# Journal of the Conductors’ Guild

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### LETTERS TO THE EDITOR

### CORRIGENDA
Franz Joseph Haydn, Missa in Angustiis (1798)
("Lord Nelson Mass")
by David Janower

In 1795, Prince Nicolaus II Esterházy abandoned the Esterhaza Castle and established the family's summer residence at Eisenstadt. Robbins Landon informs us that the Prince required of Haydn, apart from administrative duties, only to compose a mass once every year for the name-day of his wife, the Princess Maria Hermenegild, of whom Haydn was particularly fond. Thus we owe to this circumstance Haydn's six last and greatest masses, written between 1796 and 1802.1

Haydn had not written any masses since 1782. The first two that he wrote under the royal directive were the Missa Sancti Bernardi de Offida and the Missa in tempore belli (both 1796). The third --and to this day the most popular -- was the Missa in Angustiis, written between July 10 and August 31, 1798, and currently known as the Nelson Mass. Due to immense popularity in the years immediately following its creation, the work underwent numerous modifications, resulting in a convoluted textual history which has caused much confusion about many of the important aspects of authenticity and performance practice. The most serious problems for the contemporary conductor derive from the surprising number of significant inconsistencies among present-day editions. The purpose of this monograph, then, is to identify and elucidate four areas of historical and textual confusion in the Nelson Mass. They are: the naming of the mass; variances in material for the solo vocal quartet; multiple versions of the orchestration; and, finally, discrepancies between existing editions.

THE 'NELSON' APPellation

Some historical background should put to rest the fallacy that Haydn wrote the mass in honor of Admiral Horatio Nelson. Robbins Landon explains that

On 19 May 1798, Napoleon sailed with a large fleet and some 40,000 men from Toulon, slipping through the otherwise effective British blockade and making for Egypt.... On 1 August, Nelson ... sighted the French fleet at anchor in the Harbour of Aboukir and in a daring manoeuver the British fleet ... blew the French fleet to bits. It was the most brilliant victory for the allies in a long and seemingly hopeless war....

The news would have reached the Esterhazy Court at Eisenstadt about a week before the first performance of the Mass on 23 September...2

Since the mass was begun weeks before Nelson decimated the French fleet, his victory could not possibly have been the inspiration for it; if Robbins Landon's guess is correct, the mass was completed some two weeks before the news of the the victory reached Eisenstadt. Furthermore, the title page of Haydn's autograph copy -- which cur-
rently is archived in the Austrian National Library's Music Collection -- bears a single word: Missa. Some time later, Haydn entered the work into his Entwurfskatalog as the Missa in Angustiis, literally "narrow" or "constricted." A freer translation might read "Mass in time of anxiety," similar in format to the title of an earlier "Mass in time of war." It remains vaguely possible, of course, that Haydn's title simply means a mass completed in a short or "narrow" amount of time.

History does not record how or when Nelson's name was added to the title. Robbins Landon believes that at the first performance

... listeners would have felt an exultant thrill as they listened to the ominous D minor Kyrie and Benedictus with the menacing trumpets and timpani. It may even be that listeners . . . christened the work Nelson Mass because they associated it with the great naval victory, and that when Nelson himself arrived at Eisenstadt the Mass was resuscitated in his honour. Within a few years, no one seemed to know quite how the title had been conferred...4

Admiral and Lady Nelson visited Austria in September 1800 and stayed at Eisenstadt Castle; several concerts were arranged in their honor. It is possible that a Missa performance during the visit forever attached Nelson's name to it.

HAYDN'S ORIGINAL ORCHESTRATION

By the spring of 1798 the Esterházy family was "practising economy.... The princely Feld-Harmonie was now dismissed, leaving a small nucleus of string players and singers..."6 Haydn had little choice but to write for reduced forces; the result was a work scored for three trumpets, strings, and organ, the latter being played by the composer at the premiere.7 The limited orchestration in no way diminishes the work; rather, it lends a stark -- perhaps a military -- quality to it that makes it special among Haydn's oeuvre in this genre. (The original performance materials were prepared by Haydn's assistant, Johann Elssler; the parts are currently housed in the Archives of the Esterházy Castle.)

Sometime after the initial performance Haydn made changes in the solo vocal quartet parts, the great majority of changes coming in the soprano pitches. Apparently the tessitura was too high, for most of the changes resulted in a lowering of the part, although some of the high notes, including the climactic b-flat in the recapitulation of the Kyrie, remained. Haydn incorporated these changes into his manuscript, erasing the original notes. Robbins Landon suspects the part was rewritten in a lower tessitura to accommodate a performance by Empress Marie Thérèse herself.8

Generally speaking, it should be noted that the changes in the solo voice parts did not improve the passages; they are clearly designed to facilitate a performance by a weaker soprano, and as such, emasculate the original version. In his edition (Schott/Eulenburg) Robbins Landon "dutifully" prints Haydn's ultimate version and, in a most responsible manner, provides the original passages in footnotes. Unfortunately, Gunter Thomas, editor of the volume of Haydn's complete works which contains the Nelson Mass (Henle/Bärenreiter), gives only the revised version, with no indication in the scores of the original passages. They are to be found in the edition's critical report but are useless for performance purposes. The Breitkopf edition, upon which the Peters and Kalmus editions are based, includes the original solo parts.

PROBLEMS OF INSTRUMENTATION

Many Missa manuscript copies were in circulation during Haydn's lifetime, and the composer appeared content with his original scoring. However, when Breitkopf and Hartel announced plans to publish the masses, Haydn apparently considered rescoring the mass to include additional wind parts. In December 1802, G. A. Greisinger9 wrote to the publishers:

Haydn told me that in the Mass . . . he put the wind instruments in the organ part, because at that time Prince Esterházy had
dismissed the wind players, but he advises you to put everything that is obbligato in the organ part into the wind instruments and to print it that way.\textsuperscript{10}

An enlarged orchestration for the mass exists in the Eisenstadt library: It is scored for flute, two oboes, two clarinets, bassoon and two horns, as well as the original three trumpets, timpani and strings. In the words of Günter Thomas, this version reflects the "old Eisenstadt tradition."\textsuperscript{11} Haydn apparently was aware of the enlarged orchestration and perhaps even supervised its preparation. Haydn's successor at Eisenstadt, Johann Nepomuk Fuchs, rescored several of Haydn's masses which "used to be without accompaniment;"\textsuperscript{12} this he freely admitted in a letter to the Prince; he was also identified as the author of the Nelson mass resoring in a contemporary newspaper. Thus, we may assume that Fuchs was responsible for the Nelson Mass wind additions which now appear in the Complete Works in small print. (Previously, J. N. Hummel, then an area kapellmeister, had been credited with this work.)

The Breitkopf 1803 edition, however, does not conform to Fuchs's resoring. It seems probable that neither Breitkopf, Haydn's publisher, nor G. A. Greisinger, his biographer, knew anything about Fuchs's work. Robbins Landon believes that Breitkopf probably commissioned a local Liepzig composer to do the work; Thomas suggests it may have been Thomaskantor A. E. Muller, who also created piano editions of Haydn's two oratorios. Unfortunately, Muller --or whoever -- worked from a faulty copy of the score, added parts for a flute, two oboes and two bassoons, rewrote the clarini parts\textsuperscript{13} and, subsequently, the timpani part as well. The addition of a clarino principale part is perhaps the worst single feature of the Breitkopf 1803 orchestration. However, the fact that Muller had worked from a faulty score, which caused numerous errors in the mass's first printed edition, was far more serious.

**MODERN EDITIONS**

Thus, even before Haydn died, there existed three different editions of the mass: Haydn's original scoring without winds, Fuchs's "Eisenstadt" scoring with the entire wind-band added, and the first published edition (Breitkopf 1803) based on a faulty manuscript copy and containing an unauthorized re-scoring and an incomplete wind section. Both Robbins Landon and Thomas reject the Breitkopf version, and so should we. But because of Haydn's changes in the solo vocal quartet parts, the solution isn't that simple.

The scores that contain Haydn's original scoring are edited by Robbins Landon, published in full and piano-vocal score by Schott, and in miniature score by Eulenburg and Kalmus. Again, these include Haydn's revised version of the solo voice parts but do present the original in footnotes. A performance from this edition must, of course, include an organ. Scores based on the Fuchs resoring are published in the Haydn Complete Works, Series 23, volume 3 (Nelson and Theresa Masses), edited by Günter Thomas; Henle publishes the full score, Bärenreiter publishes the vocal score and orchestral parts. The extra wind parts appear in small print in this score; if they are used, the organ is dispensable, or it may be relegated to a continuo role. The organ, however, can be used as a solo instrument, in which case the winds should be omitted. This version would then agree in essence with Robbins Landon's, although there are still a few minor discrepancies. However, performing materials do not include the original solo parts.

In addition to the Breitkopf and Peters full scores, the Kalmus vocal score is also based on the Breitkopf 1803 edition. These have the advantage of having the original solo voice parts in the main musical text; they have the disadvantage of containing the unauthorized scoring and numerous errors. In cases where an organ is not available and the heavier Fuchs scoring would overbalance the chorus, it would be possible to use the Peters/Kalmus editions. This would allow the use of a smaller string section -- since fewer winds would be involved -- which in turn might permit a smaller chorus to produce sufficient volume to bring forth an acceptable tonal balance. The numerous errors would still have to be corrected, with special
attention being paid to the odd trumpet parts. But
the scoring does indeed work, and the obbligato
organ parts are nicely scored for the smaller wind
section. To avoid the tedious project of correcting
the choral scores, one could use the Peters full
score and orchestration and have the chorus sing
from a Schott or Bärenreiter vocal score. This
arrangement must be recognized as a compromise,
to be used only for that special situation of a small
or weak chorus. (The seemingly endless
corrections in the score and parts must still be
made.) One might consider whether, after all, a
performance of the work should be delayed until a
strong or large chorus is available to perform the
Fuchs version, or until an organ is available to use
Haydn's original scoring.

LIST OF DISCREPANCIES

The list which follows is the result of a survey
of all available editions of the full, miniature, and
piano-vocal scores. Doubtless other editions exist;
individuals may wish to compare them with those
included here; a quick comparison will, in
general, reveal which of the original editions
served as the primary source for any given pres-
ent-day edition. While the most obvious differ-
ences between editions are found in the wind
parts, there are significant inconsistencies of de-
tail in other parts. The editions examined for this
study together with an explanation of the abbre-
viation systems used are listed also.

In the first two columns of the list, discrepan-
cies between the Henle edition (and all scores
which match it) and the Peters edition (and all of
its matching scores) are identified. About half the
time the Robbins Landon edition agrees with
Henle, the other half with the Peters. The third
column, therefore, indicates Robbins Landon's
preferred source, and offers a third alternative
wherever Landon provides one. Since the Kalmus
vocal score almost always agrees with the Peters
dition, a notation is made in those few cases
where it does not, and specifics are given.

Many discrepancies also exist in the area of
articulation; this is especially prevalent in the
string slurs. For example, the Peters editions con-
tain many slurs which have been added to facili-
tate bowing. While the resulting bowings are gen-
erally quite good, it must be understood that they
do not necessarily derive from the autograph.

Please note that the Henle score separates the
organ bass line from the cello/bass line whenever
the two differ; the Peters score does not, simply
because in that edition, the bass lines never differ;
in the Eulenburg score these parts are always
separated, and the right hand of the organ part has
been realized. (N.B. The reader should be aware
that the list of discrepancies presented here is not
exhaustive; to list all the inconsistencies found in
the various editions would be a Herculean task
and, in practical terms, unnecessary.)

In closing, it is hoped that, if nothing else, the
contents of this introduction have convinced the
Journal's
readership that it is rather imperative to
give careful consideration to the choice of one's
materials when a performance of the Nelson
mass is being planned. Suffice it to say, compatibility
between the full score, the piano-vocal edition,
and the set of orchestral parts is a virtual sine qua
non.

EDITIONS

Group 1: Henle, Bärenreiter

Joseph Haydn Werke. Munich: G. Henle Ver-
lag, 1965. Series XXIII, Volume 3: Messen #9-10
(Gunter Thomas, editor).

Joseph Haydn. Missa in Angustiis. Kassel:
Bärenreiter Verlag, 1967 (Günter Thomas, edi-
tor). This is a miniature score reprint of the Henle
dition, with a new preface in German and En-
lish. The text of the work is identical to the Henle
full score. The Bärenreiter piano-vocal score (BA
466a) and the complete set of parts (BA 4660) are
for sale, and agree in every respect with both full
scores. The parts include clarinets and horns in
addition to the other wind instruments. The sepa-
rate organ part is very helpful.
Group 2: Peters, Kalmus, Breitkopf

Joseph Haydn. Messe D-Moll, "Nelson Messe". Frankfurt/New York: C.F. Peters, 1932 (Wilhelm Weismann, editor). As explained in the foreword - - in German, French and English -- the full score is based on the Breitkopf and Härtel original 1803 edition. The score's cover is marked "Edition Peters, #4372" but the number given inside is #10931. The matching piano-vocal score, #4351 or #10865, had its copyright renewed in 1959, although there is no indication that any changes were made at that time. It contains a shortened preface, also edited by Weismann. The full score presents the Latin text and a German translation in the foreword section; the piano-vocal score has an English translation. Parts are available (#10877) and appear to agree in every respect with the full score, including parts for flute, oboes, bassoons (marked "unisono" in the score, but only "fagott" in the part) and a clarino principale in addition to the other two trumpets.

Joseph Haydn. Lord Nelson Mass on cover, Third Mass on title page, Mass in D No. 3 on first page (the word "minor" conspicuous by its absence!). New York: Edwin F. Kalmus (undated). The piano-vocal score, #6241 (an old number which now probably carries a new Belwin Mills catalogue number), nearly always agrees with the Peters editions. I was unable to locate a set of the Breitkopf scores, but suspect that the Kalmus is a copy of Breitkopf's old piano-vocal score, although I have no real basis for my suspicion. In addition to the three titles already listed, the title page provides yet another secondary title, "The Imperial." This edition offers metronome markings and organ registrations, which may be helpful to those planning performances with organ accompaniment only. However, there are no measure numbers, and the "singing translation" printed under the Latin throughout the work is perfectly awful.

Group 3: Eulenburg, Schott, Kalmus miniature score

Joseph Haydn. Missa In Angustiis. London: Ernst Eulenburg Ltd., 1963 (H. C. Robbins Landon, editor). The miniature score contains a detailed foreword in German and English, which discusses specific variant readings in the sources, as well as more general considerations. (The critical report which accompanies the Henle edition, available only in German, provides even greater detail.) Robbins Landon claims -- without offering proof -- that the lowest note of Haydn's contra-bass "obviously" was C, not E, and that for the notes below E, the bass part should not jump an octave; instead we must use a bass with a C extension. Although I agree with the use of the extension, I would be interested to read some proof concerning Haydn's instrument. The Eulenburg miniature edition is scored for trumpets, drums and organ, as per Haydn's original intention.

Joseph Haydn. Mass in D Minor. London: Schott & Co. Ltd., 1963. Subtitled Missa in Angustiis and then, parenthetically, "Nelson Mass," the Schott edition is part of a series called Biblioteca Musicae Sacrae; Robbins Landon is the general editor for the series and specific editor for this work. The piano-vocal score was edited by Ian Kemp. It agrees in every respect with the Eulenburg miniature score, is very clear and easy to read. It contains a shortened version of the Eulenburg preface in English and German; among its useful features is the inclusion of the original solo vocal quartet parts in the footnotes.

Joseph Haydn. Missa In Angustiis. New York: Edwin F. Kalmus. The Kalmus edition is a photographic reproduction of Robbins Landon's Eulenburg miniature, and thus an excellent one. Curiously, Kalmus has reproduced the foreword beginning on p. xi of the Eulenburg, starting in the middle of a sentence! It omits pp. iii-x, which contain the general discussion and a list of text variants; Robbins Landon's initials are, of course, removed. Unfortunately, the Kalmus full score does not match its own piano-vocal score. One can only wonder about the parts.

ENDNOTES


3 The *Entwurfkatalog* was a quasi-chronological list of incipits of Haydn’s works, begun by Elsler and Haydn about 1765 and continued beyond 1800.


5 The Feld-Harmonie was the wind-band octet: oboes, clarinets, horns and bassoons.


7 Robbins Landon believes the premiere was in the Stadttafarkirche, not in the Bergkirche as had been previously believed. (*Chronicle*, p. 327).


9 Georg August Greisinger, biographer of Haydn, was the chief correspondent between Haydn and his publishers, Breitkopf & Härtel.


13 “Haydn wrote on his autograph ‘2 Clarini in D’ at the beginning of the Mass, but over the top of the first notes ‘a Tre’; ... otherwise there is no separate part for the third trumpet, which was expected to double the menacing parts for Clarini I & II in the Kyrie and the fanfare passages of the Benedictus. This fastidious use of the third trumpet was not to Breitkopf & Härtel’s taste, and they commissioned their hack to rewrite that part, too. The finished product was a curious third trumpet part, which cluttered up the musical text with useless fanfare figures in the lowest register which... are best forgotten as quickly as the whole Breitkopf & Härtel score of 1803.” (Robbins Landon, *Chronicle* p. 430).

### Abbreviations Key

**INSTRUCTIONS**

- Should read = s/r
- Add = (+)
- Delete = (-)
- Bar number = Bar measure(s) = m.

**DYNAMICS**

- dyn
- crescendo = cr
decrescendo = decr
diminuendo = dim
subito = sub
wedge = ♩

**WOODWINDS**

- Flute = Fl
Piccolo = Pic
Clarinet = Cl

**BASS = Bsn**

- Harp = Hp
- Piano = Pf
- Percussion = Perc
- Timpani = Tmp
- Snare Drum = SD
- Bass Drum = BD
- Tenor Drum = TD
- Glockenspiel = Gl
- Crash Cymbal = Cr Cy
- Suspended Cymbal = Su Cy
- Castanet = Cst

**VOCAL PARTS**

- Sopranos, Altos, Tenors, Basses are choral parts; solo/soli parts are indicated as such

**STRINGS = Str**

- Violin = Vln
- Viola = Va
- Cello = Vc
- Double Bass = DB

**BRASS**

- French Horn = Hn
- Trumpet = Tpt
- Cornet = Cnt
- Trombone = Tbn
- Tuba = Tu

**E-flat Clarinet = Eb Cl**

- Bass Clarinet = B Cl
- Oboe = Ob
- English Horn = En Hn
- Bassoon = Bsn
- Contra Bassoon = C Bsn
The following list is a comparison of discrepancies among the several editions of this work. These are not corrections; only comparisons. All items refer to the scores and not to players’ parts; the parts, in general, agree with their respective scores.

There are no woodwind parts in the Eulenberg and Schott scores, hence no comparisons can be made. This is indicated with a five-dash reminder (-----) when it occurs.

In cases where an item in one edition agrees with another, the name of the first edition is written in the place of the second edition for the item under consideration.

Pitches are identified by the system that established upper case letters for pitches between the c two leger lines below the bass clef to the b a seventh above, small letters for the next octave, one line (e.g. c') for the twelve notes beginning at middle c, two lines (e.g. c") for the octave above that, and so forth [See chart below]. Beats within measures are indicated in the usual JCG format; i.e., “20/1” means “bar 20, 1st beat”.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Henle full score/ Barenreiter M.S.</th>
<th>Peters full score/ Kalmus P.V.</th>
<th>Eulenberg full score/ Schott P.V.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. KYRIE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 ff.</td>
<td>tutti</td>
<td>wedges (*)</td>
<td>dots (throughout)</td>
<td>Henle no independent Bsn parts; Bsn on Vc/Db line</td>
</tr>
<tr>
<td>8-9</td>
<td>Bsn</td>
<td>pitch: e</td>
<td>pitch: d</td>
<td>Henle</td>
</tr>
<tr>
<td>9</td>
<td>Ob 2</td>
<td>1st note: B-flat²</td>
<td>1st note: g²</td>
<td>-----</td>
</tr>
<tr>
<td>10-11</td>
<td>Tpt</td>
<td>solo</td>
<td>2 tpts</td>
<td>Henle</td>
</tr>
<tr>
<td>13</td>
<td>Vln 2</td>
<td>dotted half</td>
<td>eighths</td>
<td>Henle</td>
</tr>
<tr>
<td>22-26</td>
<td>Vc/Db</td>
<td>1st note: D</td>
<td>1st note: D</td>
<td>Henle</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(See note under Gloria, mm. 15-19.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Vln 1</td>
<td>g#</td>
<td>g nat.</td>
<td>Peters</td>
</tr>
<tr>
<td>33-36</td>
<td>Obs 1 &amp; 2</td>
<td>see full score</td>
<td>parts are reversed</td>
<td>-----</td>
</tr>
<tr>
<td>33</td>
<td>Sop. solo</td>
<td>c#² &amp; a¹, both quarter notes</td>
<td>a², half note; a¹, quarter note</td>
<td>Henle</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[Note: Henle edition contains the later version; Peters has the original version at this and similar places for soloists. Eulenberg gives the later version in the text and the original version in footnotes.]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Sopranos</td>
<td>1st note: a¹</td>
<td>1st note: a²</td>
<td>Henle</td>
</tr>
<tr>
<td>36</td>
<td>Vln 1</td>
<td>double stop a¹ &amp; c#³</td>
<td>c#³ only</td>
<td>Peters</td>
</tr>
<tr>
<td>47</td>
<td>Vln 2</td>
<td>a</td>
<td>c¹</td>
<td>Peters</td>
</tr>
<tr>
<td>48</td>
<td>Vla</td>
<td>d¹ quarter note &amp; rests</td>
<td>full bar rest</td>
<td>Peters</td>
</tr>
<tr>
<td>52</td>
<td>Vc/Db</td>
<td>B-flat &amp; rests</td>
<td>B-flat, rest, B-flat</td>
<td>Peters</td>
</tr>
<tr>
<td>55-56</td>
<td>Vc</td>
<td>doubles Db</td>
<td>doubles Tenors (organ part)</td>
<td>Henle</td>
</tr>
<tr>
<td>57-61</td>
<td>Ob 2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
II. GLORIA

[Note: Henle adds additional parts for clarinets and horns from this movement on; the other editions do not. See introduction.]
5  Sop. solo

6-7  Bsns  tacet  double Vc
7  Vln 1  half notes  8th notes  Henle
13  Ob 2  1st note: g¹  1st note: b¹  -----  Henle
14  Ob 2  5th note: a¹  5th note: f#¹  -----  -----  Henle
15-19  Db  D  d  Henle
[Note: At all places where Db part goes below written E, Peters raises it an octave; Henle and Eulenburg maintain unison with Vc.]
18  Bass solo  appoggiatura g  no appoggiatura  Henle
18  Vln 2  quarter note  8th note & rest  Peters

18/3-19  Tenor solo

21-24  Db  E  e  Henle
23  Bass solo  appoggiatura a  no appoggiatura  Henle

23-24  Tenor solo

27  Vla

33, 36  Chorus  "-mus" on last 8th note  "-mus" on penultimate 8th note  Henle
38  Vln 2  all notes: a¹  last 7 notes: f#²  Henle
42  Vln 2  c#³  a²  Peters
47  Vc/Db  2nd note: E  2nd note: e  Peters
48  Ob 2  half note & rests  quarter note & rests  -----  -----  Henle

48/3  Vla

53  Vc/Db  D and E  d and e  Henle

63/1  Sop. solo

68  Sop. solo

(note clash with Vln 1)

(Footnote agrees with Henle)

* The Eulenburg footnote, which usually agrees with Peters, is different.
69/2 Vc/Db 2nd note: d# 1st note: d nat. Henle

72/1 Sopranos

76/1 Vla

76/2 Vln 2

77-81 Db D (cf. mm. 15-19) d Henle
79-80 Vln 1 1st note: f#1 1st note: d1 Peters

81 Tenor solo

86 Vc/Db half note & rest whole note Henle

91 Alto solo

91/2 Vln 1 c#2 b-flat1 Henle
97 Vln 1 octave d1-d# d# only Peters
97-100 Obs Ob parts are reversed
101-102 Vla half notes all 8th notes Peters
102 Tmp full bar of 16th notes half rest & 16th notes Henle
104 Vla quarter notes with staccc. 8th notes & rests Henle
104-105 Vc/Db d-F#-G-A-D d-f#-g-a-d Henle

Qui Tollis

[Note: From this point until the start of the Credo, the Henle/Barenreiter scores continue to number measures consecutively; the Peters/Schott/Eulenburg scores begin again with m. 1. Measure numbers below are given first for Peters et al, second for Henle et al.]

3/1; 108/1 Vla f only b-flat and f Peters
12; 117 Vln 2

32/1; 137/1 Vlns 1 & 2 both: b-flat & d1 Vln 1: d1; Vln 2: b-flat Peters
34/1; 139/1 Vln 2 g & f b nat. & f Peters
46-47; 151-152 Vla
51; 156  Vla  dotted half 8th notes  Peters
59-64; 164-169  Vc  d-c-B-flat-B-flat-A-A  f-f#-g-g#-a-a (-A)  Henle
58; 163  Bass solo  f as appoggiatura  f as 8th note  Henle
63-64; 168/169  Vla  dotted halves 8th notes  Henle
63-65; 168-170  Chorus  “bis” in m. 64; 169  “bis” in m. 65; 170  Henle

Quoniam

5; 175  Sop. solo  (cf. Gloria, m. 5)

7; 177  Vln 1  half notes eighth notes  Henle
(cf. Gloria, m. 7)

8; 178  Sop. solo  Henle

10-11; 180-181  Tpt 1  Henle

17-22; 187-192  Fl  tacet  ----- 

26; 196  Tpt 1  half note g\textsuperscript{1} & rest  Henle

27-28; 197-198  Tpts  tacet (similar part in Hns)  Henle

39; 209  Tpt 1  half note g\textsuperscript{1} & rest  Henle
39; 209  Tmp  tacet quarter note & rests  Henle
46; 216  Bsn  last note: e last note: d#  ----- 

48-50; 218-220  Altos  Peters

54/3; 224/3  Tpt  half note g\textsuperscript{1} tacet  Peters
54/3; 224/3  Tmp  quarter note A tacet  Peters
60/3; 230/3  Vlns 1 & 2 b\textsuperscript{1}-e\textsuperscript{8} 8th notes f\#\textsuperscript{1}-d\textsuperscript{2} 8th notes  Henle
(\textit{f#} not in the harmony nor indicated in figured bass)
61-68; 231-238  Db  D  Henle
(cf. Gloria, mm. 15-19, 21-24, 77-81)
63,65,67; 233,235,237  Vln 1  1st note: f#  
               (cf. Gloria, mm. 79-80)  
68/4; 238/4  Vln 1  8th note & rest  
68-71; 238-241 Chorus, Soli  "Amen" still soli  
               quarter note  
               "Amen" given to chorus  
Peters  
Henle  

70; 240  Almos  

70-71; 240-241  Tpt  
tacet  

70-72; 240-242  Tmp  

[Note: Robbins Landon says the notation for Tmp of two lines through the stem indicates roll, 
not even 16ths, "in some cases." See his Preface, p. xi.]  

71-77; 241-247  Db  D (cf. mm. 61-68)  

72,74,76; 242,244,246  Vln 1  same as mm. 63, 65, 67;  
               233, 235, 237  

74-75; 244-245  Alto solo  

81; 251  Obs  
g² & e²  
unison a²  

III. CREDO  

8/1  

13-14  Sopranos & 
       Tenors  

17  Vla  last note: f#  
       last note: e¹  
       [Note: The e¹ must be an error; e is dissonant with the Altos & Basses and creates parallel 
       fifths between Vln 2 and Vla.]  

17-19  Tmp  

18  Tpt 2  2nd note: e²  

38
21-25  Tmp  tacet

28/4  Tmp  quarter note A  two 8th notes A  Henle

32  Vln 2  

33  Tmp  A  d (not in harmony)  Henle

36-37  Tmp  tacet  

39  Vla  half note & rest  dotted half & quarter note e  Peters
41-45  Tpts  

45  Tmp  half note & rests  quarter note & rests  Henle

54-55  Tpt, Tmp  tacet  

56  Vlns 1 & 2  2nd note: g  2nd note: b  Peters

58-60  Tpts  

58-59  Tmp  

68-69  Sopranos, Tenors  "descendit"  "de coelis"  Peters

69-70  Altos, Basses  "descendit"  "de coelis"  Peters

70  Vln 1  last note: g\#2  last note: b\#  Peters

72-77  Sopranos, Tenors  

(Kalmus p.v. agrees with Peters except that "-lis" occurs in m. 76.)

73-77  Altos, Basses  

39
Et Incarnatus

(See note about measure numbers under Qui Tollis above.)

1; 84
Vlns 1 & 2
Vla
no appoggiatura
8th notes
Peters

5; 88
Vln 2
quarter note
f\# only
Peters

16/3; 99/3
Vln 2
quartet note
f\# & a\#
Peters

22/3; 105/3
Vln 2
f\# only
Peters

31; 114
Tpt
dotted quarter
quarter & rest
Peters

41/2; 124/2
Altos
Kalmus p\(v\) score has:

43; 126
Soli, Strings
dotted half with fermata
half with fermata &
quarter rest with fermata
f\#-g-f\#-e etc.
Henle

45-46; 128-129
Db
F\#-G-F\#-E etc.
Henle

Et Resurrexit

2; 139
Vln 2
last note: d\#
last note: g\#
Peters

3; 140
Vln 2
appoggiatura e\#
no appoggiatura
Henle

3-4; 140-141
Basses
&quot;secundum"
&quot;scriptura\"s"
Peters

4/3; 141/3
Sopranos
quarter note d\#
e\#-d\# 8th notes
Henle

4/3; 141/3
Vln 1
no appoggiatura
appoggiatura e\# (cf. Sopranos)
Henle

5/4; 142/4
Tenors
(Kalmus p\(v\): last note is f\#\#)
2nd note: e\#
Henle

12; 149
Tpt 2
2nd note: e\#
Henle

13-14; 150-151
Obs

13-14; 150-151
Vla
8th notes
16th notes
Peters

14; 151
Bsn
half note & rests
half note tied to
-----

14; 151
Vc/Db
8th notes
16th notes
Peters

15; 152
Tenors
"tu" on 4th beat
"tu" on 2nd beat
Peters

17/3; 154/3
Ww, Tmp
quarter note
8th note & rest
Peters (Tmp)

17; 154
Soprano
1st 2 notes: d\#
1st 2 notes: b\#
Henle

20; 157
Altos

(Kalmus p\(v\): Peters' rhythm, but syllable is "non")

24; 161
Ob 2
a\#-d\# half notes
d\#-e\#-d\#-d\# quarter notes
-----
[Henle footnote gives the same reading as Eulenburg, agreeing that this is what the sources have. Henle has apparently changed the notes to d because A is not in the harmony.]

26/1; 163/1  Tmp  half rest  quarter rest & quarter note d  Henle
36/3; 173/3  Vln 2  continues the d^1-b-flat^1  16th notes only  (3rd & 4th beats)
37; 174  Tmp  48th notes  tremolo on 3rd & 4th beats  Henle
37; 174  Vla, Vc, Db  16th notes  8th notes  Peters
38/1; 175/1  Vln 1  d^3 only  octaves d^2-d^3  Peters
39/4; 176/4  Ob 2,  d^2  d-flat^2  ----
Altos  d^1  d-flat^1  Peters
45/3; 182/3  Vc, Db  d-d^1  d^3 only  Henle
49; 186  Bsn  last note: e  last note: c  ----
50/1; 187/1  Vln 2  f  a  Henle
51; 188  Bsn  last note: e  last note: c  ----

51/3; 188/3  Vln 2

52/2; 189/2  Vln 1

55; 192  Vla  2nd beat: g^#1  2nd beat: b^1  Henle
65; 202  Vc  whole note  half rest & half note  Henle
73; 210  Vln 2  3rd beat: a^1  3rd beat: f^#1  Peters
76; 213  Sopranos  half note d^3 on  tacet  Peters
77; 214  Tenors  last note: d^#  last note: b  Henle
(Kalmus p.v. differs in m. 76: half note & half rest)

78; 215  Vla  

79/1; 216/1  Tmp  quarter note  8th note & two 16ths
81-82; 218-219  Altos  Kalmus p.v. differs from other scores:

88-91; 225-228  Vc  doubles Basses  doubles Tenors  Henle

90; 227 & 99; 236  Tenors  (A)---men, A  (A)---men, A  Henle

91-91; 228-229  Sopranos  (A)---men, A  (A)---men, A  Peters

(same occurs at mm. 100-101; 237-238)

41
97-100; 234-237 Vc
doubles Basses
(cf. mm. 88-91; 225-228)

100-101; 237-238 Basses
\[\text{(Henle)}\]

100-101; 237-238 Altos
\[\text{(Peters)}\]

(cf. m. 91; 228 -- there Peters agrees with Henle)

102; 239 Vc/Db
1st note: D

104-107; 241-244 Sopranos, Altos

105-108; 242-245 Tenors

108; 245 Vln 2
d\^1-d\^2

IV. SANCTUS

The Henle and Eulenburg scores have a whole note with a fermata in mm. 2 & 4. The Peters score has a whole note tied to a quarter note plus rests (see below). This accounts for the difference in the numbering of measures which are given, as always, first for Peters and then for Henle.
Instrumentation: Henle calls for the additional Cls and Hns, as seen before, but omits Fl, Obs and Bsns. Peters continues to have parts for these instruments. The Cl parts in Henle are different from Fl and Ob parts in Peters.

1, 4; 1, 3  
Tpt, Tmp  
quarter note  
8th note  
Henle

1, 4; 1, 3  
Strings, Chorus  
Vln 2  
octave d^1-d^2  
d^2 only  
Peters

9; 7  
Tenors  

10; 8  
Vc  
1st note: a  
1st note: A  
Henle

18; 16  
Tenors, Basses  
dotted half  
half note & rest  
Henle

19-22; 17-20  
Tenors, Basses  
glo - ri - a  
ft - a  
Henle

21; 19  
Altos  

21-24; 19-22  
Sopranos  
same as Tenors & Basses, mm. 19-22; 17-20  
Henle

25/3-26;  
Altos, Basses  
&quot;sunt coeli&quot;  
&quot;et terra&quot;  
Peters

Osanna

33; 31  
Vla  
c#-d^1  
e^1-d^1  
Henle

37; 35  
Tpt 1  
last note: c^2  
last note e^2  
Peters

37/2; 35/2  
Tmp  
2 8th notes  
quarter note  
Henle

40/1; 38/1  
Tmp  
quarter note  
8th note & 16th notes  
Henle

52-53; 50-51  
Vla  
Peters' rhythm, Henle pitches (see HCRL's footnote)

53-54; 51-52  
Vc/Db  
1st note: D  
1st note: d  
Henle

53-56; 51-54  
Tpt  

54; 52  
Tmp  
16th notes  
roll  
Henle, but see note above for Quoniam, mm. 70-72

55/1; 53/1  
Vln 1  
d^3 only  
f#-d^3  
Henle

V. BENEDICTUS

Beginning  
4  
Vln 2  
 Allegretto  
last note: a-e^1  
Henle

10  
Vln 2  

10-12  
Winds  
Peters: articulation is slurs; Henle: none  
-----

43
27/2  Tmp  two 8th notes  8th note & two 16ths  Peters
28     Fl, Vln 1
38/1   Tmp
40/2   Strings
45     Vln 2
47     Tmp
56     Sop. solo
72/2   Fl  a²-a²-c²-c²  a²-a²-g²-g² (cf. m. 73)  -----  Henle
79/2   Vla  b-flat appoggiatura  no appoggiatura  (dissonant with Tenors)  Henle
87     Vc/Db  2nd note: D  2nd note: d  Peters
89     Alto solo
96     Altos
102    Tenors
105    Tmp
105/2  Tpt 2  all 3 notes: c¹  all 3 notes: g¹  Henle
107    Vln 2
120    Altos  Kalmus p.v. score has:
131/2  Vln 2  triplet(s) on e²  triplet(s) on d¹  Peters
131/2  Tmp  8th note & rest
132    Sopranos  last note: d²
132    Tenors  last note: d¹
132    Tmp  16th notes  roll  Henle

Osanna

[See note about measure numbers under “Qui Tollis” above. This time, however, Eulenburg continues to number measures, agreeing with Henle.]
1; 136  Tpt 2  \(c^2\)  \(e^1\)  Peters  
(Editions agree at comparable place in Sanctus, m. 29; 31 -- pitch e)  

3; 138  Vla  \(c^\#-d^3\)  \(e^1-d^1\)  Henle  
(cf. Sanctus, m. 33; 31)  

7; 142  Tpt 1  last note: \(c^2\)  last note: \(e^2\)  Peters  
(cf. Sanctus, m. 37; 35)  

9; 144  Vc/Db  2nd note: G\#  2nd note: g\#  Peters  
(Editions agree at comparable place in Sanctus, m. 39; 37 -- G\#)  

20; 155  Fl  re-articulate  slur  -----  
(also mm. 22-24; 157-159)  

21; 156  Ob, Bsn  re-articulate  slur  -----  
(Obs: also mm. 22-24; 157-59)  
(Henle has no Ob or Bsn parts in Sanctus)  

22-23; 157-58  Vla  See Sanctus, mm. 52-53; 50-51  Henle (see footnote, Sanctus)  

23-24; 158-159  Fl  \(e^3-g^3\)  \(c^\#-c^3\)  -----  
(Henle has no Fl parts in Sanctus)  

23-24; 158-159  Bsn  tied dotted halves  all 8th notes  -----  

23-24; 158-159  Vc/Db  1st note: D  1st note: d  Henle  
(cf. Sanctus, mm. 53-54; 51-52)  

23-26; 158-161  Tpt  


[Note: This is not quite the same as Sanctus, mm. 53-56; 51-54. Peters differs with itself in the last 2 measures of both movements in all 3 Tpt parts.]  

24; 159  Tmp  Same as Sanctus, m. 54; 52  

25; 160  Ob 2  last note: \(f^1\)  last note: \(d^2\)  -----  

25; 160  Vln 1  1st note: \(d^0\) only  1st note: \(f^1-d^3\)  Henle  
(cf. Sanctus, m. 55; 53)  

VI. AGNUS DEI  

[Note: Henle has no Fl, Ob or Bsn parts until "Dona nobis".]  

4  Vc/Db  2nd note: D  2nd note: d  Henle  

9/2  Vln 1  

13  Vc/Db  2nd note: D  2nd note: d (see m. 4)  Henle  
19-21  Strings  \textit{staccatos}  no marks  Henle  
22  Strings  1st beat: \(f\), 2nd beat: \(p\)  1st beat: \(fp\)  Henle  
23/1  Sop. solo  b appoggiatura  no appoggiatura  Henle  
23/2  Vln 2  a-c\textasciicircum{}-a\textasciicircum{}  a-a\textasciicircum{} only  Peters  
30/1  Sop. solo  d appoggiatura (cf. Vlns)  appoggiatura written out  Henle  
37  Tenor solo  
39  Soli  half note & rest  quarter note & rests  Peters  
39  Vc/Db  quarter notes, no \textit{staccatos}  8th notes & 8th rests, \textit{staccatos}  Henle  

\textbf{Dona nobis}  

[See note about measure numbers under "Qui Tollis" above.]
Stravinsky composed *Les Noces*, “Russian choreographic scenes with song and music,” between 1914 and 1917; the instrumentation was not completed until 1923. In *Expositions and Developments* (1962), Stravinsky wrote “No other work of mine has undergone so many instrumental metamorphoses.” He went on to discuss the gradual evolution of *Les Noces*’ accompanying ensemble from a Rite of Spring-sized orchestra to the final grouping of four pianos and percussion: “[The ensemble] would be at the same time perfectly homogenous, perfectly impersonal, and perfectly mechanical.” The percussion complement (for 4-6 players) includes: four timpani, xylophone, bell, two tambourines, triangle, two suspended cymbals, two side drums, two snare drums (one without snares), crotales, tam tam and bass drum. Vocal forces required are four soloists (S, MS, T, B) and a chorus which is occasionally divided.

The following list is actually the third compilation of errata for this work. I put together the first list, two pages long, following my experiences in rehearsals in 1973. Included in it were some corrections Claudio Spies gave me after his own rehearsals and performances; a few of those corrections, including the added tam tam part at Reh. 23 and the second tambourine on p. 106, were actual revisions made by the composer after publi-