

Scored for Listening: A Guide to Music

Second Edition

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Preface

Since SCORED FOR LISTENING first appeared in 1959, the line score has proved itself as an invaluable teaching device in introductory music classes. Many thousands of students have discovered that they can readily learn to follow a line score and that doing so substitutes active participation for passive—and sometimes inattentive—listening, aids memory and understanding, and facilitates reference to specific passages in lectures and discussion.

This new edition of SCORED FOR LISTENING differs from its predecessors in several important respects. One of our principal aims has been to make the text less technical and more readable. The book now begins with a very brief introduction to the most basic terms the student will need in order to discuss the works to be studied and then proceeds immediately to the works themselves. These are presented chronologically, but they may be taken up in any order. Each line score is preceded by a brief, non-technical discussion of the style and form of the work and by a set of listening questions, answers to which are given in the back of the book; the questions provide the student with a way of checking his ability to hear what is happening in the music and remind him constantly that following the line scores is always a means to an end and not an end in itself.

In selecting the works to be represented in this edition, we have included what for us and our colleagues have been the most successful pieces in the original SCORED FOR LISTENING and its companion Alternate Edition. To these we have added a number of new works, particularly with a view to giving greater representation to the music of the twentieth century. As in the earlier books, the emphasis is on whole works or whole movements of long works. In the present book, however, all works (with three exceptions, explained in their

introductions) are given in line score or full score; several works shown in abbreviated form in the earlier books have been expanded to continuous line score. The final work in the book offers an opportunity for a little active music-making as it makes its point about the aleatoric nature of some modern music. If it inspires classes to further creative explorations of sound, so much the better.

A set of six stereo recordings containing all of the selections in the book (except, obviously, for the *Concerto for Classroom Impromptu*) is available from the publisher.

We should like to express our appreciation to Professor Harry B. Lincoln of the State University of New York at Binghamton, who read the entire manuscript of the new edition and made a number of helpful suggestions.

GAB

WJS

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Introduction

Toward a Musical Vocabulary

Music is made of sounds and silences. Some works are committed by the composer to a *score*, a written notation of the sounds and silences to be interpreted and realized by a performer. Others are *improvised* by the composer, who performs the music as he composes it; others have sections to be improvised by the performer. Still others are recorded by the composer directly on magnetic tape. And several of these approaches may be combined in a single work.

The sounds of which music is made possess three characteristics: *volume*, perceived as “loud” or “soft”; *quality*, which enables the listener to distinguish between sounds produced by different sources; and *duration*, or length of the sound in time. Many sounds also have definite *pitch*, perceived as “high” or “low,” while others do not.

Volume

Volume is used in music in relatively simple ways. In the score the composer's directions to the performer about *dynamics* (levels of volume) are shown by the initial letters of the Italian words *forte* (loud), *piano* (soft), and *mezzo* (moderately). Used in combination, they can indicate a scale of dynamics from softest possible to loudest possible: *pppp*, *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fff*, *ffff*.

Gradual changes in dynamic level are indicated by *crescendo* (increasing intensity) and *diminuendo* (decreasing intensity) or by their abbreviations, *cresc.* and *dim.* They are also indicated by their respective symbols:



Quality

The quality of sound is the physical basis for *tone color* in music. Individual voices or instruments are relatively limited in color, but in combinations they provide almost unlimited resources of tone color.

Singing, which originated as an intensification of speech, is perhaps the oldest medium of musical expression. Singing was so important in the development of music that the instruments of the orchestra are grouped in sections called *choirs*, and the strands of melody they play are sometimes called *voices*. The basic choral group is the SATB (abbreviations for *soprano, alto, tenor, bass*) chorus like that used in the "Crucifixus" (pp. 36–39) by Johann Sebastian Bach.

An introduction to the sounds of the instruments of the orchestra is to be found in Benjamin Britten's *Young Person's Guide to the Orchestra* (p. 204).

Duration

The relative durations of sounds and silences within the framework of a piece of music are the principal creators of *rhythm*. The durations of sounds as they are notated in a score are somewhat affected by modes of attack and release, which may be *staccato* (short and disconnected), *legato* (connected without perceptible pause) or somewhere between. They may also be affected by *accent* (special stress, weight, or emphasis given to a particular note).

There are two fundamental kinds of rhythm in music, *metrical* rhythm, or rhythm that involves *meter* (measure), and *nonmetrical* rhythm, which does not involve meter. Nonmetrical rhythm can be heard in the Gregorian chant (p. 11) and is akin to the rhythm of prose or blank verse. There are longer and shorter durations and there are accents, but there is no regularly recurring pattern of accents as there is in a piece that has meter.

Metrical rhythm can be heard in the second movement of Franz Joseph Haydn's *Symphony No. 94* (pp. 70–72), in which the patterns of sounds and silences are superimposed on a background of *beats* (audible or inferred pulses that measure elapsed time), which are organized into pairs. The score is marked off by vertical *bar lines* into *measures* of two beats each. Henry Purcell's "Lament" from his *Dido and Aeneas* (pp. 17–19) also has metrical rhythm, but the beats are grouped in threes, each measure consisting of one group of three beats.

The Purcell piece and Britten's *Young Person's Guide to the Orchestra* are organized identically from the standpoint of meter. One important difference between them is a difference of *tempo*. The Italian word *tempo* means "time," but it has come to have a narrower meaning to musicians: the frequency of beats as they occur in time. The tempo of the Britten piece is faster than the tempo of Purcell's.

In many scores, the tempo is given as a number of beats per minute; in others, Italian words are used to indicate the approximate tempo. The basic terms,

in order from slowest to fastest, are *grave*, *largo*, *adagio*, *moderato*, *andante*, *allegro*, *vivace*, and *presto*.

In poetry, metrical feet are combined to form lines of verse; in music, metrical units are combined to form larger structures called *phrases*. Phrases are concluded by musical effects of punctuation called *cadences*, which, like punctuation in writing, can be either inconclusive, like a comma or a question mark, or conclusive, like a period or an exclamation point.

Pitch

As we hear pitches occur in a piece of music, we tend to organize them in one or more of three ways: *melodically*, *contrapuntally*, and *harmonically*. If we hear successive pitches related to each other so that each seems to derive from those that precede it and to lead into those that follow, we are listening melodically and hear a *melodic line*. If we hear two or more melodic lines combined at the same time, as in the Palestrina work (pp. 13–14), we are hearing the melodies in *counterpoint*, or contrapuntally. If we hear simultaneous “stacks” of pitches combined with each other and progressing to and from each other, we are hearing *harmonically*, with our attention on *chords*, as in the introduction to the second movement of Antonin Dvořák’s symphony (pp. 168–69).

When we are hearing melodically, we are aware of *contour*, the rise and fall of the melodic line. Some melodies move step by step up and down the *scale* (from the Italian *scala*, “ladder”) with an occasional *leap* (skipping a few ladder rungs) for the sake of variety. Other melodies make frequent wide leaps, especially in instrumental music. The texture of music that consists purely of melody, such as Gregorian chant (p. 11), is *monophonic*.

When we are hearing a *polyphonic* texture contrapuntally, we are aware of the contours of the participating melodies and of the degrees of *consonance* and *dissonance* between them as dissonant notes clash with each other and resolve into consonance. In Bach’s “Crucifixus” the first note in each measure from measure 6 through measure 13 in the choral score (p. 36) is dissonant and is followed by consonance. When we listen harmonically, we are aware of *key* and *tonality* (except in styles in which key and tonality are absent) when we hear chords related to each other and to one chord of special significance. Tonality is hard to understand but easy to experience. Listeners who could not begin to describe tonality can hear it. Careful listening to the first four measures of the Haydn movement (p. 70) will reveal that one chord occurs in the first two measures, a second chord in the third measure, and a third chord in the fourth measure. The effect of the second chord is to predict the third, and the effect of the third chord is to predict the return to the first. The predictability of chord progression, unknown in non-Western music, may be a matter of conditioning. The listener who has experienced this relationship between these three chords has experienced tonality, the gravitation toward a reappearance of the initial chord, and has experienced something about the key of C major, because the

initial chord in the progression is a C major chord. Compare these measures with what happens harmonically in measures 49–52, in which the tonality is the same but the focus is on a C minor chord, creating the key of C minor.

In much of the music we hear, we find ourselves listening melodically, contrapuntally, and harmonically all at the same time. In measures 82–105 of the Haydn movement, we hear the melody in the violins, a second melody played by the woodwinds, and the harmony provided by their momentary combinations of pitches.

Musical Ideas

Musical ideas are memorable relationships among sounds. They may concern particular effects of tone color, striking harmonic sonorities or progressions, relationships between tonalities, or some other organization of sounds. In many pieces the ideas are presented as patterns of rhythm and melody, the simplest and shortest of which is called a *motive*. The motive with which Beethoven's Fifth Symphony (p. 85) begins features a rhythmic idea of four notes, short-short-short-long. It is heard hundreds of times in the piece. Longer musical ideas called *themes* or *subjects* are made from statements and reiterations of motives, as is the first theme of the Beethoven symphony.

Melodic ideas are expanded into themes and into extended works by such devices as *repetition*, *sequence*, *imitation*, and *transformation*.

Repetition of an idea in the same voice (whether a human voice or any instrumental voice) at the same pitch is the simplest and most obvious means of expansion, common in children's songs and in primitive chants. In measures 14–17 of the first movement of the Beethoven symphony (p. 85), a four-note idea is stated in the first violins and repeated exactly.

Sequence involves the same idea in the same voice at a different pitch. In measures 75–82 of the Beethoven movement, the first violins take up a four-measure idea and then play the idea at a higher pitch, creating a sequence.

Imitation takes up an idea (or some recognizable form of it) in a different voice at the same pitch or at a different pitch. Listen to the following examples in the Beethoven symphony. In measures 63–74, the violins state a four-measure idea, which is imitated immediately by the clarinet and then by the flute. In measures 14–17, the four-note idea of the first violins is imitated by the second violins by *inversion* of the contour of the idea, so that the line moves upward rather than downward. In the third movement, the low strings state an idea beginning in measure 140 that is imitated, in turn, by the violas, the second violins, and the first violins.

Transformation is difficult to identify by hearing, because the connection between the statement of an idea and its recurrent form is tenuous. For instance, in measures 63–78 of the Beethoven first movement there are four melodic fragments. Can you detect a relationship between the highest pitch in each and the initial motive of the piece?

Devices for the systematic variation of rhythmic patterns include *augmentation* and *diminution*, which involve respectively the lengthening and shortening of durations, usually by double and half. Augmentation can be heard clearly in the second movement of Dvořák's ninth symphony (p. 168) as the material of measure 19 is stretched, or augmented, to make measures 20–21. Diminution is prominent in the fourth movement of the same symphony in the measures following the appearance of Theme I at measure 140.

Variation and Development

The techniques of variation and development are in some ways similar but there is a basic difference. The composer's goal in a form based on variation, like the second movement of Haydn's *Symphony No. 94* (pp. 70–72), is to state his theme and then to compose variations on that theme, the theme itself staying more or less intact. The goal in development is to state a theme and then explore its possibilities. Beethoven, in the first movement of the *Fifth Symphony*, for instance, picked a little fragment (measures 60–61) of his second theme and proceeded to develop that two-note idea for fourteen measures, and then he continued to develop what seems to be one of the two notes.

Forms

As a musical work is performed, the perceptive listener hears, in addition to momentary detail, such things as the proportions of the phrases, the order of presentation of musical ideas, the expansions and derivations of those ideas, and the relationship of the various parts to the whole.



In many traditional works, these matters of proportion, order, expansion, derivation, and relationship are arranged in accordance with the scheme of one or another of the musical *forms*, esthetically satisfactory designs to which some works adhere precisely, some only in principle, and others not at all.

The traditional forms fall into two broad categories: works that are self-contained and independent, comparable to a book in one volume, and extended works composed of two or more self-contained but interdependent *numbers* (in most vocal music) or *movements* (in most instrumental music), which are comparable to individual volumes in a book of more than one volume.

Notation

To follow the scores, reduced scores, and one-line scores in this book, it is not necessary to be able to read music. All that is needed is to understand that the higher the notes sound, the higher they appear to be in print; the lower they

sound, the lower they are in print. Also, the blacker the notes are, the faster they go, and the whiter they are, the slower they go.

The exceptions occur when a change is made from the treble clef  to the bass clef  or vice versa—as in the first movement of Beethoven's *Symphony No. 5* in measure 28 (treble to bass) and measure 29 (bass to treble), when the apparent direction of the line is affected by the clef change—and when the durations of notes and rests are affected by changes in meter or tempo or both, as occurs when the blacker notes of Beethoven's second movement sound slower than the whiter notes of the first movement.

Gregorian Chant

Mass for Weekdays in Advent and Lent

During the sixth century A.D., Pope Gregory the Great collected and codified the music of the Roman Catholic Church, which had developed from ancient Hebrew, Greek, Armenian, Syrian, and Byzantine music. The vast quantities of *plain-song* codified by Gregory, and thus called *Gregorian chant*, and other chants added later constitute the most important examples of music surviving from the first thousand years of the Christian era.

Plain-song refers to unmetrical compositions with monophonic texture. Typically, the melodic motions are small, mostly by step with a few narrow leaps. The range of pitch is severely restricted, the contour is smooth, and the rhythm, strongly influenced by the accentual and durational rhythm of the text, is unhurried and free, devoid of heavy accents.

The most common musical settings of the Mass, the solemn service of the Roman Catholic Church, consist of the five sections that do not change during the year. The text of these, known together as the Ordinary of the Mass, follows:

KYRIE

(*Greek text*) Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

GLORIA

(*Latin text*) Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord the only-begotten Son, Jesus Christ. O Lord God, lamb of God, Son of the Father. Thou who takest away the sins of the world, have mercy on us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy on us. For Thou alone art holy. Thou alone art Lord. Thou alone, O Jesus Christ, art most high, together with the Holy Spirit, in the glory of God the Father. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula: Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis, et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas, et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est, cum gloria, judicare vivos et mortuos, cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et in unam sanctum catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages: God of God, light of light, true God of true God, begotten, not made, of one being with the Father, by Whom all things were made. Who for us men, and for our salvation, came down from heaven, and was made flesh by the Holy Spirit of the Virgin Mary, and was made man. He also was crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again, according to the Scriptures, and ascended into heaven. He sitteth at the right hand of the Father. And He shall come again, with glory, to judge both the living and the dead, Whose kingdom shall have no end. And I believe in the Holy Spirit, Lord and giver of life, Who proceedeth from the Father and the Son, Who together with the Father and the Son is adored and glorified, Who spoke by the Prophets. And I believe in one holy catholic and apostolic Church. I confess one baptism for the remission of sins. And I look for the resurrection of the dead and the life of the world to come. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are filled with Thy glory. Hosanna in the highest. Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

Lamb of God, who takest away the sins of the world: have mercy on us. Lamb of God, who takest away the sins of the world: have mercy on us. Lamb of God, who takest away the sins of the world: grant us peace.

Questions for Self-Testing

1. In the “Sanctus” as sung in the Gregorian chant, five cadences are heard, coinciding with the periods that punctuate the Latin text. Which two fall on the lowest pitch?
 - a. the first, at *Sabaoth*
 - b. the second, at *tua*
 - c. the third, at *excelsis*
 - d. the fourth, at *Domini*
 - e. the fifth, at *excelsis*
2. A melodic idea is introduced at “Sanctus, Dominus . . .” On what text do you hear that melodic idea return?
 - a. *Deus Sabaoth*
 - b. *gloria tua*
 - c. *in nomine Domini*
 - d. *Hosanna in excelsis*
3. All three phrases of the “Agnus Dei” end on the same pitch. In the text below, underscore each syllable on which you hear a cadence.

Agnus Dei, qui tollis peccata mundi: miserere nobis.
Agnus Dei, qui tollis peccata mundi: miserere nobis.
Agnus Dei, qui tollis peccata mundi: dona nobis pacem.
4. At cadences in the “Agnus Dei” and in the “Sanctus,” the same pitch is heard
 - a. six of eight times
 - b. three of eight times
 - c. five of eight times
5. Each section of the “Agnus Dei” begins with
 - a. the melodic idea from the beginning of the “Sanctus”
 - b. a new musical idea
 - c. a cadence