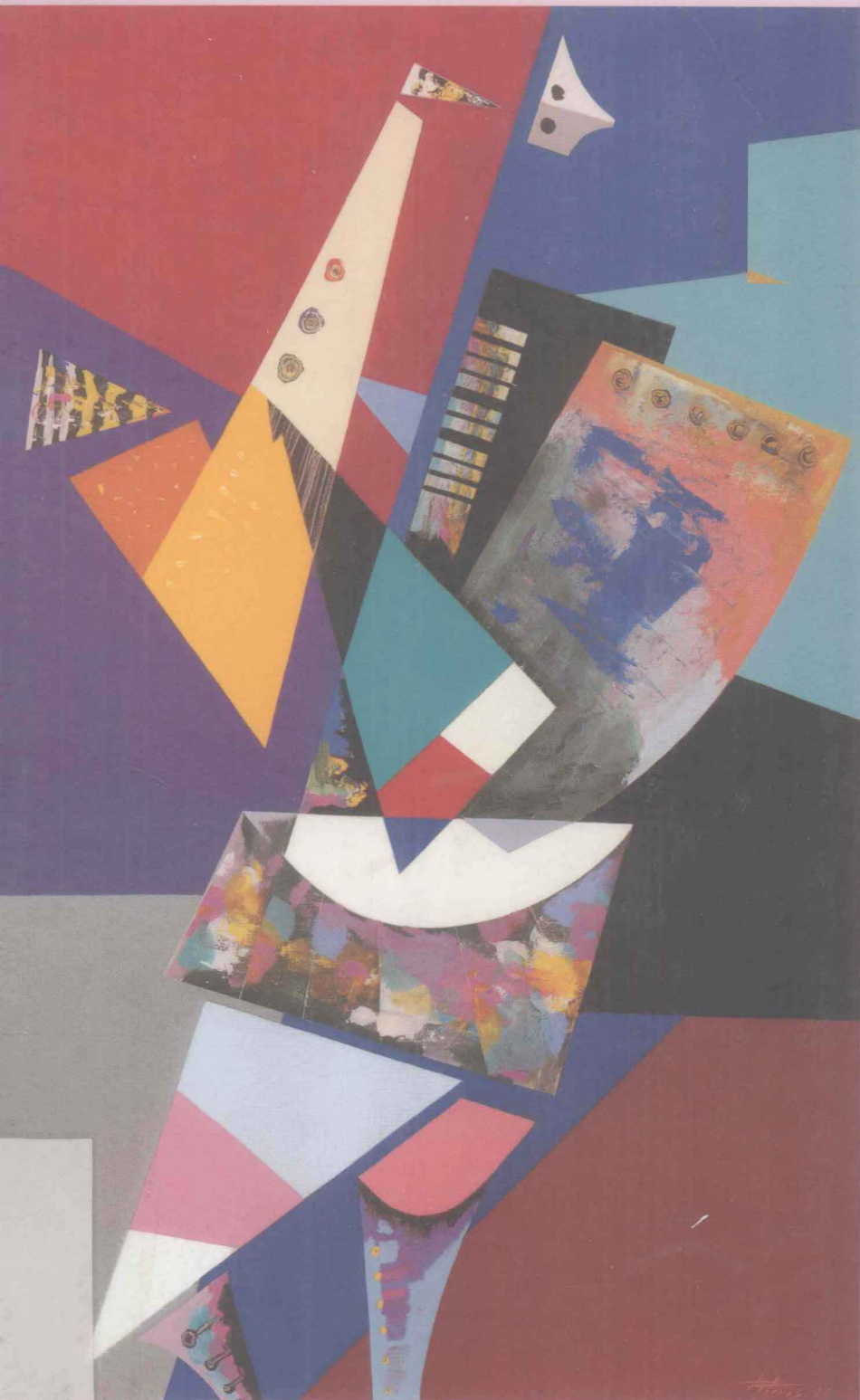


# THE NORTON SCORES

NINTH  
EDITION

## Volume I Gregorian Chant to Beethoven

Edited by  
**Kristine Forney**  
Textual Notes by  
Roger Hickman





NINTH EDITION | IN TWO VOLUMES

# *The Norton Scores*

*A Study Anthology*

*Edited by Kristine Forney*

*Professor of Music*

*California State University, Long Beach*

*with textual notes*

*by Roger Hickman*

*Professor of Music*

*California State University, Long Beach*

## VOLUME 1: GREGORIAN CHANT TO BEETHOVEN

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# Preface

The Ninth Edition of *The Norton Scores* provides a comprehensive approach to the study of the masterworks of Western music literature, from the earliest times to the present. Presented in two volumes, the anthology meets a number of teaching and study needs in the field of music, including the following:

- as a core anthology, or an ancillary, for a masterworks-oriented music class, to aid in the development of listening and music-reading skills;
- as a study anthology for a music history class focused on major repertory, genres, or styles of Western music;
- as a core repertory for analysis classes, providing a wide variety of styles, forms, and genres;
- as a central text for a capstone course in musical styles focused on standard repertory, listening, or score study;
- as an ancillary to a beginning conducting course and a help in reading full orchestral scores;
- as an independent study resource for those wishing to expand their knowledge of repertory and styles;
- as a resource for music teachers in a wide array of courses.

*The Norton Scores* can be used independently, as described above, or in conjunction with an introductory music text. The repertory coordinates with *The Enjoyment of Music*, Ninth Edition, by Joseph Machlis and Kristine Forney. Recording packages are available for use with this edition: 8 CDs (in two volumes matching the contents and division of the score volumes) and 4 CDs (selected works).

The anthology presents many works in their entirety; others are represented by one or more movements or an excerpt. Most selections are

reproduced in full scores; however, opera excerpts are given in piano/vocal scores. (In the case of some contemporary pieces, issues of copyright and practicality prevent the inclusion of a complete score.) Translations are provided for all foreign-texted vocal works, and each score is followed by an informative text that provides historical and stylistic information about the work.

The full scores in this anthology employ a unique system of highlighting that directs those who are just developing music-reading skills to preselected elements in the score, thus enhancing the music-listening experience. Students with good music-reading skills will, of course, perceive many additional details. Each system (or group of staves) is covered with a light gray screen, within which the most prominent musical lines are highlighted with white bands. Where two or more simultaneous musical lines are equally prominent, they are both highlighted. Multiple musical systems on a page are separated by a thin white band. For more information, see “How to Follow the Highlighted Scores” on p. xii. This highlighting system has been applied to most instrumental works in full scores; in vocal works, the text generally serves as a guide throughout the work.

The highlighting is not intended as an analysis of the melodic structure, contrapuntal texture, or any other musical aspect of the work. Since it emphasizes the most prominent line (or lines), however, it often represents the principal thematic material in a work. In some cases, the highlighting may shift mid-phrase to another instrument that becomes more audible.

Here are some considerations regarding the repertory included in this anthology:

- Music is divided into two volumes:
  - Volume I: Gregorian Chant to Beethoven
  - Volume II: Schubert to the Present
  - 8-CD set matches this division
- All major Classical genres are represented:
  - New genres in this edition include Baroque trio sonata, Italian cantata, nocturne, Mexican art music, prepared piano, spiritual minimalism
  - Complete multi-movement works for study (Baroque concerto, Classical symphony, concerto, chamber music, sonata)
- Seven works by women composers:
  - Middle Ages to contemporary (Hildegard von Bingen, Barbara Strozzi, Clara Schumann, Fanny Mendelssohn Hensel, Amy Cheney Beach, Billie Holiday, Joan Tower)
  - Wide-ranging genres (chant, Italian cantata, piano music, song, chamber music, jazz, orchestral music, among others)

- Numerous works influenced by traditional and world musics:
  - Traditional music of the Americas (Ives song, Copland ballet, Revueltas symphonic work, Bernstein musical theater work, Cajun dance tune)
  - European traditional music (Haydn quartet, Gay ballad opera, Bizet opera, Ravel orchestral work)
  - Eastern influence (Mozart sonata, Puccini opera, Mahler song cycle, Cage prepared piano work)
  - African influence (Ligeti piano etude, jazz selections)

The appendices to *The Norton Scores* provide some useful pedagogical resources for students and faculty. These include the following:



- table of clefs and instrument transpositions;
- table of instrument names and abbreviations in four languages (English, Italian, German, and French);
- table of voice designations in English, Italian, and Latin;
- table of scale degree names (in four languages);
- glossary of all musical terms in the scores;
- table of concordances between scores, recordings, and listening guides in *The Enjoyment of Music*;
- index by genre and form of all selections in the anthology.

Volume I also has a helpful explanation of some performance practice issues in early music, and, where needed, editor's notes explain particular markings in a score that might not be widely understood.

There are many people to be thanked for help in the preparation of this Ninth Edition of *The Norton Scores*: my California State University, Long Beach colleagues Roger Hickman, for his informative texts on each musical selection, and Gregory Maldonado, for his expert work on the highlighting of new scores; research assistants Carla Reisch, Denise Odello, Patricia Dobiesz, and Jeanne Scheppach, for their invaluable help on this project; John Muller of The Juilliard School of Music, for his assistance in the coordination of the scores with the recordings; Claire McCabe and Allison Benter, both of W. W. Norton, who ably collected the scores and handled the permissions; Jan Hoeper, for her capable copyediting of the scores and texts; Kathy Talalay of W. W. Norton, for her skillful and painstaking work on the entire *Enjoyment of Music* package; and Maribeth Payne, music editor at W. W. Norton, for her support and guidance of this new edition. I am deeply indebted to them all.

## *How to Follow the Highlighted Scores*

By following the highlighted bands throughout a work, the listener will be able to read the score and recognize the most important or most audible musical lines. The following principles are illustrated on the facing page in an excerpt from Beethoven's Symphony No. 5 in C minor (first movement).

1. The musical line that is most prominent at any time is highlighted by a white band shown against light gray screening.
2. When a highlighted line continues from one system (group of staves) or page to the next, the white band ends with an arrow head (>) that indicates the continuation of the highlighted line, which begins on the next system with an indented arrow shape.
3. Multiple systems (more than one on a page) are separated by narrow white bands across the full width of the page. Watch carefully for these bands so that you do not overlook a portion of the score.
4. At times, two musical lines are highlighted simultaneously, indicating that they are equally audible. On first listening, it may be best to follow only one of these.
5. When more than one instrument plays the same musical line, in unison or octaves (called doubling), the instrument whose line is most audible is highlighted.
6. CD track numbers are given throughout the scores at the beginning of each movement and at important structural points within movements. They appear in a  for the 8-CD set and in a  for the 4-CD set, where appropriate.

The image displays two pages of a musical score, likely for a symphony, with numbered arrows indicating specific measures and dynamics.

**Page 1 (Top):**

- Arrow 1:** Points to measure 310, where the Flute (Fl.) part begins a melodic line.
- Arrow 2:** Points to measure 320, where the Flute (Fl.) part continues its melodic line.
- Arrow 3:** Points to measure 330, where the Flute (Fl.) part continues its melodic line.
- Arrow 4:** Points to measure 340, where the Violin I (Vl.) part begins a melodic line.
- Arrow 5:** Points to measure 350, where the Violin I (Vl.) part continues its melodic line.
- Arrow 6:** Points to measure 360, where the Violin I (Vl.) part continues its melodic line.

**Page 2 (Bottom):**

- Arrow 1:** Points to measure 370, where the Flute (Fl.) part begins a melodic line.
- Arrow 2:** Points to measure 380, where the Flute (Fl.) part continues its melodic line.
- Arrow 3:** Points to measure 390, where the Flute (Fl.) part continues its melodic line.
- Arrow 4:** Points to measure 400, where the Flute (Fl.) part continues its melodic line.
- Arrow 5:** Points to measure 410, where the Flute (Fl.) part continues its melodic line.
- Arrow 6:** Points to measure 420, where the Flute (Fl.) part continues its melodic line.

The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (Es)), Timpani (Timp.), Violin I (Vl.), Violin II (Vla.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics such as *p* (piano) and *cresc.* (crescendo) are indicated throughout the score.

## *A Note on the Recordings*

Sets of recordings of the works in *The Norton Scores* are available from the publisher. There is an 8-CD set that includes all the works in the two volumes of the anthology and a 4-CD set that includes selected works from both volumes. The location of the work in the recording sets is noted at the top of each score, to the right of the title.

Example (for Schubert's *Erlkönig*)

8CD:5/ 1 – 8

4CD:1/ 80 – 87

The number after the colon designates the individual CD within the set; the boxed numbers after the diagonal slash gives the inclusive tracks on that CD. For an overview of which works appear on the various recording sets, see Appendix D *Concordance Table for Recordings*.

For the 8-CD set, the first set accompanies *The Norton Scores*, Volume I, and the second set accompanies *The Norton Scores*, Volume II.

Note: Occasionally, there are differences between the notated scores and the recordings; an editor's note is generally included in the score to explain these performance choices.

## *Electronic Listening Guides*

There are interactive Listening Guides available from the publisher for each work on the 8-CD and 4-CD sets. These provide study tools to help students understand the form and style of each work.

## *A Note on the Performance Practice of Early Music*

In recordings of early music, you may observe that performances vary somewhat from the printed score. These variants reflect changing interpretations of the performance practices of the era. Also, because early notation was not as precise as that of modern times, certain decisions are left to the performer. Thus, there is no one “correct” way to perform a work.

1. Before around 1600, the decision to use voices or instruments and the choice of specific instruments were largely up to the performers. Thus, a vocal line may be played rather than sung, may alternate between voices and instruments, or may be sung with instruments doubling the part. In instrumental music, modern performances may vary widely in the choice of instruments used.
2. In some of the earliest pieces, precise rhythmic interpretation is open to question. Bar lines, which were not used in early notation, have been added to most modern scores to facilitate metric interpretation.
3. In early notated music, the placement of words in relation to notes was rarely precise, leaving the text underlay to the performers. A modern edition presents one possible solution to the alignment of the words to the music, while a recording may present another possibility. Since languages were not standardized in early times, modern editions often maintain the text spellings of the original source, and performers sometimes follow historical rules of pronunciation.
4. Accidentals were added to medieval and Renaissance music by performers, according to certain rules. In modern scores, these accidentals (called *musica ficta*) are either shown above the notes or on the staff in small type, as performance suggestions. Other editorial additions to scores are generally printed in italics (such as tempo markings and dynamics) or placed between square brackets.
5. In Baroque music, figured bass (consisting of a bass line and numbers indicating the harmonies to be played on a chordal instrument) was employed as a kind of shorthand from which musicians improvised, or “realized,” the accompaniment at sight. In some modern scores, a

suggested realization is provided by the editor, although performers may choose to play their own version of the accompaniment.

6. It was standard practice in music from the medieval to Classical periods to improvise accompaniments and to add embellishments to melodic lines, especially in repetitions of musical material. Today's performers often attempt to recreate the sound of this spontaneous style.
7. In earlier times, pitch varied according to the performance situation and the geographic locale. Modern replicas of historical instruments often sound at a lower pitch than today's standard ( $A = 440$ ), and musicians occasionally choose to transpose music to a higher or lower key to facilitate performance.



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# 1. Gregorian Chant

Kyrie (10th Century)

8CD: 1/ [1] - [3]

8. **K**

Y-ri-e \* e- lé- i-son. *ij.* Chrí- ste e-

lé- i-son. *ij.* Ký- ri- e e- lé- i-son. *ij.* Ký-ri- e \*

e- lé- i-son.

*Editor's note:* In this example from the *Liber usualis*, the number above the first initial indicates the chant is in mode 8, or hypomixolydian; the *ij* in the text is a repeat (*iterum*) sign, signifying that the text is sung three times; and the asterisk (\*) signals a choral response.

## 1. Gregorian Chant, Kyrie

I  
1, 2, 3 8 Ky - ri - e e - le - i - son.

II  
1, 2, 3 8 Chri - ste e - le - i - son.

III  
1, 2 8 Ky - ri - e e - le - i - son.  
3 8 Ky - ri - e e - le - i - son.

### Text and Translation

Kyrie eleison.	Lord, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.



The Kyrie is the first portion of the Mass service after the opening processional (Introit). The text consists of a threefold repetition of three acclamations: "Kyrie eleison" (Lord, have mercy upon us), "Christe eleison" (Christ, have mercy upon us), and "Kyrie eleison" (Lord, have mercy upon us). These words are sung in every Mass service; the Kyrie, then, is the first section of the Mass Ordinary.

The musical setting maintains the tripartite division of the text: **A-A-A B-B-B C-C-C'**. Moving primarily with conjunct motion (stepwise), the entire melody lies within the range of an octave. Typical of tenth-century Kyries, each successive section increases in range, and the Christe and second Kyrie are both extended by melismas (singing of many notes to a single syllable). In keeping with standard performance practices, the chant is sung monophonically without a strict metric pulse. The alternation between a soloist and a choir, as heard in the recording, is called responsorial singing.

## 2. Hildegard von Bingen

*Alleluia, O virga mediatrix*

(*Alleluia, O mediating branch*) (mid-12th century)

8CD: 1/□4-□6

4CD: 1/◇1-◇3

4 1  
6 3

**a** l - le - lu - ia.\*

5 2

**O** vir - ga, me - di - a - trix,  
sancta vi - scera tu - a mor -  
tem su - per - a - ve - runt, et ven -