

THE SCORE

A MUSIC MAGAZINE

Editor: William Glock

CONTENTS

Brecht versus Opera	David Drew	7
On <i>Mahagonny</i>	Marc Blitzstein	11
Two Essays	Bertolt Brecht	14
Schoenberg's Comic Opera	Hans Keller	27
Confusion and Error (III)	Norman Del Mar	37
More views on Serialism	Walter Piston	46
Apropos Mr. Stadlen	Roberto Gerhard	50
To the Editor	Roger Sessions	58
The Lincoln Centre of Performing Arts	Michel Saint-Denis	65
Music in Vienna	Francis Burt	67

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CONFUSION AND ERROR (III)

Norman Del Mar


BACH—VIOLIN CONCERTO No. 2 IN E MAJOR

1. The editing of the Breitkopf parts, while slightly less exhaustive than in some of the Bach works in this edition, is incredibly inconsistent and occasionally outrageous. In the 1st movement particularly the changes in phrasing and dynamics are not made to correspond with the identical repeat after letter F! Moreover the figured bass has been realized in the places for solo *continuo* in the first and last movements and the resultant harmonies written into all the string parts. Had this been done in small notes it might have had an undeniable practical value for certain occasions; but the editors' interpolated realizations are printed so as to be indistinguishable from Bach's original text, and I find this inexcusable.
2. I. Bar 12: The bowing of this figure in the Br. parts varies from entry to entry and is contradicted without comment after F.

3. I. 7 after A (Bar 21): If this bar is compared with the 5th bar after B (bar 39), it will be seen that in two otherwise identical passages Bach first writes:

 and then:  The Breitkopf parts and score agree in retaining the difference which may certainly have been intentional, but this is something no two solo editions or performers can agree upon. If the soloist brings one passage into line with the other, then the conductor has naturally to change the first violin parts to correspond, and in many performances this is actually done. In the Peters VI. and Pf. copy the original is retained in the score, whilst the solo part is further altered most ingeniously as follows:



4. I. 2 before B (bar 33): Here is a place where the parts are not even consistent with themselves. Some give a *cresc.*, but not all; and none gives it in the identical repeat 2 before H.
5. I. Letter D (Bar 70): The 1st Violin part has been changed in the parts to read: , and a similarly ruthless alteration occurs at letter E (bar 95) where Bach's crotchets for the upper strings have been changed to quavers.
6. I. 3 bars before the *Adagio* (Bars 118/9): It seems impossible to establish the correct text in these two bars. Virtually every figure is open to doubt as to whether the drop should be a whole tone or a semitone. The Breitkopf *Bach Gesellschaft*

score gives the Violas D \sharp and B \sharp ? in bar 118, the accidental being printed above the note in the latter case. The Breitkopf parts, however, give \flat to both notes. A similar query occurs in the 2nd Vls in the following bar, but this is again ignored in the parts.


7. II.9 and 11 bars after letter A (Bars 31/33): Two very curious discrepancies arise over the solo violin melody in these bars. All scores agree in giving:

 but this is changed in all solo copies

(including Vl. and Pf. Editions) to:  and

in fact it is this version, the origin of which I have been unable to trace, which is invariably played.



BARTOK—4 ORCHESTRAL PIECES, OP. 12

1. I. Figure 4: The celeste part gives an octave minim F in this bar which is missing from the score. It is extremely hard to determine which reading is correct since all other accompanying instruments drop out in this bar, leaving the flute entirely alone. The score is not always reliable, however, and the additional notes convincingly round off the previous outlining of the flute's melody as well as anticipating the similar bar, 4 after Fig. 4.
2. I. 5 before Fig. 13: The timp. part has  in place of the plain minims given in the score. This time the woodwind lines suggest a fairly evident misprint on the part of the score.
3. II. The score lists a xylophone both at the start of the 2nd Mvt. and in the elegant map of instrumental requirements printed at the beginning of the work. It is in vain, however, that one searches the music itself for anything for the xylophone to play. The explanation might be that Bartók originally wrote a part for it which he subsequently struck out when the score was published, forgetting to remove the instrument from the orchestral list as in the similar case of the 4th Trumpet in the *Concerto for Orchestra*.
4. III. It is not very clear whether the horns should be muted at the beginning of this movement. There is no indication in the score, but the *senza sord.* in the 1st Horn at Fig. 2 is suggestive. On the other hand the four horns have a new indication *con sord.* at Fig. 3, implying that they were all previously open, although, the passages being parallel, this kind of evidence can point either way. By and large it seems likely that it is once again the score which errs and the final statement of the relevant passage at Fig. 12, where the horns are again muted, is probably conclusive.

BEETHOVEN—VIOLIN CONCERTO IN D, OP. 61

1. I. Bars 29, 31 and 35: The lengths of the notes in the concluding chords of these phrases are the subject of one of the most heated controversies in orchestral music. This whole passage needs to be correlated with the equivalent places in bars 224 ff and bars 497 ff. It is hard to believe that Beethoven after careful consideration decided to lengthen the chord in bar 31, yet the possibility remains and many eminent conductors, including Dr. Klemperer in recent months, make a special point of it. If the chords were at least consistent the problem would be clearer, but as examination shows, quavers and crotchets are mixed up in the three sections in wholly haphazard fashion indicating anything but a significant decision. The various editions also contradict one another in each passage, with the sole exception of bars 224-231 which could with profit be taken as the proto-

type for all three. (An exactly similar though rather less serious instance of this occurs in the E flat Pf. Concerto in bars 170 and 428 of the 1st Mvt.)

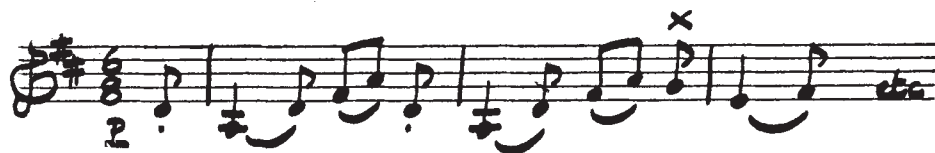
2. I. Bar 128: The missing *appoggiatura* in the solo part is rather odd, even though all editions agree in this respect. At the return in bar 388 this one is present but the one two bars later is missing. This seems capricious, but the fact that the *appoggiatura* is missing over the same chord each time, though not in the identical place in the phrase, may mean that the omission is intentional and that the inclusion of both *appoggiaturas* in the normal violin copies is unjustified.
3. I. Bar 341: Two versions of the solo line exist in this bar. Most editions, including solo copies, read:  but Breitkopf alters this to correspond with the similar place two bars later, viz.: —a procedure by no means irrefutable in its logic, however, if one looks backwards at what has just passed, instead of forwards.
4. I. Bars 365 *et seq.*: The Eulenburg score, which bases its text on the line of editions from Haslinger to Peters, continues the solo violin through the *tutti* in unison with the 1st violins of the orchestra as in the old tradition. The curious thing is to find the tradition surviving only in this one *tutti* and not throughout. Actually there is one more quaint relic of the same feature—in the second movement at bar 40, where the first isolated G in the solo part is clearly the last note of the *tutti*.
5. I. 525 *et seq.*: A really extraordinary situation exists over this coda. Breitkopf gives the following familiar line to the cellos:



Not a note of this is to be found in any other edition and the newly revised Eulenburg has a footnote specifically stating that it is not in the autograph, the cellos playing with the basses throughout. It can scarcely have been composed by the Breitkopf editors, and this may well prove an instance where reference to the manuscript will never be accepted as conclusive!

6. I. 3 bars before the end: Breitkopf separates the notes in the solo part in this bar only, the other editions continuing the slurs to the end. Beethoven has, however, marked so few phrasings in the solo part that the Br. version at this point is perhaps of doubtful validity.
7. II. Bars 68/9: Here is one of the many instances where the *p* could be either *subito* or the climax of the previous *crescendo*. Such sudden drops are most characteristic of Beethoven and perhaps for this reason the custom of playing the passage in this way is well justified.
8. II. 4 bars before the end of the mvt.: Breitkopf marks the mutes to be removed before the *f* and this is generally accepted as correct, though the process needs to be spread over some three or four bars if acute disturbance is to be avoided! The indication is wholly missing from many editions.

9. III. Beginning: The lack of the *staccato* dot over the G each time the theme recurs is interesting and has been brought out recently by some distinguished soloists, viz:



It is a rather pedantic point, however, and if overstressed the result is apt to sound awkward. Nevertheless the omission is consistent even in the *tuttis* and Beethoven may just possibly have meant it. (Bars 292 ff scarcely qualify since there are no *staccato* marks at all.)

10. III. Bar 216 ff: Another extraordinary place, comparable only with that in note 5 above. The Haslinger-Peters-Eulenburg version of this Concerto omits bar 217 altogether. There is no question of a misprint since parts exist (Plate No. C.H.402) that agree with the version throughout and all these scores tally exactly:

A page of musical score for the beginning of the third movement. The instruments listed on the left are Fl (Flute), Ob (Oboe), Cl (Clarinet), fg (Bassoon), Cor (Cor Anglais), Vl. pr. (Violin part), Vln (Violins), Vlc (Viola), and Vc (Violoncello). The score shows the first few bars of music for each instrument. The Flute, Oboe, Clarinet, Bassoon, and Violoncello parts have a 'p' (piano) dynamic marking. The Violin part has a 'pizz' (pizzicato) marking. The Cor part has a 'pizz' marking and a 'p' marking. The Violin and Viola parts have a 'p' marking. The Violoncello part has a 'p' marking. The score is in G major and 6/8 time.

Breitkopf supplies the extra bar (for violins and violas) exactly as at bar 44, and in fact the bar has also been restored without comment in the latest reprint of the Eulenburg. How it came to be missing is an intriguing mystery.

BIZET—L'ARLÉSIENNE, SUITES 1 & 2

I. *Suite No. 1*

1. The score of this *Suite* published by Cranz in their series with underlying piano reduction has been radically, though anonymously, edited. For example the brass parts have all been rearranged and transposed, wrong percussion instruments indicated, the bassoon parts frequently reversed, the number of desks of Bizet's carefully marked string parts altered, and so on. There is little need to enumerate the changes in detail as this score is fortunately not the only one available. The familiar Eulenburg miniature generally corresponds with the original Choudens.
2. I: The 'Tambour' in this *Prélude* is literally translated by Eulenburg as 'Trommel'. Neither indicates the size or character of the drum which is often wrongly taken to mean a Side Drum. A deeper instrument such as the Tenor Drum is nearer the intention.
3. I: *Andantino*—5th whole bar: The cellos have the *acciaccatura* as F Sharp here, unlike the otherwise identical place four bars earlier. Although at first glance an obvious error, the reading seems to be corroborated by the carefully corrected accidental in the next bar in both cellos and (oddly enough) bassoons. Nevertheless there seems little point in this tiny variant and the text remains doubtful.
4. I bar 113: Considering that this work was originally written for a tiny theatre orchestra of 26 players in all, it is amusing to see how Bizet plans his strings for an orchestra with 10 desks of 1st violins and the remainder in proportion. The same may be seen in bars 101 ff of the 2nd Mvt. This explains, though it does not excuse, the action of Cranz, since in virtually all performances some proportional adjustment will be inescapable.

II. *Suite No. 2* (arranged Guiraud)

1. I. The Tambourin is the Provençal Long Drum (as in the *Farandole*). Choudens gives the part in the bass clef, perhaps in an attempt to avoid the familiar howler of playing the part on the Tambourine!
2. II. Last two bars: The *riten.* in Eulenburg is scarcely an adequate translation of the *beaucoup plus lent* of the original.
3. III. Bar 27: The entry for 3rd Horn should be on an E Flat, though the accidental is missing from all editions.
4. IV. Bar 16: The *rit.*, though in all scores, is not in the parts at all.
5. IV. Bars 149 ff (Letter J): It is very unclear as to what becomes of the Piccolo. There is no further mention of the instrument from this point until just before the end of the work where the lay-out even suggests 2nd Fl. rather than Piccolo. Comparison between the editions throws no light on the subject as they correspond exactly even to the turn of the page. In the parts, however, the piccolo re-enters at the 4th bar of K (bar 160) and this is certainly logical. Incidentally, Eulenburg reproduces the misprint given in Choudens according to which the 1st Fl. plays a high B at the end of the bar of K (Bar 157). The note should of course be A as in Oboe and 1st Vls.

BRAHMS—SYMPHONY No. 4 IN E MINOR OP. 98

1. I. Bars 93/4 (7/8 after letter D): There are two versions of these bars. The original text published in the Simrock edition of the score and parts appeared as shown overleaf:



For some reason Brahms revised this to:




and it is this later reading that is found in the Breitkopf material and in the miniature scores of the work. A similar revision was naturally also made in bars 337/8.

2. III. Bars 295/8 (14-17 after H): Here is another emendation, made by Brahms after the publication of the Simrock material. The bassoons' answer to the horns is shared also by the two clarinets in all later editions¹, viz:



It is interesting to see that this entailed the writing of a low E Flat for the clarinets—possibly an oversight in the last-minute practical revision, since I know of no similar extension of the compass of the clarinet in Brahms. (It is certain however that Mozart wrote for a clarinet with extended compass down to the low written C.) Luckily by transposing the part on to either an A or B Flat clarinet the note falls well inside the register so that in actual performance the passage presents no insoluble problem!

DEBUSSY—LA MER

1. There are many printed versions of this work, but so far as I can trace the latest revision is available only in the Full Score. Nonetheless there are two editions of even the Miniature Score, the principal feature of the later one being the omission of the brass figures after 59 on pp. 125/6.
2. I. 6 bars after 2 to Fig. 3: This passage was very much revised in the wind parts. At Fig. 3 the horns are clearly muted, but the indication to unmute does not appear until the last edition of the full score where it is shown 3 bars before Fig. 8. None of the materials however make clear the phrasing of the horn theme. The figure:  appears with all kinds of slurs and ties which come and go. In particular 5 bars after 3, as the B \flat 's move to A \flat , the A \flat 's are tied, though the ties are omitted when the identical passage recurs 2 bars before 6.
3. 4 bars after Fig. 4: In the revised material the strings play on both halves of the bar.

¹ I am indebted to Sir Adrian Boult for having drawn my attention to this point.

4. 5 bars after 6: All scores confuse the Solo Violin line here. There is of course a quaver rest missing and the A flat should be printed later.
5. One bar before 8: The revised score gives the horns a comma before this bar, but it has not reached any of the parts. The orchestration of this whole build-up and climax has been revised substantially.
6. 3 before Fig. 9: Here the revision is very serious indeed as the two bars immediately preceding the *Un peu plus mouvementé* have been compressed into a single bar. Moreover the timpani figure in the previous bars (P.18) continues throughout, thus correcting a likely error.
7. Fig. 10: Another section very much rescored. The revisions do not however clear up one of the principal doubts of the work—the harmony at Fig. 11. It is widely held that in this section the chord should include an E flat as in previous entries of this theme. The offending note occurs only in the horns, and many horn parts exist with their B's (for Horn in F) duly emended to B flat. Debussy left no evidence of this, however, and the whole idea may be seriously presumptuous.
8. 2 before 15: From here to the end of the movement the scoring is radically different in the revised scores. The later miniature has, confusingly enough, only a few of the revisions.
9. II: It is not clear whether Debussy really wanted the Glock. or the Celeste in the 2nd Mvt. The one by no means replaces the other, especially in such delicate work as the closing bars of the *Jeu de Vagues*. It is particularly significant that the option is not given in the 3rd Mvt., and the correct reading may well be that which gives the Celeste here, and the Glock. in the last movement only.
10. II. Bar 5: The run down in the flutes should undoubtedly read F#, D \flat at the place



marked x in the following quotation:



The F# is obvious, the D less so, though certainly correct since all the intervals are major thirds.

11. Fig. 18: The revised score takes away the horns' slurs and gives the strings *più f.*
12. 3 after Fig. 21: The lower trill in 1st Vls varies inconsistently between a trill to B# or B \flat . The likelihood is that it should be a whole-tone trill throughout.
13. 4 before 32: Here the scores all agree with each other but not with the parts. It is the parts, however, which make the better sense. The 3rd horn plays with the 1st from the start of the figure, the *cresc. molto* begins immediately, and all the A flats are handstopped.
14. 4 before 40: The muting of the horns calls for comment here. All four are directed to put on mutes at the end of P. 75 of the score, but if this is intended to apply until the end of the movement the crosses over the 1st horn notes, 5 and 7 bars before 40, become oddly redundant.
15. III. Fig. 46. Another passage radically rescored. In general these revisions clear up the matter of the brass muting but occasionally the confusions have still been overlooked, as at 2 before 52 where the 3rd trumpet should of course be *sans sourdine*. On p. 106 the horns delay their muting in the revised score until Fig. 54.

16. 4 after 59: Here is the most obvious and famous revision already referred to above (Note 1). The removal of horns and trumpets must have taken place early in the career of the work; nevertheless in a recent recording Ansermet restored the original version intact!
17. 8/9 after Fig. 60: From here to the end the Cornet parts are given important revisions, none of which are to be found in the later miniature score. The most

serious is at 62, where the 1st player has:  instead of 

18. Fig. 61: The 1st Vls should certainly be *8va* for the 1st half of the bar and not merely for the first group. In the parts they have no *8va* indication at all!


DUKAS—LA PÉRI

1. Bar 9: The D sharp in the 3rd line of 1st Vls is seriously suspect. As a result it is often changed to D natural, but the resultant chord is not in keeping with the main harmonic structure. On the other hand since all the other chords both in this passage and in the 2nd and 3rd bars of the work contain an E, this is most likely a misprint for E as well.
2. 4 bars before Fig. 2: The 2nd Vls should presumably be *tremolo*. Actually it will be seen that the number of strokes added to the crotchet and quaver tails varies considerably in the strings between here and page 10 and this seems likely to be carelessness rather than an intentional rhythmic subtlety.
3. The melody in the cellos and violas during this same section is bowed differently in the parts, and very much broken up. This question of bowing occurs throughout, and possibly originates from the marks put in before the printing of the parts by the section leaders of the orchestra which gave the earliest performances of the work. At all events there is no reason why the far greater smoothness of the phrasing given in the score should not be taken as the correct reading all through.
4. Fig. 3: *ôtez la sourdine*. This indication appears very oddly in the cellos since there is no evidence that they ever had their mutes on! It is rather hard to decide which way the misreading works, but on the whole I am in favour of leaving the cellos unmuted like the basses throughout the opening pages.
5. Page 41 Bar 3: The F in the upper line of 1st Vls should certainly be natural, though the accidental is missing in score and parts.
6. Page 44: The woodwind appear wrongly in the score. The piccolo does not enter until P. 45 and the double part is for oboes.
7. Fig. 7: The quaver rest in 1st Vls is sometimes suppressed, bringing all the violins onto the theme together. Certainly the independent entry is curious and may well be an error, but it is consistently given in score and parts, while the dynamic *ff* in place of *rfz* could be evidence in its favour.
8. Page 59: The 1st VI part differs from the score, which again is more satisfactory except for the last note of the passage (1st note on p. 60) which, given as a semi-quaver in the score, appears as a quaver in the parts with the rests adjusted accordingly, and this would certainly seem more natural.
9. Fig. 10 bars 2-4 (P. 68): The phrasing of the violins should surely continue as before. This error is also in the parts. Moreover in the 3rd bar after 10 the tam-

bourine line seems to have gone astray as it should certainly read the same as 2 bars earlier. Here again the error is also in the part.

10. Fig. 12: (P. 81) Another bowing problem, since the phrasing of the 1st violins is quite different and far less effective in the parts.
11. Fig. 18 (P. 119): At this point there is an important variant which appears only in the string parts. The 1st and 2nd Vls have a double stroke to each of their semiquaver tails in bars 1, 2, 5, and 6 after Fig. 18. This is obviously more practical in the slower *tempo* of these 'cédez' bars.

MILHAUD—2nd SYMPHONIC SUITE—PROTÉE

1. I Fig. 12 bar 2: The score gives the long and complicated trumpet solo to two players in unison. The part is marked for only a single player and this is certainly prudent in view of the difficulties involved!
2. I. 2 bars before Fig. 15: The note  in 1st Vls is most worrying. By all the rules of this notation for harmonics as used by Berlioz, Ravel and others, the sound should be E, 2 octaves above the open string. Yet the melody which leads to this note would logically descend to an A and there is a report that Milhaud on one occasion decided in favour of A. This evidence is not conclusive, however, and an E would certainly be both possible and effective in such a polytonal bar as this!
3. II. 2 bars before 33: The cello part gives the *divisi* only from the following bar but this must be a misprint and only the 2nd cellos should start the build up.
4. III: I once performed this piece in the same programme as a work by Richard Strauss which also called for a 'tambourin'. Strauss, of course, really does mean a tambourine by this whereas Milhaud, like most French composers, uses the word to indicate a Provençal drum. (See also *L'Arlésienne* above.) Another interesting point of orchestration appears in bar 7 of this *Pastorale*. The horn is marked *sons voilés* and this indication is very rarely met with. It is perhaps the counterpart of Dukas's favourite device by which the horn hand-mutes by transposing up instead of down. The resultant tone is soft and woolly instead of edged like the normal *bouché*.
5. III 3 bars before 43: The indication *Animez un peu*—♩.=♩ makes no sense. Yet the vocal score of the complete incidental music reproduces it exactly and adds the appropriate correction at the later 8/8: '♩.=♩'. If at the first indication the crotchet refers to the previous crotchet there is no dotted crotchet in the new movement for it to equal! If on the other hand in defiance of normal custom it is the previous dotted crotchet which is meant, then the tempo would become slower instead of *Animé*. '♩.=♩' would seem the most obvious and logical reading.