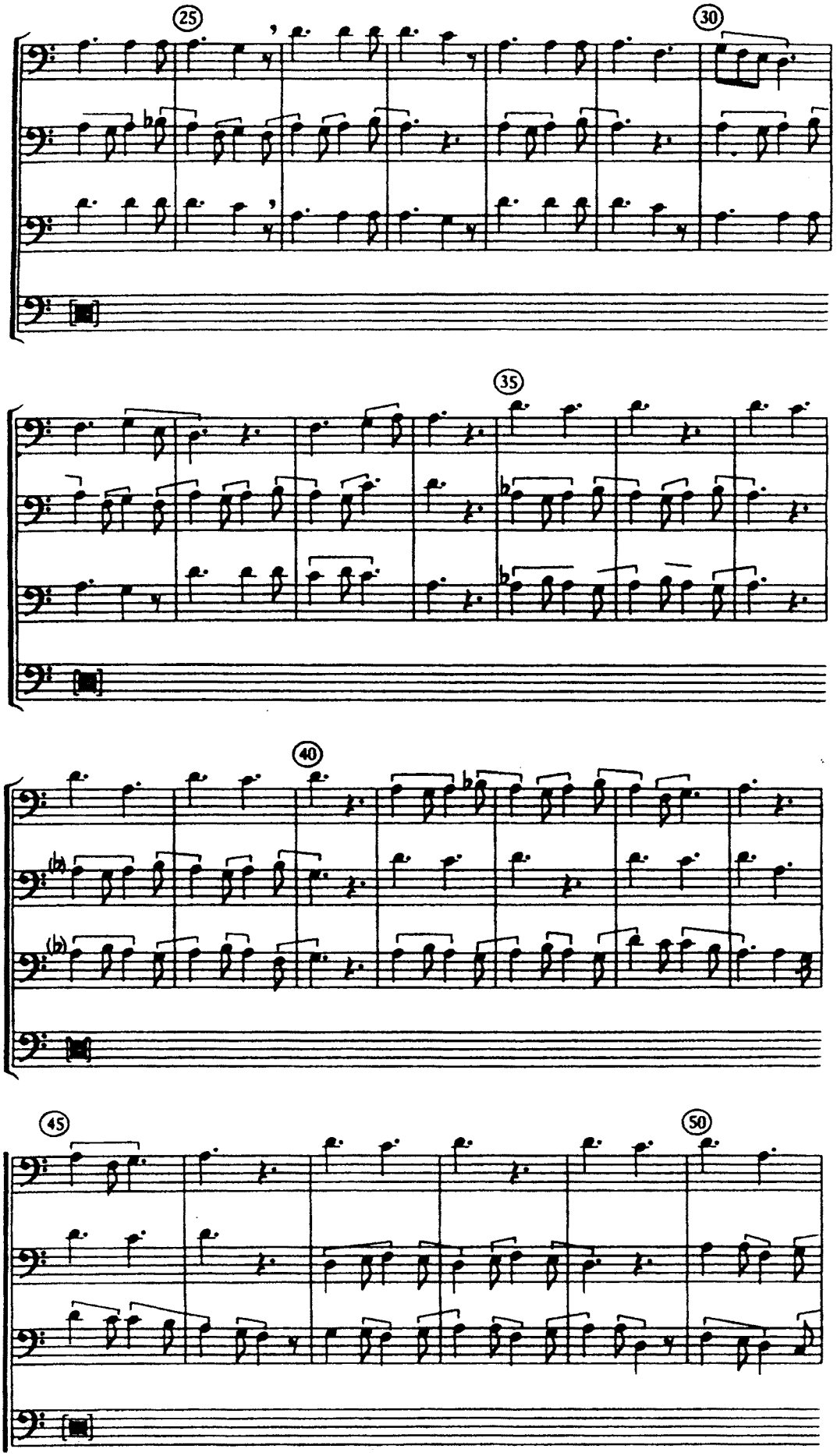

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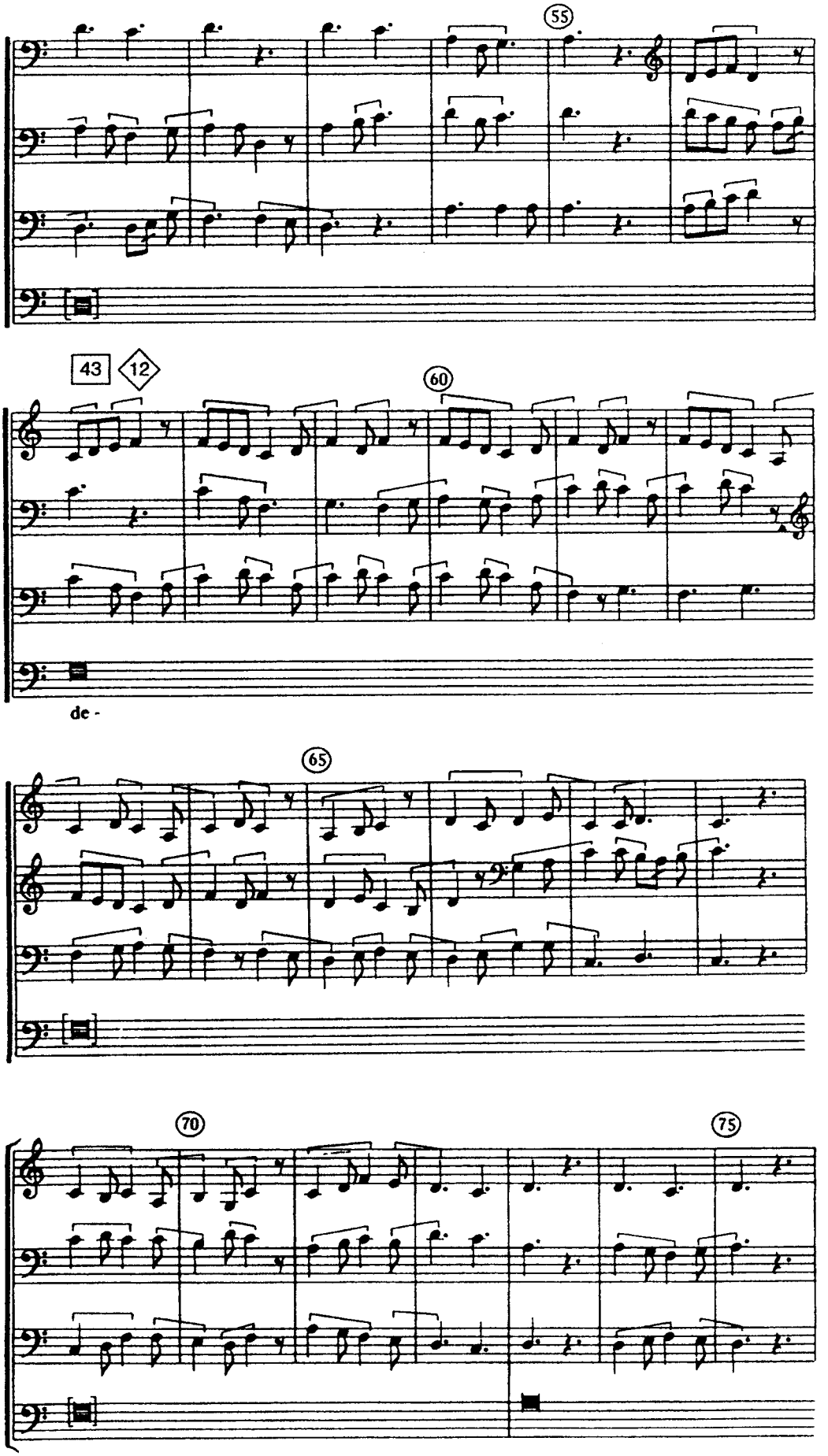

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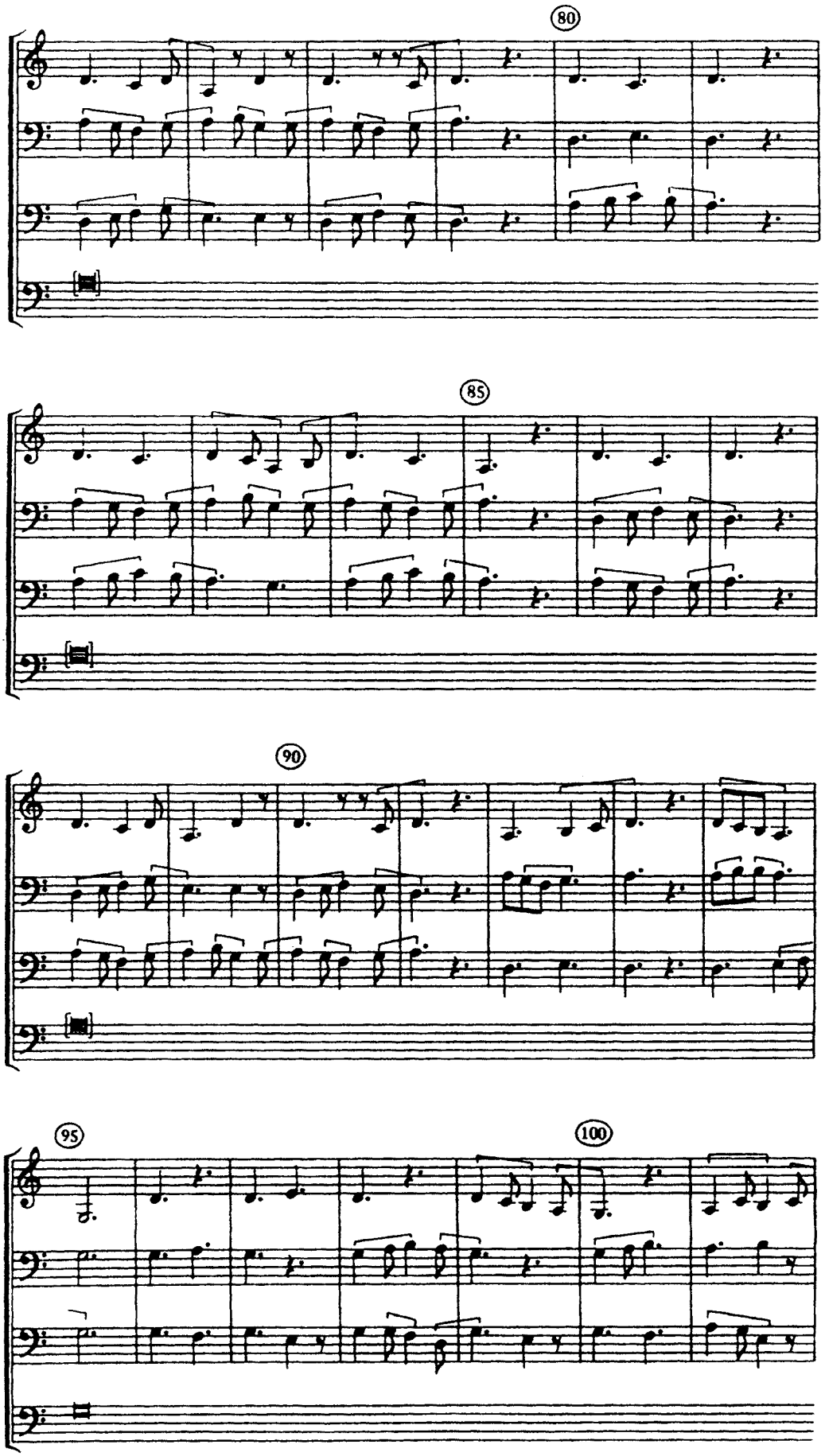

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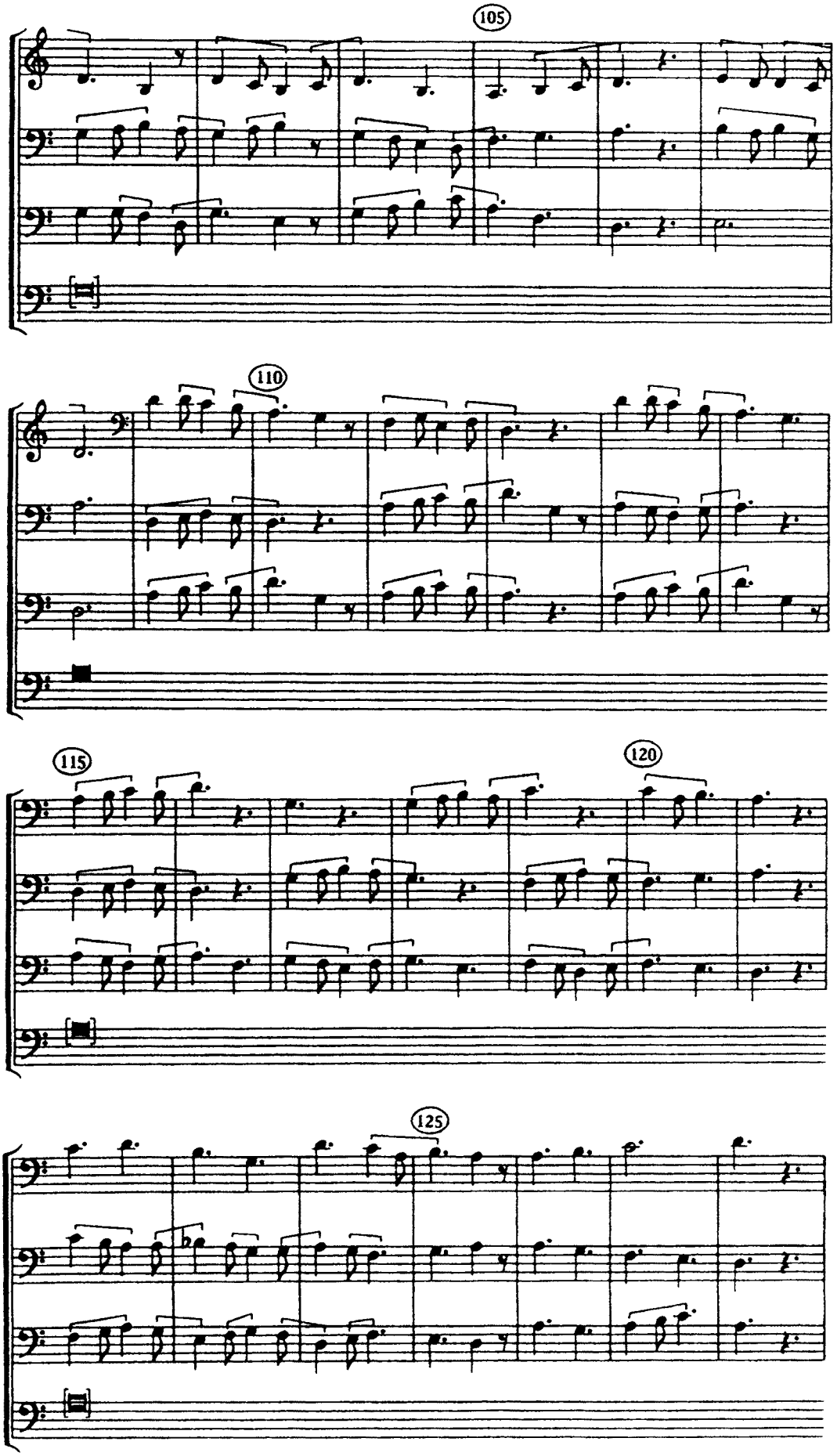

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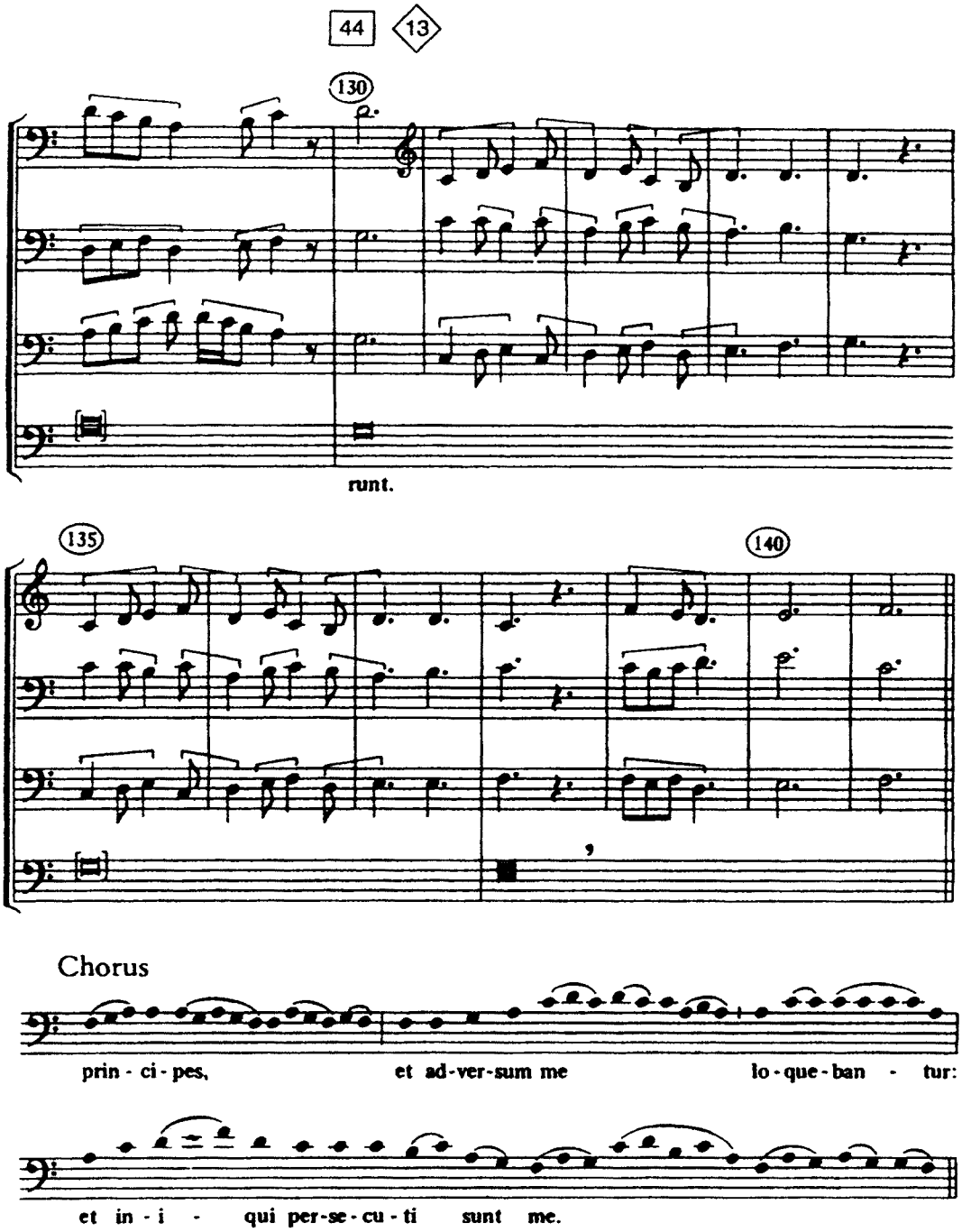


Sederunt principes,
et adversum me loquebantur;
et iniqui persecuti sunt me.

The rulers were seated in council,
and they spoke against me;
and my enemies persecuted me.

—RICHARD HOPPIN

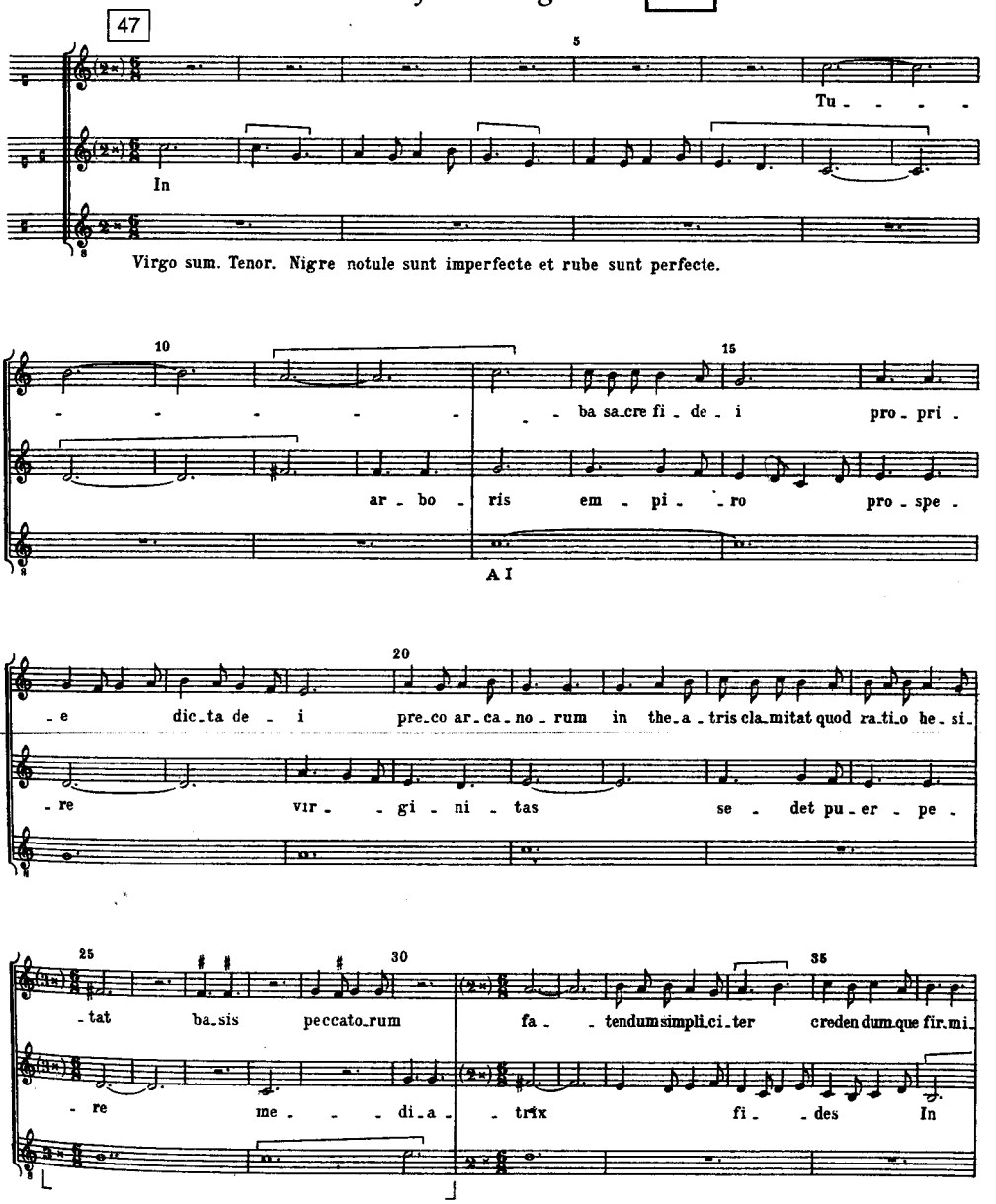
This organum is the music for the intonation (the first word) of the Respond of the Gradual for St. Stephen's Day. It is a portion of a very long composition that must have taken about twenty minutes to perform. Since the text did not provide a means

Skenováno pro studijní účely

PHILIPPE DE VITRY (1291–1361)

19

Motet: *In arboris/Tuba sacre fidei/Virgo sum* CD 1



Philippe de Vitry, *Complete Works*, ed. Leo Schrade, with new intro. and notes by Edward H. Roesner (Monaco: Éditions de l'Oiseau-Lyre, 1984), No. 10, pp. 32–34.

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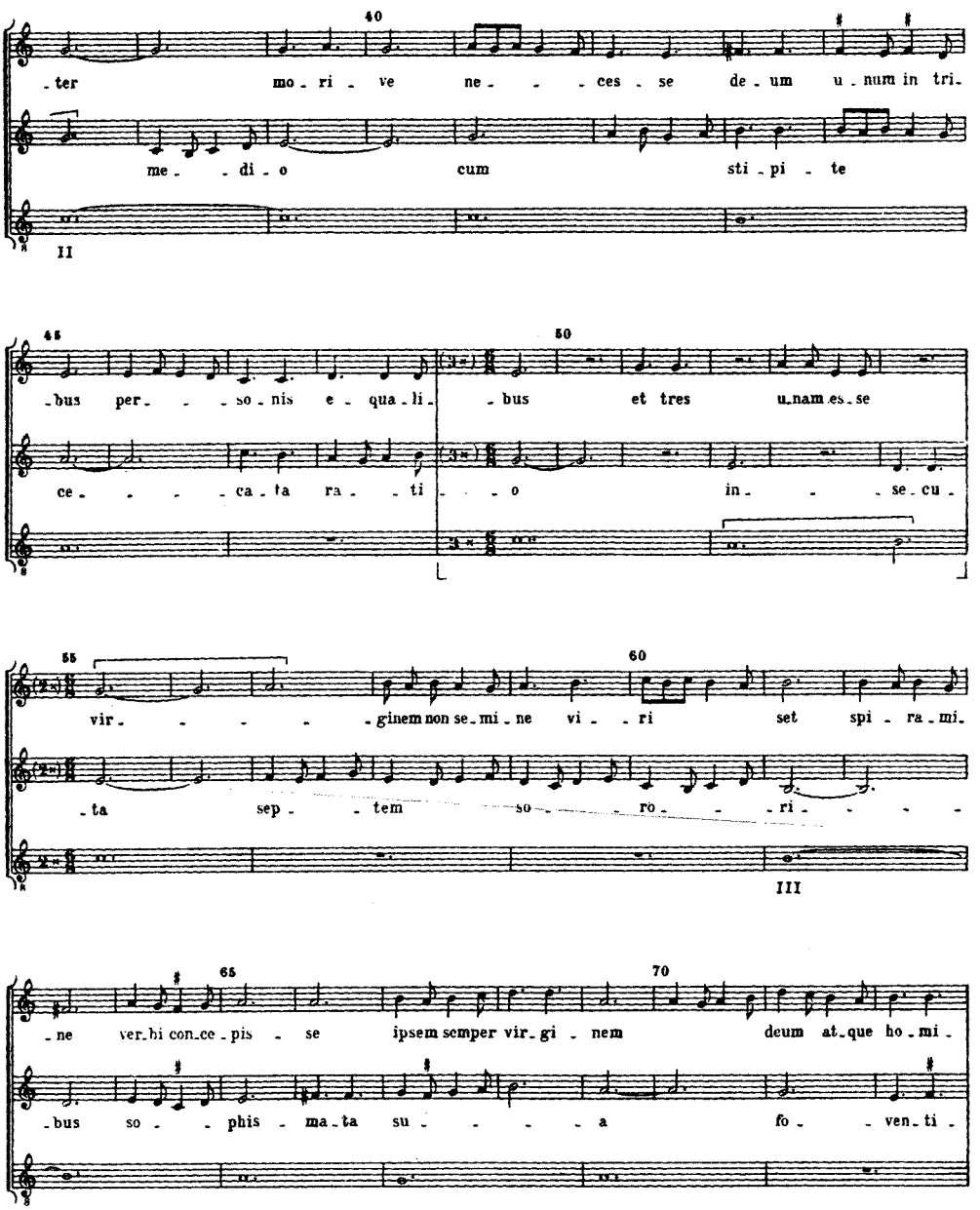

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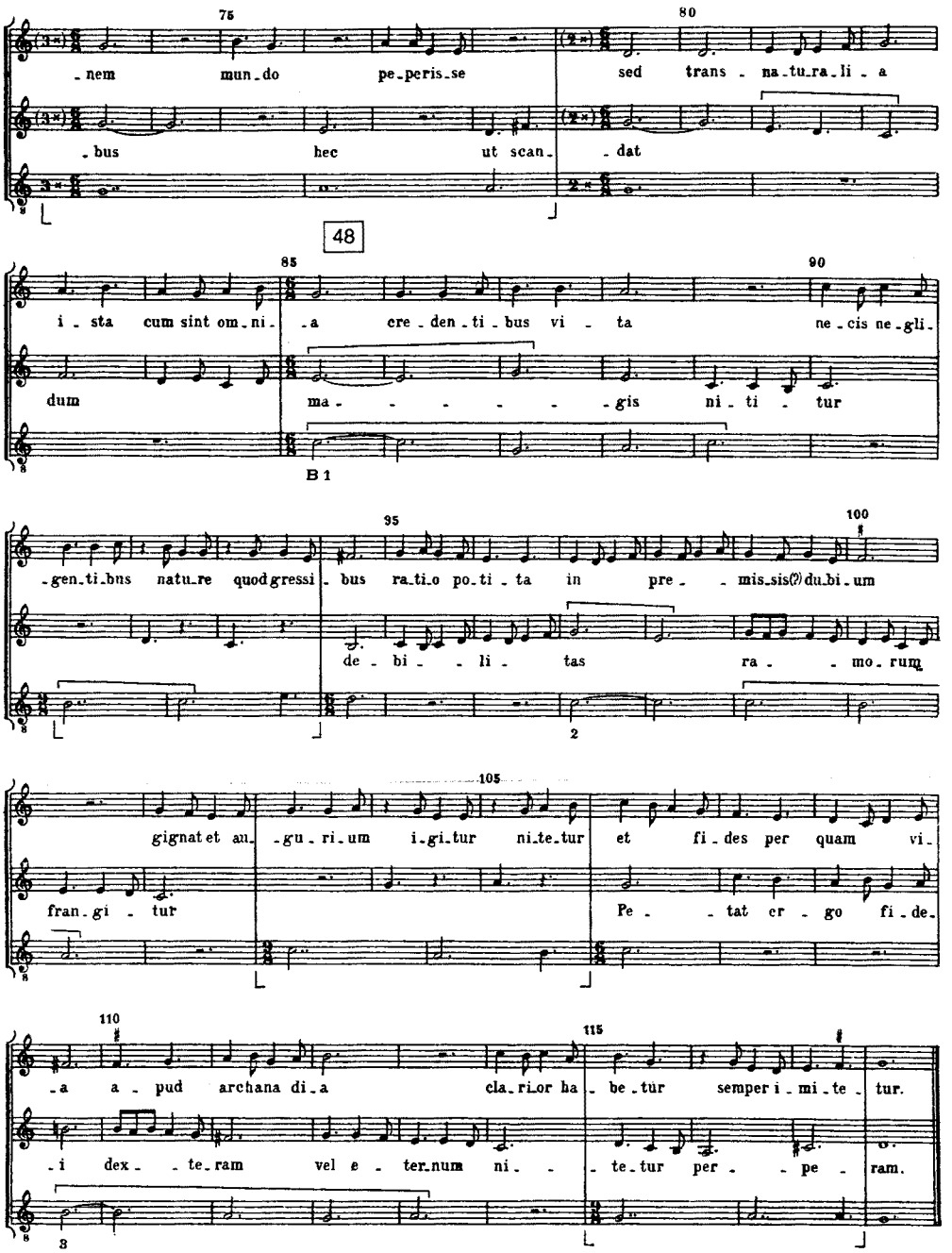

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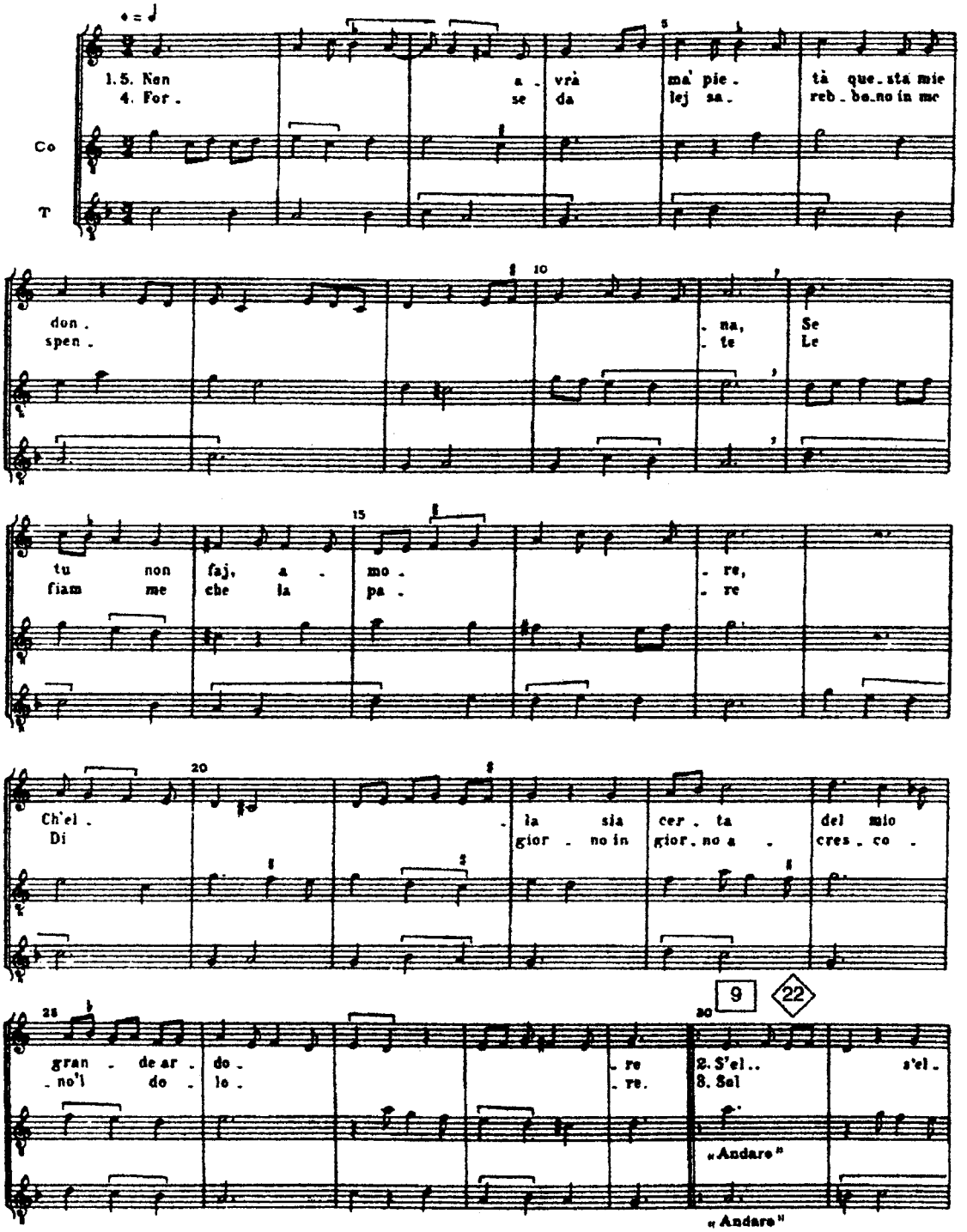
23 Francesco Landini (ca. 1325–1397)

Ballata: *Non avrà ma' pietà* CD 2 CD 1

8 21 & 10 23



Leo Schrade, ed. *Polyphonic Music of the Fourteenth Century*, 4 (Paris: Éditions de l'Oiseau-Lyre, 1958), pp. 144–45.
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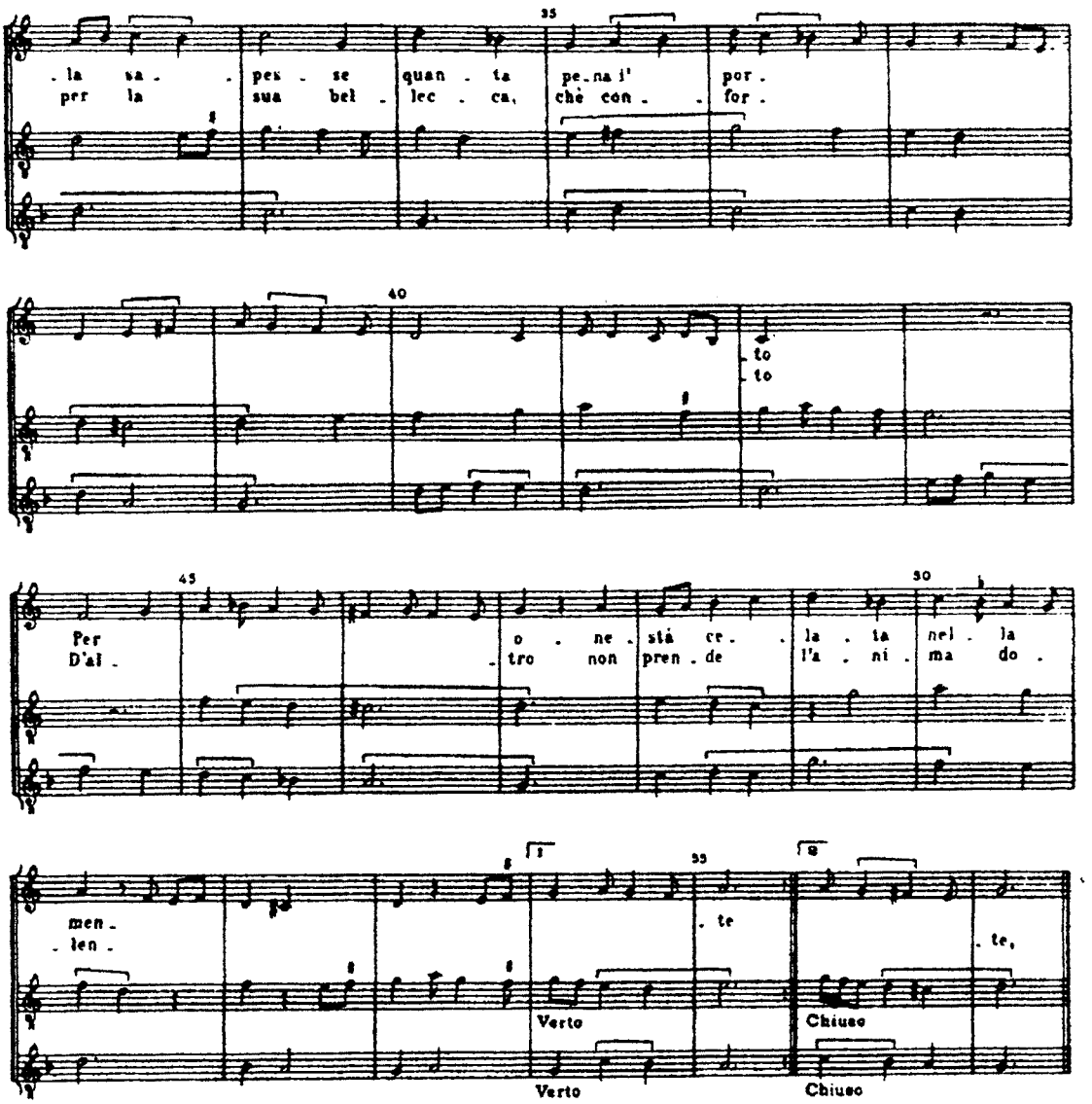


Non avrà ma' pietà questa mia donna,
Se tu non faj, amore,
Ch'ella sie certa del mio grande ardore.
S'ella sapesse quanta pena i' porto
Per onestà celata nella mente
Sol per la sua bellecça, che conforto
D'altro non prende l'anima dolente,
Forse da lej sarebbono in me spente
Le fiamme che la pare
Di giorno in giorno acrescono 'l dolore.

—B. D'Alessio Donati

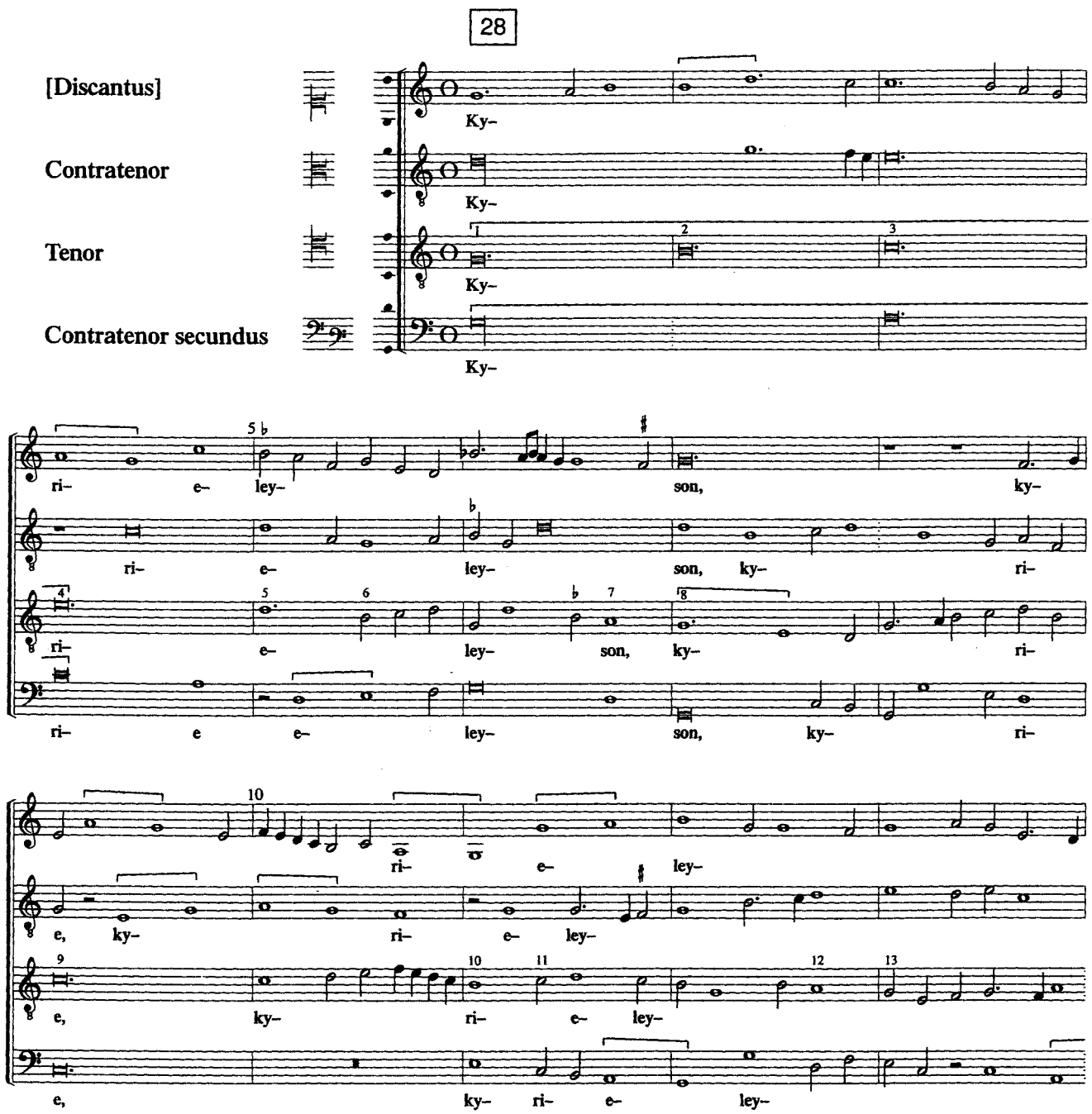
She will never have mercy, this lady of mine,
if you do not see to it, love,
that she is certain of my great ardor.
If she knew how much pain I bear—
for honesty's sake concealed in my mind—
only for her beauty, other than which
nothing gives comfort to a grieving soul,
perhaps by her would be extinguished in me
the flames which seem to arouse in
her from day to day more pain.

Skenováno pro studijní účely

I JOHANNES OCKEGHEM (CA. 1420–1497)

Missa De plus en plus: Kyrie and Agnus Dei CD 2

a) Kyrie



Johannes Ockeghem, *Masses and Mass Sections* 2, ed. Jaap van Benthem (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1994–2000), pp. 1–3, 31–35. Used by permission.

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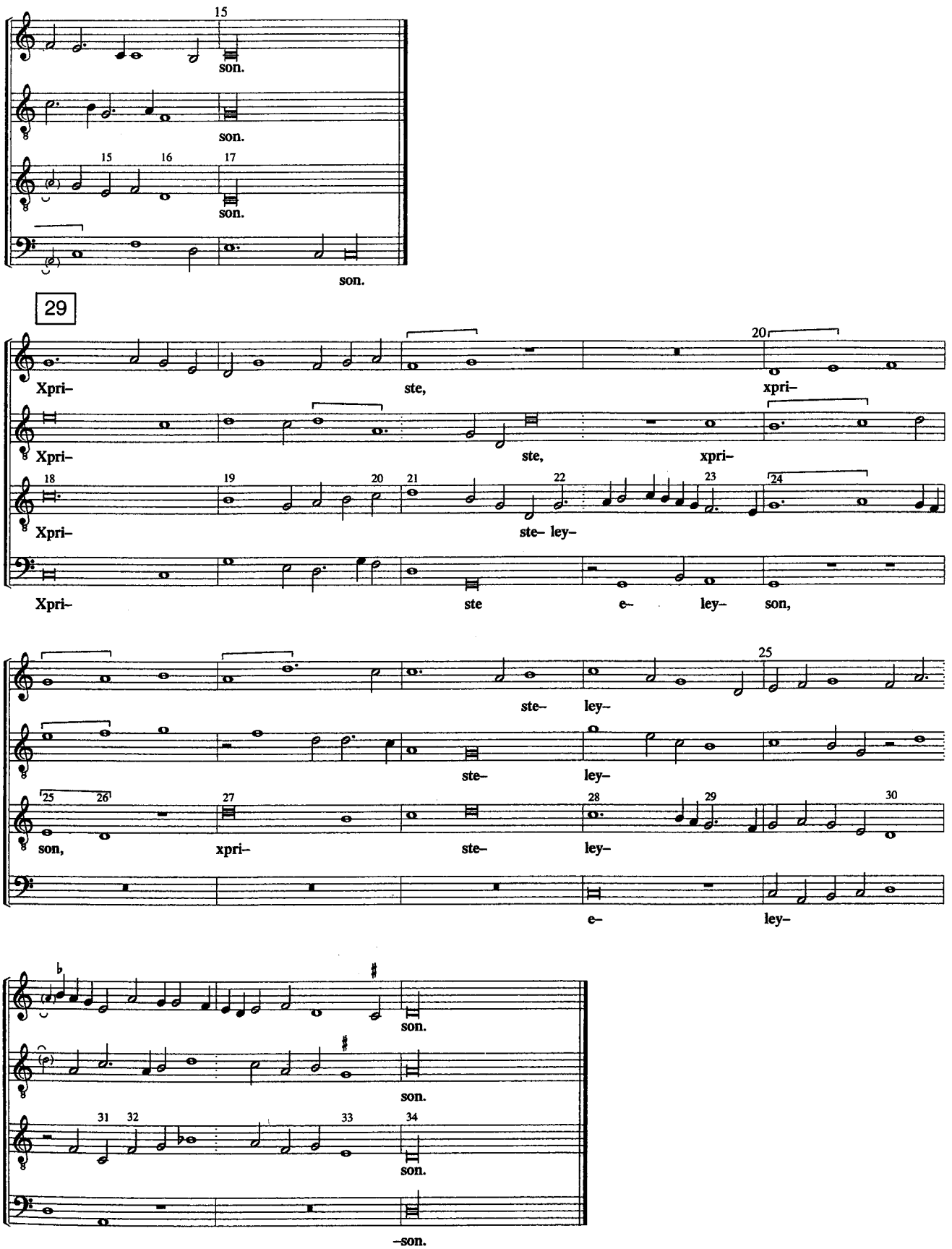

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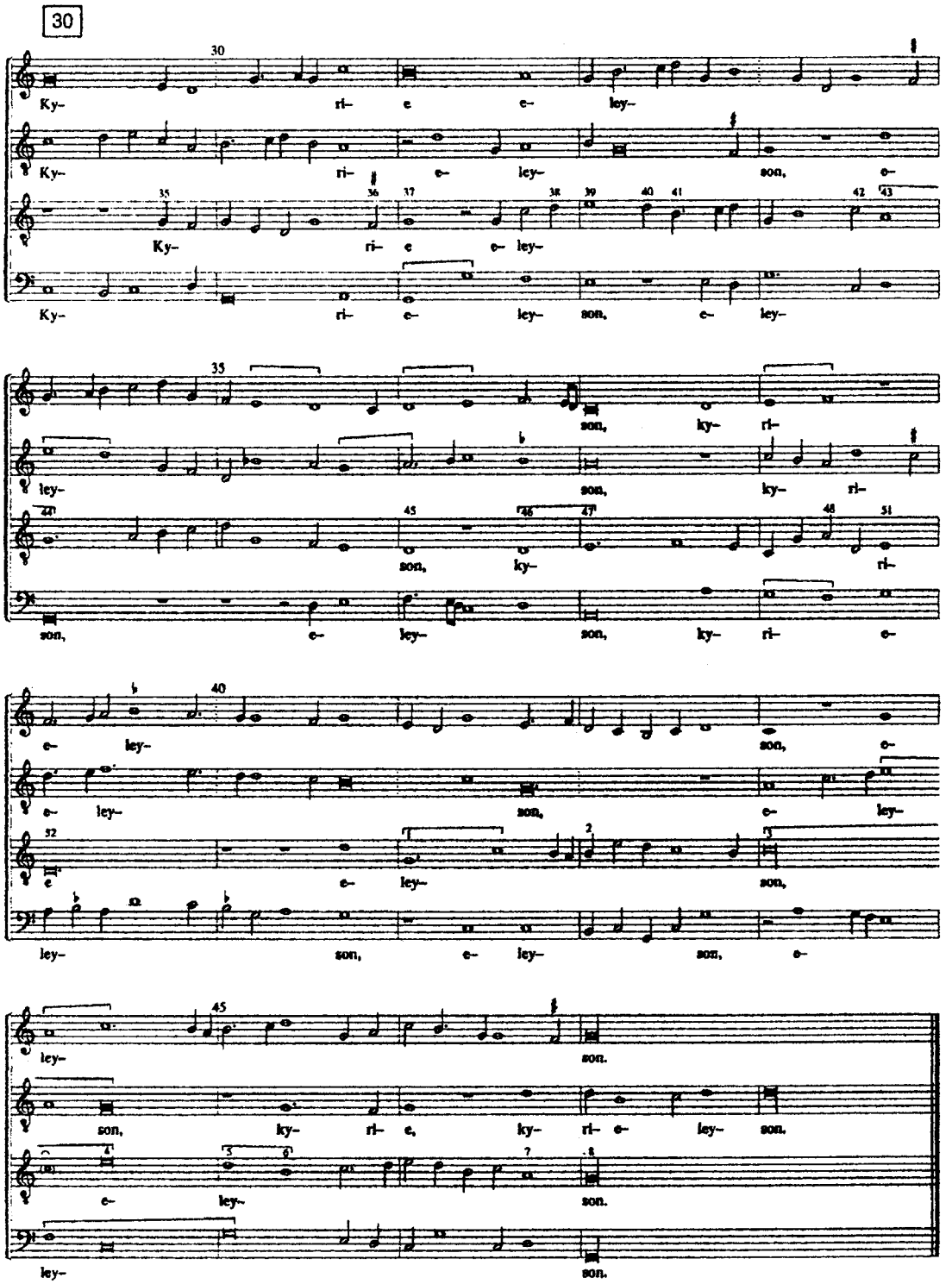

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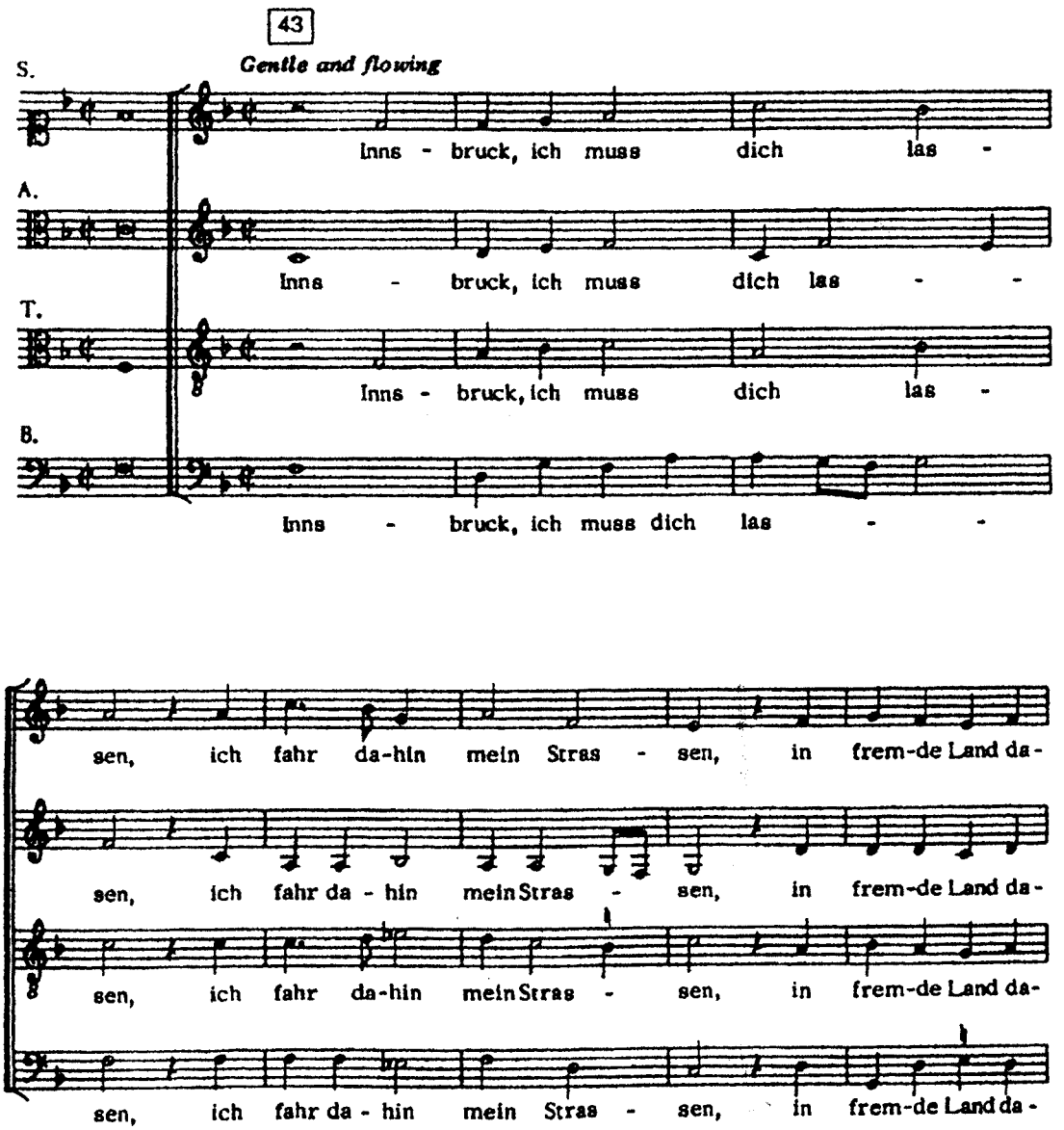
HEINRICH ISAAC (CA. 1450–1517) 34

Lied: *Innsbruck, ich muss dich lassen* CD 2



G. Forster, *Ein Ausszug guter alter und neuer teutscher Liedlein* (Nürnberg, 1539). Copyright © 1961 by Noah Greenberg and Paul Maynard. First appeared in *An English Songbook* published by Doubleday, pp. 181–84. Reprinted by permission of Curtis Brown, Ltd.

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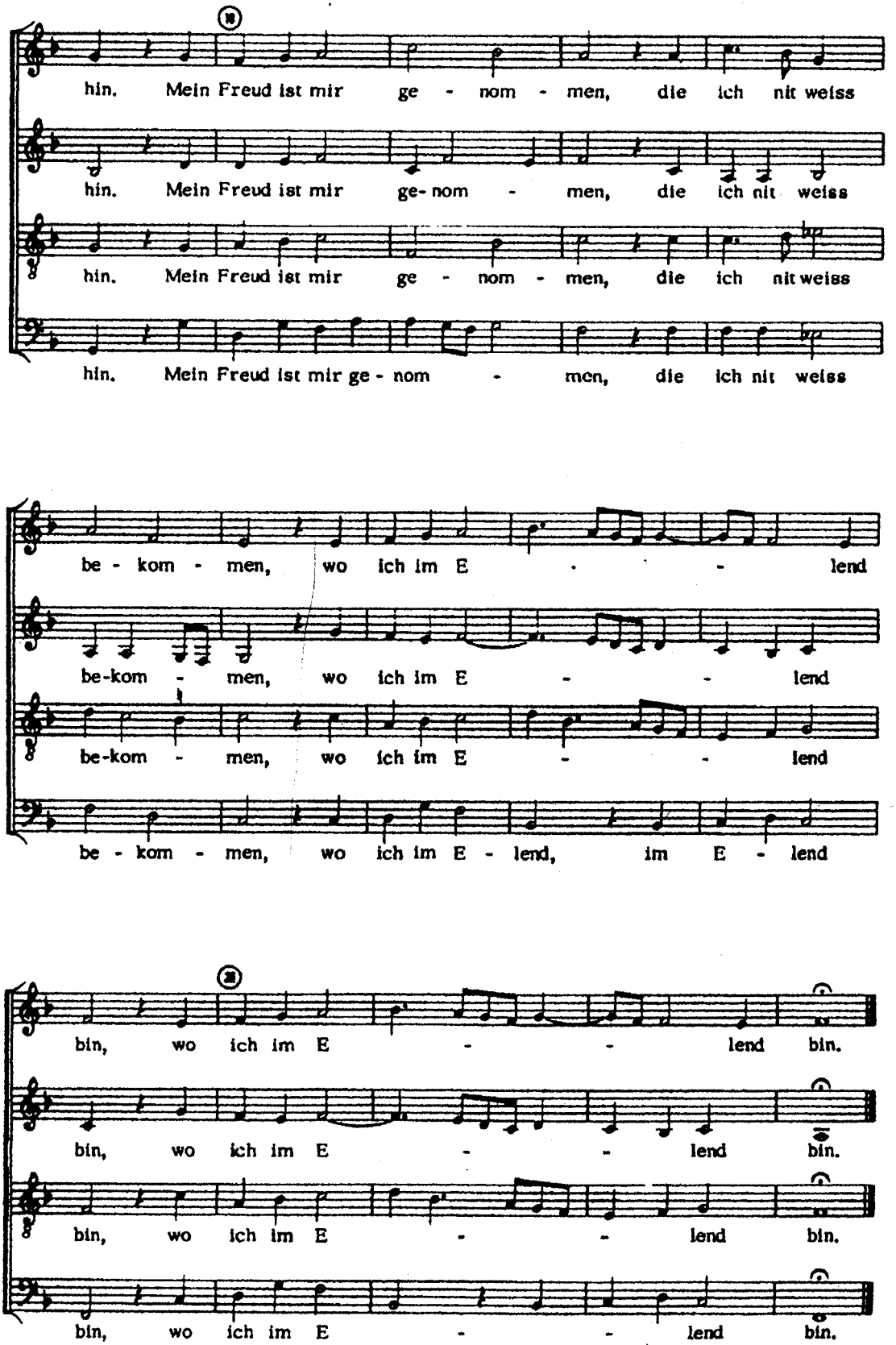

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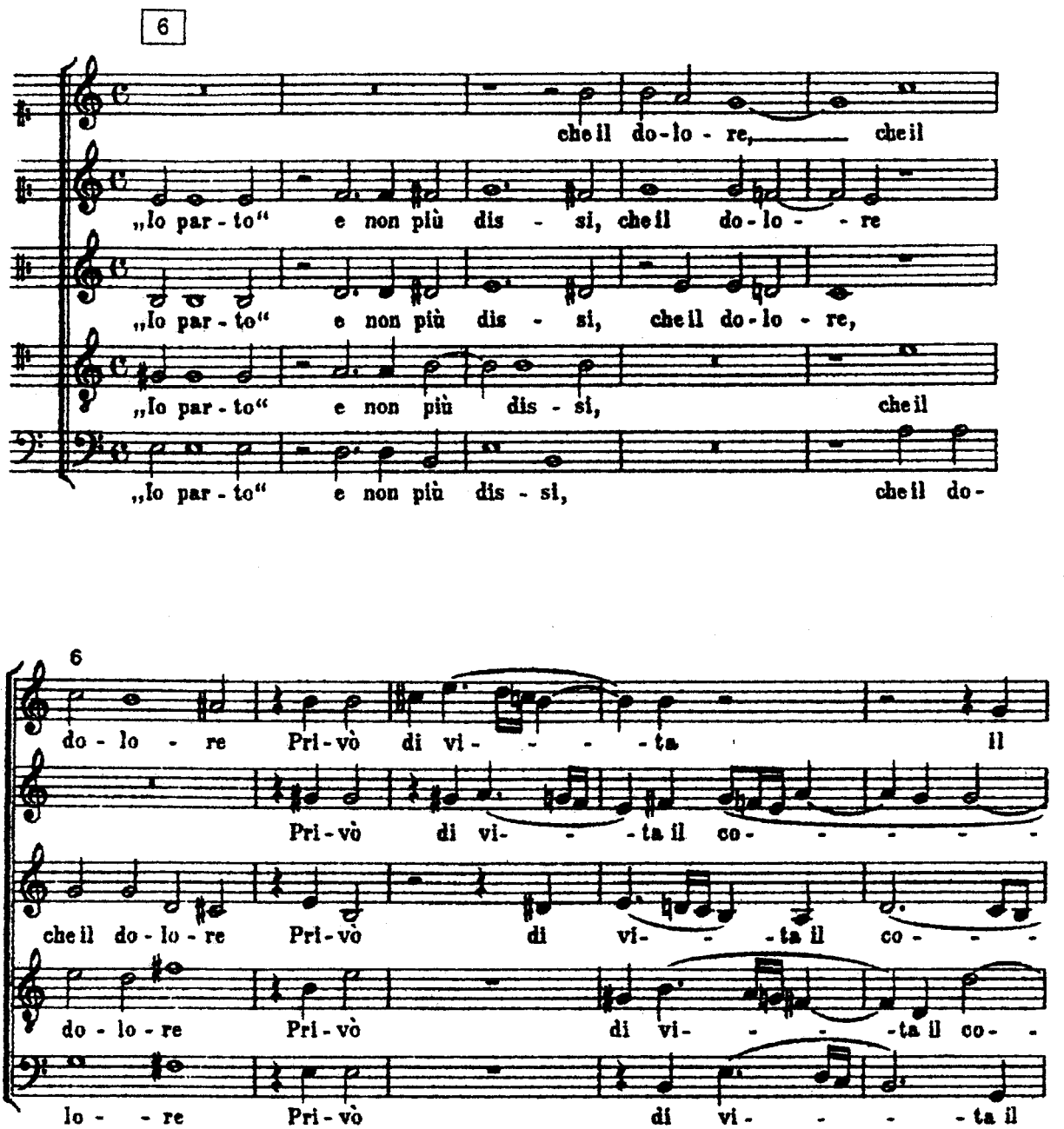
10 Carlo Gesualdo (ca. 1561–1613)

Madrigal: *"Io parto" e non più dissi* CD 3



Gesualdo, *Madrigali a cinque voci libro sesto* (Gesualdo, 1611). *Sämtliche Madrigale für fünf Stimmen*, ed. Wilhelm Weismann, 1:29–32. © 1957 by Ugrino Verlag, Hamburg.: Assigned to VEB Deutscher Verlag für Musik, Leipzig. Reprinted by permission of Bärenreiter Music Corporation.

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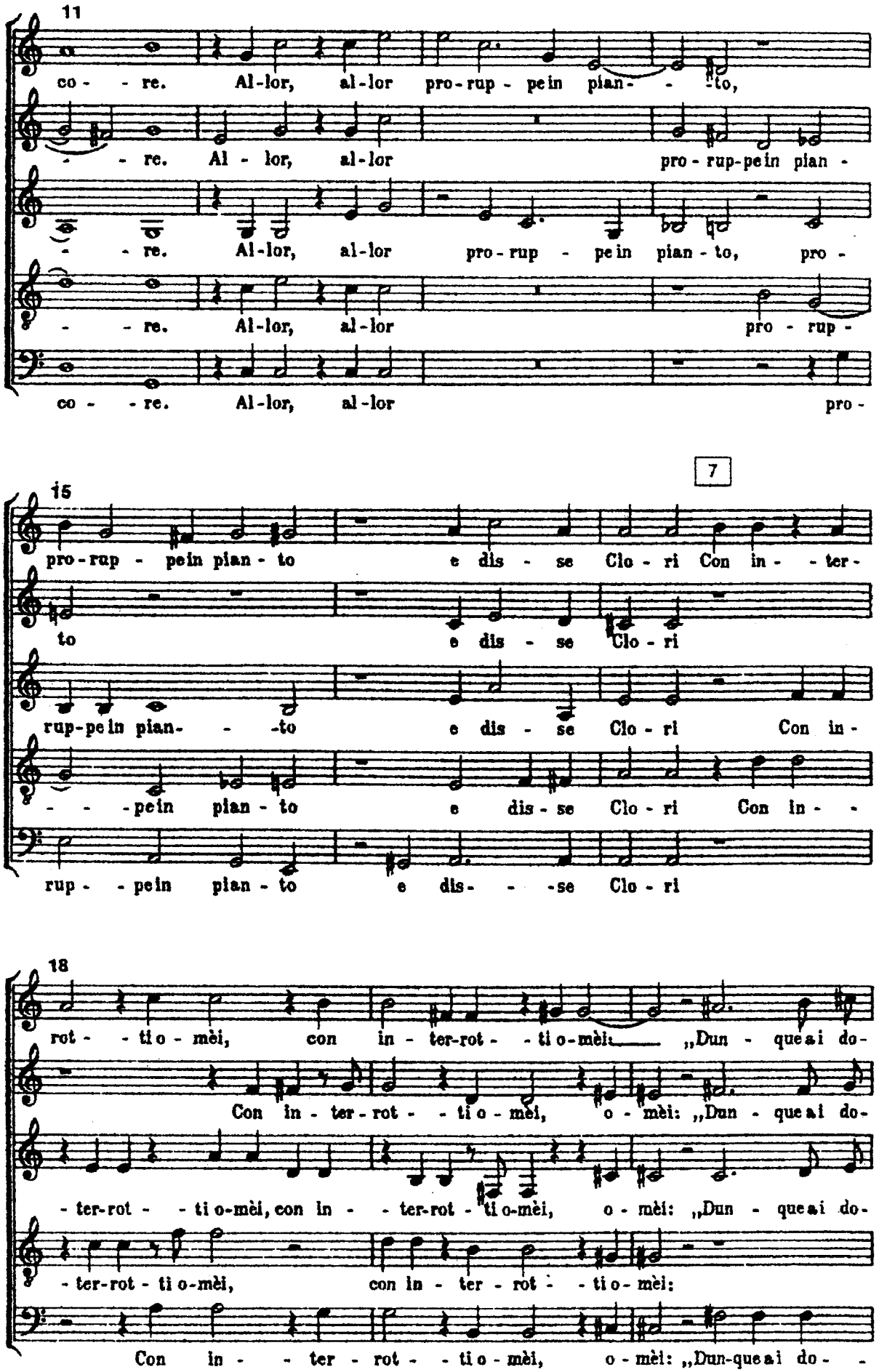

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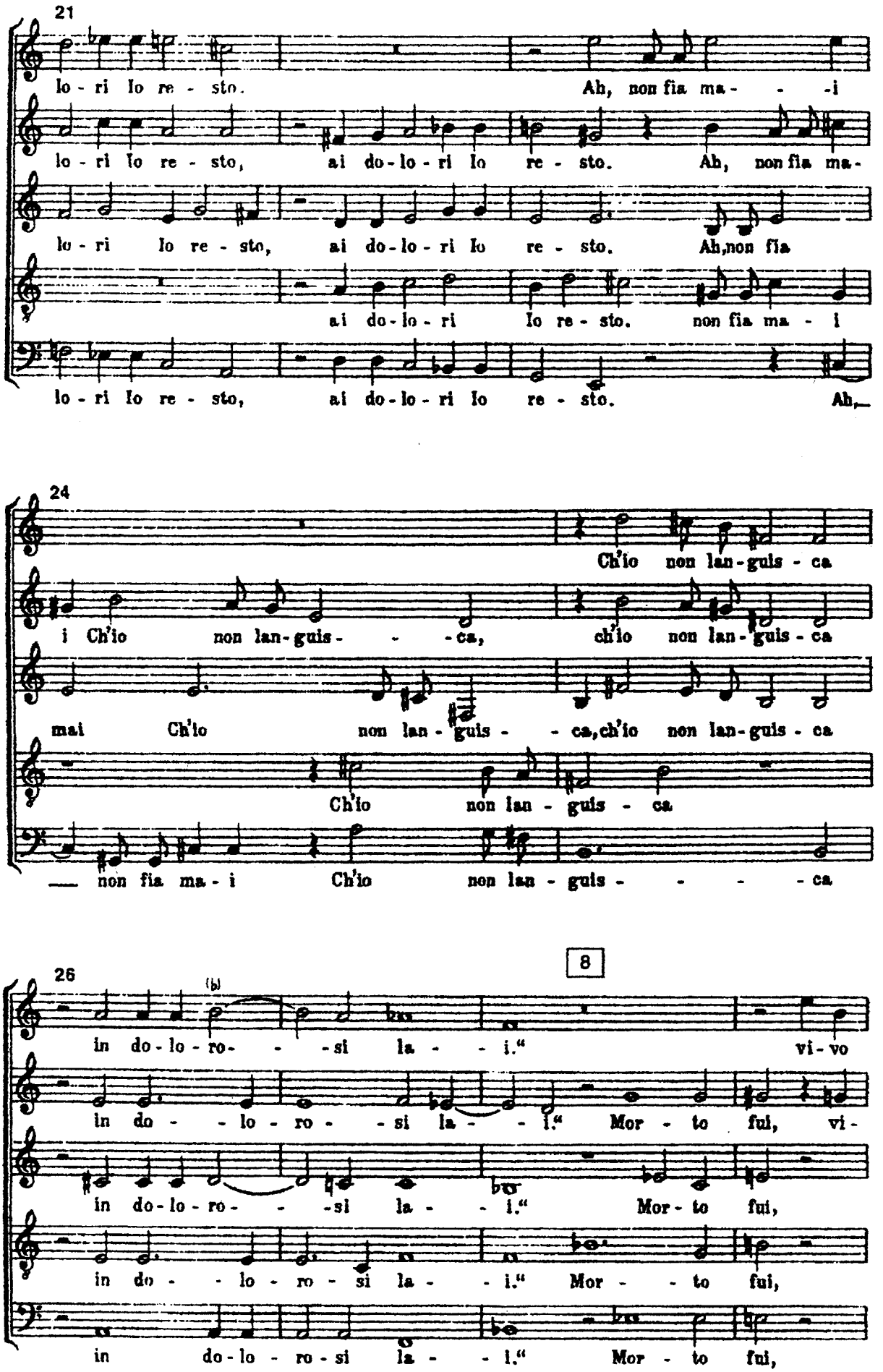

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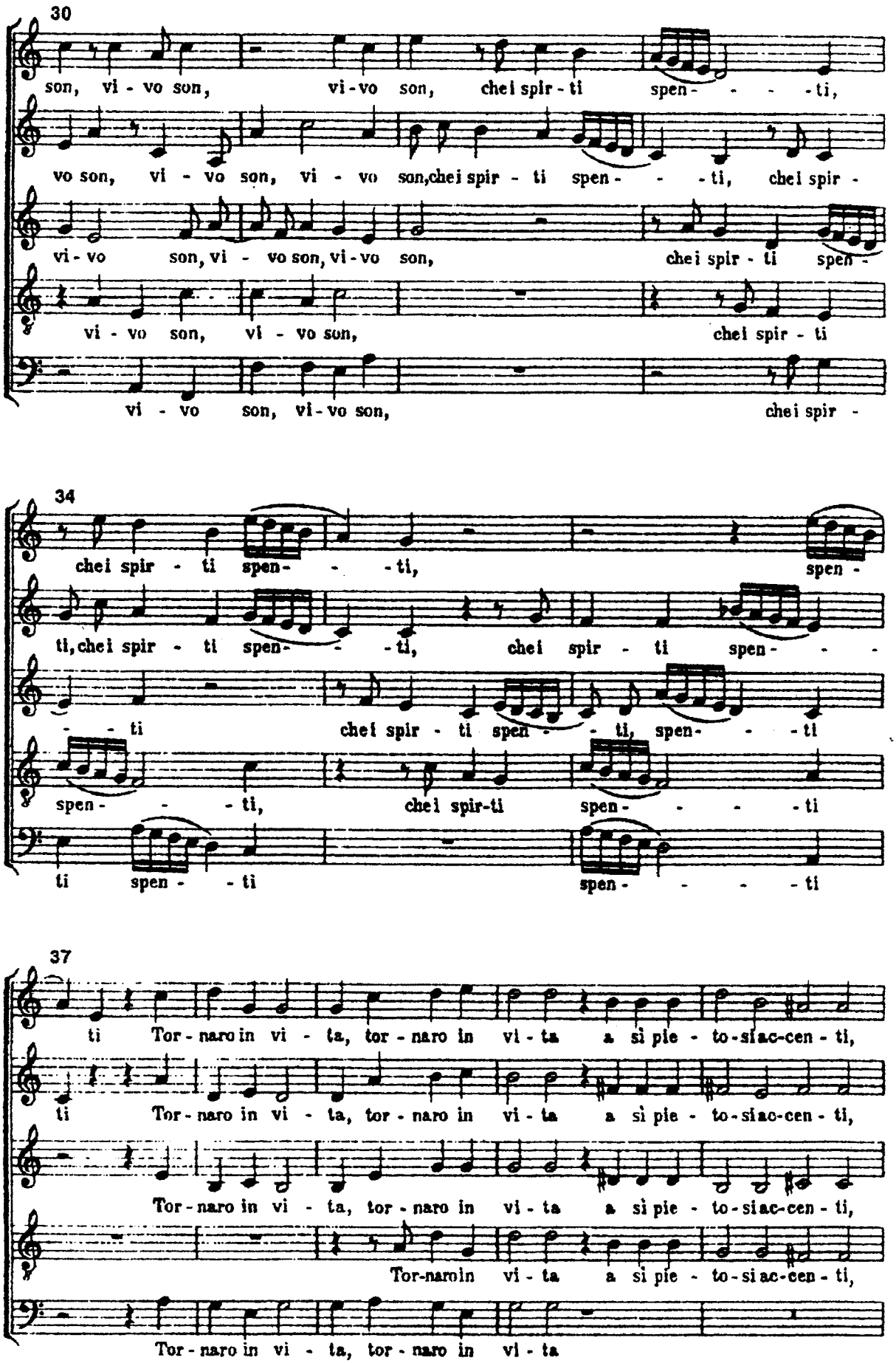

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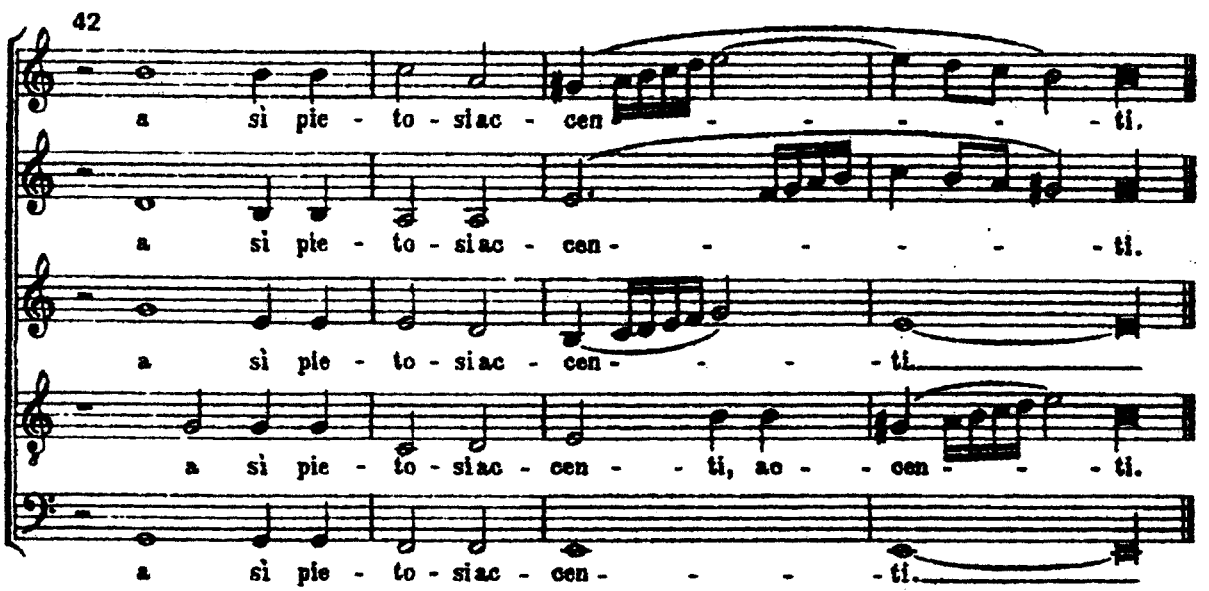

"Io parto" e non più dissi che il dolore
Privò di vita il core.
Allor proruppe in pianto e dissi Clori
Con interrotti omèi:
"Dunque ai dolori io resto. Ah, non fia mai
Ch'io non languisca in dolorosi lai."
Morto fui, vivo son che i spirti spenti
tornaro in vita a sì pietosi accenti.

"I depart." I said no more, for grief
robbed my heart of life.
Then Clori broke out in tears and said,
with interrupted cries of "Alas":
"Hence I remain in pain. Ah, may I never
cease to pine away in painful lays."
Dead I was, now I am alive, for my spent spirits
returned to life at the sound of such pitiable accents.

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