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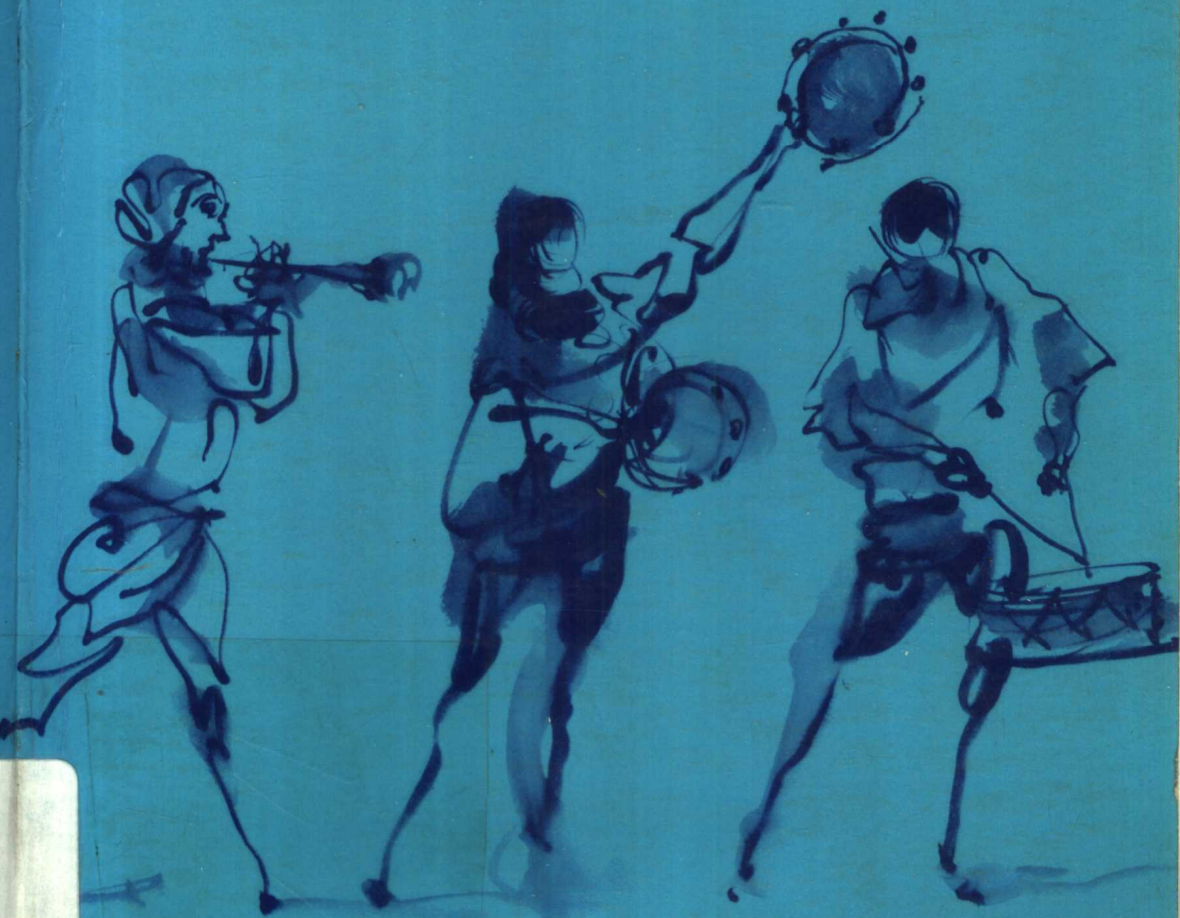
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FOURTH EDITION
STANDARD

Norton Scores

An Anthology for Listening

Edited by Roger Kamien



THE NORTON SCORES

An Anthology for Listening

FOURTH EDITION • STANDARD

EDITED BY

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Preface

This anthology is designed for use in introductory music courses, where the ability to read music is not a prerequisite. The unique system of highlighting employed in this book enables students to follow full orchestral scores after about one hour of instruction. This system also has the advantage of permitting students who *can* read music to perceive every aspect of the score. It is felt that our system of highlighting will be of greater pedagogical value than artificially condensed scores, which restrict the student's vision to pre-selected elements of the music. The use of scores in introductory courses makes the student's listening experience more intense and meaningful, and permits the instructor to discuss music in greater depth.

The works included in this Fourth Edition have been chosen from among those most frequently studied in introductory courses. The selections range from Gregorian chant to the present day, and represent a wide variety of forms, genres, and performing media. To make this Fourth Edition reflect today's concert repertory more closely, increased emphasis has been placed on instrumental and secular music of earlier periods and on music of the present century. A majority of the pieces are given in their entirety, while the others are represented by complete movements or sections particularly suitable for classroom study. Scenes from operas and some choral works are presented in vocal score, while all others are reprinted in their full original form. This anthology may be used independently, or along with any introductory text. The publishers have prepared a set of recordings to accompany *The Norton Scores*.

A few words about the highlighting system employed in the full scores: Each system of score is covered with a light gray screen, and the most prominent line in the music at any given point is spotlighted by a white band (see No. 1 in sample on page x). In cases where two or more simultaneous lines are equally prominent, they are each highlighted. When a musical line continues from one system or page to the next, the white highlighting band ends with a wedge shape at the right-hand margin, and its continuation begins with a reverse wedge shape (see No. 2 in sample). By following these white bands in sequence through the score, the listener will perceive the notes corresponding to the most audible lines. Naturally,

the highlighting will not *always* correspond with the most prominent instruments in a specific recording, for performances differ in their emphasis of particular lines. In such cases, we have highlighted those parts that, in our opinion, *should* emerge most clearly. (There are occasional passages in complex twentieth-century works where no single line represents the musical continuity. In such passages we have drawn the listener's attention to the most audible musical events while endeavoring to keep the highlighting as simple as possible.) To facilitate the following of highlighted scores, a narrow white band running the full width of the page has been placed between systems when there is more than one on a page.

It must be emphasized that we do not seek here to *analyze* melodic structure, contrapuntal texture, or any other aspect of the music. The highlighting may break off before the end of a phrase when the entrance of another part is more audible, and during long-held notes the attention will usually be drawn to more rhythmically active parts. The highlighting technique has been used primarily for instrumental music; in vocal works, the text printed under the music provides a firm guideline for the novice score-reader.

A few suggestions for the use of this anthology may be found useful:

1. The rudiments of musical notation should be introduced with a view to preparing the student to associate audible melodic contours with their written equivalents. It is more important for beginning students to recognize rising and falling lines, and long and short notes, than to identify specific pitches or rhythms. It is helpful to explain the function of a tie, and the layout of a full score.

2. Before listening to a work, it is best for students to familiarize themselves with the names and abbreviations for instruments used in that particular score (a glossary of instrumental names and abbreviations will be found at the conclusion of the book). We have retained the Italian, German, French, and English names used in the scores reproduced in this anthology. This exposure to a wide range of terminology will prepare students for later encounters with scores.

3. Students should be careful to notice whether there is more than one system on a page of score. They should be alerted for tempo changes, repeat signs, and *da capo* indications. Since performances often differ, it is helpful for the instructor to forewarn the class about the specific repeats made or not made in the recordings used for listening.

4. When a piece is very fast or difficult, it is helpful to listen once without a score.

5. It is best to begin with music that is relatively simple to follow: e.g. (in approximate order of difficulty) Handel, *Comfort ye* from *Messiah*; the first and third movements of Mozart's *Eine kleine Nachtmusik*; the Air from Bach's *Suite No. 3 in D major*; and the second movement of Haydn's *Symphony No. 104 in D major* (London).

6. Important thematic material and passages that are difficult to follow should be pointed out in advance and played either on the recording or at the piano. (We have found that rapid sections featuring two simultaneously highlighted instruments sometimes present difficulties for the students—e.g. Beethoven, *Symphony No. 5*, first movement, m. 65 ff.)

We have attempted to keep the highlighted bands simple in shape while showing as much of the essential slurs and dynamic indication as possible. Occasionally, because of the layout of the original score, stray stems and slurs will intrude upon the white area and instrumental directions will be excluded from the highlighting. (Naturally, the beginning of a highlighted area will not always carry a dynamic or similar indication, as the indication may have occurred measures earlier when the instrument in question was not the most prominent.) As students become more experienced in following the scores, they can be encouraged to direct their attention outside the highlighted areas, and with practice should eventually develop the skill to read conventional scores.

I should like to record here my great debt to the late Nathan Broder, who originated the system of highlighting employed here and whose advice and counsel were invaluable. My thanks go also to Mr. David Hamilton, and to Claire Brook and Kathleen Wilson Spillane of W. W. Norton, for many helpful suggestions. I am most grateful to my wife, Anita, who worked with me on every aspect of the book. She is truly the co-editor of this anthology.

How to Follow the Highlighted Scores

1. The most prominent line in the music at any given time is highlighted by a white band.

2. When a musical line continues from one system (group of staves) or page to the next, the white highlighted band ends with a wedge shape, and its continuation begins with a reverse wedge shape.

3. By following the highlighted bands in sequence through the score, the listener will perceive the notes corresponding to the most audible lines.

4. A narrow white band running the full width of the page separates one system from another when there is more than one on a page. It is very important to be alert for these separating bands.

5. When two or more lines are equally prominent, they are each highlighted. When encountering such passages for the first time, it is sometimes best to focus on only one of the lines.

A Note on Performance Practice

In performances and recordings of earlier music, certain variations from the printed scores will frequently be observed. These are not arbitrary alterations of the music, but are based upon current knowledge concerning the performance practice of the period. In earlier times, the written notes often represented a kind of shorthand, an outline for performers, rather than a set of rigid instructions. The following specific practices may be noted:

1. Ornaments are frequently added to melodic lines, particularly at cadences and in repetitions of musical material.

2. During the Middle Ages and Renaissance, performers were often expected to supply sharps, flats, and naturals that were not written in the music. Some modern editors indicate these accidentals above the notes,

while others do not. Moreover, modern editors and performers often differ in their interpretation of the conventions governing the use of accidentals in early music.

3. In many early sources, the placement of words in relation to notes is not clearly indicated, or shown only in part; thus, modern editions and performances may differ.

4. In music before about 1600, the choice of voices or instruments and the choice of specific instruments was a matter of some freedom. Thus, in performance, some parts of a piece may be played rather than sung, or alternate between voices and instruments.

5. Since, at certain times and places in the past, pitch was higher or lower than it is today, modern performers sometimes transpose music to a key lower or higher than written, in order to avoid performance difficulties.

6. In Baroque music, the figured bass part, consisting of a bass line and numbers indicating harmonies, will be "realized" in different ways by different performers. In some editions included here (e.g. Monteverdi, *L'Orfeo*), a suggested realization is included by the modern editor—but it is only a suggestion, and will not necessarily be followed in a given performance.

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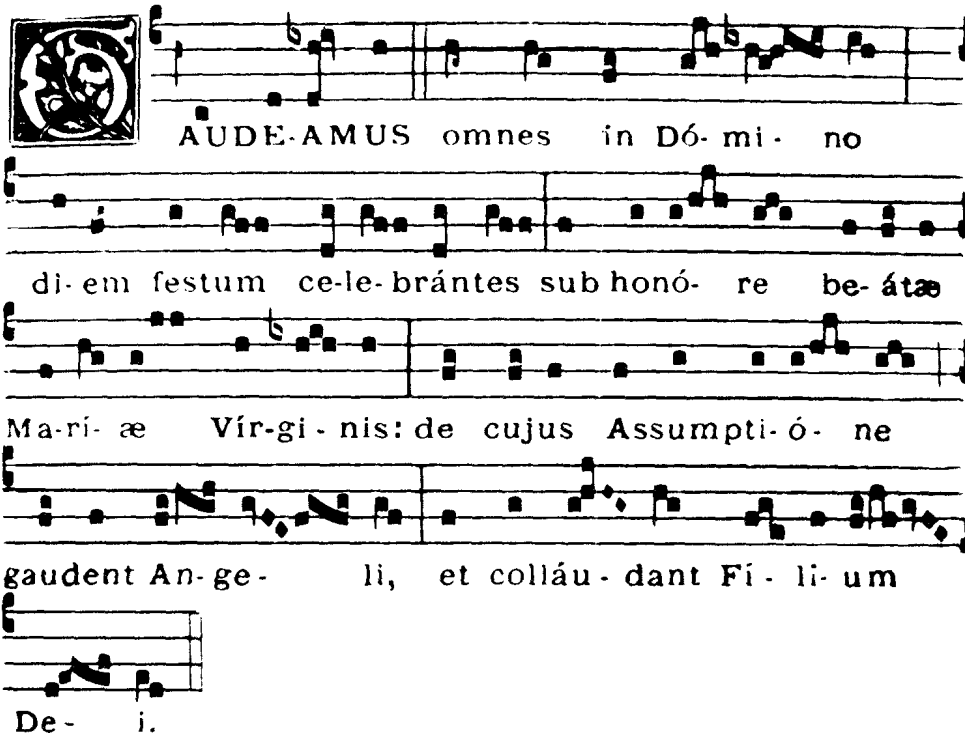
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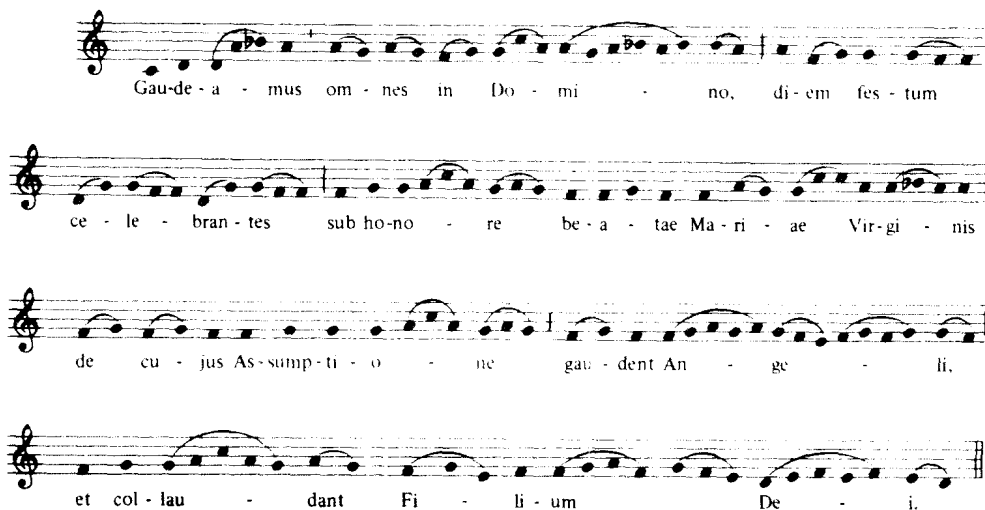
I. GREGORIAN CHANT, Introit, *Gaudeamus omnes*

In chant notation



GAUDE-AMUS omnes in Dó-mi-no
 di-em festum ce-le-brántes sub honó-re be-átæ
 Ma-ri-æ Vír-gi-nis: de cujus Assumpti-ó-ne
 gaudent An-ge-li, et colláu-dant Fí-li-um
 De-i.

In modern notation



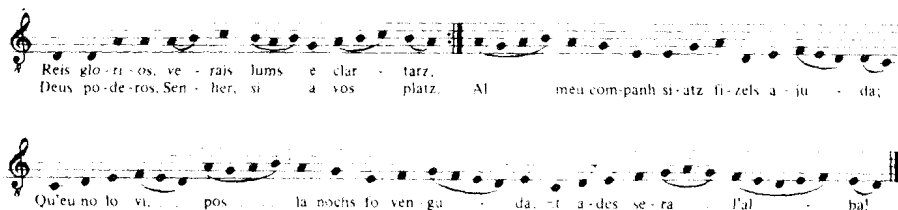
Gau-de-a-mus om-nes in Do-mi-no, di-em fes-tum
 ce-le-bran-tes sub ho-no-re be-a-tæ Ma-ri-æ Vír-gi-nis
 de-cu-jus As-sump-ti-o-ne gau-dent An-ge-li,
 et col-lau-dant Fí-li-um De-i.

Translation

Gaudeamus omnes in Domino,
diem festum celebrantes sub honore Mariae
Virginis:
de cujus Assumptione gaudent Angeli,
et collaudant Filium Dei.

Let us all rejoice in the Lord,
Celebrating a feast-day in honor of the Blessed
Virgin Mary,
For whose Assumption the angels rejoice
And give praise to the Son of God.

2. GUIRAUT DE BORNELH (c. 1140-1200), *Reis glorios*



Translation

Reis glorios, verais lums e clartatz,
Deus poderos, Senher, si a vos platz,
Al meu companh siatz fizels a juda:
Qu'eu no lo vi, pos la nochs fo venguda;
Et ades sera l'alba!

Glorious King, light of truth and splendor
Almighty God, Lord, if it please you,
Give faithful aid to my friend.
I have not seen him since night fell;
And soon it will be dawn!

Bel companho, si dormetz o veillatz?
Non dormatz plus, suau vos ressidatz,
Qu'en orien vei l'estela creguda
Qu'amean-l jorn, qu'eu l'ai ben coneguda:
Et ades sera l'alba!

Dear friend, are you asleep or awake?
Sleep no more, now you must rise,
For in the east the star grows bright
That heralds the day. I know it well:
And soon it will be dawn!

Bel companho, en chantan vos apel:
Non dormatz plus, qu'eu aug cantar l'auzel,
Que vai queren la jorn per lo bocsatge;
Et ai paor que-l gilos vos assatge;
Et ades sera l'alba!

Dear friend, my song is calling you.
Sleep no more, I hear a bird singing,
He goes seeking daylight through the woods;
I fear the jealous husband will catch you;
And soon it will be dawn!

The friend replies:

Bel dous companh, tan soi en ric sojorn
Qu'eu no volgra mais fos alba ni jorn.
Car la gensor que anc nasques de naire,
Tenc e abras, per qu'en non prezi gaire
Lo fol gelos ni l'alba.

My dear sweet friend, I am so happy where
I am
That I wish for neither dawn nor day.
For the loveliest woman that ever was born
I hold in my arms. So I'm not going to worry
About the jealous fool or the dawn.

Helas! ou sera pris confors—Obediens usque ad mortem

OBEDIENS USQUE AD MORTEM

nés _____ qu

pu

qui

Adapted from Leo Schrade's transcription in *Polyphonic Music of the Fourteenth Century: Guillaume de Machaut*. © Editions de l'Oiseau-Lyre, Les Remparts, Monaco.

3 3 40 3 3 3 3 45

spoir que de-vi-ez yert, eins Que bonne A-mour de mer-ci l'as-se-u-re

plus, Pour ce que je l'aim plus que nulz.

3 3 3 3 50 3 3 3 3 3 3 3 3

Par la ver-tu d'e-spe-ran-ce se-u-re. Car pour li seul, qui en-du-re mal meint; Pi-tié def-faut, ou

Et Sou-ve-nir pour en-a-spir L'ar

55 3 3 3 3 3 3 60 3 3 3 3 3 3

tou-te biau-té meint. Dur-tés y regne et Dan-giers y re-meint, Des-deins y vit et Loy-au-tez s'i feint

dour de mon tri-ste de-sir Me-moustre a-

65 3 3 3 3 70 3 3 3 3

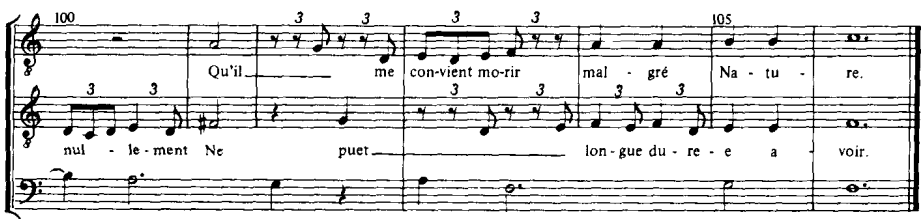
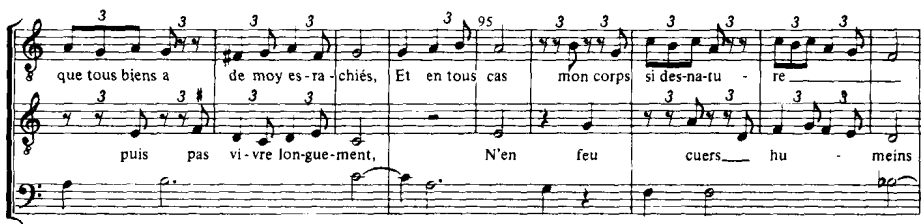
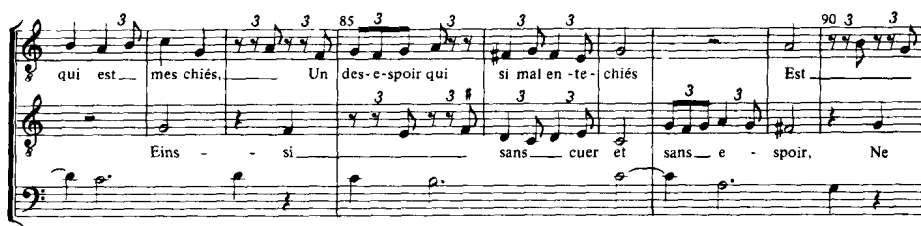
Et A-mours n'a de li ne de moy cu-re. Joi-e le het, ma-da-me li est du-re,

dés sa grant bon-té Et

75 3 3 3 3 3 3 80 3 3

Et, pour croi-stre mes-do-le-reus mes-chiés, Met de-dens moy A-mours,

sa-fi-ne-vrai-e biau-té Cui-dou-ble-ment me fait ar-doir.



Translation

TRIPLUM

Hareu! hareu! le feu, le feu, le feu
D'ardant desir, qu'einc si ardent ne fu,
Qu'en mon cuer a espris et soustenu
Amours, et s'a la joie retenu
D'espoir qui doit attemprer telle ardure.

Las! se le feu qui ensement l'art dure,
Mes cuers sera tous bruis et esteins,
Qui de ce feu est ja nercis et teins,
Pour ce qu'il est fins, loyaus et certains;
Si que j'espoir que deviez yert, eins
Que bonne Amour de merci l'asseure
Par la vertu d'esperance seure.

Help! Help! Fire! Fire! Fire!
My heart is on fire with burning desire
Such as was never seen before.
Love, having started it, fans the flames,
Withholding all hope of joy which might put
out such a blaze.

Alas, if this fire keeps on burning,
My heart, already blackened and shriveled,
Will be burnt to ashes.
For it is true, loyal, and sincere.
I expect I shall be mad with grief
Before gentle Love consoles it
With sound hope.