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A comparison of nine selected modern editions of the Schubert Mass in G

Lawrence E. Albright
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**A COMPARISON OF NINE
SELECTED MODERN EDITIONS
OF THE SCHUBERT MASS IN G**

A Thesis

Presented to

The Faculty of the School of Music

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

By

Lawrence E. Albright

April, 1995

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ABSTRACT

A COMPARISON OF NINE SELECTED MODERN EDITIONS OF THE SCHUBERT MASS IN G

By Lawrence E. Albright

This study is designed to analyze nine selected editions of the Schubert Mass in G within a theoretical and practical framework. The goal is to show which editions were accurate when compared to Schubert's original score.

Background information is included to provide a historical context for understanding the Schubert Mass in G written in 1815. To further provide a framework against which comparisons of the nine selected modern editions are made, a brief harmonic analysis of each section of the Mass is provided.

To set the standard for measurement and comparison of modern editions of the Schubert Mass in G, the study presents historical evidence to establish the reliability and authority of the 1887 Breitkopf & Härtel edition in the Collected Works.

The study concludes with a detailed comparison of nine selected modern editions of the Mass in G by Schubert with the 1887 Breitkopf & Härtel version. Categories for comparison include general information of the specific edition under study, notational and dynamic discrepancies, added suggestions by the editors and an overall summary of each.

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CHAPTER ONE

GOALS AND DIRECTIONS TOWARD THE COMPARISON OF NINE SELECTED MODERN EDITIONS OF THE SCHUBERT MASS IN G

Church music in eighteenth century Vienna witnessed the influence of composers such as Joseph and Michael Haydn, Mozart and others in a time of tremendous musical activity. This was an age of considerable ebb and flow between musical excesses in the church and inevitable reform. Enlightenment and tolerance gave way to correction and reform. By the turn of the century, religious and musical reforms eventually opened the doors for the development of the *Missa brevis* of the Classical Viennese tradition. The young composers emerging on the musical scene in Vienna at the dawn of the nineteenth century discovered the *Missa brevis* to be an eminently usable medium for incorporating musical expression into acceptable practice for liturgical worship. Though composed on a smaller, less formal scale than the *Missa solemnis* Masses, several of the *Missa brevis* of the Viennese Classical period found lasting places in the canon of masterworks of the choral art. Schubert's second Mass composition, the Mass in G, written in 1815, is an enduring example of the *Missa brevis* tradition.

Purpose of the Study

The purpose of this study is to analyze the nine available modern editions of the Schubert Mass in G within theoretical and practical frameworks. Modern editions are usually evaluated on the basis of how well they reflect the composer's original writing, indications and intentions. Criteria for examination generally includes the actual musical notation, the dynamic and phrasing markings, tempos,

and an awareness of proper performance practice techniques of the day reflected in editorial suggestions and helps. The goal in this thesis is to show which of these modern editions were accurate, reliable and scholarly when compared to Schubert's original score. The 1887 Breitkopf & Härtel edition of the Mass in G found in Schubert's Collected Works¹ provided the model for this analysis. This study examined which editions reflected a scholarly awareness on the part of the various editors of musical issues within Schubert's compositional technique.

For example, a study of any of the six Masses written by Schubert reveals the problem of omitted, changed and inverted text. (See list of definition of terms below in table one.) History shows that in each of Schubert's six Masses, he always omitted the phrase "Et unam sanctam catholicam et apostolicam ecclesiam" or "I believe in one holy catholic and apostolic Church." At other points in his Mass compositions, Schubert departed from the traditional text of the Mass by leaving phrases out or by changing them slightly. This presents a major decision for any editor or conductor about whether or not these phrases should be corrected and included back into the score. For the purpose of comparison, an attempt was made to show how the various editions treated the issue of Schubert's textual changes in the Mass.

¹Eusebius Mandyczewski, ed., The Complete Works of Franz Schubert Vol. XIII, (Wiesbaden: Breitkopf & Härtel, 1887, repr., New York: Dover Publications, Inc. Vol. VI, 1965), 121.

| <u>Table 1.--Definition of Terms</u> | |
|--------------------------------------|---|
| Accuracy | Correct reproduction of actual notation, dynamics and compositional devices written by the composer |
| <u>Collected Works</u> | The collection of Schubert's music containing the 1887 edition of the <u>Mass in G</u> edited by Mandyczewski and published by Breitkopf & Härtel |
| Missa brevis | A shorter, simplified setting of the Mass designed generally for fewer singers and instrumentalists, fit for liturgical use on ordinary days of worship |
| Missa solemnis | An elaborate, more extensive setting of the Mass featuring an expanded orchestra and large choral ensemble, designed for use at church festivals or special liturgical celebrations or holy days |
| Reliable | Faithful and trustworthy representation of the compositional requirements and techniques known to have been used by Schubert including tempos, use of ornamentation, treatment of text, and the use of soloists and instruments |
| Scholarly | Editorial additions and suggestions that reflect awareness of performance practice techniques of the Classical period, and of issues pertaining to new discoveries regarding the Schubert <u>Mass in G</u> |
| Changed text | Instances where Schubert took prescribed words of the Mass text and replaced them with other words |
| Inverted text | Schubert sometimes changed the order of prescribed words of the Mass text. |
| Edition | A professional publication of a composer's work that attempts to accurately reproduce the original writing of the composer. Proper editions may add possible suggestions and clarifications, always clearly distinguishing what is editorial suggestion from what the composer actually composed. |
| Omitted text | In all of his six Mass settings, Schubert omitted the phrase "Et unam sanctam catholicam et apostolicam ecclesiam" or "And in one holy catholic and apostolic Church." Most of his omissions occur in the "Gloria" and "Credo" movements of the Mass. |

Another point for examination and comparison dealt with whether or not the various editors of modern editions of the Mass were aware of recent discoveries of Schubert's orchestration of the Mass in G. Parts written by Schubert for timpani and trumpet, once lost, were recently recovered. Modern scores were examined to see if such information was reflected in the editor's comments, in the listing of orchestral parts available from the publisher, and in the piano reductions provided in place of original orchestration.

Rationale for the high number of modern editions of the Mass in G in current publication must be addressed. While the 1887 Breitkopf & Härtel edition serves as a valuable model for comparison, newer editions surpass its value through the inclusion of text, omitted by Schubert. Editors of the 1887 work followed Schubert's autograph score in not including or correcting the text. Second, Schools, churches and other performance ensembles not able to secure the instruments required in Schubert's original orchestration have benefited from accurate piano reductions in modern vocal scores. Finally, publishers have taken advantage of the fact that the work has long been in the area of public domain, making it possible for new editions of the work to be published without copyright restrictions or any royalty fees. Soon, at least two additional editions of the Schubert Mass in G will be published, proving the continued popularity of the work.

The Problem of Reliability in Modern Editions of Music: Two Illustrations

The problem of reliability in our modern editions of music is a real and practical concern. Dorsey says,

Far too often we in the choral profession calmly accept that which those in the publishing industry are all too swift to produce, namely choral settings which are

of dubious quality and questionable musical merit. We are regularly provided with sample packets of the so-called "newest releases. . .hottest sellers" in choral music, and unfortunately for our profession, some choral directors actually spend their precious budget dollars on such inferior compositions.²

The American Organist presents a firsthand account by Jane S. Hettrick, professor of music at Rider College of New Jersey and musicologist specializing in sacred music of the Baroque and Classical periods. Her experience in preparing for a concert featuring both the music of young Schubert and his teacher, Antonio Salieri, illustrates the severity of the problem of reliability in modern editions. After the musicians were secured, the programs set and grants received, the task of obtaining scores of the Schubert Mass in Bb proved unexpectedly difficult. The scores she originally had planned to use were not locally available, and there was not time or money to get them from Europe. Finally, as time grew short, Hettrick had to make a decision. She states, "I selected an edition of the Schubert Mass on the purely practical grounds of immediate availability and low price."³ Having secured the needed scores, Hettrick sat down for a pleasurable time of listening to the Mass, while following the work in her newly arrived score. The following is selected from Hettrick's account of what happened next.

From the first page of the score, it was apparent that this was not an edition made according to the accepted standards of modern editorial practice, whose guiding tenet is akin to the traditional advice on practicing medicine said to be given to young physicians: "First, do not harm." In musical editing, the avoidance of 'harm' means first and foremost that the editor should refrain from arbitrary tampering with the music. The properly edited score should represent the musical text according to the composer's final intent, nothing more, nothing less, in a form usable by the modern musician. Thus it was disturbing in this edition to find in the first five measures of the vocal parts a total of twenty-five

²Scott W. Dorsey, "Accuracy in Published Music: a Presentation of Errors in the Schubert *Mass in G* Published by Roger Dean," Choral Journal, November 1990, 25.

³Jane Schatikh Hettrick, "Performing Schubert's Mass in B-Flat," The American Organist, January 1991, 86.

accent marks and four tenuto marks, all of which I knew to be foreign to Schubert because of their unusual number as well as their placement.⁴

Hettrick discovered that the editor had decided to "correct" the composer's music, and actually added notes and measures to the original score. In all, Hettrick detected some 2,000 changes, additions, subtractions and substitutions to Schubert's original score. Further, the publisher of this edition offered no supporting data nor any justification for these revisions.

Scott Dorsey, an assistant professor of music and the director of choral activities at Vennard College in University Park, Iowa, gave another account of a problem in score study. The case in point was the Roger Dean edition of the Schubert Mass in G. Although the vocal score itself appeared to be accurate and usable as advertised, the conductor's score of this same edition contained nearly 200 errors found in the choral lines alone. These errors included several notational changes and multiple omitted dynamic markings found in Schubert's original score. Dorsey states, "Not one of the full score's 36 pages is free of mistakes."⁵ Dorsey was particularly disturbed that this discovery of discrepancies and inconsistencies was found in examining two editions from the same company. (The conductor's score and vocal scores must be compatible and coordinate with each other.) When given an opportunity, the company failed to respond to the concerns of Dorsey. No reply had yet been given when the article finally went to print. Dorsey gave a good summary of the problems at the conclusion of the article where he stated, "The simple presence of such a blatantly inferior score on

⁴Hettrick, 86.

⁵Scott W. Dorsey, "Accuracy in Published Music: a Presentation of Errors in the Schubert *Mass in G* Published by Roger Dean," Choral Journal, November 1990, 26.

the market is indicative of what this author believes to be the low regard of many within the music publishing industry toward those in the choral profession."⁶

Historical Context and Theoretical Analysis of the Schubert Mass in G

In order to provide analysis of the nine selected editions of the Schubert Mass in G in regard to their historical accuracy, a brief examination of the Viennese Mass of the Classical period was made. Research found Schubert Mass in G to be typical of the shorter, somewhat simplified version of the Mass, known as a Missa brevis. Clarification of the type of Mass under study proved to be critical, particularly as history showed confusion over the distinctions of the two major Mass types, the Missa solemnis and the Missa brevis.

Next, attention was given to theoretical analysis of each movement of the Mass. The purpose for this section of study was to expand the framework for the eventual analysis of each of the nine selected modern editions.

Setting the Standards

In making comparisons of any kind, a system or means of measurement and evaluation is needed. The standard chosen for this study was the 1887 Breitkopf & Härtel edition of the Mass. In order to use the 1887 edition as the model for constant comparison with modern editions, an attempt was made to establish the reliability and authority of this edition. Before turning to the eventual comparison of the editions themselves, a clarification of editorial standards and widely accepted principles in editing was provided.

⁶Dorsey, 27.

For analysis and comparison, all available editions of the work currently in print were secured. Older editions having long gone out of print were determined not to be of value for this study, except as a minor point of reference.

An analysis of the nine modern editions of the Schubert Mass in G within theoretical and practical frameworks has not previously been researched. Such analysis seemed justified in the light of the importance of Schubert's contributions to the world of sacred liturgical music. He played a key role in music history as a transitional composer who helped usher in a new age of musical literature for the world's inspiration. Johnson states,

Schubert maintained a delicate balance between the classic and romantic styles. The classic tradition offered him ideas and techniques. The romantic spirit led him to new harmonic relationships and breathtaking effects. His church music stands midway between the two styles without giving in completely to one or the other.⁷

⁷Ben Sigel Johnson, "The Liturgical Music of Michael Haydn, Schubert, Liszt, and Bruckner," Church Music, February 1973, 13.

CHAPTER TWO

A SHORT HISTORY AND ANALYSIS OF THE SCHUBERT MASS IN G

The Viennese Classical Mass

The Mass in Vienna during the eighteenth century endured much change and reform. The early part of the century witnessed a growing extravagance in church music fostered by local organizations called brotherhoods.⁸ Secular influences from opera and theater music and the various private music societies also contributed to a climate of musical excess. A picture was painted of this time for us by the traveling musicologist Burney who wrote:

There is scarce a church or convent in Vienna which has not every morning its Mass in music: that is, a great portion of the church service of the day, set in parts, and performed with voices, accompanied by at least three or four violins, a tenor and bass, besides the organ.⁹

The musical excesses in the churches eventually prompted Emperor Joseph II to issue a series of musical reforms for the church. Walter Davis sums up several of these reforms when he states:

Worship services were to be simplified and shortened, and liturgical forms and types of church music were specified with the intention of fostering congregational participation for the edification of the faithful. For this reason, litanies in the vernacular tongue were introduced...while instrumental numbers

⁸Bruce C. Mac Intyre, The Viennese Concerted Mass of the Early Classic Period (Ann Arbor: UMI Research Press, Michigan, 1986) , 16.

⁹Charles Burney, Dr. Burney's Musical Tours in Europe ed. Scholes, 2 vols. (London: Oxford University Press , 1959) , II, 78.

were restricted to Masses held at specific times and places for the sake of simplicity and economy.¹⁰

For most of the eighteenth century in Vienna, Masses were composed for use in the church only in connection with rites and various services. To perform a Mass as a concert was very rare until the early nineteenth century. In fact, not until Franz Gebauer, choirmaster at St. Augustine's, began the "Concert Spirituel" series in 1819 did Vienna begin to hear publicly performed Masses and other sacred music outside the church service.

New Trends in Mass Composition at the Close of the Eighteenth Century

At the turn of the century, one finds important changes in Viennese musical life. A pattern of excess followed by reform is repeated several times in this century. To summarize the various characteristics of the Viennese Mass structure in the eighteenth century is difficult due to the series of changes and reforms that kept fluctuating in the church during this time. A brief summary of some of the selected characteristics of the Viennese Classical Mass is given below.

¹⁰Walter W. Davis, Joseph II: An Imperial Reformer for the Austrian Netherlands (The Hague, Netherlands, Martinus Nijhoff Press, 1974), 215.

Table 2.--Selected Characteristics of the Viennese Classical Mass Structure

| Name | Meter | Key | Characteristics |
|------------|--------------------|---|---|
| Kyrie | Triple | Major | Three sections: "Kyrie" as A; "Christe" as B and second "Kyrie" as A Homophonic rather than contrapuntal chorus B section features soloist alternating with chorus (tutti-solo) |
| Gloria | Duple | Dominant | Text determined the structure Three part form: "Gloria" is A; "Qui tollis" is B "Quoniam" is recap. of A Fugue at the conclusion of movement, often on "Amen" Soloists on certain sections Older style subdivided into multiple movements and smaller sections |
| Credo | Duple-Duple-Triple | I-vi-I (Major-minor-Major) | Three sectional movement: "Credo" is A; "Et incarnatus est" is B; "Et resurrexit" is A or C Fugal final often on "Et vitam" Some word painting A or outer sections usually in declamatory style for chorus |
| Sanctus | 2/4 from 1770's on | Early forms in tonic major; after 1750, usually in dominant key | Slow, majestic opening followed by faster "Osanna" section Chorus in homophonic style Brief |
| Benedictus | 3/4 or 6/8 | Tonic or subdominant | Slower, more lyrical Often served as middle section of Sanctus Reserved for soloists Concludes with second "Osanna" |
| Agnus Dei | Slow, duple | Mass tonic key or relative minor | Features three prayers to the Lamb of God joined with pleas for mercy and peace Shortest part of Mass Soloist found in about half of the Masses of this period |

Eventually, with the death of Joseph II in 1790, the restrictions upon orchestral accompaniment to Masses for worship were lifted. There was renewed interest in this form of music for the church.

By the end of the eighteenth century, church music experienced again a synthesis of secular influences. Gone were simple divisions and distinctions between music of the theater, secular chamber societies and church. Cross

influences among all three had become common and numerous. Gradually, many part-time and lay composers seemed to forget that church music was supposed to support liturgical concerns. J. A. Jungmann, an authority on the Mass and Gregorian Chant, writes, "music spread its gorgeous mantle over the whole Mass, so that the other details of the rite scarcely had any significance."¹¹

This new freedom soon brought inevitable complaints and corrections. Burney makes it clear in his writings that his own preference was for composers to specialize in one of the popular styles rather than to mix them up, especially when dealing with music for the church. Burney further states:

But, in general, those succeed best in writing for the church, stage, or chamber, who accustom themselves to that particular species of composition only. I do not call every modern oratorio, mass or motet "church music," as the same compositions to different words would do equally well, indeed, often better, for the stage.¹²

Burney was not alone in this criticism of the new contemporary catholic style of music in Vienna. Joseph Martin Kraus made clear his disdain for current trends in instrumentation and counterpoint styles. He emphatically states his view in the following commentary of Viennese style of the late eighteenth century:

I heard one such Mass performed and remain eternally astonished to this day. Before the "Kyrie" there was a noisy overture with trumpets and timpani, followed by the chorus rejoicing with all its force; and so that nothing was spared in glorifying the affair, the organist pulled out all the stops and used all ten fingers for each chord played. Schmidt, Holzbauer, Bixi and Schmidt of Mainz have produced such Masses that, with other words set to them, you could make miniature operas out of them. Take the more solidly (as one calls it) works of Wassmut, Pogel, Richter, the great Fux, and Gassmann, for what purpose must a

¹¹Josef Andreas Jungmann, The Mass of the Roman Rite: Its Origins and Development Trans. Francis A. Brunner, 2 vols. (New York: Benziger Brothers, 1951), 148.

¹² Charles Burney, Dr. Burney's Musical Tours in Europe ed. Scholes, 2 vols. (London: Oxford University Press, 1959), II, 113-114.

mere "Amen" be repeated several hundred times? Is not the music in the churches supposed to be mostly for the heart? Do fugues serve that end?¹³

Not only were local and more obscure composers coming under fire for the new contemporary styles, but well-known composers including Joseph Haydn and Mozart began to hear criticism directed at their sacred music. Some of their Masses were felt to be "a little too cheerful and profane for the church."¹⁴

A musician named Johann Sulzer tried to correct musical excess in the church in his 1793 writings on church theory and composition. His recommendations for church Mass style included the following:

- * The music must have a simple melody
- * The correct declamation of the text must be preserved
- * Chromaticism and enharmonies are useful
- * Fast notes in the lower voices as well as arias with runs and cadenzas are to be avoided.¹⁵

These recommendations by Sulzer led the way to establishing the basis for simpler forms and characteristics in the Mass near the turn of the century, particularly for the *Missa brevis*.

The Missa Brevis and the Missa Solemnis of the Classical Period

In order to fully understand the nature of Schubert's Mass in G as typical of the *Missa brevis* of the Viennese Classical period, it is necessary to briefly describe how it differed from the other form of the Mass at the time, the *Missa*

¹³ Joseph Martin Kraus, Etwas von und Über Musik 1777 Trans. Friedrich Wilhelm Riedel, vol. I, (Frankfurt, 1778; repr., Munich and Salzburg, E. Katzbichler, 1977), 94-95.

¹⁴ Karl Ditters von Dittersdorf, Lebensbeschreibung Seinem Sohne in die Feder Diktirt ed. Bruno Loets, (Leipzig: Breitkopf & Härtel, 1801; repr., Munich: Kosel, 1967), 113.

¹⁵ Johann Georg Sulzer, Allgemeine Theorie der Schönen Künste 4th ed., 5 vols., (Leipzig: Weidmann, 1792-99, repr., Hildesheim: Georg Olms, 1967), 20-22.

solemnis. The distinctions between the two types of Masses are not always clear. Schubert himself played a major part in this confusion. As Ronald Stringham described it, "Schubert blurred the already unclear formal distinctions between the Missa brevis and the Missa solemnis further by writing one movement in a Mass as if it were a Missa solemnis and another as if it were a Missa brevis."¹⁶

Musicologist James Dack observed that "hybrid types of Mass settings were by no means uncommon in eighteenth century Vienna, and made rigid classification of the Missa solemnis and Missa brevis characteristics quite impossible."¹⁷ Dack suggested that the size of the performing group was the main determining factor in distinguishing the types of Masses from each other. He drew this conclusion based on the fact that the same formal procedures could be found in all types of Masses. In his dissertation, The Masses of Franz Schubert, Stringham also agreed with the observations of Dack regarding definitions of the Missa brevis and the Missa solemnis. He dismissed superficial distinctions between the Missa brevis and Missa solemnis as merely a matter of length. For example, Mozart complained in a letter to Padre Martini in 1776 that the Mass in the Salzburg Church was not to last more than forty-five minutes and that he had to write a Missa solemnis in this amount of time.¹⁸ In his Handbuch der Musikgeschichte, musicologist Guido Adler suggested that the difference between the Missa brevis and the Missa solemnis was related to liturgical practice. He

¹⁶Ronald Scott Stringham, The Masses of Franz Schubert (Ann Arbor, Michigan: University Microfilms Inc. , 1964) , 6.

¹⁷James Frederick Dack, The Origins and Development of the Esterhazy Kapelle in Eisenstadt Until 1790 (Liverpool: University of Liverpool, 1976) , 113.

¹⁸Bruce C. Mac Intyre The Viennese Concerted Mass of the Early Classic Period (Ann Arbor: UMI Research Press, Michigan, 1986) , 41.

stated, "A Mass celebrated with a deacon or sub-deacons will take a longer time than a Mass celebrated by a single priest."¹⁹

It would seem logical then, that the longer the ceremony, the greater the need for additional music. It would also not make sense to assemble a large ensemble of musicians and singers for a brief service. Stringham finally concluded that the key distinctions between the two Masses is not length but the size of the performing ensembles. According to Mac Intyre, "the crux of the problem lies in the fact that *Missa solemnis* was originally a liturgical, not a musical designation."²⁰ He lists the basic distinctions as follows:

Missa brevis

1. A Short Mass for ordinary Sundays or smaller churches (with elements of abbreviation such as fewer movements and polytextuality)
2. Simple setting mostly for chorus; few solos; the "church trio" orchestra

Missa solemnis

1. Elaborate, extensive setting of festive character (often including arias, solo ensembles, fugues, etc.); a "number Mass"
2. Usually with trumpets and timpani (i.e., an expanded orchestra)²¹

The "church trio" designation referred to above stands for Mass accompaniment by two violins, organ and violone. Mac Intyre pointed out that *Missa brevis* compositions were not always restricted to these instrumental forces, but that, generally, they were the nucleus for accompaniment of the *Missa brevis*.

¹⁹Guido Adler, Handbuch der Musikgeschichte Trans. C. Leonard Leese, (Berlin: Max Hesses Verlag, 1930), 834.

²⁰Bruce C. Mac Intyre, The Viennese Concerted Mass of the Early Classic Period (Ann Arbor: UMI Research Press, Michigan, 1986), 6.

²¹ Mac Intyre, 6.

The Viennese Classical Mass of the Late Eighteenth Century and Early Nineteenth Century: Trends and Characteristics

Near the turn of the century, musical corrections and reactions to the latest excesses produced a style that eventually left its mark on Schubert's Mass in G. Schubert and other contemporary composers began to write Masses which reflected a departure from the operatic styles of earlier times. Key characteristics of this reformed style are given below.

Fewer Sections within Movements of the Mass

In the eighteenth century and especially during the Baroque era, longer sections of the Mass such as the "Gloria" and the "Credo" were known to be broken into smaller sections within the larger movement. Early in the nineteenth century, composers began to reject this idea, choosing instead to write for more unified sections through harmonic and thematic devices.

Tonal Unity

Along with a desire for a more comprehensive view of the Mass, composers became more concerned about greater tonal unity and clarity. They achieved this through a growing use of homophony and by using broad harmonic ideas featuring slower harmonic rhythms. They sustained chords for up to a full measure rather than for just a single beat. This change resulted in a greater harmonic focus, but also reduced rhythmic flexibility. Phrases became more symmetrical. Hemiola became less common. The new emphasis was upon seeing the composition vertically instead of horizontally.

Greater Variety in Meter

New Masses began to feature 2/4, 3/8 and 6/8 meters in addition to the use of common time. This metric variety helped to offset the potentially dull effects of barline conscious music.

Reduction in the Role of Vocal Soloists

In response to criticism, composers began giving vocal soloists fewer separate numbers and instead, gave them parts of selected texts to sing either alone or in duets or trios. These solo parts came within movements of the Mass that were essentially choral. The *Missa brevis* tradition (of which Schubert's Mass in G is characteristic) was greatly influenced by this change.

Increased Instrumental Independence

By the late 1760s, composers began to free instruments from the older tradition of doubling the choral parts (*colla parte*) and instead, gave them more free and interesting lines of accompaniment. Trombones, which had been featured, faded in popularity. More precision was used in writing tempo notations, dynamics, articulation and other expressive devices for instruments. They eventually ceased writing for continuo, although this older style was still prevalent in many liturgical and Mass compositions in the early nineteenth century. For instance, Schubert's Mass in G calls for organ with string bass or "violone" throughout the work.

Sonata Influence and Concertato Design

According to Mac Intyre, "By the late 1760s, choral movements and solo arias began showing sonata characteristics of thematic function and double

reprise."²² Concertato elements such as unifying ritornellos and tutti-solo alternations became common. These elements appear more clearly in the *Missa brevis* tradition. The Schubert Mass in G used the Concertato design several times.

Textual Tolerance

The edicts of Joseph II of Austria dating back to the 1780s were not all seen as harsh or restrictive. Abram Loft writes, "Among these various decrees from the imperial court were some that were designed to foster religious tolerance."²³ This led to a more relaxed attitude by several Viennese composers in relation to parts of the traditional Mass texts. This new tolerance was seen by musicians as being sanctioned by the church, and therefore permissible. Schubert was strongly influenced by this tolerant attitude toward the prescribed text of the Mass.

Rise in the Importance of Melody

Masses showed the influence of local, popular melody as opposed to a "theatrical" use of melody borrowed from opera or other secular forms. For example, Schubert was highly praised for his skillful use of melody in the various movements of the Mass in G. Ernst Hilmar comments on this issue of melody in his article on church music at the turn of the century by saying:

For what predominates in these compositions is melody, the same rounded, full-bodied, and at the same time popular melody that was so close to the heart of the Viennese school. And this melody is not the indiscriminate, theatrical stuff that the unenlightened would have us believe it to be, but rather a deeply felt emotional expression which was, for the Austrian Catholic, the embodiment of religious fervor.²⁴

²²Mac Intyre, 568.

²³Ernst Hilmar, Franz Schubert In His Time (Portland: Amadeus Press, 1985), 218.

²⁴ Hilmar, 219.

The Composition of the Mass in G Major

Schubert wrote the Mass in G (D167) in March of 1815 in a period of five days from the second to the seventh of the month. Schubert was only eighteen at the time. Scholars agree this is a remarkable accomplishment, one that would not generally fit Schubert's characteristic writing style of leaving a work unfinished, sometimes for a long period of time.

The Mass in G was likely given its first performance in the Viennese parish church of Lichental, where Schubert had been a chorister and received training in organ. At the premiere, Schubert himself conducted the work, while his brother Ferdinand played the organ. As with the Mass in F, composed in 1814, Schubert probably wrote the soprano solo for Theresa Grob.²⁵

There are no extant sketches for this Mass, making it impossible to know how much preliminary work Schubert did on this piece. The title page for this Mass is certainly quite different from the grand title page of the Mass in F. For some reason, Schubert simply took a piece of manuscript paper already containing notes from an earlier work, and used the bottom half for his title page. Compared with the numerous corrections and changes in the score of the Mass in F, the manuscript for the Mass in G looks unusually neat, with only a few minor revisions.

General Considerations and Characteristics of the Mass in G

According to Stringham, Schubert was "no path breaker in Mass composition."²⁶ Generally, Schubert followed the tradition of the time closely. He was, for the most part, content to remain within the basic boundaries of the

²⁵Gerald Abraham, The Concise Oxford History of Music (London: Oxford University Press, 1979), 663-664.

²⁶Ronald Scott Stringham, The Masses of Franz Schubert (Ann Arbor, Michigan: University Microfilms Inc., 1964), 145.

Viennese classical *Missa brevis*. This is true of both the general structure of the Mass in G as a whole and individual movements within the work.

Textual Clarity

The chorus of the Mass in G is featured for the majority of the work in a straightforward, declamatory style of the text. The days of long arias, extended coloratura lines and complicated choral polyphony, had passed. This was especially true of the *Missa brevis*. However, there appears to be minimal effort by Schubert to use the compositional technique of word painting in this work. In fact, only occasionally in any of his Masses did Schubert attempt to represent key words such as "resurrexit," "altissimus" or "crucifixus" in the text with pictorial musical images. In the "Kyrie" and later in the "Agnus Dei" of the Mass in G, there is brief, but effective word painting between the soloist and the chorus alternating pleas for forgiveness.

Schubert sometimes moved away from the goal of textual clarity. In two instances he used an older Viennese technique (known today as telescoping). In the "Domine Deus" section of the "Gloria," both soprano and bass soloists are featured briefly in singing different texts, supported softly by the tenors and altos chanting "Miserere nobis." Again, in the "Credo" of the Mass in G, the words "genitum non factum" and "consubstantialem Patri" are sung simultaneously by different voices, as shown in example 1. The effect resulted in an overall lack of textual clarity.

Mass in G
Credo, mm. 41-48

ge-ni-tum non fa-ctum, per quem omnia fa-cta sunt

con-sub-stan-ti-a-lem Pa-tri, per quem omnia fa-cta sunt

Example 1: "Credo" mm. 41-48; copied by Stringham

Soloists as Concertante Ensemble

Schubert generally followed the classical Viennese style for a *Missa brevis*, using simple melodic lines for soloists, who are treated more as an ensemble or concertante group. This is in contrast to the earlier Baroque style of featuring the soloists through long arias and coloratura lines. A common characteristic of the Mass in G, written for only soprano, tenor and bass soloists, is that there is seldom an extended solo passage for one singer. Rather, solos range from a maximum of 18 bars in the "Benedictus" to a mere four bars for each solo entrance in the "Agnus Dei." Solos are found primarily within a movement for chorus. The interplay between the chorus and the solo group, whether a duet, trio or quartet, was frequently used by Schubert in his other Masses. In the Mass in G, this technique was used primarily in the "Gloria," but was also featured in the opening "Kyrie" and the concluding "Agnus Dei."

Fugal and Homophonic Characteristics

In a typical Viennese Classical *Missa brevis*, time constraints demanded that the composer get through the lengthy "Gloria" and "Credo" text quickly. The subdivisions within those movements became fairly inconspicuous, unlike the

major thematic sections of a Missa solemnis. The parts for choir were written in homophonic style. Expected fugal compositional writing usually occurred at traditional sections of the Mass, such as the "Amen" of the "Gloria," the "Osanna" and the "Et vitam venturi saeculi" found at the conclusion of the "Credo." These sections served as fugal codas for the various movements. In the Mass in G Schubert featured fugal writing only at the "Osanna," performed typically at the conclusion of the "Sanctus" and, again, following the "Benedictus." Generally, scholars are most critical of Schubert's fugal writing. Stringham typifies many in referring to Schubert's fugues as "the least successful portions" of his Masses.²⁷ There is evidence that during the time of the writing of the Mass in G, Salieri required Schubert to write fugues repeatedly in order to address this potential weakness. Schubert held to tradition by keeping all his fugal passages brief, especially in the Mass in G.

The Problem of Textual Omissions

One has only to be familiar with the Masses of Schubert in a casual way to know about the great issue of Schubert's treatment (or mistreatment) of the Mass text. Schubert's alteration of the text of the Mass occurs in three principle ways. First, he omits words or phrases of the established text. For example, one of the consistent features of Schubert's Masses is that they all contain an incomplete "Credo," and often a slightly tampered "Gloria." Schubert always omitted "Et in unam sanctam catholicam et apostolicam ecclesiam" or "I believe in one holy, catholic and apostolic church." Secondly, Schubert sometimes employed transposition or juxtaposition of words and phrases of the Mass. Thirdly, he at times inserted new words and phrases into the text.

²⁷Stringham, 200.

Schubert's textual omissions eventually led to corrective action by the church. In 1849, a papal decree went out forbidding such omissions. Since then, several editions have added in the missing text. Some editions add choral phrases above what was originally only orchestral interlude, as shown in example 2.

Mass in G, Gloria 458-62

Ex. 2

bis. Qui se-des ad dex-teram Pa-tris mi-se-re-re re-no-bis

Example 2: "Gloria" mm. 58-62; copied by Stringham

The "Gloria" of the Mass in G provided us with a clear example of this. Other editors took more liberty in their versions of Schubert Masses by inserting the missing words through the singing of more syllables to a note than was provided in the original. Further study will be done on this when comparing modern editions.

In performing Schubert's Masses, the conductor is faced with a dilemma. Should the Masses be sung as written or with the added corrections? If one decides to do the Masses as Schubert wrote them, the works become liturgically unacceptable for the Roman Catholic Church service, which was the setting for

which they were intended. According to Stringham, the Viennese today do not consider this to be a great problem. He states,

Evidently the Viennese do not take this dilemma seriously. I have heard the Masses done as Schubert wrote them during actual services, and no one in the congregation or choir, nor any of the officiating priests appeared disconcerted or even seemed to notice that an important article of faith had been omitted.²⁸

Instrumental Considerations

In the Mass in G, Schubert stayed within the usual confines of the Viennese Classical Mass model for orchestra. The forces were limited and the writing was simplified. The orchestration calls for only two violins, viola, and organ doubling with the string bass. The orchestra provides unifying material, supportive of the text but avoids showy or theatrical intensity.

Schubert included no instrumental introduction to the Mass in G. The "Kyrie" begins immediately with the chorus and string orchestra together. Neither are there any long instrumental interludes. Throughout the work, instrumental beginnings to various movements are incredibly short, or nonexistent. The "Gloria" begins with a mere two bar instrumental introduction, while there is none for the "Credo," only one measure for the "Sanctus," none for the "Osanna," and two bars for the "Benedictus." The work ends with the longest instrumental introduction at the "Agnus Dei," consisting of only five measures.

Schubert's brother, Ferdinand, in an effort to make the Mass suitable for larger, festive occasions, added trumpet and timpani parts at some time during Schubert's lifetime. Also, in 1847, he added wind parts for oboes and bassoons to the Mass. Apparently, Ferdinand added the parts for oboe and bassoon on the top two staves of Schubert's manuscript, and used the bottom two staves for the trumpet

²⁸Stringham, 89.

and timpani. These four staves had not been needed by Schubert in his original scoring. Some modern scholars debate how successful these additional parts are to the overall sound of the Mass. According to Stringham, "Occasionally Ferdinand's added parts, while they may contribute pomp, certainly interfere with the graceful string parts and prevent the best qualities of the scoring from being heard."²⁹

Recent discoveries have confirmed details in the matter of instrumental scoring for the Mass in G. In an article of the Music Review printed in 1989, a report revealed that the original instrumental parts of Schubert's Mass in G, considered lost since the end of the century, were rediscovered in July, 1984 at Klosterneuburg (near Vienna) by Bernard Paul. This discovery proved that the addition of trumpets and timpani made in the score by Ferdinand Schubert were, in fact, authentic and "originate from Franz Schubert himself."³⁰

Harmonic and Structural Analysis: The "Kyrie"

In the symmetrically constructed "Kyrie," the entire movement was composed by Schubert with restrained dynamics and a modest tempo. Schubert wrote the music in such a way that "eleison" is always pronounced in three syllables, and never in four, as seen in example 3.

²⁹Stringham, 202.

³⁰Reinhard van Hoorickx, "Schubert: Further Discoveries Since 1978," The Music Review 50 May 1989, 104.

Andante con moto

S. Ky - ri - e e - lei - son.

A. Ky - ri - e e - lei - son.

T. Ky - ri - e e - lei - son.

B. Ky - ri - e e - lei - son.

Piano

Andante con moto (♩ = 96)

Example 3: "Kyrie" mm. 1-4

This movement, written in 3/4 meter is described by many as "pastoral" in nature. The form is tripartite, or ABA. Each section of the "Kyrie" is of nearly equal length: "Kyrie" I, mm. 1-29; "Christe," mm. 30-67; and "Kyrie" II, mm. 68-95. The central "Christe" section features a solo for soprano, with Schubert creating interest by contrasting choral texture with the soloist. This demonstrates Schubert's use of word painting as he achieves the integration of community (chorus) and individual prayers (soloist) for mercy. This feature will reappear in the final "Agnus Dei." The use of frequent forte/piano dynamic markings following the soloist makes the choir's impassioned cry for "Christe, eleison" even

more intense and powerful. Schubert also used the strong forte piano dynamics from bars 8 through 11, adding color and interest to the orchestral accompaniment.

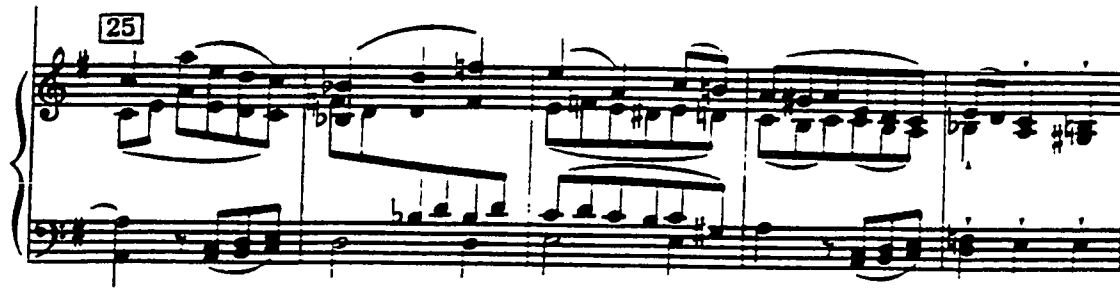
Generally the harmony is traditional, but in a few places Schubert added some unexpected touches. At measure 8, for example, Schubert used the dominant of the IV chord instead of the expected tonic. In measure 10, Schubert went to a minor iv chord, resolving it to the tonic of G.

The first "Kyrie" or A section consists of two periods of thirteen measures each. The second period is a repetition of the first, with the only difference being that it concludes with an altered ending. These two periods are separated by an orchestral bridge of two measures. The first period ends on the dominant and then goes back to the tonic for the beginning of the second period. Phrasing and harmony are slightly altered each time between these two periods. In the first period, the harmony is carried over phrasing organized as 4+3+4+2. Schubert wrote the second period as 4+4+2+3. The difference here is that the second phrase becomes four measures instead of the three used in the corresponding first period. This change from 3 to 4 measures is accomplished through maintaining a G7 chord for a full measure, and then resolving it back to C. This is shown in example 4.

The image displays a musical score for the 'Kyrie' section, measures 20-25. The score is written for voice and piano. The tempo and mood are indicated as 'Andante con moto'. The vocal line features the lyrics 'Ky... ri... e... e... lei... son... e... lei... son...'. The piano accompaniment includes a 'cresc.' (crescendo) marking. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

Example 4: "Kyrie" mm. 20-25

In the central, or B part of the form, Schubert chose to begin the "Christe" in the key of A minor, the supertonic. This is a change from the expected use of the dominant or relative minor. In modulating to a minor key, Schubert used one of his favorite devices, a Neapolitan sixth chord, at measure twenty-six, as seen in example five.



Example 5: "Kyrie" mm. 25-29

The use of this particular chord is common to much of Schubert's music. Yet another use of this chord comes only three measures later at bar twenty-nine, as Schubert prepares us for the solo in a minor.

In his dissertation, Stringham makes an interesting discovery. He notes that between measures 42 and 43 of the "Christe," Schubert in his original autograph has added one additional measure of music.³¹

³¹Ronald Scott Stringham, The Masses of Franz Schubert (Ann Arbor, Michigan: Univeristy Microfilms Inc., 1964), 208.

Mass in G, Kyrie
Crossed-out measure

Violin I

Violin II

Viola

Sop (Solo)

Ten Bass

Organ Violone

42

43

cresc.

fp

fp

fp

Christe elei

Example 6: "Kyrie" mm. 42-44

Later, Schubert chose to eliminate it as it added little harmonically, and disrupted the balance of the two large phrases for the soprano solo. This is shown in example six.

In the final five measures of the "Christe" (mm. 60-64), Schubert uses a type of choral antiphony between the higher and lower voices. This technique, used consistently throughout the Mass in G, is rarely found in Schubert's other Masses, until the composition of the Mass in Ab, where it is again used frequently.

Schubert arrives back in the key of G major for the second "Kyrie." This is accomplished through a chromatic progression (mm. 64-68) eventually over a pedal D, allowing the dominant to be heard clearly, setting up a return to G.

The second "Kyrie" is exactly the same as the first for a full twenty-one measures. Then, at measure 89, which corresponds to measure 22, Schubert used a I 6/4 chord in G major, instead of the dominant of IV used earlier in the corresponding spot in "Kyrie" I. The movement is brought to a close with a short coda.

The "Gloria"

At the "Gloria," Schubert decided to make a change regarding the traditional "Incipit," ordinarily chanted by a priest before the "Gloria" and "Credo" movements of the Mass. Here, Schubert set the incipit at the "Gloria" and "Credo" for full chorus. This move distinguished Schubert's work from earlier *Missa brevis* settings by Haydn and Mozart. The movement was written in three (ABA) sections. Schubert used a sixteenth note scale-type pattern for the strings beginning in the first measure as the main unifying theme. This pattern was used repeatedly during the movement, as shown in example seven.

am tu so - lus san - ctus, quo - ni - am tu so - lus al -

am tu so - lus san - ctus, quo - ni - am tu so - lus al -

am tu so - lus san - ctus, quo - ni - am tu so - lus al -

am tu so - lus san - ctus, quo - ni - am tu so - lus al -

fz *fz* *fz*

Example 7: "Gloria" mm. 68-70

At mm 67-72, these repetitions are used in a type of *stretto*. However, at the words "pax hominibus bonae voluntatis" and "adoramus te" the mood changes, and the dynamics get much softer in order to reflect more thoughtfully on the text. The tempo remains fast throughout with interest maintained through dynamic variety and the use of soloists.

The B section, written in the dominant, begins with a soprano solo at "Domine Deus." This is contrasted with the echoing of a bass solo against the chanting of the altos and tenors, while the strings continue a unifying scale pattern. The opening theme returns at "Quoniam" with full homophonic chorus. This

return of the theme at "Quoniam" was also typical of Schubert's models of Haydn and Mozart.

The "Credo"

In the "Credo," written in G major, Schubert never departed from the homophonic choral texture, although there is variety provided through the increase and subsequent decrease in intensity and dynamic. Schubert gave the musical setting of each individual section of the Creed its own character by using dynamic contrast or the effective use of changes in instrumentation. The beginning of the "Credo" is marked by staccato quarter notes in a walking bass line against long, sustained notes in the other strings. When we come to the description of Christ's birth, (et incarnatus est), Schubert used traditional sensitivity here as the quarter note motion becomes legato, and is passed to the upper strings where the effect is softer and more flowing.

Schubert was able to move us rapidly through the long "Credo" by providing a constant tempo with no meter changes. The form is ABA, with a contrasting middle section beginning with "crucifixus." After a quiet, declamatory opening, the B section at the "crucifixus" gives us our first forte. Here Schubert modulated to b minor instead of the relative minor (e). At this point, all the strings play in a dramatic unison, using alternating staccato and legato articulation while shifting to b minor from G major. Again, Schubert used the antiphonal technique of having the upper and lower voices call to each other, as though strengthening each other in the affirmation of the faith.

Schubert departed from any usual acceleration of the tempo at the "Et resurrexit." Instead, Schubert called for a fortissimo in the chorus, and transferred the quarter note pattern figure to the first and second violins. He also moved the

key up a third to D major, the dominant of the movement. At the return of the second "Credo," the rhythmic quarter note pattern is given back to the bass string line. Tense harmonies and a unison downward leap of a major seventh give considerable expressive power to the announcement of the Last Judgment at "judicare vivos et mortuos, cujus regni non erit finis."

Manuscript study again reveals that just before the return of the second "Credo" at measure 138, Schubert crossed out three measures which originally took him from B major back to the tonic of G, as seen in example eight. The corrections were made in pencil, and appear to have been done hurriedly, perhaps during a rehearsal. Apparently, editor Mandyczewski believed these corrections to have been written by Schubert himself, as he incorporated them into the Gesellschaft der Musikfreunde (GA) score.

*Mass in G, Credo - crossed out measures
second music*

Violins I
Violins II
Violas
Cello/Double Bass

S
A
T
B

Cre..(do)
Cre..(do)

138

Example 8: "Credo" mm. 134-138, copied by Stringham

The "Sanctus" and "Osanna"

The "Sanctus" was written in the dominant key (D) of the Mass. The orchestral introduction is all of one measure. The opening brings the full chorus in on a seventh chord in the tonic and also features the use of an "Italian" sixth chord in measure three, moving us to the dominant, and then back at measure four to the tonic again. The "Osanna" is a fugato, similar to those of Mozart's earlier Masses. As soon as each voice has stated the theme, Schubert ends the fugue and returns to the choral homophony seen throughout the Mass.

The "Benedictus"

This movement features the beauty of Schubert's great melodic writing. The "Benedictus" is actually an extended canon for soprano, tenor and bass solo voices. Each voice is given the complete theme before the next one enters. The "Benedictus" is about as long as the entire "Credo." The "Benedictus" also employs contrapuntal imitation. As the trio of soloists conclude the "Benedictus," the chorus emerges with identical fugatos of "Osanna" that were sung earlier at the conclusion of the "Sanctus."

The "Agnus Dei"

Many scholars feel this closing movement represents the finest writing found in the entire Mass. Whereas many other contemporary settings of the day used the "Agnus Dei" for an energetic finale, Schubert chose to conclude the Mass on a tender note. Here Schubert's use of melody reaches a new peak in the work. The movement consists of three solo repetitions in e minor, its dominant, and its subdominant. The opening ritornello makes use again of the Neapolitan sixth chord. This is a section of contrast, with the concluding pleas for mercy by soprano and bass soloists adding varied intensity to the community response of "miserere nobis." The work is concluded as all join together in the concluding prayer for peace.

Schubert's original tempo indication was "adagio."³² Later, Schubert changed this to the "lento" now in our modern scores. It is unclear as to when this occurred, but the change is believed to have been in Franz Schubert's own hand, and therefore is used in early editions.

³²Reinhard van Hoorickx, "Schubert: Further Discoveries Since 1978," The Music Review 50 May 1989, 105.

CHAPTER THREE

EARLY EDITIONS OF THE SCHUBERT MASS IN G AND METHODOLOGY FOR INTERPRETATION OF THE NINE SELECTED MODERN EDITIONS

It is the purpose of this chapter to establish a historical case for the Breitkopf & Härtel edition of the Mass in G as a reliable source from which the nine modern editions of the work can be evaluated. Methodology for arriving at conclusions regarding the Breitkopf and Härtel 1887 edition involve presenting a historical sequence of events leading to the publishing of the Mass in G as part of a project undertaken by Breitkopf & Härtel. Guidelines are then provided, giving practical methods for interpreting music in various editions.

Schubert's Autograph Manuscript

When studying the Schubert Masses, the student has the advantage of having almost all of the original material available today. The autographs of three of Schubert's Masses, F, G and Ab can be found in Viennese libraries. Specifically, the manuscript for the Mass in G (D 167) is found in the Bibliothek der Gesellschaft der Musikfreunde in Vienna. According to Stringham, "except for those pages that have been on exhibit there for many years and have faded, the manuscript as a whole is in good condition."³³ The original apparently showed several corrections that were made, most of which have been addressed earlier in this document. Michael Griffel acknowledges the fact that, "in contrast to

³³Ronald Scott Stringham, The Masses of Franz Schubert (Ann Arbor, Michigan: University Microfilms Inc. , 1964) , 78.

Beethoven, Schubert left very few sketches and very legible autograph scores."³⁴ Most of Schubert's autographs from 1813 to 1816 (including the Mass in G of 1815) bear the day, month and year of their origin.

First Edition

We know that Schubert completed the autograph score of the Mass in G in 1815. The first complete edition of the Mass in G by Schubert was published in 1846, thirty-one years after the work was composed. It was copied by Marco Berra, using the pseudonym Robert Fuhrer. This was outright plagiarism by Berra, who attempted to sell the work in Prague as his own. One year after this pirated version was published, Ferdinand Schubert gave the manuscript over to Diabelli, one of Vienna's main publishing houses at the time, only to learn that the work had already appeared in a stolen edition in Prague. Despite the protests of Ferdinand Schubert, the publishers of the pirated edition never responded in any form to the accusations.

Breitkopf & Härtel: The History of the Collected Works

The history of how the Breitkopf & Härtel Company came to publish a reliable and authentic set of the collected music of Schubert is enlightening. Schubert's manuscripts passed through a number of hands before eventual publication by Breitkopf & Härtel. Sometimes these works were privately owned, and at other times the same works were purchased by companies. The goal here will be to have a factual and clear chronology of how Breitkopf & Härtel eventually published their collection under the title "Franz Schuberts Werke."

³⁴Michael L. Griffel, "A Reappraisal of Schubert's Methods of Composition," The Musical Quarterly 63, 1977, 186.

First, there were friends. The actual first collectors of Schubert's works were two of Schubert's own friends, Johann Leopold Ebner and Albert Stadler. These men had been fellow students with Schubert at the Vienna Konvikt. They were the first to copy any of Schubert's music, continuing the job of copying and collecting the early works of Schubert until 1817.

Karl Pinterics, who died in 1831, was able to collect Schubert's songs privately, and was eventually able to catalogue 505 of Schubert's works. It is not clear if these works were the same as those copied by Ebner and Stadler, but it is likely that Pinterics had at least some of these copies. Upon his death, Pinterics left this catalogued collection to a Josef Wilhelm Witteczek. Witteczek was also a collector of Schubert's work. Apparently, he had access to the copying services of a man named Weiser who had copied for Witteczek most of Schubert's work. This collection contained nearly all compositions by Schubert, with the exception of his symphonies, Masses and operas. With the addition of the works Pinterics left to Witteczek, a large collection was in the making. It is known that Witteczek continued to collect all of Schubert's music up to 1851. Eventually, this now fairly complete collection came into the possession of a musical society known as the Vienna Gesellschaft der Musikfreunde.

In 1830, only two years after the death of Schubert in 1828, a Viennese publication announced that A. Diabelli & Co. had acquired the entire remainder of Schubert's compositions. Since the company was already known then as Schubert's principle publisher, it seemed logical to the paper making this announcement that some kind of collection of Schubert's work be made available to the public. The publication, known as the "Allgemeine Musikalische Anzeiger"

went on to say, "How desirable it would be to possess a uniformly produced complete edition of his [Schubert's] work, so widely scattered by publication!"³⁵

The idea of a set of volumes containing all of Schubert's compositions caught on in several places. In Paris, publisher C. S. Richault took the concept seriously. He had already begun the work of publishing an edition of Schubert's songs with French translations in 1834. He began this larger project in 1835. Richault was able to publish 367 songs in sixteen volumes by the year 1850. This proved to be the full extent of this project. Nothing more was added.

Meanwhile, the idea of publishing a complete set of Schubert's works was still alive in Vienna. Diabelli's successor was a man named C.A. Spina. He started to make plans for the project in 1865, but nothing was ever completed or printed by Spina. Later, from 1868 to 1874, a set of Schubert's works was finally printed by a man named L. Holle of Wolfenbuttel. He claimed this was "the first complete and authentic edition of such works by Schubert."³⁶ What was actually published was a ten volume set of songs and pianoforte music, edited by Winkler, Sattler, and Markull. Scholars doubt the accuracy and verification of Wolfenbuttel's claims about this set. It was, in the least, not a complete edition of all of Schubert's compositions.

In his article on "Schubert: The Collected Works," Schubert scholar Otto E. Deutsch refers to the set of Schubert's works published by Breitkopf & Härtel as "the real Gesamtausgabe [translation] of Schubert's works."³⁷ The first volumes of this series of Collected Works were published in 1884. This project continued to turn out volumes as late as 1897. The Collected Works publication was in twenty

³⁵ Otto Erich Deutsch, "Schubert: The Collected Works," Music and Letters April 1951, 226.

³⁶Deutsch, 226.

³⁷Deutsch, 227.

series, with a supplement in 39 folio volumes. Later, in 1928, the set was produced again, this time in 41 volumes.

In order to make the Breitkopf & Härtel edition possible, someone with the vision as well as the financial resources was necessary. This man was Nikolas Dumba (1830 - 1900).³⁸ Dumba was a rich Greek merchant and a lover of fine art. He had also come to be the owner of the largest collection of Schubert autographs at the time. He paid the Schubert family an undisclosed fee for the remaining unpublished works of Schubert. Under his direction, the first general secretary of the board of editors for this huge project was C. F. Pohl.

Later, in 1887, Eusebius Mandyczewski succeeded Pohl as head archivist for the Gesellschaft der Musikfreunde. Under his leadership, a scholarly group of the area's finest editors were assembled. The head editor was Brahms. Other editors of the edition were Hellmesberger, Brull, Door, Epstein, Gansbacher and Mandyczewski. Scholars have lauded the work and have given it a surpassing grade when compared to similar collections of the works of Mozart and Beethoven. Brahms apparently was not fully convinced about the necessity of a collected edition for Schubert, even though he was known to be devoted to Schubert's music. There are various accounts of Brahms' early opposition to the project. One account makes it clear that Brahms had no doubts about the scholarship of the publishers and editors, but that he still could not see justification for the work. He is quoted as saying, "What was necessary had already been published."³⁹

Brahms did change his mind in rather complete fashion regarding the Breitkopf & Härtel Collected Works Edition. In 1895 he told the company, "I

³⁸Deutsch, 228.

³⁹ Otto Biba, "Schubert As Written and Performed," 19th Century Music, November 1979, 231.

must confess a great mistake. . .one sees Schubert quite differently now, and Mandyczewski's edition of the collected songs especially gives us quite a new insight into the character and progress of his creative activity."⁴⁰

Brahms' praise of the Breitkopf & Härtel edition, and specifically of Mandyczewski was significant, for it was Mandyczewski who edited Volume XIII in which the Masses of Schubert are found. Praise was not limited to the work's own editors. For example, in an article by Jane Hettrick, a musicologist and editor of her own critical editions of early works by Salieri, words such as "still reliable" and "known to be trustworthy"⁴¹ are used in description of the Breitkopf & Härtel Collected Works of Schubert.

In the article by Otto Biba mentioned earlier, a small footnote reads, "In later issues of Series XIII, Mandyczewski tried to apply the correct text of the Mass to the settings of Schubert, who handled the words rather freely."⁴² Recent scholarship, including suggestions of scholarly principles of editing, would seem to laud this effort by Mandyczewski. In the most recent edition of the Breitkopf & Härtel Collected Works of Franz Schubert, there exists no inclusion or correction of Schubert's omitted text. It is not clear what happened to the "later issues" of Volume XIII referred to by Biba. More research on this needs to follow.

The most recent development in the Breitkopf & Härtel Complete Works of Franz Schubert took place in 1962. At the meetings of the Joint Reprint Committee of the American Musicological Society and the Music Library Association the decision was made to reprint the Breitkopf & Härtel. The goal

⁴⁰Biba, 232.

⁴¹Jane Schatkin Hettrick, "Performing Schubert's Mass in B-Flat," The American Organist, January 1991, 86.

⁴²Biba, 229.

was to reorganize the set from 41 volumes into 19 bound volumes of slightly reduced size. The work was begun, and the first volumes were produced in 1965.

Principles and Guidelines in Interpreting Music

The goal for all good editions is well stated in a publication from the American Choral Directors Association which reads, "Editors should preserve the integrity of the original work in so far as possible while rendering it accessible to modern performers."⁴³

Both the American Choral Directors Association (ACDA) and editors such as Thurston Dart and Howard M. Brown agree that any editor's suggestions or additions to a work must be distinguished from the original composer's intentions. Therefore, in a work, the original composition must be in heavy or bold type, with the editor's own markings in light type or italics. The composer's music should be in regular, full-sized type, while the editor's additions must be in smaller type. Most agree that the use of brackets, or slurs with a dash, do well to distinguish the editor's markings from the composer's. If accidentals are added or changed, the ones supplied by the editor should again be in smaller type above or ahead of the notes.

Secondly, good editing provides regular and convenient reference marks. Therefore, the numbering of measures is essential in order to aid the director in quick identification for rehearsals. The standard is for every fifth measure to be numbered. Good publications use italics for measure numbers, making them conspicuous but not distracting.

⁴³Russell Hammar, "Recommended Editorial Standards for Choral Publications, " The American Choral Directors Association, 1987, 3.

Good editing uses the musical notation of our own time. Thus, clefs, key signatures and the musical notation itself should be in modern form. Most recognize for vocal scores the use of the treble clef for soprano and alto, the transposing treble clef for tenor, indicated by the subscript 8, and the bass clef. Also, beams are preferred to flags in dealing with notes smaller than the quarter note. To reproduce old and unusual time signatures (such as Beethoven's 27/32 in some late piano sonatas) or obsolete clefs is sure to result in a waste of valuable rehearsal time. Also, good editions need to be consistent in providing a logical system of symbols. Thurston Dart suggests the following:

- (i) that each symbol should have only one meaning; (ii) that any modification of a symbol should be extensible to all the other symbols in the set; and (iii) that all the symbols of the same set should be readily distinguishable and of more or less the same size.⁴⁴

The editor has the obligation to, as Dart suggests, "keep the scholar happy!"⁴⁵ The practical ramifications of this are many. They include providing suggestions for performance such as metronome markings, tempo indications, dynamic markings, and clear and representative keyboard reductions for rehearsal purposes. When phrasing marks, breath indications, dynamic suggestions and metronome markings are provided, they should be furnished consistently throughout the work. Scores should contain only one part per staff, except in places where two adjacent parts move in homophonic fashion for long passages. In such cases, both voices may be scored on a single staff with stems written in opposite directions. Realizations of continuo, or trills should be, according to the

⁴⁴Thurston Dart, The Interpretation of Music (New York: Harper & Row, Publishers, 1963), 23.

⁴⁵ Dart, 24.

ACDA, "provided in a manner appropriate to the composer's expectations, and the person who has provided the realization should be identified."⁴⁶

When keyboard reductions are given in a work originally intended for instruments, the editors should list these instruments, preferably showing in the reduction itself where and how they are represented. The modern Breitkopf vocal score is a good example of this kind of editing.

Gloria

Allegro maestoso **Tutti**

The image shows a page from a Breitkopf vocal score for 'Gloria'. It features four vocal staves (Sopran, Alt, Tenor, Baß) and two instrumental staves (VI. I, II and Va. Vc./Kb. Org.). The tempo is marked 'Allegro maestoso' and 'Tutti'. The lyrics 'Glo - ri - a in ex - cel - sis' are written under the vocal staves. The instrumental parts include a violin part and a keyboard reduction part.

Example 9: Breitkopf Score "Gloria" mm. 1-4

The editor must identify clearly the source or sources used for the edition and must indicate what material is his and what has originated with the composer. He should then tell where the manuscripts and first editions can be found. Any

⁴⁶Russell Hammar, "Recommended Editorial Standards for Choral Publications," The American Choral Directors Association, 1987, 2.

additional historical information to assist in making an authentic, knowledgeable performance is extremely helpful. Dart addresses this principle in the following quote,

Provide the performer with a line or two about the music he is going to buy and play. You probably know more than he will about its importance, its style and its history, and it is a pity to keep this information to yourself. If you do not know more, then you have no business to be editing the work!⁴⁷

The next point in editorial procedure is very practical, especially in dealing with the problems presented by Schubert's Masses. Generally, good editing warns or alerts the performer of any substantial changes made in the original text or the music itself due to errors or omissions. Well-established principles require the editor to show additions or corrections either above the original in small italics, so that both can be seen, or to use footnotes to indicate the actual change of a word or note. In some cases of extended additions, these sections may be added onto the work at its conclusion or in some other easily identified place. The G. Schirmer edition of Schubert's Mass in G, for example, adds three pages at the end of the score in a separate section for the "Credo" omitted text, and calls attention to this through a special note in the score, as seen in example 10.

⁴⁷Thurston Dart, The Interpretation of Music (New York: Harper & Row, Publishers, 1963), 28.

per pro-pte - tas. Con - fi - teor u - num ba - pti - sma in re-mis-si-

65

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "per pro-pte - tas. Con - fi - teor u - num ba - pti - sma in re-mis-si-". A box around the number 65 indicates a specific measure.

* Alternate version on p. 60

Example 10: G. Schirmer Score: "Credo" mm. 164-169
 "Reprinted by Permission of G. Schirmer, Inc."

In the case of wrong notes, Dart suggests "these should be altered in his printed text, the original reading being relegated to a footnote. This is a perfectly scholarly thing to do...."⁴⁸ (Example 11 shows the use of such a footnote.)

⁴⁸ Dart, 27.

140

pp Cre - do. cre - do in Spi - ri - tum san - ctum Do - mi -

pp Cre - do. cre - do in Spi - ri - tum san - ctum Do - mi -

pp Cre - do. cre - do in Spi - ri - tum san - ctum Do - mi -

pp Cre - do. cre - do in Spi - ri - tum san - ctum Do - mi -

140

pp

*The note is E in the Breitkopf and Härtel score, but in view of the consequent parallel octaves the note has been changed to B in this edition.

Example 11: "Credo" mm. 138-144
 "Reprinted by Permission of G. Schirmer, Inc."

Another key to the job of studying and editing scores is to distinguish and define the differences in such words as "edition," "transcription," "arrangement" and "reprint." All of these are quite different, and publishers as well as performers may cringe if the terms are used incorrectly. In this study, the author will note the use of both vocal "editions" and "reprints" of a work. Forthrightness should also come from the publishers themselves. Never should a reprinted work be referred to as an "edition." It is simply a copy of an edition, be it good or bad. Actual editions should be called such, and should be characterized by the inclusion of

scholarly additions and suggestions if needed, as well as by historical background information and careful reference to sources used.

A final consideration in modern editing is to indicate somewhere at the beginning of a work the approximate duration of the piece. These and other suggestions are listed in a free pamphlet provided by the American Choral Directors Association, included in Appendix 4 of this paper.

Conclusion

There are several good reasons for concluding the Breitkopf and Härtel to be an accurate and reliable standard for use in comparing modern editions of the Mass in G by Schubert. Through detailing the history of how the 1887 version came to be, we have shown that the actual autograph of the Mass in G was purchased directly from Schubert's family by the founder of the Collected Works, Nikolas Dumba. The autograph was then given directly to the eventual editor, Mandyczewski for the making of the first truly authentic and professionally published edition. (The pirated version by Marco Berra, although technically the first edition, is nevertheless, still a plagiarism.)

We can additionally point out that the 1887 edition of the Mass in G received high praise from Brahms, a prolific composer in his own right. Certainly Brahms would not have supported, nor let his name stand with an edition of poor quality and accuracy. As it was, we have noted the high praise Brahms gave to Mandyczewski as the editor.

Our conclusion that the 1887 is an excellent standard for the comparison of modern editions is supported today in the light of what modern scholars have to say. Otto Biba, a well-known Schubert scholar gave the work his stamp of approval. Also, we found that musicologists like Jane Hettrick, who is noted for

producing her own quality editions of works by Salieri, affirms the 1887 collection as trustworthy.

One final point is important to make here. When conductors today ask for a study score of the Mass in G by Schubert, they are sent an exact copy of the 1887 Breitkopf and Härtel edition. This bodes well for the affirmation of the work as a reliable standard for use in evaluation and comparison of other modern editions.

CHAPTER FOUR

NINE SELECTED MODERN EDITIONS OF THE SCHUBERT MASS IN G: A COMPARISON

Why These Editions?

It is the purpose of this study to compare all the available modern (since 1900) editions of the work against the Breitkopf & Härtel version from the Collected Works of 1887. The scores studied are vocal scores with piano reductions. A tenth edition printed in 1947 will be cited and used for purposes of example. A full study of this vocal score was not undertaken as the edition has long since gone out of print. In order to make sure the author had in his possession all existing vocal scores of the Schubert Mass in G, several major music distributing firms across the country were contacted, and the library data banks at San Jose State University and Stanford were consulted. Some companies not listed did at one time have editions of the work, but have since either gone out of business or no longer print the Mass in G by Schubert. With some caution, based on the research cited, the scores examined are believed to be the complete set of available editions of the Schubert Mass in G.

For every edition in this study, the various publishers were sent letters asking some basic editorial practices. Some responded via letter, while others were contacted by phone and through personal interview. A copy of the letter and survey sent to each publisher is included in Appendix 5 and 6. A copy of one response from the C.F. Peters Company is included in Appendix 7.

Some companies excused their lack of editorial markings and suggestions by citing their works as "reprints" and not editions. To the casual observer,

however, the work is assumed to be faithful to Schubert's intentions. Further misleading conclusions come from the fact that some reprints or copies identify themselves as "editions."

Both Breitkopf & Härtel and Carus-Verlag plan to publish new editions of the Schubert Mass in G in the coming year (1995). This should provide others with the most up-to-date scholarship on this Mass. Of its anticipated edition, Carus states,



The accompaniment for the G Major Mass has traditionally been accepted as written for strings and organ. The discovery of authentic parts in Schubert's handwriting, including many important performance directions as well as additional parts for trumpets and timpani has prompted this new publication, which becomes the authoritative edition of the popular work.⁴⁹

New Discoveries in Schubert's Performance Practice

Before turning to the various editions, reference should be given in regard to two articles on interpreting Schubert's decrescendo markings and to recent study of his notational style. The later subject of notation was addressed by Schubert scholar Paul Badura-Skoda. His point was that editors of Schubert's day always interpreted some of his notation in ways never found in modern editions. Specifically, Badura-Skoda made us aware of a certain rhythmic figure (found in portions of the "Agnus Dei" accompaniment of the Mass in G) that has long been misinterpreted. None of the scores for our study used this notation. In his article, "Badura-Skoda states,"

In many of his works, Schubert wrote semi-quavers following a dotted quaver exactly under or above the third note of a triplet. All the early publishers up to

⁴⁹Willi Schulze, New Issues 1994; Works in Preparation for 1995, (Stuttgart: Carus-Verlag, 1994), 4.

1845 followed his notation which seems to indicate they had no doubt about the rhythmical value of  being meant as .⁵⁰

In Elizabeth Norman's 1961 article, the problem of distinguishing Schubert's decrescendos from his accents in early compositions was addressed. Apparently, until 1819, Schubert was careless in his use of the decrescendo in his full scores, while in his instrumental parts he demonstrated more care and accuracy. Study shows the majority of these markings in the instrumental scores to be accents and not diminuendos. Further manuscript study shows that "the true diminuendo sometimes appears to have been drawn with some care to distinguish it from the smaller sign for an accent."⁵¹ Also, in much of his music, Schubert showed final chords of a movement with the same marking. Study has clarified that these are diminuendo notations and not accent markings. Norman states,

Many similar examples (of diminuendos on the final chord) occur in the stage and church music. There can be no doubt that Schubert conceived these final chords with diminuendo effects. He was probably influenced in this by his special affection for the piano, whose tone must necessarily fade on a sustained note. This fading of tone after a cadential climax is unexpected and unusual, and occurs with such frequency in Schubert's music that it may well be called a characteristic of the composer's style.⁵²

Further detail on Schubert's technique can be gained from these articles.

⁵⁰Paul Badura-Skoda, "Schubert As Written and As Performed," The Musical Times, 1450 December 1963, 873.

⁵¹Elizabeth Norman, "The Interpretation of Schubert's Decrescendo Markings and Accents," The Music Review 22, 1961, 109.

⁵²Norman, 111.

ARISTA MUSIC COMPANY General Information

The Arista Publication calls itself "Arista Edition." However, all signs point to this as a reprint. No telephone contact was made with the company as no phone number is listed for it. Even large music companies and music distributors have no phone number for this company. The address given on their score is Arista Music Company, Box 1596, Brooklyn, New York, 11201. The company failed to respond to the survey it received regarding its editorial policies and practices. The actual date of this publication is not printed anywhere on the score, nor was it possible to get this information from the company itself. This being the case, we begin our review of the nine modern editions in alphabetical order, rather than in chronological order.

For the Mass in G, the company lists a set of parts available for purchase including two trumpets, timpani, strings and organ. A separate order for each additional string part is given as an option. The copy is a clean print of 39 pages. There are no other editorial markings or additions of any kind. No editor is listed. No person for the piano reduction is credited. No historical information is given or any reference to the problem of textual omissions. Measures are numbered every five bars, and rehearsal letters are added, usually at the end or beginning of important sections of the work.

Notational Accuracy

The actual notes and rhythm throughout were accurate when compared with the Breitkopf & Härtel score from the Collected Works. Minor differences included the missing of a trill for violin at bar 81 in the accompaniment. Other incidental differences included the use of ties on the soprano and bass solo appoggiatura in the "Gloria" at bars 41, 43, 49 and 53. Schubert did not use the

ties. This occurred also in the solos of the "Agnus Dei." No other differences in notation occurred until the "Benedictus" where in bars 36-53 the Arista used triplet figures in the accompaniment consistently, while Schubert indicated this only in measure 36. At bar 9 and again at 26, another very minor change is in the notation for rests. Schubert used eighth rests and the Arista called for quarter rests. All of was incidental, and worth mentioning only in passing.

What is important here was the issue of addressing the omitted text. Arista chose to follow the original text of Schubert both in the "Gloria" and in the "Credo." The edition fails to inform the performer that other options were available. One would never have known this text suffered from major omissions.

Dynamics

The student comparing details in the accuracy of the original to the modern version finds by far the most discrepancies and changes in the area of dynamic markings. Whereas the Arista actually had fewer changes in this area than others, none of the discrepancies were shown in brackets demonstrating editorial suggestions. In fact, no reference is given nor any rationale for these discrepancies. A full listing of the differences found in all scores between the version in the Collected Works and the various modern scores is provided in Appendix 2. Our purpose here is to highlight some of the major trends and to show some examples.

Recent scholarship showed that Schubert wrote a *p* in the "Kyrie" at bar 26 for the orchestral accompaniment. Only two out of the nine scores under consideration used this accurate dynamic marking. The Arista was not one of them. Overall, several of Schubert's original accents and dynamic markings were omitted. Some dynamic markings have been added to the score. One of the most

common errors is the failure of the editor to be consistent in notation with Schubert's regular use of accents in the accompaniment. The "Credo" provided the best example of this, with accents appearing sometimes as often as every other bar. Most modern editions included only some of these markings, as seen in Example 12 where the 1887 Breitkopf original is compared with the Arista edition.

The image shows a page of musical notation for Schubert's "Credo". It consists of several staves. The top two staves are piano accompaniment. The middle two staves are vocal lines with lyrics: "Pa - tre et Fi - li - o (et) to - ce - les - tes - tes con - si - to - rum. con - glo - men - ti - ca - tur. per Pro - phe - tas con - si - to - rum". The bottom two staves are piano accompaniment. The notation includes various accents and phrasing marks.

Breitkopf "Credo" mm. 158-166

This image shows a smaller excerpt of the musical score, focusing on the vocal lines. The lyrics are: "Pa - tre et Fi - li - o" and "con glo - men - ti - ca - tur.". The notation shows the vocal melody and some piano accompaniment.

Arista "Credo" mm. 158-161; Example 12: "Credo"

Tempos

The Arista provides us with no metronome markings. Errors are made in reproducing Schubert's original tempo indications at the beginning of the movements. It was discovered that in several cases, editors made changes in these indications without comment. The Arista falls into this category. At the beginning of the "Sanctus," Schubert indicates "Allegro maestoso." The Arista uses "Allegro moderato." Later, at the second "Osanna," Schubert indicates this as "Allegro." No such marking appears in the Arista.

Added Editorial Markings

As indicated above, there are no comments or added information regarding performance guides, historical background, or key issues such as textual omissions. Any addition to the vocal score occurs only in the form of added dynamic indications, and these again appear without comment.

Piano Reduction

The score generally is accurate in rhythms and notation. Arista does not indicate which instruments the piano lines represent. Only in a few places, such as bars 4-18 in the "Benedictus," are we given a thin accompaniment. In this case, harmonies found in Schubert's viola part are missing. The remainder of the score is consistent with Schubert's orchestral and harmonic intentions.

Overall Summary

The Arista is a fairly clean and accurate rendition, but it cannot be considered an "edition." Analysis showed it to be a copy, or as publishers desired to identify it, a "reprint." The plates used must have been a standard setting, for with only the exception of minor set-up differences in introductory pages, the

actual musical reproduction was identical to two other scores. Several modern standards for editing were employed, especially the use of modern clefs, as Schubert wrote in the Collected Works for soprano, alto and tenor clefs. These were transposed to the treble clef. Only the bass clef remained unchanged. Time signatures were also identical with that in the Collected Works. The lack of accountability demonstrated by this company left several questions unanswered. We did not learn who produced the work, where the music plates came from, or if in fact any editors were employed by this company.

BREITKOPF & HÄRTEL General Information

The 1986 Breitkopf & Härtel edition of the Mass in G by Schubert is outstanding in all categories of comparison. Editorial suggestions were clearly distinguished from the composer's original intentions through regular use of small italics and footnotes. Measures are at the beginning of every system, and rehearsal letters are added, usually at the beginning of major sections. Modern clefs were used, phrasing was indicated, and dynamics were clear. Some discrepancies in dynamic markings were found. The piano reductions were accurate, and reflected Schubert's orchestral writing. The changes in the text and subsequently in the music were addressed in a foreword provided by the company. This foreword provided some additional performance and historical insights. The duration was given, as well as information regarding parts for strings and organ. The editor, Friedrich Spiro, was identified also as the writer of the piano reduction.

Lacking was any clear identification of sources against which this edition was prepared. In the foreword we were given a reference to the Breitkopf & Härtel Collected Works, but we were not told that this was in fact Spiro's source or

that other recent scholarship was involved in the work's preparation. The foreword states, "The first authoritative score of the work was published in 1887 by Breitkopf & Härtel as part of the Complete Edition."⁵³ The editor was obviously aware of the 1887 work, but the information ends there. Information was included regarding Spiro's work with the text in that he "supplied much of the texts omitted by Schubert, whereby he added short choral passages in small type whenever he could not draw upon passages composed by Schubert himself."⁵⁴

Notation

Again, our purpose was is to evaluate the accuracy of this edition in the area of notes and rhythms compared with the 1887 version in the Collected Works. A complete listing of discrepancies in notation and dynamics is given in Appendix 2.

The "Kyrie" was very precise. Again, only the style of using ties on appoggiatura notes for soloists was changed. There was one missed trill at bar 83 on beat 3. Beginning at bar 58 - 62 of the "Gloria," Spiro added the missing text and corresponding notes and rhythms without changing the original harmonies of Schubert. At bars 78-81, the original text was changed from "tu solus Dominus" to "Jesu, Jesu Christe." This was properly acknowledged in a footnote. (See Ex. 13.) Some note values were changed to accommodate the added text.

⁵³Anonymous, *Messe G-Dur* (Wiesbaden: Breitkopf & Härtel, 1986), 2.

⁵⁴Anonymous, 2.

78

* originaler Text: *tu solus Dominus.*

Example 13: "Gloria" mm. 78-81

The "Credo" also included full textual corrections and inclusions of Schubert's omitted text. At bar 21, the text "in unum" was corrected to "et in unum." In order to accommodate this, a dotted quarter note followed by an eighth note was given instead of the original half note on "In." (See Ex. 14.)

3/4 **A** *Et in*
 um. In u-num
 um.
A

Example 14: "Credo" mm. 20-21

At bar 28, a clean bracket was used for the addition of "et" to the text. The original rhythm was shown via footnote. (See Ex. 15.)

22

Do-minum, Fi-lium De-i, et ex
Je-sum Christum, u-ni-ge-ni-tum,

3. Viertel original: ♩

Example 15: "Credo" mm. 22-28

The next additions to be noted occurred at bar 150 - 151, with the new text and rhythms written in small italics and the corresponding notes in small print next to the original notes with the editors new notation showing stems going in opposite directions to the original ones. The most famous textual omissions were corrected in bars 157-165, with the addition of "et con glorificatur, et unam sanctam catholicam, et apostolicam ecclesiam." (See example 16.)

156 qui cum Pa-tre et Fi-li-o. si-mul a-do-ra-tur, con-glo-ri-fi-ca-tur, qui lo-cu-tus est per pro-ph-e-tas.

162 qui lo-cu-tus est. Con-fi-te-or u-num ba-per Pro-ph-e-tas. Con-fi-te-or u-num ba-et a-pu-rio-ram ec-cle-siam.

Example 16: "Credo" mm. 156-167

Final textual corrections were inserted in bars 172-177. Spiro stayed within the confines of Schubert's original harmony. Access to the original is given, and the proper text is added, clearly distinct from that of the composer. (See Ex. 17.)

Example 17: "Credo" mm. 172-177

Dynamics

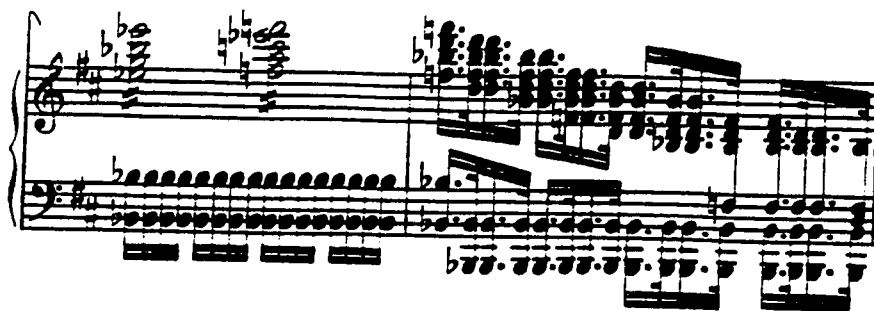
In the analysis, findings showed the majority of errors again in the area of dynamic markings. We refer to these discrepancies as errors, largely because when they do occur, there was no editorial note given for direction as to why there had been a change.

The "Kyrie" included a missed decrescendo at bar 91 in the accompaniment. All other such crescendos and diminuendos were correct. The "Gloria" produced only one error in the addition of a *fz* on beat three of bar three. No such marking is found in Schubert's score. Additional errors occurred in all remaining movements of the Mass, with the most coming in the longer "Credo," and the majority of these errors amount to the omission of Schubert's frequent use of accents in the accompaniment. This characteristic of frequent accents was most apparent in the "Gloria" and the "Credo," where the accents appear in every other bar in some sections. Most modern editions reflected about half of these markings. The remainder of the discrepancies not addressed are listed in Appendix 2.

There is little reason to go into detail regarding any additional editing markings. All such markings were already noted. Tempos were accurate. The only thing lacking was metronome markings for the various movements.

Piano Reduction

Generally, this too is full and accurate, reflecting what is written for strings in the 1887 version. At times, Spiro fills in the right hand with "thicker" chords and more doubling than found in the original orchestration. An example of this is found in bars 6-9 of the "Sanctus." (See examples 18-19.) This is still completely within the harmonic structure given to us by Schubert.



Example 18: "Sanctus" Breitkopf Piano Reduction mm. 7-8

Example 19: "Sanctus" 1887 Breitkopf Score mm. 5-8

Overall Summary

The accuracy and general scholarship of this edition is of high quality. It may be that the 1995 version will acknowledge more fully the sources used and will update readers as to the most recent scholarship on the work. The one area to be improved overall is the dynamic integrity of the Mass. If Spiro had given reasons why he chose not to include certain dynamic markings and to include others, the reader would likely have been convinced. No such reference was given. In areas of textual inclusions and notational changes, we are fully informed.

BROUDE BROTHERS LIMITED General Information

At the 1995 American Choral Director's Association Meetings in Washington D.C., opportunity was presented for discussion with this company's officials. Information and clarification was given in distinguishing the difference

between "editions" and "reprints." The representative from Broude was perfectly willing to admit that its version of the Schubert Mass in G is a reprint.

Closer examination showed that the music plates were identical with those used by Arista and Kalmus. The only exceptions were on title pages, and the listing of parts for voices and piano. Here the print was different. Whenever a vocal entrance for soloists occurred, there were also differences in print. In addition, Broude Brothers placed their initials at the bottom of each page, therefore avoiding an "exact" copy. Also, the Broude Brothers' copy used rehearsal letters with squares around them, while Arista and Kalmus used only bold letters without the boxes. No numbering of measures was found, whereas we did find numbered measures in the Arista.

There is no need to go into any other detail regarding notation, dynamics, tempo, piano reduction or any other added editorial markings. All are previously cited under the review of the Arista version. If errors were discovered in Arista's plates, (and there were), the same exact errors or omissions were found here.

CARUS-VERLAG General Information

The 1987 Carus-Verlag version of the Mass in G by Schubert is edited by Willi Schulze with piano reductions by Volker Blumenthaler. In an interview with a company representative, it was learned that most editors for the various works printed by the company are contracted individually. Most editors come from West Germany, all of whom are graduates with upper degrees in musicology. Many of these editors are trained in Tübing, a musical conservatory near Stuttgart.

The edition under consideration has a detailed listing of parts available from the publisher, with each sold separately. Parts available include violin I,

violin II, viola, cello or "contrabasso," oboe I, oboe II, clarinet I, clarinet II, timpani and organ. Also included in this edition is a detailed breakdown of the various sections within each movement of the Mass, with corresponding page numbers. (See Ex. 20.)

| | | |
|-------------------|---|----|
| Kyrie | Soprano solo, Coro SATB, Archi, Organo ad libitum: 2 Oboi o Clarinetti, 2 Fagotti | |
| | Kyrie I | 3 |
| | Christe | 4 |
| | Kyrie II | 6 |
| Gloria | Soprano e Basso soli, Coro, Archi, Organo ad libitum: 2 Clarini, Timpani, 2 Oboi o Clarinetti, 2 Fagotti | |
| | Gloria in excelsis Deo | 8 |
| | Domine Deus | 11 |
| | Quoniam tu solus sanctus | 12 |
| Credo | Coro, Archi, Organo ad libitum: 2 Clarini, Timpani, 2 Oboi o Clarinetti, 2 Fagotti | |
| | Credo in unum Deum | 15 |
| | Et incarnatus est | 17 |
| | Crucifixus | 18 |
| | Et resurrexit | 19 |
| | Credo in Spiritum Sanctum | 22 |
| Sanctus | Coro, Archi, Organo ad libitum: 2 Clarini, Timpani, 2 Oboi o Clarinetti, 2 Fagotti | |
| | Sanctus, Sanctus, Sanctus | 24 |
| | Osanna | 25 |
| Benedictus | Soprano, Tenore e Basso soli, Coro, Archi, Organo ad libitum: 2 Clarini, Timpani, 2 Oboi o Clarinetti, 2 Fagotti | |
| | Benedictus | 27 |
| | Osanna | 31 |
| Agnus Dei | Soprano e Basso soli, Coro, Archi, Organo ad libitum: 2 Oboi o Clarinetti, 2 Fagotti | |
| | Agnus Dei | 33 |
| | Dona nobis pacem | 35 |

Example 20: Carus-Verlag Edition

The Carus edition numbers every three to four measures in small italic print above the bar. Rehearsal letters are not used. This version is one of the two

previously mentioned editions that shows Schubert's use of *p* in bar 26 of the "Kyrie." (This detail became a kind of bench mark for comparing scholarship of the various editions.) The other instance where this was found was the H. W. Gray edition.

Generally, little detail in performance practice is given by the editor. There are no distinctions made between changes inserted by the editor and Schubert's original notation. Metronome markings are not given, nor are there estimations of the duration of the time given to perform the work. More importantly, there are no sources cited on which this version was based. No footnotes are used to denote any changes, and there is a complete lack of any historical information such as was found in the 1986 Breitkopf & Härtel edition.

Notation

The opening "Kyrie" is accurate and complete. However, problems arise in the "Gloria." At bar 78, the new text of "Jesu, Jesu Christe" is inserted instead of the original "tu solus Dominus." The justification for this is entirely logical in the proper liturgy, and this is exactly the same text inserted in the Breitkopf & Härtel edition of 1986. The difference here is that, unlike the Breitkopf, there is no editorial recognition that this, in fact, represents a change from the original. (See Examples 21 and 22.) Thus, Carus violates one of the basic rules of scholarly editing. This is a pattern with this edition and not an exception.

78 80

Je - su, Je - su Chri - ste. Cum San - cto

Je - su, Je - su Chri - ste. Cum San - cto

Je - su, Je - su Chri - ste. Cum San - cto

Je - su, Je - su Chri - ste. Cum San - cto

Example 21: "Gloria" in Carus edition mm. 78-81

in ce - les De - i, qui cum san - cto Spi - ri - tu in glo - ria De - i Pa - tris A - gis - tis.

in ce - les De - i, qui cum san - cto Spi - ri - tu in glo - ria De - i Pa - tris A - gis - tis.

Example 22: "Gloria" in 1887 Breitkopf edition mm. 78-85

The "Credo" served as another illustration of the lack of editorial markings, only now, inconsistencies compounded the problem. If the text in question was to

be inserted, the editor should have followed the rules of musical editing in adding all questionable omissions. Carus was lacking in this regard. For example, the first problem in Schubert's text in the "Credo" occurred as early as bar 21, where instead of "In unum Dominum" we would traditionally have found "Et in unum Dominum." Whereas editions such as the Breitkopf (and even Kalmus) showed consistent insertions of all omitted text, Carus seemed to pick and choose which ones they decided to correct. Several passages of omitted text were untouched. When changes did appear in the text, there was found no editorial justification of any kind. Completely missing was the most obvious textual omission of Schubert in all his Mass texts, "et unam sanctam catholicam et apostolicam ecclesiam." The Carus edition chose to ignore this, leaving Schubert's original text intact. Later, at bar 172, the editor decided to correct part of the omitted text and changed Schubert's original "mortuorum, et vitam venturi saeculi" to "et expecto resurrectionem mortuorum." This change was appropriate and reflected good awareness of the issue at hand. Yet, even when correction was made, the editor chose to have it inserted in place of the original text instead of added above the original in small, italic type. (See Examples 23 and 24.) Again, no editorial comment was given. Persons unfamiliar with Schubert's history and his original texts could make false assumptions that this was Schubert's original work. There was found no indication to the contrary.

170 173 176

o - nem pec - ca - to - rum. Et ex - spe - cto - re - surrecti - o - nem mor - tu - o - rum. Et vi - tam ven -

o - nem pec - ca - to - rum. Et ex - spe - cto - re - surrecti - o - nem mor - tu - o - rum. Et vi - tam ven -

o - nem pec - ca - to - rum. Et ex - spe - cto - re - surrecti - o - nem mor - tu - o - rum. Et vi - tam ven -

o - nem pec - ca - to - rum. Et ex - spe - cto - re - surrecti - o - nem mor - tu - o - rum. Et vi - tam ven -

Example 23: "Credo" in Carus edition mm. 170-178

170

o - nem pec - ca - to - rum mor - tu - o - rum. et vi - tam ven - tu - ri sae - cu - li. et

o - nem pec - ca - to - rum mor - tu - o - rum. et vi - tam ven - tu - ri sae - cu - li. et

Example 24: "Credo" in 1887 Breitkopf mm. 170-177

Dynamics

The Carus had discrepancies in every movement except the "Gloria." There were, however, fewer errors than found in other editions. In fact, only one error appeared in the "Kyrie," one in the "Credo" and again, only one in the "Sanctus" and first "Osanna." One of the two errors in the "Agnus Dei" was major in that it disrupted a repeated dynamic pattern written by Schubert. In bar 20, the Carus edition failed to cue the bass solo with a dynamic marking of *p* for the entrance. Two beats later, the next dynamic marking was indicated at "forte," which the bass

might assume to be the beginning dynamic. The pattern was corrected at bar 34 for the soprano solo, as it began with a soft, *p* entrance, grew to a "forte," and diminished down to *p* again by the first beat of the next bar.

Tempos and Added Editorial Markings

The Carus edition took good care in its tempo indications. A minor error occurred in the insertion of the understood "Allegro" at the beginning of the first "Osanna." Even though it did not appear in Schubert's original, it did appear later in his handwriting at the beginning of the second "Osanna" following the "Benedictus." There were no other added editorial markings given.

Piano Reduction

The piano reduction was accurate and reflective of Schubert's orchestral writing, except in minor areas such as at bars 51 and 52 of the "Benedictus." Here the editor failed to show Schubert's staccato markings in the bass accompaniment, while at the same time ignored the driving, repeated low G in the bass. (See Examples 25 and 26.) This was done by having the accompaniment jump up to the B just below middle C after the low G was given only once at the beginning of each three beat grouping.

Example 25: "Benedictus" in Carus mm. 51-52

Example 26: "Benedictus" in 1887 Breitkopf mm. 51-52

Overall Summary

The Carus-Verlag edition of the Schubert Mass in G was found to be inferior in several areas. The initial impression of this as a scholarly work soon diminished with the lack of information and notification of editorial changes. It was an inconsistent work, as seen in the case of the inclusion of some omitted text while other sections were ignored. Errors in dynamic accuracy were kept to a minimum, but there were enough to raise questions about the reliability of the work.

G. SCHIRMER, INC. General Information

G. Schirmer still has employs its own editors, but their work is now owned and distributed by the Hal Leonard Music Corporation. Even though the vocal score under review here was edited and produced in 1954, it remains surprisingly popular and fairly accurate. String parts are available from the publisher. No cost was given for these parts. No conductor's score was available, but only the vocal score under consideration. An approximate time of twenty-five minutes for the duration of the performance is given. Measures were numbered every five bars. This edition includes three additional pages for an alternate "Credo" at the back of the work. This includes all a major sections of Schubert's omitted text.

In their own words, the G. Schirmer edition of the Schubert Mass in G edited by Alice Parker and Robert Shaw, was "based on the score in the Breitkopf & Härtel edition of the Collected Works, Series 13, Vol. I, p. 121".⁵⁵ In the foreword, Shaw states, "The only addition the G. Schirmer makes consistently is bracketed metronome markings suggested by the editors."⁵⁶ This was not quite accurate. Several dynamic markings were added. Most, however, were in proper brackets, clearly indicating these additions to be from the editor. There were three instances of changes in actual notes, all of which occurred in the "Credo" and all found in the tenor part. Here again, the manner in which these notes were changed was clear and precise. Each change is noted in a footnote, and the original note is listed. Editors faithfully gave their rationale for the change. This edition consistently met several of the previously mentioned standards for proper editing.

⁵⁵Robert Shaw, *Mass in G* (Milwaukee: G. Schirmer, Inc.), 2.

⁵⁶Shaw, 2.

There are many things one could note in praise of this classic edition. The editors make us aware of the problem of Schubert's textual omissions immediately in the foreword. They show their knowledge of the complete omissions by giving us the complete text of the Mass with English translations. Every change or omission made by Schubert in the text is noted by the placement of missing or changed words in brackets. In dealing with text, one error was found. The reader is told that the phrase "suscipe deprecationem nostram, Qui sedes ad dexteram Patris" is omitted by Schubert. In actuality, the first part of this phrase "suscipe deprecationem" was clearly used by Schubert in the alto and tenor in measures 53-55 of the "Gloria."

For clarity and economy of rehearsal time, the editors of the G. Schirmer edition took the liberty to include an alternate version of the "Credo" in the final three pages of the score for those who wished to use it. This was found to be inconsistent. Since Parker and Shaw indicated in the full Mass text every omission by Schubert, it is not clear why they chose to include only some of Schubert's previously omitted text. Nothing was said, for example, about the same problems in the "Gloria."

Notation

The overall clarity of the G. Schirmer was a consistent strength of this edition. In each instance where solos were used, additional lines were provided in the score apart from the vocal lines. (See Ex. 27.) The editors were obviously aware of the potential to save valuable rehearsal time by clearly differentiating between solo and chorus, thus avoiding confusion.

40

Soprano Solo

Do - mi - ne De - us, a - gnus De - i,

Bass Solo [mp]

Fi - li - us Pa - tris qui tol - lis pec - ca - ta

p

mi - se - re - re no - bis, mi - se - re - re,

p

mi - se - re - re no - bis, mi - se - re - re,

Example 27: "Gloria" in G. Schirmer edition mm. 40-43
 "Reprinted by Permission of G. Schirmer, Inc."

Generally, the notational accuracy in this edition is excellent. There is no *p* marking in the "Kyrie" at bar 26, but this is not expected since it did not appear in the 1887 version of the Mass in the Collected Works, on which this edition was based. In the "Gloria," Parker and Shaw show the appoggiatura for the soloists (i.e. bar 41) as a small quarter note, rather than Schubert's use of a small eighth note. The G. Schirmer is the only edition to write the embellishments in this manner. There was one glaring error in the "Credo." At bar 165, (at exactly the point where we were reminded by the editors of the alternate version of the "Credo"), a G was given in the bass vocal part on beat 4 on the word "con" instead of Schubert's original E. The Carus, Peters and H.W. Gray editions all made this same error.









Dynamics

Parker and Shaw consistently added several dynamic markings and suggestions not specified by Schubert. Many of these additions were actually implied by the composer, and supported Schubert's style and characteristics. For example, in the "Kyrie" and "Gloria" several suggested dynamic markings were given for solos, vocal entrances and accompaniment. The vast majority of these were in proper brackets provided by the editors. Parker and Shaw did not avoid the pitfalls of other editions in the "Credo" when it came to including all of Schubert's accent markings. Seven such markings were missed here. A full list of all changes and additions was provided at the conclusion of this document in Appendix 2.

Tempos

Parker and Shaw added the following metronome markings in brackets.

Table 3.--G. Schirmer Metronome Markings

| | | |
|---------------|---|-------|
| Kyrie |  | = 72 |
| Gloria |  | = 108 |
| Credo |  | = 132 |
| Sanctus |  | = 48 |
| First Osanna |  | = 96 |
| Benedictus |  | = 84 |
| Second Osanna |  | = 96 |
| Agnus Dei |  | = 62. |

At the "Sanctus," a more obvious editorial mistake was made. This section was indicated by Schubert to be "Allegro Maestoso." The G. Schirmer edition indicated the tempo to be "Adagio Moderato." No explanation for the discrepancy was given.

Added Editorial Markings

Most of the added markings by the editors have already been mentioned. Generally, all of the bracketed suggestions seemed to be consistent with the style and intentions of Schubert. These notations were usually instances where the editors put into print what was assumed in the patterns already established by Schubert. The entrance of the bass solo in the "Agnus Dei" provided a good example of the kinds of suggestions the editors used throughout this edition.

A - gnus De-i, qui tol-lis pec-ca-ta mun-di,

Example 28: "Agnus Dei" in G. Schirmer edition mm. 20-21

Piano Reduction

Consistent use of right and left hand markings was characteristic of the piano reduction. Throughout, it was accurate and reliable. The main omission was the failure to indicate what lines in the piano score were representative of the various strings and other instruments included in the accompaniment by Schubert.

Overall Summary

This was found to be a reliable edition of the Mass in G by Schubert. A complete inclusion of all the omitted parts of the Mass text by Schubert would have enhanced the quality of the work. Frequent dynamic suggestions by the editors generally demonstrated good scholarship.

H.W. GRAY PUBLICATIONS General Information

The H. W. Gray edition is published in 44 pages, with an older appearing type style. There was no copyright date given, but discussions with the company indicated the date of publication to be no later than the 1920's. The H.W. Gray Company is owned by Warner Brothers and distributed by Belwin, Inc. In a conversation with representatives of Warner Brothers, it was made clear that there were no plans for the production of a more modern edition. The company had other priorities, and made it clear that it would rather develop new music than spend the resources necessary to produce yet another edition of the Mass in G.

There were actually two versions of the Schubert Mass in G prepared by H.W. Gray. One edition used the Latin text, and the other version prepared by "The Rev. J. Troutbeck, D.D." is done in English. Both cite their piano accompaniment as being arranged from the full score by Berthold Tours. The English work was adapted particularly for use in the Episcopal Church and gave some suggestions at the beginning of the score on how some portions of the Mass could be abbreviated for use in the Episcopal liturgy. The cost of this work was listed at \$4.50. It was available through Belwin out of Miami, Florida. For purposes of comparison, only the version with the Latin text will be reviewed. This particular text was prepared by Thos F.A. Gale, noted in the score as "Organist and Director of the Choir of St. Mary's, Clapham, London." The Gale edition by H.W. Gray was listed for sale at \$5.50. A very small line at the top of the "Kyrie" referred to available instrumental parts for the Mass stating "Two violins, tenor, cello, D. bass, and Organ, two trumpets and kettle drums ad lib."

In his foreword, Gale cited two decrees coming from Pope Leo XIII on July 7, 1894. These articles became the license needed by Gale for the unusual changes and additions placed into Schubert's original work. No citing of any

source was given. Changes appeared suddenly and frequently, with no reference to Schubert's original notation or text. The editor was aware of the problem of textual omissions in the Mass. His method of "correcting" Schubert's work proved to be unorthodox and appeared lacking in scholarly editorial practices. The following was given by Gale in the "Note" provided at the beginning of the Mass.

In accordance with the Decree concerning Church Music, drawn up by the Sacred Congregation of Rites, and approved of by His Holiness, Pope Leo XIII on the 7th day of July, 1894, I have revised this edition of Schubert's Masses.

Article 10 of this Decree says: 'Every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated, is forbidden.'

Article 11 says: 'It is forbidden to break up into pieces, completely detached, the versicles which are necessarily inter-connected.'

While correcting the omissions which have been made in the text, I have altered the music as little as possible; but in no instance has the Composer's harmony been interfered with.⁵⁷

Notation

The H.W. Gray edition by Gale provides no numbered measures or rehearsal letters. Key signatures and clefs are set in modern idiom. In the opening "Kyrie," Gale uses an odd notational style for writing a crescendo in the piano reduction. (See Ex. 29.)

⁵⁷ Thos F. A. Gale, Mass in G (Miami: H. W. Gray Publications) , 2.

The image shows a musical score for the beginning of the 'Kyrie' movement. It consists of six staves. The first five staves are vocal parts, each with the lyrics 'lei - son, Ky - ri - e e -' written below the notes. The sixth staff is a piano accompaniment, starting with a dynamic marking of *fp* (fortissimo piano), followed by *cres.* (crescendo), *f* (fortissimo), and *p* (piano). The text 'cen - do.' is written below the piano staff.

Example 29: "Kyrie" in H.W. Gray edition mm. 9-10

Gale uses the piano marking at bar 26 in the "Kyrie." This dynamic marking was added later in pencil by Franz Schubert, but was not believed by Collected Works editor Mandyczewski to be authentic. This becomes only the second edition of nine to be reviewed that makes this inclusion. The choral parts and rhythmic notation in the opening movement reflect careful accuracy on the part of Mr. Gale.

The opening of the "Gloria" continued to show accuracy in comparison with the version in the Collected Works until bar 41 and the entrance of the soprano solo. From this point on until the conclusion of the solo section at bar 58, Gale used the correct and missing text, but out of sequence with Schubert's original. Phrases were suddenly inverted, and text was given prematurely. For example, the phrases in the opening soprano and bass solos were interchanged from Schubert's original. Instead of the soprano text being "Domine Deus, Agnus Dei," Gale used "Domine Deus, filius Patris." Correspondingly, the text for the opening bass solo began with "Agnus Dei, qui tollis peccata mundi" instead of

Schubert's original "filius Patris, qui tollis peccata mundi." The next soprano solo entrance, scored by Schubert to bring the soloist in on beat one of bar 46, found the solo entering on beat four of measure 45, again to accommodate Gale's inverted text. The new phrase now read "Qui tollis peccata mundi, suscipe" instead of Schubert's intended "Domine Deus, Agnus Dei." The bass mirrored the soprano, as he entered one beat earlier than shown in Schubert's original score. Instead of entering on beat one of bar 47 with "Filius Patris, qui tollis peccata mundi," the part began on beat four of bar 46 with the new text of "qui tollis peccata mundi, suscipe." The chorus echoed the soloists with "deprecationem nostram" instead of Schubert's call for "miserere nobis." These irregularities continued through bar 56. In order to accommodate this missing text, most editors often inserted music at measures 58-62, written by Schubert originally as an instrumental interlude. Gale addressed the problem in the preceding measures, and decided to leave bars 58-62 as instrumental interlude.

Gale continued his unusual interpretation beginning at measure 67 of the "Gloria." What seems odd is that this portion of the text was never in dispute. However, Gale apparently decided to arrange the text and subsequent notes and rhythms to his liking. This new ordering of music and text continued until bar 81. For example, at bar 67, Schubert had the full chorus entering homophonically, singing "Quoniam" on beats 3 and 4 of the bar using a quarter note followed by an eighth. (See Ex. 30.) Instead, Gale used a half note on beats 3 and 4 for the word "tu." (See ex. 31.)

This system contains measures 58 through 66. The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

 Sopranos: *Qui - a - sam tu so - lus san -*

 Altos: *ctus.*

 Tenors: *Qui - a - sam tu so - lus san -*

 Basses: *ctus.*

 The piano accompaniment includes handwritten measure numbers 58, 61, 64, 65, and 66.

This system contains measures 67 through 70. The vocal parts have the following lyrics:

 Sopranos: *ctus. qui - a - sam tu so - lus san - ctus. qui - a - sam tu so - lus al -*

 Altos: *ctus. qui - a - sam tu so - lus san - ctus. qui - a - sam tu so - lus al -*

 Tenors: *ctus. qui - a - sam tu so - lus san - ctus. qui - a - sam tu so - lus al -*

 Basses: *ctus. qui - a - sam tu so - lus san - ctus. qui - a - sam tu so - lus al -*

 The piano accompaniment continues with dense rhythmic patterns.

Example 30: "Gloria" in 1887 Breitkopf edition mm. 58-70

65 66 67

so - - lus sanc - - tus, tu

so - - lus sanc - - tus, tu

so - - lus sanc - - tus, tu

so - - lus sanc - - tus, tu

69 70

so - - lus Do - minus, tu so - - lus al -

so - - lus Do - minus, tu so - - lus al -

so - - lus Do - minus, tu so - - lus al -

so - - lus Do - minus, tu so - - lus al -

Example 31: "Gloria" in H.W. Gray edition mm. 65-70

The omitted "Jesu Christe" was inserted, but this time at bar 79 instead of at the usual bar 78. The entire section was altered arbitrarily until bar 81. There is no justification for these changes and no example given showing Schubert's original score for comparison purposes. Gale's statement that he "altered the music as little as possible" is misleading. There is a multitude of changes, none of which

correspond with other modern editions. There is substantial change in rhythm and notation. Even though Gale was technically correct in his assertion that the harmony was not changed, the actual music has been substantially rewritten to accommodate the textual changes. This was found in places where there need not be controversy.

The "Credo" included minor changes found in other editions. For example, at bar 21, the text was altered from Schubert's "in unum" to a liturgically correct "et unum." Again, at bar 28, Schubert's "ex Patre" was changed to "et ex Patre." This textual inclusion was accommodated in the music again in unusual fashion by adding two eighth notes for "et ex" on beat four instead of two quarter notes on beats three and four. The result was a rushed text.

Another major change in the music itself occurred at measures 41-44. Gale's use of text was correct, but he rewrote Schubert's music so that the chorus proclaimed the same text homophonically, rather than hearing two parts of the text sung simultaneously. (See Ex. 32.) Gale refused to use this Viennese technique, typical of Schubert's time and commonly used by composers of the Classical Viennese Mass. Schubert makes clear use of it at this point in the Mass. (See Ex. 33.)

The image shows a page of musical notation for the 'Credo' section of a mass. The score is divided into two systems. The first system covers measures 37-44, and the second system covers measures 45-48. The lyrics are: 'De - um ve - rum de De - o ve - ro, ge - nitum non factum; con - sub - stan - tiam Pa - tris, per quem om - nia facta sunt. Qui'. The notation includes vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment staff. Measure numbers 37, 41, 42, 43, 44, 45, 46, 47, and 48 are indicated above the staves.

Example 32: "Credo" in H.W. Gray edition mm. 37-48

De-um de De-o, la-mem de la-mem, De-um ve-rum de De-o ve-ro, ge-ni-tum
om-ni-a ve-ni-entia De-um de De-o, la-mem de la-mem, De-um ve-rum de De-o ve-ro, con-substan-tiam

tam non fa-ctum, per quem om-ni-a fa-cta sunt, qui propter nos ho-mines et no-stram sa-lu-tem de-
a-lum Pa-tri, per quem om-ni-a fa-cta sunt, qui propter nos ho-mines et no-stram sa-lu-tem de-

Example 33: "Credo" in 1887 Breitkopf edition mm. 31-52

Another less significant change in rhythm and text was found in bars 51-52.

At the second "Credo," beginning at bar 138 and continuing through measure 141, a major change in Schubert's text occurred. Gale is correct in his order of liturgical text here but again gives no rationale for his actions nor shows the example of Schubert's original scoring. Schubert began a recapitulation at bar 138, by returning to the words "Credo, credo in spiritum sanctum." Gale chose to ignore this and used a strict liturgical text at 138, beginning instead with "Et in spiritum Sanctum." (See Examples 34 and 35.)

138 144

Cre - - do. cre - - do in Spi - ritum sanc - tum Do - mi - num, et vi - vi - fi -

Cre - - do. cre - - do in Spi - ritum sanc - tum Do - mi - num, et vi - vi - fi -

pp

Example 34: "Credo" in 1887 Breitkopf edition mm. 138-147

138 24

p Et in spi - ri - tum sanc - - tum, in spi - ri - tum

p Et in spi - ri - tum sanc - - tum, in spi - ri - tum

p Et in spi - ri - tum sanc - - tum, in spi - ri - tum

p Et in spi - ri - tum sanc - - tum, in spi - ri - tum

pp Str.

Cello & D. Bass. sempre staccato.

143

sanc - tum Do - mi - num, et vi - vi - fi - can - -

sanc - tum Do - mi - num, et vi - vi - fi - can - -

sanc - tum Do - mi - num, et vi - vi - fi - can - -

sanc - tum Do - mi - num, et vi - vi - fi - can - -

Example 35: "Credo" in H. W. Gray edition mm. 137-148

Bars 150 -151 provided the next change of text and rhythm. At Measure 155, the lower voices entered two beats early in comparison with the original score. This was to accommodate new changes in text. More rewriting occurred between 155 and 161, with a flourish of changes in notes and rhythm from 165 to 177. (See Ex. 36.) Usually other editions include this section of omitted text at bar 157 and conclude at 165. (See Ex 37.)

The image shows a musical score for four vocal parts and a basso continuo line. The lyrics are: "Et u-nam Sanctam Ca-tuo-li-cam et A-pos-to-li-cam Ec-cle-si-am. Con-pue-tas. Et u-nam Sanctam Ca-tuo-li-cam et A-pos-to-li-cam Ec-cle-si-am. Con-pue-tas. Et u-nam Sanctam Ca-tuo-li-cam et A-pos-to-li-cam Ec-cle-si-am. Con-pue-tas. Et u-nam Sanctam Ca-tuo-li-cam et A-pos-to-li-cam Ec-cle-si-am. Con-pue-tas." The score includes various musical notations such as notes, rests, and bar lines, with some measures marked with a '2' below the bass line.

Example 36: "Credo" in H. W. Gray edition mm. 165-169

156

qui cum Pa-tre et Fi-li-o,

si-mul a-do-ra-tur, con-glo-fi-ca-tur.

qui se-cum non par-vo-ritas.

162

qui o-cu-lus est. Con-fi-te-or u-num ba-

per Pro-ph-e-tas. Con-fi-te-or u-num ba-

Example 37: "Credo" in 1986 Breitkopf edition mm. 156-167

The next two movements of the Mass were accurate in notation. Not until the conclusion of the "Agnus Dei" at bar 40 was there a minor change from Schubert's "dona pacem" to Gale's insertion of "dona nobis."








Dynamics

Multiple additional dynamic indications not found in the 1887 Breitkopf edition were common in the H. W. Gray score. There were also dynamic indications given by Schubert that were omitted here. Commonly missed were the multiple accents for the accompaniment in the "Credo" and the "Gloria." On the whole, there was a lack of information regarding why the editor felt it necessary to change dynamic markings. When changes did occur, there were no reference points for comparison with what Schubert wrote in his score.

Tempos

Metronome markings for every movement of the Mass were included. These are shown in table 4. In two instances, Gale missed the tempo descriptions Schubert wrote himself. At the "Sanctus," Schubert called for "Adagio maestoso" and Gale gave us "Allegro maestoso." Also, the editor added "Allegro" at the first "Osanna," which is assumed to be correct, even though Schubert did not actually indicate this in his score.

Table 4.--Metronome Markings in H. W. Gray Score

| | | |
|------------|---|-------|
| Kyrie |  | = 63 |
| Gloria |  | = 112 |
| Credo |  | = 76 |
| Sanctus |  | = 76 |
| Osanna |  | = 76 |
| Benedictus |  | = 84 |
| Agnus Dei |  | = 72 |

Overall Summary

This edition does not follow the standard rules for editing music. The license used to make sweeping changes in notation and text from Schubert's original composition cannot be justified even by papal decree. No explanation is given in the score to address these radical differences. In no place in this edition does the editor distinguish his work from that of Schubert's. No footnotes or sources used are given. There is no historical information included anywhere.

KALMUS

General Information

Kalmus, like H. W. Gray, is owned by Warner Brothers and distributed by Belwin Mills of Miami. There were no plans for a new edition of this work. Recently, however, a smaller study score was released by Kalmus. This score

proved to be an exact copy of the original Breitkopf & Härtel score from the Collected Works published in 1887. (See Ex. 38.) Even the series number (series 13) appeared on the top right hand corner of the title page, along with original page numbers, and the new Kalmus page numbers along side. For our purposes, we reviewed only the vocal score published separately by Kalmus.

Messe 1291
 in G)
 für vier Singstimmen, Orchester und Orgel
 von
FRANZ SCHUBERT. Serie 13, No. 2.
 Kyrie. 1. Teil (195.)

Andante con moto.

Violino I.
 Violino II.
 Viola.
 Soprano.
 Alto.
 Tenore.
 Basso.
 Organo e Violone.

Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Example 38: "Kyrie" Front page in Kalmus study edition

The Kalmus vocal edition was printed on 39 pages. There were no metronome markings given. No editorial or program notes were provided, nor were there any printings of the Mass text. Measures were numbered every five bars, and rehearsal letters were also used. Some helpful right and left hand markings were provided for the pianist. Compared with Schubert's original orchestration, the piano reduction in the vocal score was accurate and usable.

The publishers made textual inclusions where Schubert made his famous omissions in both the "Gloria" and the "Credo." This is one of the major characteristics that distinguishes the Kalmus from the Arista and Broude Brothers scores. On closer examination, the textual and musical additions given in the Kalmus were identical with those given in the 1986 Breitkopf and Härtel edition. This portion appears to be a copy of the 1986 Breitkopf and Härtel score.

This then, is not an edition but another "reprint." With the exception of the added portions of the omitted text by Schubert, and a few details in layout on title pages and rehearsal letter numbers, this is exactly the same as both the Arista and Broude Brothers editions. All things noted earlier regarding the Arista and Broude Brothers scores apply here.

C.F. PETERS EDITION General Information

The Peters edition looked very much like another reprint. However, in conversation with Kurt Michaelis, a senior editor with the company and well-known in publishing circles for his contributions in the field of editing, this assertion was denied. Michaelis pointed out that the Schubert Mass in G by his company was printed with a 1000 series number, in this case, 1049. This means that the work was published around the turn of the century, if not a few years

earlier. Even from the company's own catalogue, neither the original editor nor actual publishing date could be determined. The point is that the work, still printed and sold today, looks new when in fact it has not been revised in approximately one hundred years. We cannot expect, then, any of the changes based on recent scholarship to be found here, resulting in a work that is inferior, if not obsolete.

If the plates were not so different from other editions, a case for this being a reprint could have been made. However, if this is an "edition," as the title page states, it fails in most areas of scholarly editing. There are no added editorial suggestions or areas where the editor distinguishes his work from that of Schubert's. Measures were not numbered, nor were there rehearsal letters used. There were no metronome markings, no footnotes, no performance time duration given, no sources cited and no historical information whatsoever. The text was left alone, and appeared in its entirety as Schubert left it, with all the original omissions. In short, it was difficult to refer to this as an edition.

Notation

At bars 89-90 in the "Kyrie" there was a failure to show the text for bass. The text should appear as "lei-son," but the last syllable was missing.

88

e - lei - son,

e - lei - son. Ky - ri -

e, - e - lei - son. Ky - ri -

Example 39: "Kyrie" in C.F. Peters edition mm. 88-90

In the "Credo" there was an error in the bass vocal part. We were given a whole note G when we should have Schubert's E, also a whole note at bar 87. Another error, also in the bass line, occurred at bar 165 on beat 4. Again, a G was substituted for the original E. Yet a third error in the bass line occurred at bar 171, as the second half note of the measure should have been a G. Instead, the Peters edition used an F. Finally, the only error in text occurred at bar 40 of the "Agnus Dei" where the bass text used "dona nobis" instead of "dona pacem."

Dynamics

The multitude of errors in dynamic markings in the Peters edition has been propagated for one hundred years. On average, each movement had about eight errors in this area, featuring missed dynamic markings, additions without editorial notes, the absence of accent marks and more. (See Appendix 2 for a full listing.)

Tempos and Piano Reduction

No metronome markings were provided. In addition, the "Sanctus" called for "Adagio maestoso" instead of Schubert's indication of "Allegro maestoso." Also, the "Allegro" at the first "Osanna" was added. The piano reduction showed no major errors and was harmonically accurate.

Added Editorial Markings

As mentioned, there were almost no editorial additions of any kind. The Peters edition showed a pattern of adding "tutti" in accompaniment parts, and sometimes in vocal parts, instead of showing the original dynamic markings by Schubert. For example, the entrance of the full chorus at "Osanna" in bar 72 of the first "Osanna" movement showed only an indication in the piano reduction for "tutti." What Schubert actually wrote was a strong fortissimo in all voice parts.

Overall Summary

There was a general lack of scholarly editing in all areas examined in the Peters score. The appearance of the work itself was misleading. What some may have assumed to be new is, in fact, quite old. Multiple errors are common.

ROGER DEAN EDITION General Information

The Roger Dean edition distributed by the Lorenz Corporation was published in 1987. It includes a brief foreword by the editors, and listed companion materials for purchase, including recordings, string parts, the organ score and the full conductor's score. Also included were program notes on the Mass by Dr. David Crawford, Chairman of the Musicology Department of the University of Michigan. The Roger Dean edition provided a "Translation and

Production Guide" which gave the entire text in the Latin with English translations and tone syllables for each word. Measures were numbered every five bars. Generally, the printed page seemed uncluttered, much like that of the G. Schirmer. The total length of the edition was 64 pages, the longest of any edition.

The editor is Dr. Elmer Thomas of the University of Cincinnati College-Conservatory of Music. In the foreword, the publishers stated that Thomas "carefully preserved the composer's original markings, while judiciously adding his own clearly indicated performance suggestions. The result is a scholarly, clean, and eminently usable edition of one of the more accessible masterworks."⁵⁸

What was said by the company was found to have its basis in truth. More than in any other edition studied, there were regular comments and suggestions. Using good editorial principles, these notations were, as the company pointed out, "clearly indicated" by the editor as his, and not Schubert's. The regular use of brackets for such suggestions by the editor was carried out in the Roger Dean edition. Piano reductions were provided by David Kirkendall.

The Roger Dean edition is discussed in an article in the Choral Journal in very non-flattering terms. The sum of the problem is that hundreds of errors and discrepancies exist between the full score and the vocal score. For some reason, the two products from the same company do not agree. Errors are found on every page. However, the article clearly stated that the vocal score itself is as advertised, namely "scholarly, clean and eminently usable."⁵⁹ Usually, the conductor's score is the basis for the vocal score. In this case, the vocal score seemed to be more accurate, and while certainly not without error, much more reliable. Only the vocal score was analyzed for this study

⁵⁸Anonymous, Mass in G (Dayton: Roger Dean Publishing Company, 1987), 2.

⁵⁹Anonymous, Mass in G (Dayton: Roger dean Publishing Company, 1987), 2.

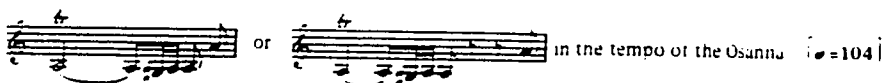
Notation

The Roger Dean vocal score was the only edition under study to regularly provide suggestions for vocal phrasing and breathing. It was also the only one to employ the more modern use of beaming eighth notes in the parts as opposed to using flags. This edition by Thomas made more suggestions than any other, usually with good rationale.

In the "Kyrie," notes and rhythms were found to be essentially accurate. This Roger Dean edition called for a time signature of 2/2 instead of cut time. There were two missed trills in the accompaniment at bar 14 and again at bar 81.

In the "Gloria," Thomas used the first of several broken lines indicating no breath for voices. At bar three, for instance, the first "Gloria" is suggested to be carried to the next phrase, "in excelsis Deo." Like the G. Schirmer edition, the Roger Dean added two vocal lines at the entrance of the solos for soprano and bass. Later, another error appeared on the first beat of bar 51. Whereas Schubert wrote a half note on "bis," Thomas wrote only a quarter note. In this case, no editorial explanation was given alerting us to the fact that this was the editor's decision. The "Gloria" featured no textual inclusions, nor was there any hint that this was an issue.

Again, in the "Credo" there was no indication of text being a matter of concern. This issue was raised in the Roger Dean edition itself in the program notes by Crawford of the University of Michigan. Thomas avoided the matter and stayed with Schubert's original text. At the "Sanctus," a choice was inserted for the performance of the trill by the strings just before the first "Osanna." (See Ex. 40.)

* Suggestions:  in the tempo of the Osanna $\text{♩} = 104$

CS 865-46

Example 40: "Sanctus" in Roger Dean edition m. 9

In an article by Badura-Skoda on "Schubert as Written and as Performed," and through the verification of several recordings including one by Robert Shaw of the Mass in G, it was logical to conclude the latter figure to be more accurate. The two eighth rests give both listener and performer time to adjust to the new and brisk tempo of the "Osanna."

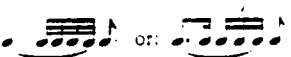

Of interest was the suggestion given by Thomas for the ornamentation at bar six of the soprano solo in the "Benedictus." (See Ex. 41.)



no - mi-ne Do - mi - ni.

Example 41: "Benedictus" in Roger Dean edition mm. 6-7

An additional suggestion occurred at bar 25 for the ornamentation for the soloist.
(See Ex. 42.)

* Suggestions.  or:  the first is preferred.

Example 42: "Benedictus" in Roger Dean edition m. 25

Finally, at bars 7, 21, and 35 in the "Agnus Dei," the appoggiaturas for the soloists were realized through the use of sixteenth notes.

Dynamics

Like other editions, most errors of omission or addition without editorial markings occurred in dealing with dynamic accuracy. Several additions were found. Many of the discrepancies in the Roger Dean edition generally proved to be thoughtful editorial suggestions consistent with Schubert's intentions. A more detailed look at the "Credo" illustrated what Thomas tended to do throughout the edition.

For example, at bar 41 of the "Credo," the Roger Dean added "poco staccato" for the chorus, which corresponded with the same style suggested in the strings by Schubert. A request was added to return to a "legato" phrase for measures 48-55. Later in the "Credo," Thomas suggested "pianissimo" through the "et incarnatus est." Even though this was not indicated by Schubert, it was understood that this should remain typically soft and reverent. Thomas further suggested two things for this section of the text. First, he added the suggestion at bar 55 of "dolce" for the chorus. This reinforced the musical sense of awe and

wonder at the incarnation of Christ. Secondly, he suggested at bar 55 of the "Et incarnatus est" that a sustained phrase from measure 55 to 66 be used, and to use staggered breathing in all vocal parts.








The treatment of the "crucifixus" section at bar 73 featured the use of Schubert's first "forte" dynamic marking in his Credo. All editions reflected Schubert's "staccato" for strings. Only here, the Thomas suggested a "marcato-sostenuto" for the chorus. The additional suggestion of "poco crescendo" at the closing "sepultus est" gave additional power to the musical phrase and helped prepare the listener and singer for the dramatic "Et resurrexit" at bar 97. Later at bar 125, at the "cujus regni non erit," Thomas suggested a sustained phrase from bars 125-133. He also called for an additional crescendo at the "finis" section at bar 132.

At the return of "Credo" at bar 138, all editions correctly reflected Schubert's call for a return to the opening dynamic of "pianissimo." As in the beginning, Dean added the "poco staccato" suggestion for the last eight bars of this new section, followed by a contrasting "legato" beginning at bar 146.

Tempos

Thomas fell into the same error as others when he indicated the "Sanctus" to be written "Allegro moderato" instead of "Allegro maestoso" as given by Schubert. Except for this, all other indications were the same as that of Schubert's original setting. The Roger Dean edition gave metronome markings for each of the movements as listed below.

Table 5.--Roger Dean edition suggested tempos:

| | | |
|------------|---|-----------|
| Kyrie |  | = 96 |
| Gloria |  | = 72-74 |
| Credo |  | = 80 |
| Sanctus |  | = 100-104 |
| Osanna |  | = 104 |
| Benedictus |  | = 44-48 |
| Agnus Dei |  | = 68-72 |

Piano Reduction

Generally, when compared to other reductions, the Roger Dean was lacking. Much of it was "thin" in comparison with Schubert's original orchestration. For example, at bar eight of the "Gloria," there was only one part given in the upper treble clef, while other reductions showed at least a doubling of this same part one octave lower. Again, in the "Gloria" at bar 35, the Roger Dean edition failed to indicate the staccato markings found in the upper string parts. Generally, there was harmonic integrity in the piano reduction, but of a thinner quality than in most scores.

Overall Summary

The Roger Dean edition suffers over the bad publicity given to this work. The vocal score is actually found to be adequate and, in the case of helpful performance practice suggestions, better than many. The failure to address such a major issue as the textual omissions in this work is clearly the major shortcoming of this edition. By making editorial comments on this matter, the Roger Dean vocal score could have been seen by many as more authentic and reliable.

MUSICA ECCLESIASTICA

The *MUSICA ECCLESIASTICA* is a German publication of the Schubert *Mass in G* distributed by Josef Weinberger of Frankfurt. The volume had a copyright date of 1947. This edition is out of print. It is mentioned only in that it provided some good examples of proper editing with the inclusion of good historical and performance practice helps, scholarly suggestions in notation and textual changes, and clear distinctions between such editorial suggestions and the composer's original work. For example, in both the "Gloria" and the "Credo," we clearly see the distinction between the editor's small markings placed above the score and Schubert's original text (See Examples 43 and 44.) This demonstrates good editorial writing.

The image displays a musical score for the "Gloria" section of Schubert's Mass in G. It consists of three systems of staves. The top system features a vocal line with lyrics: "tu so - lus Al - tis - si - mus, tu so - lus". The middle system shows a piano accompaniment with various musical notations, including a "VLI" marking. The bottom system continues the vocal line with lyrics: "Do mi - nus. Cum san - cto". Editorial markings, such as small boxes containing the number "80" and asterisks, are placed above the score to indicate specific editorial interventions. The score is written in G major and 4/4 time.

Example 43: "Gloria" *Musica Ecclesiastica* mm. 76-81

150 Pa - tre Fi - li - o - que pro - ce - dit. 155

Pa - tre et Fi - li - o pro - ce - dit. Qui cum Pa - tre et Fi - li - o,

150 Pa - tre Fi - li - o - que pro - ce - dit. 155

VLI
VI
VII

The image shows a musical score for two systems. The top system is a vocal line with lyrics in Latin. The bottom system is a piano accompaniment. Both systems are marked with measure numbers 150 and 155. The piano part includes markings for VI, VLI, and VII.

Example 44: "Credo" Musica Ecclesiastica mm. 150-155

Table 6 ranks each edition studied based on findings in the five major categories considered. The following information draws conclusions from the analysis and comparisons of the nine modern editions selected.

| Table 6 Overall Comparison of the Nine Selected Modern Editions of the Schubert <u>Mass in G</u> ★ = poor; ★★ = fair; ★★★ = good; ★★★★★ = excellent | | | | | | |
|--|----------|------------|--------|-----------|--------------------|-------------|
| Edition | Notation | Dynamics | Tempos | Editorial | Piano Reduction | Summary |
| Arista | ★★ | ★★ | ★ | ★ | ★★★★ | ★★ |
| 1986 Breitkopf & Härtel | ★★★★ | ★★★★ | ★★★★ | ★★★★ | ★★★★ | ★★★★ 1/2 |
| Broude Brothers | ★★ | ★★ | ★ | ★ | ★★★★ | ★★ |
| Carus- Verlag | ★★1/2 | ★★★ | ★★★★★ | ★ | ★★★★ | ★★1/2 |
| G. Schirmer | ★★ | ★★★ 1/2 | ★★★★ | ★★★★ | ★★★★★ | ★★★ |
| H.W. Gray | ★ | ★ | ★★ | ★ | ★★ | ★ |
| Kalmus | ★★★★ | ★★ | ★ | ★ | ★★★★ | ★★1/2 |
| C.F. Peters | ★★ | ★ | ★★ | ★ | ★★★★ | ★★ |
| Roger Dean | ★★1/2 | ★★ | ★★1/2 | ★★★★★ | ★★1/2 | ★★1/2 |

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

It was the goal of this study to provide analysis of the nine modern editions of the Schubert Mass in G currently in print within a practical and theoretical framework.

Findings revealed no single modern edition of the Schubert Mass in G to be completely accurate. Many were lacking in historical background information and editorial comments regarding practical performance practice issues. There was also inconsistency in most of the editions in their treatment of the omitted text common in all of Schubert's Mass settings.

Three versions, the Arista, the Broude Brothers and the Kalmus, were discovered to be reprints of previously existing musical plates. No scholarly information or editorial additions were found in these three, with the exception of the inclusion of Schubert's omitted text found in the Kalmus score. Outside of this fact, no editor appeared to be involved in these three publications.

The 1986 Breitkopf & Härtel edition followed nearly all of the appropriate steps and principles in editing music. Its reproduction of the omitted text was complete and scholarly. The editor, however, chose to include a minimum of information on questions of style and performance practice.

The Carus-Verlag edition included scholarly suggestions such as dynamic markings known to have been added to the score by Schubert at a later time. Inconsistencies characterized the work. Some of Schubert's omitted text was added while other significant portions were ignored. Several dynamic indications given by Schubert in his original score were omitted or changed without comment.

G. Schirmer gave the clearest musical treatment of the omitted portions of the "Credo" in furnishing the performer with three extra pages of music at the conclusion of the score. As in the Carus edition, there is inconsistency in that only some portions of Schubert's textual omissions were placed back into the Mass. Other sections were left untouched. No editorial explanations are offered as to why the editors chose this path. Overall accuracy in notation, dynamic markings and piano reduction is good.

The edition straying the farthest from established principles of scholarly editing was the H.W. Gray. While evidence of issue of Schubert's textual omissions is clearly acknowledged, the resulting additions and changes went far beyond anything found in the other editions. More importantly, the changes were in direct conflict with Schubert's original score in several instances, resulting in multiple notational and dynamic discrepancies. The music itself was changed repeatedly to accommodate the changes in text in this edition. Harmonies were basically consistent with that found in the 1887 Breitkopf & Härtel score.

Research proved that the C.F. Peters edition was lacking in scholarship, as the work had not been changed in one hundred years. There appeared to be carelessness in the production of the score as several notes were incorrect and obvious dynamic markings were omitted repeatedly. No reference to the textual problems in Schubert's Masses was addressed.

Finally, the Roger Dean vocal score acquitted itself to some degree from earlier criticism. Several added suggestions by the editor clarified questions on performance practice. Tempo suggestions and dynamic indications demonstrated knowledge of characteristics of the *Missa brevis* of the Viennese Classical tradition. Suggestions in ornamentation were given in detail. However, the Dean edition failed to address in any way the issue of Schubert's missing text. The

piano reduction is lacking in fullness in comparison to that found in the other editions.

There is a need for more study in light of some of the newer editions scheduled for release in the future. We are left with questions of what sources were used in the preparation of the various editions. It is not clear from whom the reprinted scores purchased the same musical plates. Also, the subject of ornamentation for soloists and chorus needs further research.

Editions scheduled for release in the future may address concerns for accuracy and scholarly work. Additional writing and information provided by the editors of these works regarding new findings in Schubert's compositional technique may fill the void found in several modern editions available today.

Appendix 1

Sources of Information on Evaluating and Editing Music

Thurston, Dart. The Interpretation of Music (London: Hutchinson University Library, 1954).

Describes the Problem, Editor's Task, Sonorities, Extemporization, Style in Eighteenth Century, Seventeenth Century, The Renaissance, The Middle Ages in respective chapters. Musical examples are provided in the Appendix.

Howard Mayer Brown, "Editing," The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980), 5/839-848.

A short essay on principle of editing followed by a discussion of the problems associated with the various eras, medieval to modern. To Dart's rules add assessing "the reliability of the sources that transmit the composition...."

John Caldwell, Editing Early Music (Oxford: Clarendon Press, 1985).

The same organization and scope as Dart. Of particular helpfulness are the "Special Signs and Conventions" and "Suggested Standardized Part-names and Abbreviations" provided in Appendices I and II (pp. 104-106.)

Edith Borroff, ed., Notations and Editions: A Book in Honor of Louise Cuyler (Dubuque, Iowa: William C. Brown, 1974).

Editorial problems and solutions are illustrated in sixteen chapters, each by a specialist. The time span is from the Middle Ages to the late Twentieth Century.

Appendix 2

A Listing of Notation and Dynamic Discrepancies Between the 1887 Breitkopf & Härtel Edition and Various Modern Scores

ARISTA

Notation and Dynamics

Kyrie

1. Omitted decrescendo at bar 15
2. Omitted trill at bar 81

Gloria

Added piano marking at bar 44 for chorus

Credo

1. Omitted accents at 23, 27, 156, 160 and 172
2. Added p in vocal lines at bar 49
3. Decrescendo at bar 56 is one bar late. (Schubert showed it at 55)
4. Puts "staccato" marking at bar 73 instead of 72
5. Added p at bar 85
6. Omitted fz at 119

Sanctus

Omitted ff at bar 4

Benedictus

1. Omitted pp at bar 4
2. Omitted accents in accompaniment in bars 4-11
3. Added triplet notation from bar 36-53 (Schubert shows none)

Osanna

Added forte markings for each vocal part (Schubert does not)

Agnus Dei

1. Omitted pp in accompaniment at bar 10
2. Omitted decrescendos at 15, 26, and 41
3. Added decrescendo at bar 27 in second half of measure

BREITKOPF

Notation and Dynamics

Kyrie

1. Omitted trill at bar 81 beat 3
2. Omitted decrescendo at 91 in accompaniment

Gloria

Added fz on beat three of bar 3

Credo

1. Omitted accents in measures 23, 27, 156, 160 and 172
2. "Staccato" is written one bar late at 74 instead of 73
3. Added p at bar 85

Benedictus

Omitted accent at bar 16 in accompaniment

Agnus Dei

1. Omitted pp at bar 10
2. Omitted decrescendo at bars 15 and 17

BROUDE BROTHERS LIMITED**Notation and Dynamics**

(Same as Arista and Kalmus)

CARUS-VERLAG**Notation and Dynamics****Kyrie**

Added a crescendo at bar 92

Osanna

Added forte marking in bass string part at bar 12.

Benedictus

1. Omitted pp at bar 4 in accompaniment
2. Omitted pp at bar 37

Agnus Dei

1. Omitted pp at bar 10 for upper strings in accompaniment
2. Added crescendo at bar 12
3. Omitted p at bar 20
4. Omitted decrescendo on beats 3 & 4 at bar 41

G. SCHIRMER**Notation and Dynamics****Kyrie**

1. Added decrescendo at bar 22 for voices
2. Added *fp* at bar 35 for voices
3. Added decrescendo markings at 47, 49, 51 for voices
4. Added *p* at bar 56 for voices

Gloria

1. Added suggestion of *mp* for solo entrances at 40 and 41
2. Used *f* instead of *sf* at bar 78

Credo

Missed accents at 27, 29, 55, 158, 160, 168 and 172

Osanna

Added forte at bar 57 for tenor entrance, and at 63 for alto entrance

Agnus Dei

1. Omitted decrescendo at bar 3
2. Suggested *mp* and crescendo at bar 6 at soprano solo entrance
3. Suggested a crescendo to forte and then a decrescendo at bar 8
4. Suggested *mp* and crescendo at bar 34 for bass solo entrance
5. Suggested a crescendo and decrescendo at bar 36 for bass solo

H. W. GRAY**Notation and Dynamics****Kyrie**

1. Used *pp* at bar 39 instead of Schubert's *p*
2. Omitted decrescendo at bar 44
3. Omitted *fz* at bar 45
4. Added *p* at bar 68
5. Added crescendo at 74
6. Omitted decrescendos in bars 75-77 and 93
7. Omitted *p* at bar 79

Gloria

1. Added decrescendo at bar 8
2. Omitted crescendo to decrescendo at bars 58-59

Credo

1. Added *p* in bar 1 instead of Schubert's *pp*
2. Added a decrescendo at bar 17
3. Omitted crescendo at bar 70
4. Added *p* in voices; Schubert wrote *pp* for strings

Osanna

1. Omitted *fz* at bar 10 for accompaniment
2. Added crescendo at 30

Benedictus

1. Omitted *pp* at bar 2, but added *p* instead
2. Omitted *p* at bar 11
3. Omitted accent at bar 14 beat 1
4. Omitted *fz* and *p* markings at bar 16
5. Omitted *fz* at bar 33 in accompaniment
6. Omitted *pp* at 37 in upper strings
7. Omitted *fz* at bar 45
8. Omitted *ff* at 73 on tutti choral entrance.

Agnus Dei

1. Changed Schubert's dynamic of *p* to *f* to *fz* to *mf* followed by a crescendo to *f* at bars 6, 20 and 34
2. Used *f* instead of *fz* at bar 8
3. Added decrescendo at bar 8
4. Used *p* at bar 10 instead of Schubert's *pp*
5. Added either a decrescendo or accent at bar 11 (difficult to distinguish)
6. Added *f* followed by decrescendo and *p* at bar 22 instead of *fp* by Schubert
7. Added *fp* at bar 26
8. Added *p* at bar 27
9. Omitted decrescendo at 27
10. Added *f* followed by decrescendo to *pp* at bar 36 instead of Schubert's *fp*
11. Added *fp* and *p* on beats one and three of bar 41; Schubert had none

KALMUS**Notation and Dynamics**

(Same as Arista and Broude Brothers)

C.F. PETERS**Notation and Dynamics****Kyrie**

1. Omitted *fp* at bar 11 on beat 1 in accompaniment
2. Added crescendo for soprano solo at 37-38
3. Omitted accent in accompaniment at bar 38
4. Omitted accents in accompaniment at bars 47, 49, 51, 91 and 93
5. Omitted *fp* in accompaniment at 78
6. Omitted text for bass at bar 89-90

Gloria

1. Added *p* in chorus at bars 9 and 12 on beat 4, (one beat ahead of Schubert's indications)
2. Omitted *fz* at bar 17
3. Added decrescendo on beat one at bar 20
4. Used *f* instead of Schubert's *ff* for choir at bar 28
5. Omitted crescendo and corresponding decrescendo at 50-51
6. Omitted *fz* on beats one and three at bar 64
7. Used accent markings instead of Schubert's *fz* in bars 81-83
8. Added additional accent on beat one of bar 81 instead of on beat 2

Credo

1. Omitted accents in accompaniment at 23, 25, 27, 29, 31, 33 and 55; later at 154, 156, 158, 160, 162, 164, 166, 168, 170, 172 and 174
2. Added *p* at bar 57
3. Omitted "legato" indication at measure 84
4. Substituted note in bass at bar 87 (had G instead of E)
5. Added *p* at bar 138
6. Substituted bass note at bar 165 on beat 4 (has G instead of E)
7. Substituted bass note at bar 171 on beat 3 (has F instead of G)

Sanctus/ Osanna

1. Used *sf* on beat 4 at bar 3 instead of on beat 1 as indicated by Schubert
2. Omitted *ff* for full choir at bar 28

Benedictus / Osanna

1. Used *p* at bar 1 and again in bar 2 instead of Schubert's call for *pp*
2. Omitted accents in accompaniment at bars 6 & 7
3. Omitted *p* in accompaniment at bar 11

4. Omitted crescendo at bar 11 and 14
5. Omitted fz at bar 14, adding ff instead
6. Omitted fz in bars 32 and 33
7. Omitted decrescendo at bar 33 and instead added p in accompaniment
8. Omitted fz on beat 4 of bar 44, omitted fz on beat 2 of 44 and again on beat 1 in bar 46
9. Omitted decrescendo at bar 46
10. Omitted pp at bar 50 in accompaniment
11. Omitted ff at bar 72 for chorus entrance on "Osanna." Instead, added "tutti"

Agnus Dei

1. Omitted decrescendo at bar 3 in accompaniment
2. Omitted pattern of p, f, and fz at bar 6, instead indicated p on beat one, nothing on beat 2 and f on beat three
3. Omitted fp at bars 12, 13 and 1st beat of bar 17
(same pattern at bars 20 and 34)
4. Omitted decrescendo at bar 26 in accompaniment
5. Omitted mf at bar 29
6. Omitted decrescendo at 29
7. Omitted pp at bar 37 in accompaniment
8. Changed text in bass at bar 40 from "dona pacem" to "dona nobis"

ROGER DEAN EDITION

Notation and Dynamics

Kyrie

1. Added dotted line breath indications for voices at bar 11
2. Omitted trill in accompaniment at bar 14 and again at bar 81
3. Added "poco crescendo" at bar 21
4. Added p at bar 23 for voices
5. Omitted decrescendo at bar 76 and instead adds crescendo
6. Omitted decrescendo at bar 77
7. Added dotted line breath indications for voices at 78 and again at 92

Gloria

1. Used 2/2 in time signature instead of cut time
2. Added carry over markings for voices at bars 3 and 4
3. Added fz on 3rd beat of bar 3
4. Added decrescendo at bar 8
5. Added f for voices at bar 12 on full choir entrance

6. Added "poco marcato" at bar 13 for vocals
7. Omitted fz at 17, instead writes f
8. Added decrescendo at bar 19
9. Added "dolce" on upper voices at bar 19 and at bar 21 for lower voices
10. Added carry over markings at bar 25 for voices
11. Added mp for soprano and bass solo entrances at bars 40-41
12. Omitted decrescendo at 51
13. Added "poco marcato" for voices at bar 81
14. Added fz at bar 84 on "Amen"

Credo

1. Added "poco staccato" for voices at bar 1
2. Added "pie legato" for voices at bar 8
3. Added crescendo at bars 18-19 for voices
4. Omitted accents at 23 and 27 in accompaniment
5. Added "poco staccato" at bar 41 for voices
6. Suggested "legato" at pick up to bar 49 for voices
7. Added dotted line breath indications at 51 for voices
8. Suggested "dolce" at bar 55 for "Et incarnatus"
9. Omitted accent at 55 and added decrescendo instead at bar 56
10. Added decrescendo at bars 68-69
11. Suggested "marcato sostenuto" at bar 73 for voices at "Crucifixus"
12. Added dotted line breath indications at bars 84-85 and at 102
13. Suggested "poco crescendo" beginning at bar 88
14. Added crescendo for tenor line at bar 107
15. Suggested "marcato" at bar 112 for voices
16. Omitted fz at bar 119
17. Added crescendo at bar 132 for voices
18. Added "poco staccato" for voices at 138
19. Suggested a legato phrase at 145
20. Added decrescendo at bar 152 for choir
21. Omitted accents in accompaniment at 156, 160 and 172
22. Added pp for upper voices at 162
23. At 174, suggested "dim. poco a poco al fine" for choir

Sanctus

1. Omitted ff at bar 4 in accompaniment
2. Added crescendo for voices at bar 4
3. Suggested "accented" at bar 9

Osanna

1. Added suggestion of forte for all vocal entrances beginning at 9
2. Suggested a decrescendo to mp in all voice parts at bars 13, 16 and 20
3. Added a crescendo at bar 33 for choir

Benedictus Osanna

1. Omitted pp at bar 4 in accompaniment
2. Omitted accents in accompaniment in bars 4-7
3. Suggested mf for all solo entrances at bar 3, 19 and 35
4. Suggested p for soprano solo at bar 13 and again at 20
5. Added p for tenor and pp for soprano solos at bar 29
6. Added p at 36 for tenor and soprano solos upon bass entrance
7. Added pp for soprano and tenor at 45, and p for bass solo
8. Suggested ritard on second half of measure 50 on "Domine"
9. Added fz at 55 and 56 at second "Osanna" in accompaniment

Agnus Dei

1. For all solo entrances, suggested mf at bars 6, 20 and 34
2. Added crescendo and decrescendo at bar 8 for soprano solo
3. Omitted decrescendo markings at 15, 17 and 26
4. Suggested "espressivo" for solos at bars 14 and 28

Appendix 3**List of Major Music Publishers of Schubert Mass in G in the U. S.**

Arista Music Publishing Group
6 West 57th St.
New York, NY 10019
(212) 489-7400

Belwin, Inc.
15800 N.W. 48th Avenue
Miami, FL 33014
(305) 620-1500

Broude Brothers
141 White Oaks Rd.
Williamstown, MA 01267
(413) 458-8131

Carus Music
c/o Mark Foster Music Company
28th E. Springfield Ave.
Champlain, IL 61824
(217) 398-2760

H. W. Gray Music Publishers
c/o Columbia Music Corporation
15800 Northwest 48th Ave.
Hialeah, FL 33014
(1-800) 327-7643

The Hal Leonard Publishing Corporation
777 West Bluemound Road
Milwaukee, WI 53213
(414) 774-3630

Roger Dean Publishing Company
A Division of The Lorenz Corporation
501 East Third Street
Dayton, OH 45401-0802
(513) 228-6118

C.F. Peters Music Publishing Company
373 Park Avenue South
New York, NY 10016
(212) 686-4147

G. Schirmer Music Publishing Company
257 Park Ave. South
20th Floor
New York, NY 10010

Recommended Editorial Standards for Choral Publications

Recommended Editorial Standards for Choral Publications

the



MUSIC PUBLISHERS ASSOCIATION



THE AMERICAN CHORAL DIRECTORS ASSOCIATION

RECOMMENDED EDITORIAL STANDARDS FOR CHORAL PUBLICATIONS

Preface

In 1968, The American Choral Directors Association approved a resolution supporting the recommended standards for editing public-domain choral music which had been prepared by a committee consisting of Walter Collins (Chair), Walter Ehret, Iva Dee Hiatt, Don Malin, Alfred Mann, James McKelvey, Richard Pisano, Denis Stevens, Jacklin Stopp, John Owen Ward, and Franklin Zimmerman. These standards were distributed widely throughout the profession and the publishing industry at the time. (See *The Choral Journal*: May/June, 1968; January, 1970; and November, 1971.)

In the late 1970's, it became apparent that previously adopted standards required revision and that technical input from the music publishing industry would be beneficial. Consequently, a new Choral Editing Standards Committee was appointed which consisted both of ACDA members and members of the Music Publishers Association. After several years of deliberation this committee has produced the following document. It reflects the conviction of the publishers of choral music and the ACDA membership that both should support the highest possible editorial standards for choral publications and addresses itself to the principal questions which the committee considers to be most pressing. It does not, however, make any claim to exhaustive coverage of all possible questions or problems.

It is hoped that the ACDA membership will support the recommended standards by purchasing publications which exemplify the editing practices recommended below.

TERMINOLOGY

Three terms, "arrangement," "transcription," and "edition" are often encountered in publications of choral music. Their usage has too often been arbitrary and imprecise, and it is thought that clear definitions would be helpful both to the publisher and the purchaser.

Arrangement: An arrangement is a reworking of a piece so that the performing forces, the musical content, or the form are substantially different from that of the original. This may occur, for example, when a solo song is rewritten for chorus, when a folk song is harmonized, or when a principal theme from a well-known symphony is given a text and recast for voices. The original work from which the arrangement has been made, its composer (if any), its opus or standard catalogue number, and the performing forces for which it was originally intended should be cited.

Publications which have nothing more than suggestions for interpretation (e.g., tempo and dynamic indications) and perhaps a translation added to the original are more properly called editions rather than arrangements and should be expected to follow the standards for editions recommended below.

Transcription: The term "transcription" is customarily employed in instrumental music; it is rarely used in choral music. Therefore, it is recommended that the use of the term be avoided in choral publications.

"Transcription" in the sense of rewriting in modern notation a work originally transmitted in some form of early notation should normally be considered a function of the editorial process.

Edition: An edition is the presentation of a work in an authoritative version which makes it accessible to modern performers. All cases in which the editor has departed from, or added to, the source upon which the edition is based should be clearly identified, so that the performer can, if he so chooses, reconstruct that source.

The editor should provide a brief introduction in which are explained the ways in which the source has been altered, e.g., modernization of clefs, signatures, and nomenclature, application of the principles of *Musica Ficta*, addition of tempo or metronome and dynamic indications, and adjustments in the orthography of the text.

RECOMMENDATIONS

Publishers and editors of choral publications should consider the following recommendations concerning information which should be supplied when possible.

I. Basic Information

The original title, opus, or standard catalogue number (e.g., BWV, Kochel), performing forces, composer (and his dates), and author or source of text should be cited. Excerpts from larger works should be so identified. The original instrumentation should also be described.

II. Recommended Editorial Practices

Editors should preserve the integrity of the original work insofar as possible while rendering it accessible to modern performers. To this end, nomenclature, clefs, key signatures, and indications of mensuration should be given in modern forms.

Since many users of performing editions will desire considerable guidance, the editor should, where appropriate, provide such suggestions for performance as metronome settings, tempo indications, and dynamic markings. For unaccompanied pieces, keyboard reductions should normally be provided for rehearsal purposes.

The three recommended clefs are the treble (G), the transposing treble (the transposing tenor G clef, indicated by the subscript 8), and the bass (F).

Measures should be numbered in order to facilitate their identification during rehearsals.

Scores should contain only one part per staff. Where two adjacent parts move homophonically for extended passages, both voices may be scored on a single staff with stems in opposite directions.

For works with continuo, the figures supplied in the source should be reproduced in order to represent the composer's harmonic intentions faithfully, even though keyboard realization is furnished. Realizations should be provided in a manner appropriate to the composer's expectations, and the person who has provided the realization should be identified.

Normally instrumental beams should be used instead of flags for note values smaller than the quarter note.

The editor has the obligation to identify the source used for the edition and to indicate clearly what material is his and what is found in the source. This can be accomplished by use of the conventions traditionally employed in

musicological editions. Where certain consistent adjustments have necessarily been made to render earlier notational practices in their modern equivalents, a short statement describing these adjustments should be included in the introduction.

III. Text

The original text should be underlaid immediately beneath the music in all voices. Where the original text is in a foreign language and a singing translation is provided beneath it, the original text should be printed in Roman type and the translation in contrasting type. Phrasing marks for the original text should be solid; phrasing marks for alternative phrasings, required by translation, should be dotted or broken. Editorial slurs should be crossed.

Where a singing translation is provided, the author of the translation should be identified.

Where no singing translation of a foreign language is provided, a literal prose translation should be furnished so that the performers may understand the sense of the text.

Where appropriate, pronunciation aids should be offered for foreign language texts.

Spelling and punctuation should conform to modern practice, unless there are special reasons for preserving the orthography of the original.

The author or source of the text should be identified, and for liturgical texts the function should be indicated where appropriate. Biblical texts should be identified by book, chapter, and verse.

IV. Aids to Performance

Unaccompanied works should normally be furnished with a keyboard reduction for rehearsal purposes, and it should be clearly indicated that the reduction is for rehearsal purposes only. (In Renaissance music, however, recognition should be made of the fact that a keyboard instrument or other instruments frequently doubled or replaced the voice parts even though no instrumental parts may exist.) The keyboard reduction should be in full-sized notes, rather than in cue size.

Where a keyboard reduction of the instrumental parts has been provided for a work originally scored for voices and instruments, it should be identified as such, and the instruments which

the keyboard part represents should be listed. The person who has prepared the reduction should be identified.

When phrase marks, breath marks, dynamic indications, or metronome markings are provided, they should be furnished consistently throughout the work and, insofar as possible, be reflected in the keyboard part as well.

The approximate duration of the work should be indicated in order to assist program planning.

V. Historical Information

The presentation of information which would assist in creating an historically authentic performance is highly desirable.

ENGRAVING PRACTICES

The MPA and the ACDA reaffirm the principles set forth in the guidelines issued jointly by the MPA and the Music Educators National Conference under the title "Standard Music Engraving Practice." (See *Music Educators Journal*, February-March, 1966, pp. 52-56.)

respectfully submitted,

Russell Hammar, Chair
 Ronald Broude
 Phillip Crabtree
 Walter Gould
 Gordon Lamb
 Don Malin
 Alfred Mann
 James McKelvey
 Donald Neuen
 W. Stuart Pope
 Dan Schwartz
 Denis Stevens

Consultants:

Walter Collins
 Colleen Kirk
 Russell Mathis
 Crawford Thoburn



LINCOLN GLEN CHURCH
Communication with Publishers
Letter to Publishers

February 17, 1995

Dear publisher,

I am currently a graduate student at San Jose State University with an emphasis in choral conducting. I am currently doing a study of various modern editions of the Schubert Mass in G. In the days ahead, I would like to give your company a call and request informally some information regarding the making of modern editions of music. The following is a list of the questions I will be asking. Thank you so much for your time and assistance in this matter.

Also, in the paper, it may be necessary to use some examples from the music. I would like to ask formal permission to use some examples from your vocal score if possible. Thank you for your assistance in this project.

Sincerely,

Larry Albright

Survey of Editorial Policies of Publishers

1. Do you presently employ or contract people to serve as editors for your musical scores?
If so, how many?
2. How are your editors chosen?
3. Are there certain policies you follow in the printing of new editions.
4. How closely do your editors follow first editions of original works.
5. Is there a particular style period or emphasis for which your editions are generally recognized?
6. If you wanted to clarify or correct with musicians any perceived notion about your company, what would it be

Thank you so much for your assistance in this.

A Sample of a Response from C.F. Peters Corporation



music publishers since 1800

William Albright
David Amram
Milton Babbitt
Ernst Bacon
Henk Badings
Tadeusz Baird
Leslie Bassett
Ross Bauer
John Becker
Arthur Berger
Chester Biscardi
John Cage
Paul Chihara
Chou Wen-chung
Laura Clayton
Henry Cowell
George Crumb
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Lejaren Hiller
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Alan Hovhaness
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Toshi Ichihana
Andrew Imbrie
Charles Ives
Charles Jones
Mauricio Kagel
Ulysses Ks
Miko Kelemen
Barbara Kolb
Jo Kondo
Robert Hill Lewis
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Edwin London
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Donald Lybort
Ursula Mamok
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Halley Stevens
Alan Stout
Soulima Stravinsky
William Sydeham
Yuji Takahashi
Toru Takemitsu
Louise Taite
Bruce J. Taub
Alexander Tcherenpin
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Chinary Ung
Helmut Wataha
Healey Willan
Christian Wolff
Stefan Wolpe
Charles Wuorinen
Ramon Zupko
and many other composers

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25 February 1995

Mr. Larry Albright
Lincoln Glen Church
2700 Booksin Avenue
San Jose, CA 95125

Dear Mr. Albright,

Thank you for your letter of 17 February concerning modern editions of choral music. Our edition of the Schubert Mass in G is not really a "modern" edition (depending on what you define as modern). It was probably prepared in the late 19th century and, in fact, I do not know who the editor was. It was published by C.F. Peters in Leipzig, Germany which no longer really exists although there is an office in Frankfurt.

Concerning your survey, it is difficult for me to answer some of your questions since we rarely publish new editions of the standard repertory. Our main publishing emphasis is on music by contemporary American composers and that editing is done in-house in conjunction with the composer.

When we do have outside editors they are usually chosen by reputation or occasionally we are approached by an editor with a specific project in mind that we become interested in. You might be interested in contacting the Music Publishers Association which I believe has a brochure concerning standards for editing choral music:

Music Publishers Association
c/o Harry Fox Agency
711 Third Avenue, 8th Floor
New York, NY 10017

I hope that this will answer most of your questions. Thank you for your interest in C.F. Peters Corporation. With kindest regards and best wishes, I remain

Sincerely yours,

Bruce J. Taub
Editor in Chief

C.F. PETERS CORPORATION

Sample First Pages from Each of the Nine Modern Editions 3
Arista Music Company

Mass No. 2 in G

for Soli and Mixed Chorus with Piano Accompaniment

Kyrie.

Franz Schubert
(1797-1828)

Andante con moto.

S.
A.
T.
B.

Ky - ri - e e - lei - son,
Ky - ri - e e - lei - son,

Andante con moto.

PIANO

5

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

f 1.H. *f* 2. *cresc.*

Breitkopf & Härtel

Messe G-dur

für Soli, Chor, Orchester und Orgel

Textänderungen in Schrägschrift
gehen für den liturgischen Gebrauch
der Messe.

Franz Schubert D 167
Klavierauszug von Friedrich Spuro

Kyrie

Andante con moto

Sopran
Ky - ri - e e - lei - son,

Alt
Ky - ri - e e - lei - son,

Tenor
Ky - ri - e e - lei - son,

Baß
Ky - ri - e e - lei - son,

Violine I/II
Viola
Violoncello/Kontrabaß
Orgel

5
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

sf *cresc.*

Broude Brothers Limited

M A S S

G MAJOR—NO. 2

Kyrie

Franz Schubert, D. 167

Andante con moto.

Soprano
Ky - ri - e e - lei - son,

Alto
Ky - ri - e e - lei - son,

Tenor
Ky - ri - e e - lei - son,

Bass
Ky - ri - e e - lei - son,

Piano

Andante con moto.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

crus.

Carus-Verlag

Missa in G

Kyrie

Franz Schubert (D 167)
1797 - 1828
Klavierauszug:
Volker Blumenthaler

Andante con moto

p 2 4

Soprano
Ky - ri - e e - lei - - - son, Ky - ri - e e -

Alto
Ky - ri - e e - lei - - - son, Ky - ri - e e -

Tenore
Ky - ri - e e - lei - - - son, Ky - ri - e e -

Basso
Ky - ri - e e - lei - - - son, Ky - ri - e e -

Pianoforte
p *tr* 2 4 *tr*

7 10

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son,

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son,

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son,

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son,

7 10 *fp* *fp* *fp cruc.* *p*

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Mass in G

3

Piano reduction by
A. P.

Franz Schubert (1797-1828)
Edited by Alice Parker
and Robert Shaw

I. Kyrie

Andante con moto (♩ = 72)

Soprano
Ky - ri - e e - lei - son,

Alto
Ky - ri - e e - lei - son,

Tenor
Ky - ri - e e - lei - son,

Bass
Ky - ri - e e - lei - son,

Piano

The first system of the musical score includes vocal parts for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The tempo is marked 'Andante con moto' with a quarter note equal to 72 beats per minute. The key signature is one sharp (F#). The vocal parts enter with the lyrics 'Ky - ri - e e - lei - son,'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Andante con moto (♩ = 72)

5
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

5

The second system of the musical score continues the vocal parts and piano accompaniment. It features a repeat sign with a first ending bracket and a second ending bracket. The vocal parts repeat the lyrics 'Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,'. The piano accompaniment continues with the same eighth-note pattern, including dynamic markings like *sf* (sforzando).

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H.W. Gray Publications

Agnie Eleison.

(3 Flutes, Tenor, Cello, D. Bass & Organ) 3 Trombones & Double Basses ad lib.
Andante con moto.

TASSIE.
Ky - ri - e e - lei - son, Ky - ri

ALTO.
Ky - ri - e e - lei - son, Ky - ri

TENOR
pp Ky - ri - e e - lei - son, Ky - ri

BASS.
pp Ky - ri - e e - lei - son, Ky - ri

PIANO.
pp

e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

fp *fp* *cresc. f.p.* *cresc. do.*

lei - son, e - lei - son.

lei - son, e - lei - son.

lei - son, e - lei - son.

lei - son, e - lei - son.

fp *p*

Kalmus

Messe in G dur für vier Singstimmen, Orchester und Orgel

3

Textänderungen in Schrägschrift
gelten für den liturgischen Gebrauch
der Messe.

Franz Schubert

Kyrie

Andante con moto

Sopran

Alt

Tenor

Baß

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

Andante con moto

Pianoforte

5

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

C.F. Peters

MESSE G-DUR

Kyrie

Franz Schubert (1797-1828)

DV 167

Andante con moto

Sopran
 Ky - ri - e e - lei - son, Ky - ri -
 Alt
 Ky - ri - e e - lei - son, Ky - ri -
 Tenor
 Ky - ri - e e - lei - son, Ky - ri -
 Baß
 Ky - ri - e e - lei - son, Ky - ri -
 Klavier
Andante con moto
 p Viol.

6
 e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -
 e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -
 L.H.
 f
 f
 f
 f
 f

Roger Dean

Mass in G

for STB Soloists, Chorus and Orchestra

7

Keyboard reduction by
David Kirkendall

FRANZ SCHUBERT (1797-1828)
Edited by Elmer Thomas

I. Kyrie

Andante con moto

S. Ky - ri - e e - lei - son.
A. Ky - ri - e e - lei - son.
T. Ky - ri - e e - lei - son.
B. Ky - ri - e e - lei - son.
Piano: *Andante con moto* (♩=96) *p*

5

S. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.
A. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.
T. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.
B. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.
Piano: *fp* *cres.*

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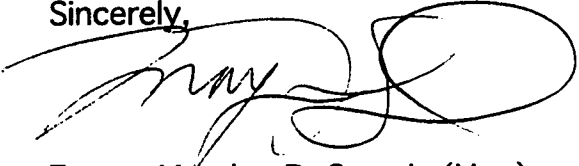
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