

THE SEVENTH
EDITION

NORTON

SCORES

A STUDY ANTHOLOGY

Edited by Kristine Forney

Volume II: Schubert to the Present

The Norton Scores



A Study Anthology

Seventh Edition
in Two Volumes

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EDITED BY

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VOLUME II:

Schubert to the Present

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Preface

This score anthology is designed for use in courses that focus on the great masterworks of Western music literature. The selections, which range from Gregorian chant through contemporary computer music, span a wide variety of forms and genres. Many works are presented in their entirety; others are represented by one or more movements or an excerpt. (In the case of some twentieth-century works, issues of copyright and practicality prevented the inclusion of a complete score.) Operatic excerpts and some choral works are given in piano/vocal scores, while other pieces are in full scores. Translations are provided for all foreign-texted vocal works; in operatic excerpts, these appear in the score as nonliteral singing translations. The anthology is arranged chronologically by the birthdate of the composer and, within a composer's output, by order of composition.

This collection of scores can serve a variety of teaching needs:

1. as a core anthology or ancillary for a masterworks-oriented music appreciation class, to aid students in improving their listening and music-reading abilities;
2. as a study anthology for a music history course, in which students focus on repertory, genres, and musical styles;
3. as an anthology for an analysis course, providing students with a variety of forms and styles for in-depth study;
4. as a central text for a capstone course in musical styles, in which students learn or review standard repertory through listening and score study;
5. as an ancillary to a beginning conducting course, where the highlighting aids students in following full orchestral scores.

In addition, *The Norton Scores* can function as an independent study tool for students wishing to expand their knowledge of repertory and styles, or as a resource for the instructor teaching any of the courses listed above.

The Norton Scores can be used either independently or with an introductory text. The repertory coordinates with that of *The Enjoyment of Music*, Seventh Edition, by Joseph Machlis and Kristine Forney. A package of recordings (eight CDs or cassettes) accompanies this seventh edition of *The Norton Scores*. (A sixth edition of this score anthology was bypassed in order to synchronize the edition numbers of *The Enjoyment of Music*, *The*

Norton Scores, and the recording package.) Also available is a new CD-ROM disk (*The Norton CD-ROM Masterworks*, vol. 1), which includes interactive analyses of twelve works chosen from *The Norton Scores*, spanning Gregorian chant through the twentieth century.

A unique system of highlighting is employed in the full scores of this anthology. The highlighting directs those who are just beginning to develop music-reading skills to preselected elements in the score, thus enhancing their 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 by white bands. Where two or more simultaneous lines are equally prominent, they are each highlighted. Multiple musical systems on a single page are separated by thin white bands running the full width of the page. (For more information, see “How to Follow the Highlighted Scores” on p. xiii.) This highlighting technique has been employed largely for instrumental music; in vocal works, the text serves to guide the less-experienced score reader through the work.

The highlighting is not intended as an analysis of the melodic structure, contrapuntal texture, or any other aspect of the work. In order to follow the most prominent musical line, the highlighting may shift mid-phrase from one instrument or vocal line to another. Since performances differ in interpretation, the highlighting may not always correspond exactly to what is heard in a specific recording. In some twentieth-century works, it is impossible to isolate a single musical line that shows the continuity of the piece. In these works, the listener’s attention is directed to the most audible musical events, and the highlighting is kept as simple as possible.

The repertory chosen for *The Norton Scores* includes numerous mainstream works that reflect important cross-cultural influences from traditional, popular, and non-Western styles. Such mergers of musical styles occur in the following compositions: traditional and popular song or dance styles in John Gay’s *Beggar’s Opera*; Haydn’s String Quartet, Op. 76, No. 2 (*Quinten*); Chopin’s Polonaise in A flat, Op. 53; Brahms’s *Vergebliches Ständchen* (*Futile Serenade*); Bizet’s *Carmen*; Ives’s *Fourth of July*; Bartók’s *Music for Strings, Percussion, and Celesta*; Stravinsky’s *Petrushka*; Copland’s *Billy the Kid*; and Bernstein’s *West Side Story*; and non-Western styles, instruments, and settings in Haydn’s Symphony No. 100 (*Military*); Dvořák’s Symphony No. 9 (*From the New World*); Tchaikovsky’s *Nutcracker*; Mahler’s *Das Lied von der Erde* (*The Song of the Earth*); Debussy’s *Prélude à “L’après-midi d’un faune”* (*Prelude to “The Afternoon of a Faun”*); Ravel’s *Chansons madécasses* (*Songs of Madagascar*); and Crumb’s *Ancient Voices of Children*. Specific information about the multi-cultural elements of each of these compositions can be found in *The Enjoyment of Music*, Seventh Edition, particularly in the text’s new Cultural Perspectives.

The role of women in music is prominently reflected in the repertory

chosen for this edition of *The Norton Scores*. Five pieces by women composers, covering the full chronological gamut, are included: a scene from Hildegard von Bingen's *Ordo virtutum* (*The Play of the Virtues*); a work from Elisabeth-Claude Jacquet de la Guerre's *Pièces de clavecin*; Clara Schumann's Scherzo, Op. 10, for solo piano; Ruth Crawford's song *Rat Riddles*; and Joan Tower's chamber work *Petroushskates*. In addition, several works written expressly for female performers emphasize the important historic role women have played as interpreters of music. These include Marenzio's madrigal *Cantate Ninfe*, written for the famous *Concerto delle donne* (referring to the Singing Ladies of Ferrara); Mozart's Piano Concerto in G major, K. 453, written for his student Barbara Ployer; and Babbitt's *Phenomena*, written for virtuoso singer Bethany Beardslee.

I should like to thank a number of people for assistance in preparing this, my first edition of *The Norton Scores*: Paula Sabin, Roger Hickman, and my husband, William Prizer, who have all made invaluable musical contributions to these volumes; David Hamilton, who has expertly guided the coordination of the recordings with the scores; Suzanne La Plante and Gabrielle Karp of W. W. Norton, who have ably edited this anthology; Claire Brook, who has generously counseled me throughout this endeavor; and Susan Gaustad, who has served as project coordinator at W. W. Norton. To all of them I express my heartfelt gratitude.

The image displays two systems of a musical score. The first system (top) features staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (Es)), and Timpani (Timp.). The second system (bottom) features staves for Violin I (Vl.), Violin II (Vla.), Viola (Vc.), and Cello (Cb.).

Annotations include circled numbers 1 through 6 and arrows pointing to specific measures. Measure numbers 310, 320, 330, 36, and 63 are visible. Dynamics include piano (*p*) and crescendo (*cresc.*).

Editor's note: The track numbers in this illustration actually occur in measure 307 (see page 490 of *The Norton Scores*, volume one).

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.

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 with an indented arrow shape.
3. Multiple score 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 3-CD set, where appropriate.

A Note on the Recordings






Sets of recordings of the works in *The Norton Scores* are available from the publisher. There are five sets in all: an eight-cassette or eight-CD set that includes all the works in the two volumes of the anthology; a three-cassette or three-CD set that includes selected works from both volumes; and a CD-ROM disk that includes twelve of the works selected from the two volumes, with interactive analyses. The location of each work in the various recording packages is noted in the score to the right of the title.

Symbols employed:

 cassettes  compact discs

 *Norton CD-ROM Masterworks*, vol. 1

Example (for Schubert's *Erlkönig*)

 8:5A/1  8:5/ 1 - 7 
 3:2A/4  3:2/ 20 - 26

Following the cassette symbol: a numeral indicates whether the reference is to the eight- or three-cassette package; after the colon, a number designates the individual cassette within the set and a letter indicates side A or B of the cassette; after a diagonal slash, a numeral gives the selection number(s) on that cassette side.

Following the CD symbol: a numeral indicates whether the reference is to the eight- or three-CD package; after the colon, a number designates the individual CD within the set; after a diagonal slash, a boxed number gives the track or tracks on that CD devoted to the work. (The three-CD package tracks are enclosed in a diamond-shaped box.)

For an overview of which works appear on the various recording sets, see Appendix D.

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1. Franz Schubert (1797–1828)



8:5A/1



8:5/1 - 7

Erlkönig (*Erlking*), D. 328 (1815)



3:2A/4



3:2/20 - 26

MW

1 20

Schnell. $\text{♩} = 152.$

Singstimme.

Pianoforte.

Wer rei - tet so spät durch
Nacht und Wind? Es ist der Va - ter mit sei - nem

Editor's note: In performance, this Lied is often transposed to F minor, and occasionally to E minor.

Kind; er hat den Kna - ben wohl in dem Arm, er fasst ihn

sicher, er hält ihn warm. Mein

Sohn, was birgst du so bang dein Ge.sicht? Siehst, Va - - ter,

du den Erl - kö.nig nicht? den Er - - len -

kö - nig mit Kron' und Schweif? Mein Sohn, es ist ein

2 21

Ne - belstreif. „Du lie - - bes Kind, komm,

(ppp)

geh mit mir! gar schö - - ne Spie - le

spiel' ich mit dir; manch bun - - - te Blu - - men sind

an dem Strand; mei.ne Mut - - ter hat manch'

3 22

gü - - den Ge - wand“. Mein Va - ter, mein Va - ter, und hö - rest du

nicht, was Er-len.könig mir lei - se verspricht? Sei ru - hig, bleibe

4 23

ru - hig, mein Kind; in dür-ren Blättern säu - selt der Wind. „Willst,

fei - ner - Kna - be, du mit mir gehn? mei.ne Töch - ter sol - len dich

war - ten schön; mei.ne Töch - ter - füh - ren den nächt - li-chen Reihn, und

wie - gen und tan - zen und sin - gen dich ein, sie wie - gen und tan - zen und sin - gen dich ein.

5 24

Mein Va - ter, mein Va - ter, und siehst du nicht dort Erl -

königs Tüchter am dü - stern Ort? Mein Sohn, mein Sohn, ich

decresc.

seh es ge - nau; es scheinen die al - ten Wei - den so grau.

cresc. *ff*

6 25

„Ich lie - be dich, mich

p *pp*

reizt dei - ne schö - ne Ge - stalt; und bist du nicht wil - lig, so brauch ich Ge -