Berlioz Requiem:  
Editions

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Author's Note: The most readily available and most inexpensive piano-vocal edition of the Requiem contains many errors. The purpose of this article is to make available to the conductor a complete list of corrections which were not made if that edition is to be used. A background to published editions is given.

When Hector Berlioz' Grande messe des morts was first performed at the celebration of a Requiem Mass for General Charles Deysi de Damremont at the Invalides on December 5, 1837, the enthusiastic response prompted Maurice Schlesinger to publish the first edition of the work without delay, although it did contain a post-performance revision by the composer. Giovanni Ricordi in Milan published an edition, with a second revision, in 1853. Ricordi's second edition of 1867 did not incorporate a third revision, but all copies were corrected by hand to include it. An edition by Brandus. Schlesinger's successor, was published after Berlioz' death and incorporated the composer's third revision.

At the turn of the century a complete edition of the works of Berlioz was begun but unfortunately never finished (ed. Charles Malherbe & Felix Weingartner, Breitkopf & Hartel, Leipzig, 1906-1907). The Requiem (volume 7) was apparently based on the 1867 Ricordi edition. We may now have a new edition of the complete works (the New Berlioz Edition, henceforth abbreviated NBE), issued by the Berlioz Centenary Committee of London (Hugh Macdonald, general editor), and published by Barenreiter. Volume 9 contains the Requiem, edited by Jurgen Kindermann in 1978, and is based on the posthumous Brandus edition.

Our concern is that there now exist several editions of the full and choral scores which differ in many details. There are at least three full scores in addition to the complete works volumes: Brade Brothers, Kalmus, and Eilenberg all have available editions. These three agree in every detail, and appear to be based on the 1867 Ricordi edition. (1) The piano-vocal editions by Breitkopf & Hartel (EB 1791, Leipzig, c. 1900, ed. Philipp Scharwenka) and Universal (Vienna, 1900, ed. Scharwenka) agree with these three full scores and also contain the same rehearsal numbers as the full scores. However, the most-commonly-found piano-vocal score is the Belwin Mills edition (originally published by Schirmer, No. 2452, ed. Leopold Damrosch, c.1880, recently reprinted by Belwin-Mills). This edition is easily available in America and is by far the least expensive. It appears to be based on an early edition of the Requiem, for it does not contain the revision of 1867. A great many time-consuming corrections must be given to the chorus that sings from this edition. In addition, it has its own set of rehearsal letters which do not correspond to the numbers in the Kalmus, Eilenberg and Brade Brothers full scores, and to the commonly used Kalmus instrumental parts. The NBE has its own set of rehearsal letters.

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THE CHORAL JOURNAL
The following three items deal with the Quartet No. I, the only movement to receive a significant revision (including a transposition).
8. "Quartet no. II", measures 2, 5, 9 (all scores)
The last quartet notes in these measures should be an eighth note followed by an eighth rest in the voice with the main phrase:

\[
\text{Oquale... Reis...}
\]

The same change should be made when this music reappears at 247 (2nd, 5th and 9th measures of 247; p. 49, 1st, 4th & 8th measures of the page; NBE p. 66, 2nd, 5th & 9th measures of letter C). 9. 7th & 8th m. of 247 (p. 49, last measure to p. 44, 1st measure; NBE p. 66, 4th note, 1st two m.)
The basses and baritones should have the second line of this verse (v. 11 of the sequence), "ante diem rationes", instead of repeating "ante diebus judaeos". The words are set as they are in the soprano.

10. 247 plus 7 m to 247 (p. 49, bottom score, 3rd m. to p. 49, last m.; NBE p. 66, bottom voices)
This involves the ten-measure cut and the changes that are necessitated by it. In making the cut Berlioz leaves out the second line of verse 12 of the sequence.
The cut may be expanded in two ways: (a) give the simple form, but essentially the last measure of piano-vocal p. 44 becomes the second measure of the bottom score of p. 45 (so that the first ten measures of p. 44 are cut). This way, only the baritone line needs changing, though a considerable amount of it. The correct baritone line beginning from the second measure at the bottom of p. 44 (247 plus 6m.) is quoted here. Changes are marked with an asterisk.

\[
\text{Kristofin}
\]

\[
\text{US supply con-ti vol-fe-de - vs}
\]

11. 6th & 7th m. of 247 (p. 49, 2nd score, 1st two m.; NBE p. 66, 2nd, & 3rd m.)
The tenor line should have "judicandus bonus rex" in these two measures, and not "hando requi, judicandus" — the same is true in the "repetitum" (6th & 7th m. of 247; p. 49, m. 6; NBE p. 65, last 2 m.).
The entrance in short letters C should look like this:

The text should be "temeraria" — not "temerariam".

The second syllable of "qui" is incorrectly placed in the piano-vocal edition. Instead of coming on the G, it should read:

15. \[\text{qui} - A, \text{pi-us}\]

PART II — "Debitable" Changes

1. \[\text{C}^\text{F}\] (p. 3, 6th m. of C; NBE p. 6)
In the piano-vocal and in the NBR edition, the fermata in the choral bass, alto and treble bass lines comes on the half-note F. In the other full scores, it comes on the quarter-note rest in those parts. The choral and instrumental lines should be cut off together on the third beat, and at this point the upper voices may sustain the fermata. Having the fermatas over the quarter-note rest allows the basses to prepare for the audio ff entrance in the next measure, and their absence during the fermata makes that entrance that much more powerful.

2. 207 and following (p.10, letter L; NBE p. 15, 4 m. after letter N).

The pianissimo statements of "Christe eleison" are marked solo in the piano-vocal score. The NBE edition also has this statement, but no such indication is given in the other full scores. Berlioz here uses the term solo to indicate that solo singers are involved but rather that first particular part is the important line. The "Christe eleison" line should be treated as a solo line (and indeed it is unaccompanied) for the entire section.

3. "Rex tremendae," mm. 78-80 (all scores)

In the second half of m. 7, the tenors enter on "Japanese" on two counter-notes. In the piano-vocal score it appears that they enter on the word "singulae," joining the other voices. The NBE again agrees with the piano-vocal score. The other full scores have a separate text for the tenor line:

\[\text{oct} - \text{tempo:} 140 \text{ - T.S.} \]

In this case it may be wise to ask the first tenors to sing "singulae," with everyone else, since the textual allusion will be far stronger than having two texts at once, and the strength will be needed to cut through the 12 horns, 8 bassoons, and all the rest that Berlioz called for.

When preparing this work, the present chorus director will have these changes ready for the chorus at their first rehearsal. I would suggest that the chorus be given rehearsal numbers to match those of the orchestra. If the conductor plans to use the NBE score, a different set of rehearsal numbers or letters may be necessary. The written-sounding approach would be to use the rehearsal numbers of whatever instrumental parts are being used, and those should match the rehearsal numbers I have been using here.

FOOTNOTES


2. The edition discusses sources and sketches in great detail, and compares sketches and early editions in the appendix.

3. The Kujawa edition, 1869, is a photographic reproduction of the 1862 Breitkopf and Hartel volume from the complete works.

?CHORAL QUIZ?

Gather 'round here, children, and I'll tell you about the Olden Days, when we were only allowed to sing seventeen parts of choral music. That's all the big directors would use, so we figured it was good enough for us. DECEMBER 1978

You see, everybody knew all seventeen scores, and each year we performed (from memory!) at least ten of them. Naturally, we repeated pieces, each year because the audiences knew them as well as we did and they demanded them. But if you transferred to another school you already knew most of their concert.

What was that forty? What piece? Well, there was "WOLN RADIANT LIGHT," by Grunenthal, and Murray's "MADAME JEANNETTE." Boy, you could say that, but one to where it was pure arias. And there was THE GREEN CATHEDRAL, which one soprano sang as much she swore in her cavities. Naturally if you had a big chorus, you did Wilhousky's arrangement of THE BATTLE HYMN OF THE REPUBLIC, except that sometimes we got Ringwald's arrangement of that song mixed with Wilhousky's which gave a rather interesting polyphonic effect.

And, of course, there were these six pieces. I call these our "Choralnr, running on an open line." Actually I should have given the key signature and the first note, and faced you to guess from there. If you're over 45 you'd better get all six, or your annual dues will double.

Last month's pieces were all the opening works from sets of three choral works.


3. Emma Lou Diemer, "O Mistress Mine, Where are you going?" from THREE MADRIGALS. Boosey & Hawkes, c. 1962.


(Continued on page 5)