

MESSA DA REQUIEM

THE WORKS OF GIUSEPPE VERDI

Series III:
SACRED MUSIC

VOLUME 1

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GIUSEPPE VERDI
MESSA DA
REQUIEM

Edited by
DAVID ROSEN

Critical Commentary

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Milano

DAVID ROSEN
is Associate Professor of Music
at Cornell University.

PHILIP GOSSETT
is Robert W. Rencker Distinguished
Service Professor of Music
at the University of Chicago.

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ABBREVIATIONS

A	Autograph manuscript (Milan, Museo Teatrale alla Scala)	pI-Mric	Manuscript woodwind, brass, and percussion parts: Milan, Archivio Ricordi
A69	Autograph manuscript of the Libera me, Domine from the <i>Messa per Rossini</i> (S. Agata [Busseto], Villa Verdi)	pl. no.	plate number
A-S.	Autograph manuscript of the text of the Dies iræ and Offertorio movements, with a prose translation into Italian (S. Agata [Busseto], Villa Verdi)	pRI	Printed choral and string parts: Ricordi (1874)
Agata	Autograph manuscript of the text of the Dies iræ and Offertorio movements, with a prose translation into Italian (S. Agata [Busseto], Villa Verdi)	pRI²	Printed string parts (revised): Ricordi (pre-1881)
B^c	Chorus, Basses	pRI¹⁹¹³	Printed woodwind, brass, and percussion parts: Ricordi (1913)
B^s	Bass soloist	pUS-Cso	Manuscript woodwind, brass, and percussion parts: Chicago, Library of the Chicago Symphony Orchestra
C^c	Chorus, Contraltos	pvES	Piano-vocal score: Escudier (1874)
Cb	Double bass(es)	pvES²	Piano-vocal score: Escudier (1876, new edition)
Cl	Clarinet(s)	pvRI	Piano-vocal score: Ricordi (1874, first edition)
Cor	Horn(s)	pvRI²	Piano-vocal score: Ricordi (1875, revised edition)
CS	Countersubject of a fugal section	pvRI²(e)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and English texts)
f., ff.	folio, folios	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
Fg	Bassoon(s)	pvRI²(e)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and English texts)
Fl	Flute(s)	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
I-Bc	Autograph excerpt from the Requiem e Kyrie movement: Bologna, Conservatorio	pvRI²(e)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and English texts)
I-Mb	Autograph excerpts from the Requiem e Kyrie movement: Milan, Biblioteca Nazionale Braidense	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
I-Mb (1–2)	Autograph excerpts from the Requiem e Kyrie movement: Milan, Biblioteca Nazionale Braidense	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
I-Mric	Manuscript copy: Milan, Archivio Ricordi	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
I-Mric (LM69)	Manuscript copy of the <i>Messa per Rossini</i> (1869): Milan, Archivio Ricordi	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
MI⁶⁹	Printed norms for the <i>Messa per Rossini</i> : Milan, June 1869	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
MI⁷⁴	Printed libretto: Milan, May 1874	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
MS^s	Mezzo Soprano soloist	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
N., NN.	Number or numbers in the <i>Messa da Requiem</i>	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
Ob	Oboe(s)	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
Ofc	Ophicleide	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
Orch	Orchestra	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
Ott	Piccolo	pvRI²(g)	Piano-vocal score: Ricordi (1875, revised edition, with Latin and German texts)
		r	recto
		RI	Printed full score: Ricordi (1875–77, first edition)
		RI¹⁹¹³	Printed full score: Ricordi (1913)
		RI¹⁹⁶⁴	Printed full score: Ricordi (1964)
		S	Subject of a fugal section
		S^c	Chorus, Sopranos
		S^s	Soprano soloist
		T^c	Chorus, Tenors
		T^s	Tenor soloist
		Timp	Timpani
		Tr	Trumpet(s)
		Tr in lont.^a	Trumpet(s) off stage
		Trn	Trombone(s)

TS	Total span from the bottom of the lowest staff to the top of the highest staff in a musical manuscript page	V	Verdi
		v	verso
US-Cn	Manuscript copy: Chicago, Newberry Library	Vc	Violoncello(s)
		VI	Violin(s)
US-PHci	Autograph excerpt from the Offertorio movement: Philadelphia, Curtis Institute	Vle	Viola(s)
		vol., vols.	volume(s)
		WGV	<i>The Works of Giuseppe Verdi</i>

Musical notes are cited according to the following system:

→ B₁; C → B; c → b; c' → b'; c'' → b'''; c'''' →

Unless otherwise indicated, notes cited are sounding pitches for transposing instruments. Piccolo and double bass are cited at their written pitch.

PART ONE

SOURCES

Of the musical sources entirely in Verdi's hand for the *Messa da Requiem*, only **A** is important. The rest are merely short excerpts intended as mementos. There are two other sources, however, that contain autograph interventions: **I-Mric**, a manuscript copy checked and signed by Verdi (see "Manuscript Copies" below), and **pvRI**, a proof of N. 6, Lux æterna, of the piano-vocal score (see "Printed Musical Sources"). The first of these is significant, as it contains corrections and revisions that were never introduced into **A**. It was from **I-Mric** that Ricordi prepared the first printed full score of the *Messa da Requiem*, **RI**. In addition to these purely musical sources, there are letters from Verdi to Ricordi that authenticate some of the corrections entered into **A** in a foreign hand.

Verdi was able to compose the *Requiem* at a leisurely pace, completing the work more than a month before the scheduled performance. He therefore had time to participate in proofreading Ricordi's first edition of the piano-vocal score and performance material: **pvRI** and **pRI**. The *Requiem* may be the first of Verdi's works in which the piano-vocal score, choral parts, and string parts were prepared sufficiently early to allow the performers to use printed rather than manuscript material at the premiere. (There is some evidence, however, to suggest that this was already the case with *Aida*.) Verdi's documented contact with these sources gives them additional weight and we for this reason have cited their readings in the Notes more frequently than in previous editions of **WGV** (although they cannot be accorded more authority than sources actually in his hand). They also have an interest that goes beyond this particular edition: they allow us to address the more general question of the relationship among sources and, especially, to evaluate the hypothesis that discrepancies between the autograph and Ricordi printed scores and reductions might have resulted from authorial interventions. For an overview of the relationship among the sources, see the introduction to the score.

Thus, the most important secondary sources for the *Messa da Requiem* are the following: **I-Mric**, **RI**, **pvRI**, and **pRI**. Not all these sources can offer evidence for every problematic reading: **pRI** consists only of the choral and string parts, while **pvRI** is rarely useful for solving problems in the orchestral parts. This can be

summarized in the following table, where an "x" indicates that the source is relevant for a particular reading:

	I-Mric	RI	pvRI	pRI
Solo vocal parts	x	x	x	-
Choral parts	x	x	x	x
String parts	x	x	-	x
Other orchestral parts	x	x	-	-

In the Notes the group of these sources relevant to a particular type of problem will be referred to collectively as "the relevant contemporary sources."

Autograph Sources

The principal source for this critical edition is Verdi's autograph full score for the 1874 version of the *Messa da Requiem* (which includes the original version of the "Liber scriptus" from the *Dies iræ*, printed in Appendix 1). Inserted into this autograph full score is the autograph of the definitive version of the "Liber scriptus" (1875).

A: Autograph Full Score; Milan, Museo Teatrale alla Scala

The provenance of the autograph manuscript of the *Requiem*, now conserved in the Museo Teatrale alla Scala in Milan and bound in two volumes, is more complicated than that of Verdi's operas. One of the terms of the contract between Verdi and Ricordi was that the autograph score be returned to the composer rather than remaining with the publisher. In his 25 March 1874 letter to Tito Ricordi he stipulated: "Mi reservo l'*originale* della partitura" (I shall keep for myself the original orchestral score).¹ On 19 July 1874, after Verdi's return from performances of the *Requiem* in Paris, Eugenio Tornaghi (a Ricordi employee) wrote to Verdi: "A mia tranquillità gradirei sapere se le sia pervenuta la Cassetta colla partitura Messa [. . .]." (For my peace of mind I would like to know whether the box with the orchestral score of the Mass [presumably re-

1. *I Copialettere di Giuseppe Verdi*, edited by Alessandro Luzio and Gaetano Cesari (Milan, 1913), letter CCLVIII, p. 293.

ferring to the autograph], [. . .] has reached you).²

Ricordi may have borrowed it back from him, for in a letter of 3 January 1875 to Giulio Ricordi Verdi announced: “Ricevo in questo momento la *Messa*” (I have just now received the Mass),³ although that need not refer to the autograph. The score apparently remained at S. Agata, for on 22 May 1881 Ricordi asked to borrow it for a few days, in order to prepare a facsimile of two pages for inclusion in his edition of a translation of Pougín’s biography of Verdi.⁴ As a dated inscription on the first page of **A** informs us, in December 1897 Verdi presented the score to Teresa Stolz, “prima interprete” of the work.

The whereabouts of the manuscript between 1897 and its acquisition by the Museo Teatrale alla Scala is not entirely clear. After Teresa Stolz’s death on 23 August 1902 it presumably passed to her heirs—first to Luigi Stolz-Ricci, the “erede universale,”⁵ who died on 10 February 1906. In the manuscript catalog of the Museo Teatrale,⁶ Verdi’s autograph is cataloged as number 10853, and its provenance described as “Dono della Banca Commerciale col concorso degli Amici del Museo Teatrale e del Museo.” According to Dr. Bernardo Crippa of the Banca Commerciale, the bank acquired the score in 1918 or 1919, when it was placed at auction by the heirs of Stolz, but documents confirming this sale have not been located. Nevertheless, while item 10853 lacks a date, items near it

come either from the period 1924–26 or much earlier (1912–13).⁷

Each of the two volumes is bound in what the catalog calls “Legatura rustica in mezza tela turchina e cartone celeste-grigio” (Half cloth bound, with navy blue cloth and sky blue paper sides). The catalog usually describes the state of the manuscripts when they were acquired, so the volumes were apparently bound before they passed to the Museo Teatrale. The manuscript was probably unbound for photographing during preparation of the facsimile edition of **A** in 1941, and subsequently rebound.⁸ In both volumes, one leaf of a bifolio of white paper has been glued to the inside cover; the other is glued—near the spine only—to the first page of the manuscript.⁹ A page is added in similar fashion at the end of both volumes. The initials of

7. There seems to be no truth in the oral tradition that **A** first passed from Teresa Stolz (directly or through her heirs) to the Casa di Riposo per Musicisti in Milan. The current vice-president of the Casa di Riposo, Liana Lari, believes this tradition to be unfounded. Note too that the autograph of the *Requiem* is not mentioned in E. Seletti’s “Giuseppe Verdi nelle memorie del suo museo: Catalogo,” in *Casa di Riposo per Musicisti in Milano: Fondazione Giuseppe Verdi* (Milan, n.d.), a catalog of the museum of the Casa di Riposo, probably dating from 1906 (the latest date assigned to the various donations to the museum) or shortly afterward. There is a copy of this publication in the library of the Milan Conservatory.

8. As will be shown below, the present pagination was added by the Museo Teatrale after the manuscript was photographed for the facsimile edition. The page number on p. 108 of vol. 2 is written in the fold between the page and a stub. It is only with great difficulty that it could have been written there in the present, bound state of the manuscript.

The excellent facsimile edition of the autograph manuscript for the *Messa da Requiem* was prepared in 1941. It opens with a single, blank leaf of twenty-eight-stave music paper, not present in **A**, which appears to be another photograph of the last, blank leaf of vol. 2 (notice the identically placed stamped accession number in the lower left corner of the two versos). On the verso of this opening leaf, the following inscription is printed: “Questa riproduzione in fac-simile della ‘Messa di [sic] Requiem’ venne eseguita in trecento esemplari a cura del Museo Teatrale alla Scala, proprietario dell’autografo, della Casa di Riposo per Musicisti, Fondazione G. Verdi, e della Casa G. Ricordi & C. in occasione del quarantesimo anniversario della morte di GIUSEPPE VERDI (1901–1941).”

9. At the beginning of the first volume this insert of white paper obscures part of the *organico* in **A**: [Cor] and [Co]ntra Bassi.

2. The letter is found among the Verdi papers at the Villa S. Agata of Busseto.

3. The letter is printed in Franco Abbiati, *Giuseppe Verdi*, 4 vols. (Milan, 1959), 3:731–32.

4. Arthur Pougín, *Giuseppe Verdi. Vita aneddotica*, translated and annotated by “Folchetto” (Jacopo Caponi) (Milan, 1881). For Ricordi’s letter, see *Carteggio Verdi–Ricordi 1880–1881*, edited by Pierluigi Petrobelli, Marisa Di Gregorio Casati, and Carlo Matteo Mossa (Parma, 1988), pp. 162–63. Ricordi did not in fact reproduce any pages from the *Requiem*, using instead two letters from Verdi to Count Giulio Belinzaghi, the mayor of Milan, dated 9 June 1873 and 25 May 1874, concerning the composition and performance of the *Requiem*.

5. According to the obituary in the 28 August 1902 issue of the *Gazzetta musicale di Milano*, Giulio Ricordi served as executor (“esecutore testamentario”).

6. *Museo teatrale alla Scala: Catalogo generale della Biblioteca e Archivio: 8468-11736*.

G. Morazzoni, then director of the museum, appear at the beginning of each volume.

While the music shows some changes of mind, there is little evidence of radical changes in plan as Verdi worked on his autograph score. With the exception of the end of the Offertorio and the beginning of the Sanctus, there are no disturbances in the fascicle structure that would indicate heavy revision. There are none of those typical picturesque revisions where entire measures are deleted by cross-hatching extending from top to bottom of the page. For this reason, as well as some slips that can only be viewed as copying errors, it seems clear that Verdi had a well-developed continuity draft before him as he worked on completing A. Indeed, in the case of the *Libera me*, and for the music derived from it, he had his autograph of the movement composed in 1869. Nonetheless, there are interesting examples of detailed revision within the autograph, and these will be discussed in the appropriate place in the Notes.

The original structure of the fascicles in A—that is, before the addition of the “rubric pages” (see below) and the revision of the “Liber scriptus” in 1875—is summarized here:

- N. 1: two fascicles, each consisting of four nested bifolios;
- N. 2: nine, consisting of four, four, three, seven, four, four, four, four, and four nested bifolios;
- N. 3: three, consisting of seven nested bifolios, six nested bifolios (of which the last three folios were removed), and a single bifolio;¹⁰
- N. 4: two, consisting of four nested bifolios (with one folio replaced at the beginning and another added at the end: the resulting fascicle consists of nine folios) and three nested bifolios;
- N. 5: one, consisting of five nested bifolios;
- N. 6: one, consisting of six nested bifolios;
- N. 7: six, consisting of four, two, three, three, four, and five nested bifolios.

At some point, the rubric pages were added at the beginning of NN. 2–7. There is no reason to doubt that the pages were actually prepared to help Verdi fit the movements of the *Requiem* into the plainchant Ambrosian Mass, as is their

purported function.¹¹ Each of these pages, on thick, white, unlined paper in upright format measuring 26 to 26.6 by 39 to 39.6 cm, has an attached cloth tag indicating the number of the movement. The pages consist of a leaf and a remaining stub that is either folded over next to the leaf itself (NN. 6 and 7) or wrapped over the entire first fascicle (the other movements).

When Verdi revised the “Liber scriptus” section of the *Dies iræ* he wrote the new piece on four nested bifolios. (These are labeled “A” through “D” in a foreign hand. The same hand wrote “A” after the third measure of the original version of the “Liber scriptus,” the last measure on the page.) In the present state of A, these are bound in between the first and second folios of the third fascicle, that is, after m. 164a (the original “Liber scriptus” began at m. 162a). Both the original and later paginations of the revised “Liber scriptus” reflect its present position, and there is no reason to doubt that it formed part of the original binding. Since the first page of the revised “Liber scriptus” is somewhat darker than the other pages of the fascicle and of the manuscript as a whole, it may well have remained separate, perhaps exposed to the air, for some years before it was finally bound.

There are no watermarks, but from measurements, number of staves, color, and weight it is possible to distinguish four different types of paper used, all in upright format:¹²

1. Twenty-eight staves, measuring 28.95 to 29.25 by 38.9 to 39.2 cm (TS 35.45 cm): *Dies iræ* (including the revised “Liber scriptus”) and *Libera me*. The paper is extremely thick and heavy, with a slight brownish tint. The staves are in brown ink.

2. Twenty-eight staves, 27.35 by 39.5 cm (TS 33.65 cm): *Sanctus*. The paper, though narrower, is similar to the first type, but the staves are in black ink.

11. Thus, the rubric page before the *Lux æterna* reads: “Quando è finito l’Agnus Dei cominci o subito o appena poco dopo (come vuole il Sig:† M.º)[.] Segue *Lux æterna*” (When the *Agnus Dei* is finished, begin either immediately or just slightly after [as the Maestro wishes]. Continue with the *Lux æterna*).

12. Measurements have been made from central bifolios, except when these are atypical. The horizontal measurement has been calculated by measuring the entire opening and dividing by two.

10. A detailed consideration of the fascicle structure of both NN. 3 and 4 is given in the Notes.

3. Twenty-four staves, 26.7 to 26.9 by 38.9 to 39.4 cm (TS 32.5 cm): Kyrie, Offertorio, and Lux æterna. The paper is lighter in color and weight than the twenty-eight-stave paper. The staves are in black ink.

4. Twenty staves, 26.7 to 26.8 by 39.1 to 39.6 cm (TS 32.7 cm): Introit and Agnus Dei. (The central two bifolios in the Agnus Dei were used upside down with respect to the rest.) The paper is very similar to the third type in all respects but the number of staves.

There are a number of corrections entered in **A**, in blue pencil, gray pencil and, primarily in the Lux æterna, red pencil. It seems that the entries in blue pencil were made after the copying of **I-Mric**, as a number of clearly necessary corrections were never incorporated into the copy.¹³ On the other hand, a few of the corrections made in gray pencil were made early enough to be incorporated into **I-Mric**,¹⁴ but the majority of indications in gray pencil were not carried over.¹⁵ The corrections in red pencil are not incorporated into **I-Mric**.¹⁶ All these corrections in pencil in **A** are reported in the Notes.

There are six systems of numbering or lettering in **A**, described below. (This excludes those numbers and letters Verdi himself wrote as cues to indicate repeats of music not fully written out, which will be cited in Notes to the individual movements.) With the exception of the indications in brown ink, which may be in Verdi's hand,¹⁷ all inscriptions are in gray pencil. Many of the pencil inscriptions, we should note, are too faint to appear in the facsimile.

1. *Continuous pagination, cumulative for each volume.*

13. See, for example, Note 91 (Cl II) to N. 1, Requiem, and Notes 84 (Fg II) and 469 (VI II) to N. 2, Dies iræ.

14. See, for example, Notes 651–653 and 660 (C^c) to N. 2, Dies iræ. The latter involves a correction that Verdi called to Giulio Ricordi's attention in a letter of 2 June 1874. The letter, preserved in the Ricordi archives, is partially transcribed in Abbati 3:698.

15. See, for example, Note 82 (Fg III, IV) to N. 1, Requiem: a puzzling example where an eminently desirable emendation is adopted by neither **I-Mric**, **RI**, nor **RI**¹⁹¹³.

16. See, for example, Note 102 (VI II) to N. 6, Lux æterna.

17. Indeed, it seems likely that all indications in ink in **A** are in Verdi's hand.

The first pagination of the bound volumes was almost certainly added by the Museo Teatrale, as will be seen. This pagination included the rubric pages (but not the flyleaves) and the whole of Verdi's manuscript, including both versions of the "Liber scriptus" and all blank pages. Almost all these numbers were subsequently erased,¹⁸ probably immediately before the photographing of the manuscript for the facsimile edition in 1941. That the Museo Teatrale left untouched other non-autograph numbers at the time of the filming may suggest that they regarded these other numbers as more authentic: i.e., it offers indirect evidence that the continuous pagination was added by the Museo Teatrale. Then, after the photographing was completed, the inauthentic but useful page numbers were restored: vol. 1, pp. 1–202; vol. 2, pp. 1–218. These numbers and, so far as one can tell, those of the original series as well, were written in the lower right corner for all recto pages and for all verso pages starting with p. 62 in vol. 1 (verso pages from p. 2 through p. 60 are numbered in the lower left corner). The few exceptions occur when the space is already occupied, either by an indication in Verdi's hand (e.g., vol. 1, p. 54, where the tempo indication at the beginning of the "Tuba mirum" begins in the left margin) or, in one case (vol. 1, p. 2), by the stamped accession number "10853."¹⁹ That the latter page number appeared in the "wrong" corner in the original pagination as well constitutes additional evidence that the original pagination was done by the Museo Teatrale, after it stamped the manuscript with the accession number.

2. *Numbering of fascicles.*

The fascicles are numbered in the lower left corner of the first page of each gathering of the music—that is, the rubric pages are not included. Vol. 1 contains fascicles numbered 1–11, vol. 2, 12–23. These numbers are written in gray pencil, but the first two fascicles of the second volume are also numbered "1" and

18. Most are therefore invisible in the facsimile, but see in vol. 1, pp. 35, 65, and 112.

19. The accession number is not visible in the facsimile, as a white liquid was used to obscure it. The stamp is visible on the recto of the rubric page of the Offertorio (vol. 2, p. 1) and on the final verso of the facsimile (vol. 2, p. 218).

“2” in brown ink (probably by Verdi). Presumably the numbering in gray pencil was done early on, and certainly before the binding of the manuscript.

3. *Non-cumulative numbering or markings, some possibly in Verdi's hand.*

There are six tiny numbers written in brown ink by a single hand, generally below the Cb staff. They mark off a certain number of measures from the beginning of a movement or section; the number is placed at the end of the last measure. It is hard to see how it was decided which measure to mark (or which number), for these numbers are never written at a point of articulation, either in the musical or the manuscript structure. The numbers are as follows:

Offertorio: “70” after m. 70; “26” after m. 143, the twenty-sixth measure of the “Hostias” section.

Libera me: “48” after m. 92, the forty-eighth measure of the reprise of the “Dies iræ”; “48” after m. 226, the forty-eighth measure of the fugue; an illegible number (which may be “40” [*sic*]) after m. 267, forty-one measures later; and “63” after m. 374, this time written above the staves, the sixty-third measure of the section beginning at m. 312.

Another, rather mysterious set of markings, is probably in Verdi's hand: ten measures in the Sanctus are marked with an “x,” usually at four-measure intervals. These marks, written on the bar line or immediately preceding it (usually above S^{cl} and/or below B^{cl}), appear before mm. 16, 20, 28, 32, 36, 40, 48, 52, 107, and 116 (mm. 24 and 44—the measures skipped in the first sequence—begin new pages). As these measures do not correspond to points of division in Ricordi secondary sources, their function remains uncertain.²⁰

4. *Numbers in pencil indicating the total number of measures in the various sections and/or counting off measures between two points.*

20. There is a similar unexplained series of “x”s and vertical lines in reddish brown at the end of the Dies iræ movement. The marks are generally placed on or before the bar lines: 578/579, 599/600, 602/603, 606/607, 610/611, 618/619, 631/632, etc., at least through 686/687. Some numbers or signs are missing, but those present generally mark off units of four measures.

Tally numbers, present in the Dies iræ and Offertorio movements, reflect the completed 1874 version of the *Requiem*, before Verdi's 1875 revision of the Dies iræ. The following numbers are present:

Dies iræ: at the end of “Tuba mirum” (49), “Mors stupebit” (22), the “Liber scriptus” fugue and reprise of “Dies iræ” (85, with an intermediate 64 at the appropriate place), “Quid sum miser” (52), “Recordare” (64), the final reprise of “Dies iræ” (51), and “Lacrymosa” (78). Other sections show subdivisions, normally at logical points, without a cumulative total: “Rex tremendæ” (25 + 36), “Ingemisco” (10 + 46), and “Confutatis” (29 + 12 + 29).

Offertorio: at the end of the first statement of “Quam olim Abrahæ” (29) and at the end of “Hostias” (45).

These numbers are based upon musical structure. There is also one example of numbering based upon fascicle structure: within the fourth fascicle of vol. 1, the fifteenth measure of the fascicle is numbered “15,” the thirty-second measure “32.” (The fascicle begins at m. 78 of the Dies iræ movement—at the entrance of the chorus on the text “Quantus tremor” but four measures after the orchestra introduces the musical material of the section.)

5. *Numbers serving in the preparation of the piano-vocal score or other sources.*

In various parts of the Dies iræ and Sanctus movements, series of numbers added under the lowest staff by copyists or engravers engaged in the preparation of secondary sources mark off units ranging from three to six measures. In a few cases the same number appears in an adjacent measure, probably indicating a second estimate of the space needed for a particular passage.

Some of these numbers seem to have been intended as an estimate of the number of systems needed in **pvRI**: the numbers in the first 77 measures of the Dies iræ movement (the whole of fascicle 3), for example, correspond closely to the layout of **pvRI** for about forty-five measures, before **pvRI**, failing to squeeze four measures into a system, falls out of step with the indications in **A**. On the other hand, numbers in the second fascicle of the Sanctus, starting with the “Pleni sunt” section, correlate perfectly

with the layout of **I-Mric** but correspond neither to **RI** nor to **pvRI**.²¹

The other examples of numbering for the preparation of one or another secondary musical source are as follows: the 1875 “Liber scriptus,” the last twenty measures of the first reprise of the “Dies iræ” music, the “Recordare” and “Ingemisco” sections (except for the last 12 measures of the latter, which appear on a new fascicle), and the second reprise of the “Dies iræ” music up to the ninth measure of the “Lacrymosa.”

6. Rehearsal letters.

Two employees at Ricordi entered rehearsal letters with a reddish brown pencil into **A** sometime before February 1875—these letters are found in the original version of the “Liber scriptus” section, but not in the revised version. It is also reasonable to suppose that they were entered into **A** even before the May 1874 premiere, since the location of the letters corresponds closely—though not exactly, as will be seen below—to the printed string parts of **pRI** and the manuscript parts for woodwinds, brass, and percussion (as exemplified by **pUS-Cso**). Curiously, there are no rehearsal letters in **I-Mric** (except for letters **A–D** in the *Libera me* movement, placed as in **A**), **RI**, **RI**¹⁹¹³, **pvRI**, and the choral parts of **pRI**. In other words, rehearsal letters were entered into the orchestral material, but not any score that a conductor might use in rehearsals.²²

The first scribe entered letters in the first three movements, placing them both in the upper margin and above the vocal parts; the second scribe wrote letters in the remaining four movements, placing them about four or five staves lower. The letters are found at the following measures:

Composition	Letter	Measure	
N. 1	A	96	
	B	109	
	C	123	
N. 2	A	46	
	B	73	
	C	91	
	D	111	
	E	128	
	F	189 (of Appendix 1, the 1874 “Liber scriptus”)	
	G	213 (of Appendix 1, the 1874 “Liber scriptus”)	
	H	295	
	I	304	
	J	347	
	L	370	
	M	408	
	N	470	
	O	478	
	P	528	
	Q	544	
	R	565	
	S	641	
	T	666	
	U	677	
	N. 3	A	29
		B	47
		C	60
		D	130
	N. 4	E	151
		A	79
	N. 5	B	119
		A	46
N. 6	A	43	
	B	54	
	C	84	
N. 7	A	20	
	B	33	
	C	90	
	D	171	
	E	179	
	F	207	
	G	246	
	H	262	
I	312		
	J	367	

21. At the end of m. 90, the second measure of the fascicle, the number “2” is written below Cb. (There may be a very faint “1” at the end of 84.) Further numbers appear every six measures through “7” at the end of m. 120. After that point the numbers are first placed every four measures (“8” and “9” after mm. 124 and 128), then after five measures (“10” after m. 133), and finally after the last measure of the movement (“11” after m. 139). Each measure is the last one on a page in **I-Mric**.

22. **A** was returned to Verdi by mid-July 1874 and therefore used for few, if any, performances.

The location of the letters in both the string parts of **pRI** and in **pUS-Cso** corresponds closely to **A**, as noted above. In two cases, however, these sources move a rehearsal letter to a more “logical” location than that of **A**: in N. 2 “**B**” is placed at 74, and in N. 3 “**C**” at 62.²³ These two variants are presumably improvements effected by those who prepared the printed and manuscript orchestral material.

A69: Autograph Full Score of the Libera me, Domine Movement (1869), Composed for the *Messa per Rossini*; S. Agata (Busseto), Villa Verdi

The *Messa per Rossini*, of which this was the last movement, is discussed in the introduction to the score. Briefly, Verdi proposed that a Requiem Mass be prepared by a group of Italy’s leading composers to be performed on the anniversary of Rossini’s death. The work was composed, but plans to perform it as part of the projected ceremony came to naught. Ricordi made several attempts to have the Mass performed under other circumstances, but these plans were finally abandoned. Verdi’s autograph was returned to him on 21 April 1873,²⁴ and has apparently been conserved ever since in the Villa Verdi at S. Agata.

The autograph comprises four fascicles of four, five, four, and seven nested bifolios, respectively.²⁵ The thirty-stave paper, in upright format (30 by 43 cm) is heavy, light brown in color, and lacks watermarks. **A69** has neither a pagination nor a foliation. For further biblio-

graphical details see the Notes to Appendix 2. For a description of **I-Mric(LM69)**, a highly inaccurate manuscript copy of **A69** prepared at Casa Ricordi, see “Manuscript Copies.”

Other Autograph Sources

I-Bc: Bologna, Civico Museo Bibliografico Musicale (Ms. UU 26).

This autograph manuscript consists of the In-troit verse (“Te decet hymnus”) of the Requiem e Kyrie movement (mm. 28–55). Stored with it is the original envelope, addressed to “Eg. Sig. F. Vellani / Biblioteca del Liceo Musicale / di / Bologna” in Verdi’s hand and postmarked “Busseto 26 MAG 91”. Verdi copied the excerpt and sent it to Federico Vellani, “segretario” of the Liceo, as a favor to Boito, as is shown by Boito’s letter to Verdi of 29 May 1891:

Oggi le scrivo per dirle che ho ricevuto dal buon Vellani una lettera piena della più calda riconoscenza per l’autografo ch’Ella ha regalato alla Biblioteca del Liceo Musicale di Bologna. Il Vellani il quale è un’anima candida e semplicissima non si sente il coraggio di ringraziarla direttamente, ha paura di tediare obbligandola a leggere le espressioni della sua gratitudine e incarica me di fare la sua parte che io assumo col massimo piacere. Ma ai ringraziamenti del Vellani aggiungo anche i miei perché Lei è stato così sollecito ad esaudire la mia intercessione che non posso fare a meno di ringraziarla.²⁶

Verdi’s choice of the “Te decet hymnus” for this memento is easily explained: while brief and involving voices only, it is also a self-contained section.

I-Bc is a bifolio of twenty-four-stave brownish paper in upright format (27.15 by 34.8

23. There are occasional slips in individual parts (e.g., the Vc-Cb part of **pRI** places “D” at m. 129 of N. 3).

24. See David Rosen, “La *Messa* a Rossini e il *Requiem* per Manzoni,” in *Messa per Rossini—La storia, il testo, la musica*, edited by Michele Girardi and Pierluigi Petrobelli (Parma/Milan, 1988), vol. 5 in the series *Quaderni dell’Istituto di Studi Verdiani*, p. 128. This article was originally published in two installments in the *Rivista italiana di musicologia* 4 (1969): 127–37, and 5 (1970): 216–33.

25. A facsimile of **A69** has recently been published: *Giuseppe Verdi, Libera me Domine—Messa per Rossini: Facsimile dell’autografo* (Parma, 1988), with a preface by Francesco Cossiga and an introduction by Pierluigi Petrobelli. Let me thank Professor Petrobelli, who examined the autograph at S. Agata and kindly shared this information with me before this publication was available.

26. “Today I am writing to tell you that I received from the worthy Vellani a letter filled with the warmest gratitude for the autograph that you gave to the Biblioteca del Liceo Musicale di Bologna. Vellani, a sincere and very straightforward soul, did not have the courage to thank you directly—he was afraid to annoy you by obliging you to read his expressions of gratitude—and he gave me the task of doing this for him, a task that I accept with the greatest pleasure. But to Vellani’s thanks I add my own as well; since you were so quick to carry out my request, I cannot refrain from thanking you.” The letter is transcribed in *Carteggio Verdi—Boito*, edited by Mario Medici and Marcello Conati, 2 vols. (Parma, 1978), 1: 188–89, with commentary in 2:410–11.

cm). The music, written in black ink, fills a single side. Centered at the top Verdi wrote “Nella Messa da Requiem”, and at the right he signed it “G Verdi”. He also added his initials at the end of the excerpt. Verdi left one staff blank after each system of four staves, so the music occupies staves 1–4, 6–9, 11–14, 16–19, and 21–24. There are slight differences in dynamics and articulation with regard to **A**: these are all logged in the Notes. Naturally, there can be no question of preferring the readings of **I-Bc**, a memento never intended to be performed, to the explicit readings in **A**; in a few cases, however, they have helped to clarify Verdi’s intentions.

I-Mb(1–2): Milan, Biblioteca Nazionale Braidense, Manzoni Collection (MANZ V.S. VII 6).

These autograph manuscripts consist of two brief passages from the opening of the Requiem e Kyrie movement. In 1886, the Brera Library of Milan dedicated a room to the memory of Manzoni (the Sala manzoniana). On that occasion, Verdi was asked to donate to the library the autograph of his *Requiem*.²⁷ “si chiede a Giuseppe Verdi l’autografo della *Messa da Requiem* . . .” While the composer was apparently not prepared to part with this manuscript, he did agree to provide an autograph excerpt from the work. On 23 October Ricordi thanked him, encouraging him to send the excerpt as soon as possible, in time for the inauguration of the hall. Three days later Verdi replied, asking whether Ricordi had not received his letter of 24 October. It seems likely that Verdi had in fact sent an autograph excerpt on 24 October. When it did not arrive promptly, he must have prepared another. Ultimately both manuscripts were received, and both now form part of the Manzoni Collection at the Biblioteca Nazionale Braidense.

I-Mb(1) contains the first eleven measures of the *Requiem*, written on one side of a single leaf of heavy twenty-four-stave paper in upright format (26.65 by 35 cm). Neither this paper nor that of **I-Mb(2)** corresponds to any paper found in **A**. The music is written in gray-black ink on brown staves; the paper lacks watermarks. Centered at the top Verdi wrote the following inscription in dark brown ink: “Messa

da Requiem per Manzoni”; and at the right: “G Verdi / 1874”. The library has stamped 6185 on the recto; the verso is blank, except for the call number, added in pencil by the library.

Verdi laid out the strings and chorus as follows: staves 1–2: Violini [I and II]; 3: Viole; 4: Soprani; 5: Contralti; 6: Tenori; 7: Bassi; 8: Violoncelli; 9: Bassi; 10–11: blank; 12–14: [VI I, VI II, VIe]; 15–17: blank; 18–23: [Coro, Vc, Bassi]; 24: blank.

Except for a useful dynamic indication in the strings (see Note 6, 8, 56, 58 to N. 1), neither this nor the next item provides any new information.

I-Mb(2) contains the first five measures of the *Requiem*, written on one side of a single leaf of heavy twenty-stave paper in upright format (26.7 by 36.4 cm). The music is written in black ink on paper with dark brown staves; here too, the paper lacks watermarks. Centered at the top Verdi wrote “Requiem”; and at the right “G Verdi / 1874”. The library has stamped 99710 on the recto. The verso is blank, except for the call number, added in pencil.

Verdi laid out the parts as follows: staves 1–2: Violini [I and II]; 3: Viole; 4: Flauti; 5: Ottavin[o]; 6: Oboè; 7: Clarinett[i] in Do [*sic*]; 8: Corni [written between 8 and 9] in Mi; 9: [Corni] in La; 10: 2 Fagott[i]; 11: 2 Fagott[i]; 12: Timpani; 13–14: blank; 15: Soprani; 16: Contralti; 17: Tenori; 18: Bassi; 19: Violoncelli; 20: Bassi.

US-PHci: Philadelphia, Curtis Institute of Music.

This is an entry Verdi made in an autograph album, the opening six measures of the principal melody of the “Hostias” (Offertorio, mm. 120–125), without accompaniment. It is written on one side of an oblong quarto leaf and signed “G. Verdi”.²⁸ The album leaf dates from May 1877, when Verdi was in Cologne to direct a performance of the Requiem. Above the excerpt he wrote “Dans le Requiem”;²⁹ below the excerpt, at the left, is the inscription: “Cologne 20 mai / 1877”; and at the right: “a

28. The document had earlier been listed for sale in a dealer’s catalog of Otto Haas (catalog 1, item 260).

29. Here, as in another album leaf, **KuHe** (see below), Verdi used “Requiem” to refer unambiguously to the entire Mass rather than to the Introit alone.

27. See the *Catalogo della mostra manzoniana: 5 novembre–20 dicembre 1951* (Milan, 1951), p. xix.

Robert Heckmann³⁰ / G. Verdi". Written in treble clef on a hand-drawn staff, the excerpt contains one insignificant rhythmic variant, which is logged in Note 120–125 to N. 3.

On the verso is an autograph of Anton Rubinstein, an eight-measure musical excerpt signed and dated Leipzig, 17 October 1867. Underneath the Rubinstein item is another, partially illegible inscription from 17 December 1879, which refers to a performance with Heckmann.

Seligmann: location unknown.

This is another signed autograph excerpt from the "Hostias," written three days after **US-PHci**. The manuscript is described in M. Lengfeld'sche Buchhandlung, Katalog 42, lot 542 (with a facsimile of the dedication only on p. 90). It later appears in the Stargardt auction catalog 606 (2–3 December 1975), lot 869, where a complete facsimile appears on p. 233, and in the Sotheby's (London) auction catalog for a sale of 22 November 1989, lot 255, where a complete facsimile appears on p. 166. Its present location is unknown.

The excerpt contains the opening ten measures of the principal melody (Offertorio, mm. 120–129), with a piano reduction of the accompaniment. The document, written on two systems, occupies one side of a single oblong leaf. Below the musical example, at the left, Verdi wrote: "à M.^r Heinrich Seligmann / Cologne 23 Mai 1877"; and at the right: "G Verdi". Seligmann is described in the auction catalogs as a well-known music lover from Cologne. The musical excerpt itself includes one rhythmic variant, which is logged in Note 120–125 to N. 3.

Kuhe: location unknown.

This is an autograph excerpt with the opening four measures of the Agnus Dei. Its present location is unknown.³¹ A facsimile appears in Wilhelm Kuhe, *My Musical Recollections* (London, 1896). In his brief article in *The New Grove*, John Warrack describes Kuhe as a "Czech pianist, teacher, composer and admin-

istrator," who settled in England in 1847 and resided there until his death in 1912.

The excerpt is written on a hand-lined staff in treble clef, starting on *e''* (i.e., as performed by *S*³). There is no articulation, but Verdi did include the appoggiatura in the third measure of the melody. Above the example Verdi wrote "Requiem"; below it, at the left: "Londra 24 / Maggio 1875"; and at the right: "G Verdi". At the time Verdi was in London to supervise the English premiere of the *Requiem*. Unusually, Verdi did not include a dedication to the recipient. See also Note 3, 10, 16, 23 to N. 5.

Menzel: location unknown.

This is another autograph excerpt with the opening four measures of the Agnus Dei. Its present location is unknown, but there is a facsimile in Karl Ernst Henrici, *Auktions-Katalog CXLIV*, 19–20 November 1928 (lot 578), p. 33, where it is described as coming from the *Stammbuch* of Frau E. Menzel (p. 147).

Verdi wrote above the musical example to the right "A M.^{me} E. [?] Menzè!"; to the left and slightly lower, "Messa da Requiem". Below the musical example, at the left, is written: "Genova 4 Dicembre / 1883"; and at the right: "G. Verdi". See also Note 3, 10, 16, 23 to N. 5.

Manuscript Copies

Verdi's decision to keep his autograph manuscript of the *Messa da Requiem* meant that Ricordi was obliged to prepare a manuscript copy of the full score, **I-Mric**, to serve as an archival copy for later editions. This copy is of great importance for two reasons:

1. it contains autograph interventions by Verdi, who proofread the manuscript;
2. it establishes a tradition of the transmission of the text of the orchestral score lasting well into the present century. Indeed, some of the errors made by the copyists of **I-Mric** are reproduced in scores for sale even today.³²

Only one other manuscript copy has been

30. The name looks like "Kuckann," but it is probably the same "Heckmann" whose name appears on the verso.

31. This item may be the same as one listed in a Sotheby auction catalog for a sale of 15–18 April 1929 (lot 847).

32. For a particularly egregious error in **I-Mric**, transmitted without hesitation by **RI** and **RI**¹⁹¹³, see Note 251–253 (Trn) to N. 2, *Dies iræ*.

consulted for this edition, **I-Cn**: it too seems to derive from **I-Mric**. The relative rarity of manuscript copies is not surprising, as a lithographed edition of the orchestral score (**RI**) was prepared soon (or at least within a few years) after Verdi's 1875 revision of the work.³³

I-Mric: Milan, Archivio di Casa Ricordi.

This source was prepared by a team of half a dozen Ricordi copyists no later than 14 August 1874, the date that it was registered at the Prefettura of Milan. Verdi examined the manuscript, made a number of corrections and modifications, and wrote "Copia conforme / all'originale / G. Verdi" on the title page. It is not clear when he examined the score, as we cannot safely assume that Ricordi needed to have Verdi's signature before submitting the score to the copyright authorities in August 1874. But Verdi probably had **A** at hand: at one point in the *Dies iræ* (see Note 322–323, 326–327 to N. 2), he used the same purple ink to add parts for Trn and Ofc in both **I-Mric** and **A**.

Of primary interest in this manuscript are Verdi's autograph interventions, made in purple ink or, in at least one case, gray pencil. These are not merely corrections to bring the copy

into conformity with **A**, but also amplifications and even revisions. Some changes were also entered into **A**, but most were not. Marks in purple ink are assumed to be Verdi's, even when they cannot be unequivocally assigned to him (and all are logged in the Notes). The score also bears marks in foreign hands, using purple or gray pencil. In order to give an idea of the extent and nature of Verdi's activities as proofreader, and to provide information about the relationship among sources, all but the most trivial interventions in **I-Mric** are logged in the Notes, whether or not they modify the readings of **A** and whether or not they can be definitely ascribed to Verdi.

When a musical source read and "corrected" by the composer deviates from the autograph, one must ask whether the composer tacitly accepted these differences as improvements. Such a hypothesis is untenable in the case of the *Requiem*. The copyists of **I-Mric** were far less competent and musically sensitive than the craftsmen who prepared such early sources as **pvRI** and **pRI**. Time and time again they uncritically copied blatant errors from **A** or, attempting to transcribe precisely what they saw, left the problems in **A** unaddressed.³⁴ As we have argued in the introduction to the score, Verdi's proofreading was hasty and rudimentary. Therefore, unless Verdi intervened explicitly, deviations of **I-Mric** from **A** will not be privileged simply because Verdi held the manuscript in his hands. No attempt has been made to log all deviations in the Notes, although errors of pitch or duration affecting the later tradition have generally been recorded.

Later printed full scores (see "Printed Musical Sources" below) represent a tradition deriving from **I-Mric**, the direct source for **RI**. The latter, though based largely on the original layer of **I-Mric**, incorporates most of Verdi's direct interventions into that manuscript, even when these were never introduced into **A**.³⁵ Many other markings in **I-Mric**, particularly those in gray or purple pencil, were apparently made at a later time, for they are not adopted by **RI** (although some obvious errors were independently emended in the printed score).

I-Mric is a single volume in upright format,

33. Another potentially important manuscript source cannot be located: the copy of the orchestral score prepared by Ricordi, checked by Verdi, and sent to Léon Escudier in Paris in 1874. This copy is mentioned in the correspondence between Verdi, Ricordi, and Escudier when Escudier acquired rights to the *Messa da Requiem* for France and Belgium and partial rights for England. See, in *I Copialettere*, the letters from Verdi to Escudier dated 28 February 1874 (CCLII), 7 March 1874 (CCLIV), 21 March 1874 (CCLVI), and particularly 25 March 1874 (CCLVII), in which Verdi wrote: "Aggiungo solo che prima del 22 Maggio vi manderò una copia manoscritta della partitura, che rivedrò io stesso" (Let me add only that before 22 May I will send you a manuscript copy of the score, that I myself will check). In his letter of 25 March 1874 to Tito Ricordi (*Copialettere* CCLVIII), Verdi confirmed his agreement with Escudier, adding: "Mi farai fare una bella copia della partitura entro il 10 Maggio, onde io possa rivederla e mandarla all'Escudier" (Have a good copy of the score prepared for me by 10 May, so that I can look it over and send it to Escudier). Henri Lemoine acquired the rights to the *Requiem* after Escudier's death in 1881. The score, however, no longer seems to be in the Lemoine archives. Let me thank Professor H. Robert Cohen for assisting me in investigating this missing score in Paris.

34. See, for example, Note 219 to N. 7, *Libera me*, where the copyist, misreading a **p** dynamic indication, realized it as a grammatically impossible flat.

35. For a particularly striking example, see Note 63–68 to N. 3, *Offertorio*.

with a foliation of stamped numbers (1–193) supplied in the twentieth century. Although there are a few irregularities in the fascicle structure, including three instances of a single leaf bound in the center of a fascicle, none of them corresponds to any disturbance in the fascicle structure of **A**. Hence there is no reason to believe that they reflect revisions made during the preparation of **I-Mric**.

The opening recto (f. 1) serves as a title page. In the top right corner Verdi wrote in purple ink: “Copia conforme / all’originale / G. Verdi”. In the center of the page a copyist provided the title: “Per l’anniversario della morte / di / Alessandro Manzoni / 22 Maggio 1874 / MESSA DA REQUIEM / di / G. Verdi”. Below are notations pertaining to copyright legislation: “R. Prefettura della Provincia di Milano / Registro N.° 948 / Visto per la presentazione fatta alla R. Prefettura di Milano dal / Signor Tito di Giovanni Ricordi editore di Musica, per gli effetti / della Legge 26 Giugno 1865 e del Regolamento 13 Febbrajo 1867 sui diritti d’Autore. / Milano 14 Agosto 1874. / [Stamp of the Prefettura] L’Ufficiale Incaricato / [illegible signature] Segretario”. Space was left for the three dates, which were later filled in by two different hands. The music follows on ff. 1^v–193^v.

US-Cn: Chicago, Newberry Library (Thomas 130m).

This source contains the 1874 version of the “Liber scriptus” in its original layer, although the 1875 version, with C. L. Kenney’s English translation, was bound in later. The work is part of the Thomas Collection at the Newberry Library, and is probably one of the two orchestral scores listed in the manuscript *Catalogue of The Musical Library of Theodore Thomas* in the Library. The works cataloged there “were donated in part to the Newberry Library of Chicago, the remainder being donated to the Orchestral Association of Chicago, for the use of the Theodore Thomas Orchestra by [six names follow] The wife and children of Theodore Thomas [—] January 1905.”

The copyists were clearly not Italian speakers, as evidenced by such macaronic indications as “Clarineti in Bb” in the score, as well as unsuccessful attempts to copy inscriptions in an unfamiliar language: “priangente” (for “piangente”), “Voci solo,” “Questo squarcio [. . .] verra esegnitto,” etc. It seems clear, then, that this source was not prepared by Ricordi’s crew of copyists. Many of the readings, how-

ever, place **US-Cn** in the immediate textual tradition of **I-Mric** and **RI**, for example:

1. that Trn play in Dies iræ mm. 251 and 253, rather than m. 252;
2. that S^c have an erroneous \natural rather than a \flat on the fourth beat of Dies iræ m. 35, etc.;
3. that Timp have *B* rather than *d* on the second note of Libera me m. 14.

It may well have been copied from **I-Mric** or from another source derived from it—in any event, it reflects an early stage in the textual tradition, for few of the corrections in **I-Mric** (including those in Verdi’s hand) are reflected in **US-Cn**. In any event, **US-Cn** has no demonstrable textual authority, and its readings will hardly ever be recorded in the Notes.

I-Mric(LM69): *Messa per Rossini* (1869); Milan, Archivio di Casa Ricordi.

The *Messa per Rossini* is contained in two bound volumes in the Ricordi archives. According to the original plan, one volume was to contain the autograph manuscripts of the thirteen composers, another the manuscript copies. The smaller volume contains the contributions of Antonio Buzzola, Antonio Bazzini, Carlo Pedrotti, Alessandro Nini, Raimondo Boucheron, Carlo Coccia, and Pietro Platania, presumably the autograph manuscripts. A note indicates that the compositions of Federico Ricci, Teodulo Mabellini, Verdi, and Gaetano Gaspari had been returned to their respective composers.

The larger volume contains the complete *Messa per Rossini*, mainly in manuscript copies, although two movements are identified as autographs. For a number of movements there are two copies.³⁶ But there is only a single copy of the movement that concerns us, Verdi’s *Libera me*, found on ff. 301–339^c. Often inaccurate, **I-Mric(LM69)** has no claims to textual authority: it was never put to the test of a performance or even proofread, and there is rarely any need to cite its variant readings.

Manuscript Parts

Following its usual practice, Ricordi printed for rental only string and choral parts, of which multiple copies would be needed; for the remainder of the orchestra, where single parts

36. Of Boucheron’s *Confutatis* movement there are three manuscripts between the two volumes, two of which are identified as being in the composer’s hand.

would be sufficient, it rented manuscript parts. Not until 1913 did Ricordi print performance material for the woodwinds, brass, and percussion. (See the discussion of **pRI** under “Printed Musical Sources” below.)

pUS-Cso: Manuscript woodwind, brass, and percussion parts; Chicago, Library of the Chicago Symphony Orchestra.

This set of manuscript parts, copied by Casa Ricordi, is preserved in the Library of the Chicago Symphony Orchestra. The parts were clearly prepared before 1875, as they include the original “Liber scriptus” (1874). Most also have as a later insert (of uncertain date) the definitive “Liber scriptus” (1875); these inserted pages are written on paper produced by the New York firm of Carl Fischer. As noted in the introduction to the score, on 9 November 1874 Ricordi informed Verdi that performing material had been sold to one of the Strakosch brothers. Both **pUS-Cso** and the printed string parts of **pRI** in Chicago bear the name “Maurice Strakosch” in the same hand—whether in Strakosch’s own hand is not known. They probably belong to the set of parts to which Ricordi referred. How they found their way into the Chicago Symphony Orchestra collection has not been determined, although it is possible that they belonged to the musical library of Theodore Thomas. The catalog of that collection (see the description of **US-Cn** above) lists sixty-six orchestral parts. From players’ annotations, however, it is apparent that these parts were used for performances even after Ricordi issued printed parts in 1913 (**pRI**¹⁹¹³).

In all probability the manuscript parts were prepared directly from **A**—at least some of the stemma-defining errors found in **I-Mric** and **RI** do not appear in any of the sets of manuscript parts examined.³⁷ More precisely, a master copy of the parts was probably prepared from **A** and then used as a source for other sets of parts.³⁸ There is no reason to believe that Verdi was directly involved in the preparation of either the hypothetical master copy or of **pUS-Cso**. Therefore **pUS-Cso** is not a critical source for most issues. On the other hand, **pUS-Cso** is the earliest and most authoritative

source to help resolve such ambiguities as whether a given line is to be played “Solo” or “a 2,” or whether Trn II should double Trn I or Trn III. In the absence of a note to the contrary, it may be assumed that suggestions of **WGV** about these matters placed in parentheses are derived from **pUS-Cso**. The few instances where **WGV** does not follow **pUS-Cso** are logged in the Notes. Since these parts also provide evidence as to what was apparently played in some early performances, a few of the more interesting variant readings have also been noted.

All but two of these manuscript parts are bound in a heavy gray cover inscribed: “MESSA / DA / REQUIEM / DI GIUSEPPE VERDI / [ornament] / [name of instrument written in] / [ornament] / Proprietà generale per tutti i paesi / R. STABILIMENTO RICORDI / MILANO / Napoli–ROMA–Firenze / LONDRA”. This cover is uniform with that of the printed string parts described below. The name “Maurice Strakosch” is written in pen directly beneath “VERDI.”

There are twenty-five parts in **pUS-Cso**. The handwritten designations of the instruments on the covers are as follows: Flauto 1.^{mo}, Flauto 2.^{do}, Ottavino e Flauto 3.^o, Oboe 1.^{mo}, Oboe 2.^{do}, Clarino 1.^{mo}, Clarino 2.^{do}, Fagotti 1.^{mo} e 2.^{do}, Fagotti 3.^o e 4.^{to}, Corno 1.^{mo}, Corno 2.^{do}, Corno 3.^o, Corno 4.^{to}, Tromba 1.^{ma}, Tromba 2.^{da}, Tromba 3.^a, Tromba 4.^a, Tromba 1.^{ma} e 2.^{da} in lontananza, Tromba 3.^a e 4.^{ta} in lontananza, Tromboni [1 and 2], Trombone 3.^o, Cimballo,³⁹ and Timpani. There is also an extra part for “Drums” (i.e., Gran Cassa), but it is clearly not part of the original set, as it includes only the final version of the “Liber scriptus” and is written on different, Carl Fischer paper (but not the same type used to add the definitive “Liber scriptus” to the other parts). Finally, there is also an extra part for Trn, later than the basic set and of uncertain provenance.

pI-Mric: Manuscript woodwind, brass, and percussion parts; Milan, Archivio di Casa Ricordi.

A later set of twenty-four manuscript parts is preserved in the Ricordi archives. These contain the 1875 version of the “Liber scriptus” as

37. Recall the Trn error in **I-Mric** in the Dies irae movement mentioned above.

38. There is at least one bit of evidence that suggests that **pUS-Cso** were copied from an intermediate set of parts rather than directly from **A**: see Note 336–343 to N. 7, *Libera me*.

39. A later hand has written “Tuba” on the cover, and “Tuba” is the designation on the inserted page containing the 1875 “Liber scriptus.” On the title page and elsewhere in the part, however, the instrument is invariably referred to as “Ophicleide,” as in Verdi’s autograph.

part of the original layer, not as a later addition. On the outer cover, a label identifies the firm as “G. Ricordi & C.”; included among the “Ricordi cities” is Leipzig but not Buenos Aires—evidence that at least the cover dates from between 1901 and 1904.⁴⁰ On the inside cover another label informs the “signori Impresari e Direttori d’orchestra” that they will be charged for ruined parts. Indications show that the parts were used as early as 1902 and as late as 1945. Neither these nor a number of manuscript parts associated with Spanish performances in the 1890s have any textual authority.⁴¹

Printed Musical Sources

Three types of printed musical sources are important for establishing the text of the *Messa da Requiem*:

1. orchestral scores (primarily **RI**, issued within five years after the premiere of the work);
2. reductions of the complete work for voice and piano;
3. orchestral and choral parts.

There is direct evidence that Verdi proofread—after his fashion—certain items from the second and third categories, most notably the first edition of the Ricordi piano-vocal reduction. While there is no such evidence for his involvement in the production of **RI**, its early date gives it a certain importance. Other contemporary publications, including reductions, transcriptions, and fantasies, are of interest for the reception history of the work; however, such sources have no significance for establishing the text of the *Requiem*, and their readings have not been logged in the Notes.

40. See James Fuld, *The Book of World-Famous Music* (New York, 1966, rev. 2/1971), p. 68. Ricordi must already have had branches in Buenos Aires and New York by 1913, for those cities appear on the title page of **RI**¹⁹¹³. Cecil Hopkinson’s dates, then (1924 and 1919, respectively), are too late. See his *A Bibliography of the Works of Giuseppe Verdi, 1813–1901*, 2 vols. (New York, 1973, 1978), 2: xiv.

41. Professor Claudio Sartori’s unpublished catalog of musical sources in Italy indicates that fifty-eight manuscript parts of the *Requiem* were preserved in the library of the Duomo of Novara, but the Duomo has been unable to locate them.

Orchestral Scores

RI: Ricordi, first edition of the orchestral score, 1875–77 (Hopkinson 3Q).⁴²

This score, described by Hopkinson as a “copyist’s facsimile lithographed,”⁴³ was prepared after the revision of the “Liber scriptus” but before January 1878, the date inscribed on the copy in the British Broadcasting Corporation library. The reservation of rights found in a few copies indicate that **RI**, the first printed orchestral score of a Verdi work since *La traviata* (ca. 1855), was intended for rental only.⁴⁴ These scores were used for performances as late as 1933, according to manuscript comments in some copies. While Ricordi continued to use the scores well into the present century, there apparently was only one state of the musical text: the same egregious, rehearsal-stopping errors remain uncorrected in all exemplars consulted. If these errors were not corrected, it seems doubtful that any other, more subtle changes were effected.

The principal copy used here is from the Ricordi archives (numbered “P. 14589” in pen). Glued to the cover is a label with the following inscription: “MESSA DA REQUIEM / DI / G. VERDI / PARTITURA / [ornament] / Proprietà esclusiva della Ditta / G. RICORDI & C. / MILANO – ROMA – NAPOLI – PALERMO – PARIGI – LONDRA – LIPSIA – BUENOS-AIRES – NEW-YORK / Tutti i diritti di riproduzione, esecuzione, traduzione e trascrizione sono riservati.” Judging from the reference to the company as “G. Ricordi & C.” and the list of cities (including Buenos Aires and New York but not yet São Paulo), the label was printed between 1911 and 1927. Labels from other copies consulted can be dated by similar means as early as 1888–97 and as late as after 1927. Since the musical text apparently underwent no change, the dates of these labels is strictly of bibliographical interest and is irrelevant to the authority of the musical text.

42. References are to the sigla assigned to the printed sources in Hopkinson, 1:9–16.

43. Hopkinson, 1: 15.

44. “L’Editore proprietario TITO DI GIO. RICORDI, dichiara che il presente esemplare si distribuisce in luogo di manoscritto, e quindi non deve considerarsi quale pubblicazione.” The copy in the British Library warns that damaged scores will be paid for out of a “deposito cauzionale.” Hopkinson notes that the copy in the library of the British Broadcasting Corporation bears a price, but nonetheless doubts that the score “was ever offered for public sale.”

The title page of the copy at Casa Ricordi matches Hopkinson's description: "Messa da Requiem / DI / G. Verdi / [decoration] / (PARTITURA) / [decoration] / Proprietà esclusiva del / R. Stabilimento Ricordi / MILANO / Napoli-roma-Firenze / LONDRA". Hopkinson describes the collation as follows: "Two blanks. Ricordi's declaration of rights, verso blank. Title page, [I]. Music, pp. 2–226. Four blanks."⁴⁵ The copy consulted here, from the Ricordi archives, lacks the initial blank pages and declaration of rights, beginning instead directly with the title page and, on its verso (p. 2), the first page of music. There is a single blank page at the end. The format is, in Hopkinson's words, "Upright large folio."

RI appears to have been prepared principally from **I-Mric**, although the definitive "Liber scriptus" and some occasional readings were probably derived from **A**. As mentioned above, most of Verdi's corrections in **I-Mric** are all incorporated into **RI**; many emendations in **I-Mric** in gray or purple pencil, presumably added only after the preparation of **RI**, are not reflected in **RI** (although some obvious later corrections in **I-Mric** were also made independently by **RI**).

RI is not mentioned in the Verdi–Ricordi correspondence, and there is no evidence that the composer had any hand in preparing or proofreading it. It provides evidence about the contemporary performing tradition, and, in spite of occasional errors, it is the work of a reasonably intelligent craftsman, one considerably more sensitive musically than those who prepared **I-Mric**.

RI¹⁹¹³: Ricordi, miniature orchestral score, 1913 (Hopkinson 3R).

In 1912–14 Ricordi published the *Messa da Requiem* and seven operas in miniature score format with plate numbers 113953–113960.⁴⁶ Unlike earlier full scores of the composer's works, which were prepared for rental, Ricordi offered these miniature orchestral scores for sale to the public. According to the Ricordi *libroni* (manuscript registers in the publisher's archives), work on the first of these editions began in October 1911, that on the last of them

in June 1913. The *Requiem* (pl. no. 113956), the fourth to be undertaken, was consigned to a Leipzig firm, Röder, on 19 November 1912.⁴⁷ The copyright date is 1913, and the copy used here has a June 1913 blind stamp.⁴⁸ Hopkinson describes the format as "upright small quarto"; the music occupies pp. 1–278.⁴⁹

RI¹⁹¹³ is derived primarily from two sources: **pvRI** for the vocal parts, and **RI** for the orchestral parts. (**A**, it will be recalled, was not in Ricordi's possession.) **RI**¹⁹¹³ is the first edition that attempted to present a relatively consistent score with some irregularities (particularly "vertical" ones) smoothed out. It often achieves this result through the Draconian expedient of eliminating bothersome signs. Yet one should not exaggerate the involvement and activity of the editor: many inconsistencies were allowed to stand, many problems remained unresolved.

Although **RI**¹⁹¹³ has no textual authority whatsoever, it enjoys a certain historical importance: it apparently served as the direct or indirect source for the many reprint editions on the market, and is therefore the principal source for the twentieth-century performance tradition of the *Messa da Requiem*, at least through 1964, when Ricordi issued a new edition (P.R. 160). Since many readers will have been nurtured on performances and recordings ultimately based on **RI**¹⁹¹³, the Notes will log some of the principal places in which its readings differ from those of **WGV**.

RI¹⁹⁶⁴: Ricordi, new orchestral score (1964).

The most recent edition of the orchestral score ("nuova edizione riveduta e corretta," with the pl. no. P.R. 160) is a corrected reprint of **RI**¹⁹¹³. The anonymous editor of **RI**¹⁹⁶⁴ consulted **A** on a few points, though not with perfect success, as will be seen in the Notes.⁵⁰ Unfortunately, the editor was unaware of Verdi's autograph interventions in **I-Mric**, and therefore in one instance restored a reading of **A** that was superseded by Verdi's intervention in **I-Mric**.⁵¹ **RI**¹⁹⁶⁴ is an improvement over **RI**¹⁹¹³, but it is no more a critical edition than previous ones.

47. This firm was responsible for all these editions but *Aida*, which was assigned to "diversi."

48. Bologna, Civico Museo Bibliografico Musicale, SG-AA Coll I-22.

49. Hopkinson, 1:16.

50. See, for example, Note 251–253, Trn to N. 2, *Dies irae*.

51. See Note 63–68 to N. 3, *Offertorio*.

45. Hopkinson, 1:15.

46. In ascending order of plate number these scores were: *Falstaff*, *Aida*, *Otello*, *Messa da Requiem*, *Il trovatore*, *La traviata*, *Un ballo in maschera*, and *Rigoletto*.

Piano-Vocal Scores

First Version (1874) of the *Messa da Requiem*

pvRI: Ricordi, First Edition of the

Piano-Vocal Score, 1874 (Hopkinson 3A)

This edition was presumably offered for sale on 22 May 1874, after the completion of the premiere of the work. On 7 March 1874 Verdi had written to Giulio Ricordi: “. . . vorrei che la Messa fosse pubblicata nel giorno stesso appena finita l’esecuzione.”⁵² Furthermore, Filippo Filippi, reviewing the performance in the 23 May 1874 issue of *La perseveranza*, referred to “la partizione piano e canto già pubblicata” (the piano-vocal score already published). This edition, of which there are at least two states, was offered for sale only until May 1875, when Verdi replaced the original fugal setting of the “Liber scriptus” by a solo for Mezzo Soprano, rendering the first edition obsolete. It is worth tracing the history of pvRI in detail, as it illustrates Ricordi’s house practices and demonstrates the extent of Verdi’s involvement in the preparation of piano-vocal scores in the last phase of his career.

It should be said at the outset that pvRI was probably prepared directly from A. Since Verdi did proofread it (with varying degrees of attention), it has greater authority than any other printed source. Furthermore, the necessity of preparing a piano reduction forced the editor, Michele Saladino, to make decisions (about dynamic levels, for example) that other copyists or collaborators of Casa Ricordi could avoid. Thus, the readings of pvRI have special importance for this critical edition.

Work on pvRI was begun on 7 April 1874, the consignment date given in the Ricordi *libroni*. At this time Ricordi had received only the first two movements, which Verdi had sent on 30 March.⁵³ On the same day Ricordi asked

52. “. . . I would like the Mass to be published on the same day, just as soon as the performance is finished.” The original manuscripts of this letter and all other letters from Verdi to Ricordi cited below are preserved in the Ricordi archives. The letters from Ricordi to Verdi are in the collection of the Villa Verdi in S. Agata. Copies of both sides in the correspondence are on deposit at the Istituto di Studi Verdiani in Parma.

53. This chronology effectively dispels the notion, still heard on occasion, that dates in the *libroni*

Verdi about “le intestazioni de’ vari pezzi” (the titles of the various pieces): “Favorisca rispondermi subito, essendo già in lavoro la riduzione” (Please reply immediately, since work on the reduction is already underway). On 9 April Verdi sent off all remaining movements but the Offertorio, and two days later, as Maria Waldmann was expected to arrive soon in Genoa to do a run-through of her part, Verdi asked Ricordi to have the music of the “Contralto” copied. On 11 April Ricordi replied: “Faccio cavare una parte del contralto, *scannata*, come si dice, per far presto: ma in breve tempo spero mandarle una copia stampata.”⁵⁴ There was no further mention of the piano reduction until Giulio’s letter of 24 April:

A giorni poi le manderò le prove della riduzione p[er] Piano e Canto, e la prego caldamente a volerle ripassare, rimandandomele subito, onde si possa giungere in tempo alla pubblicazione: con Escudier ci siamo già messi d’accordo su questa faccenda.

Unisco un piccolo foglietto, cui manca la risoluzione alle voci: la riduzione fu fatta dal M^o Saladino sotto i miei occhi: mi pare ben riescita, avendo cercato di mantenerle il più che fosse possibile la ricchezza dello strumentale, senza rendere troppo difficile l’esecuzione al piano.⁵⁵

It is interesting that Ricordi felt sufficiently confident about Saladino’s reduction to ask for Verdi’s approval only after having it engraved.⁵⁶

indicate completion of the work, rather than its inception.

54. “I shall have a copy of the Contralto part prepared, ‘peeled’ from the score, as they say, to lose no time; but I hope to send you a printed copy soon.”

55. “Then, in a few days I shall send you the proofs of the reduction for voice and piano, and I ardently beg you to look them over, sending them back to me immediately in order to be on schedule for the publication. We have already reached an agreement with Escudier about this matter.

I add a little sheet of paper, in which the resolution of the voices is lacking. The reduction was made by M.^o Saladino under my supervision. I think it has turned out well, having tried to preserve as much as possible the richness of the orchestral parts, without making performance at the piano too difficult.”

56. At times Ricordi did not even send proofs for Verdi’s approval: on 12 April 1881 Verdi thanked Giulio Ricordi for having sent him two copies of the

In at least one movement, the *Lux æterna*, Verdi did demand some alterations in the reduction (see **pvRI** below).

By 29 April Verdi had received the first installment of the proofs, read them, and sent them back to Ricordi with the comment:

Rimando tutta la musica speditami con alcune piccole osservazioni.—Vedo che vi è poco delle parti principali di canto. Io desidererei che per Sabato sera potessi consegnare e far sentire a tutti le loro parti. Fatemi dunque il piacere di far copiare quei pezzi che non saranno stampati . . . È cosa dappoco per la vostra copisteria far estrarre quelle parti . . . Mi spiace aver lasciate a Genova quelle del Sopran[o] e del Contralto . . . Peccato ma io credevo che a quest'ora sarebbero state stampate [. . .].⁵⁷

Another installment reached him shortly after, and in a letter of 29 or 30 April he wrote:

Vi rimando il seguito della musica e vedo che tutta la riduzione è fatta ad eccezione dell'Offertorio e del Libera[.]⁵⁸

One is struck by the speed with which Verdi returned the corrected proofs. The letter continues:

Voi riceverete questa mia Sabato mattina, e fate, vi prego, tirare una copia subito pei Cantanti onde provar tutto, la sera. Io vorrei ripassar tutto senza che i Cantanti facciano una nota, per cui vi prego se non potete

piano-vocal score of *Simon Boccanegra*, adding however: "Peccato che io non abbia potuto vedere la riduzione del Finale. Vi sono due o tre cose che avrei voluto fatte diversamente" (It's a pity that I wasn't able to see the reduction of the Finale. There are two or three things that I would have liked done differently). The letter is published in *Carteggio Verdi-Ricordi 1880-1881*, pp. 151-52.

57. "I am returning all the music sent to me with a few small observations. I see that there is little [done yet] in the parts of the vocal soloists. On Saturday night [2 May, at their first rehearsal] I would like to be able to distribute the parts to all [the soloists] and let them hear [their music]. So do me the favor of having someone copy those pieces that won't be printed. It's a small matter for your copying department to prepare those parts. I regret having left the parts of the Soprano and Contralto in Genoa [these parts had already been copied at Verdi's request] . . . It's a pity, but I thought that by now they would have been printed."

58. "I am sending back to you the continuation of the music, and I see that the entire reduction is done, except for the Offertorio and the Libera."

stampare, fate copiare almeno tutto l'Offertorio. In quanto al Libera essendo A Solo si potrà passare in partitura . . .⁵⁹

The following two additional comments about **pvRI**, drawn from undated letters, probably precede Verdi's arrival in Milan on 2 May. The first concerns the "antique" typeface chosen for the edition:

Mi piacciono molto (come Edizione) l'uso dei caratteri antichi, ma li avrei voluti solo nelle parole latine . . . Nelle indicazioni musicali mi sarei servito dei caratteri usuali . . . Ma su questo fate voi[.]⁶⁰

The second is a correction at m. 106 in the *Dies iræ* movement:

Nella stampa a pagina 36 allo squarcio delle Trombe manca un # al fà ultima linea se-

conda battuta 

Manca forse anche nell'*Originale*[.] Correggete se potete.⁶¹

All copies of **pvRI** consulted have the #, so Verdi must have spotted the error before the edition was published. The # is indeed lacking in **A**, where the error was never corrected (see Note 106 to N. 2, *Dies iræ*).

In a letter of 2 June from Paris, where preparations for a series of performances of the *Requiem* were under way, Verdi informed Ricordi that other errors had been found in **pvRI**.⁶²

59. "You will receive this Saturday morning, and please have a copy [of the proofs] printed immediately for the singers so that everything can be rehearsed in the evening. I would like to go through everything, though without having the singers actually sing, and therefore if you cannot print the music, please have at least the entire Offertorio copied. Since the Libera is for a single voice we can go through it with the score . . ."

60. "I like very much (in the edition) the use of the "antique" typeface, but I would have preferred it only for the Latin words. For the musical indications I would have used normal type . . . But about this do as you wish."

61. "In the printed edition at p. 36, in the figure for trumpet, there is a # missing before the *fa* in the last line, second measure [see the example above]. It may also be lacking in the original. Correct it if you can."

62. "This Maestro concertatore found three mistakes (three shotgun blasts) in the edition during the first rehearsals. On p. 103 [*recte* 105] the piano has ♯

Questo Maestro concertatore nel fare le prime prove ha trovato nella stampa tre errori (tre sc[h]ioppettate). Pag: 103 [*recte* 105] il Pianoforte fa un \natural al si^b , ed è un errore. Deve essere si^b , come nei tenori.

A pagina 206 la prima battuta deve essere b la seconda \natural così.



Martedì. Ricevo la vostra del 31. Purtroppo lo sbaglio che indicate è. A pagina 104 prima battuta mettete pure ai contralti



[. . .] Altra schioppettata! Alla fine del Lacrimosa pagina 111 nel tremolo della quarta battuta il *re* va \natural



The four errors may be discussed in order:

1. Dies iræ (“Lacrymosa”), m. 664 (p. 105 of **pvRI**, first measure): the left hand of the piano reduction has an erroneous natural on the antepenultimate note. This error remains in the next state of **pvRI**; perhaps Ricordi was unable to find the passage because of Verdi’s error in writing “103” instead of “105.”

2. Libera me, mm. 173–174 (p. 206 of **pvRI**, first two measures): both **A** and **pvRI** lacked the flat on *a'* (Vle) in 173; in 174 the precautionary natural (VI I) was present in **A** but not in **pvRI**. Ricordi incorporated Verdi’s correction into a later impression of **pvRI**.

3. Dies iræ (“Lacrymosa”), m. 660 (p. 104 of **pvRI**, first measure): the C^c part was printed a fifth too low. The error was in **A**—Verdi had written the part as though in soprano clef (i.e., as though the phrase were to be sung by the

for the b^b , and it’s an error. It should be b^b , as in the Tenors.

On p. 206 the first measure should be b , the second \natural , like this: [see the example above].

Tuesday. I am in receipt of yours of the 31st. Unfortunately the mistake you mention is there. On p. 104, first measure, do indeed give to the Contraltos [see the example above] etc.

[. . .] Another shotgun blast! At the end of the Lacrymosa, p. 111, in the tremolo of the fourth measure the *d* should be \natural [see the example above]”

Mezzo Soprano soloist, rather than by the chorus). The correction in **A** is in a foreign hand. Ricordi also incorporated this correction into a later impression of **pvRI** and, it seems, into the printed choral parts of **pRI** (see below).

4. Dies iræ (“Lacrymosa”), m. 694 (p. 111 of **pvRI**, fourth measure): the necessary \natural on *d'* in the right hand of the piano part is lacking. Ricordi failed to correct this error, which can be found in a later state of **pvRI**.

On 4 June Ricordi acknowledged Verdi’s letter and continued:

Ricevo la preg[iat]a sua 2 corr[ente] e verificherò subito gli errori indicatimi, farò poi correggere dappertutto gli errori dei contralti nel Lacrymosa! [. . .] nessuno s’è accorto né a prove di piano, né d’assieme, né d’orchestra di queste note cantate dai contralti con tanto entusiasmo!!!! e non se n’è accorto neppure un illustre autore ch’era presente! . . . e che non so s’Ella conosca! . . .⁶³

Ricordi presumably was referring to the third error described above; stemming from **A**, it would have to be corrected in **pRI** as well as **pvRI**. Indeed, the chorus would have performed from **pRI**.

To Ricordi’s bantering, Verdi responded in a letter of 7 June:

In quanto allo sbaglio enorme, incredibile dei Contralti prova una sola cosa: che i Contralti non cantavano quello squarcio, o almeno così sottovoce che non si sentiva. Prova un’altra cosa: che i Maestri dovrebbero far fare ai Coristi studj più netti e più severi.⁶⁴

63. “I am in receipt of your esteemed [letter] of the 2nd and I will immediately verify the errors you have pointed out to me, I will then have the errors of the Contraltos in the Lacrymosa corrected everywhere! [. . .] no one noticed, neither in the rehearsals at the piano, nor in those for the ensemble, nor those with orchestra, these notes sung by the Contraltos with such enthusiasm!!!! and they were not noticed even by a famous composer who was present! . . . and with whom you are perhaps acquainted! . . .”

64. “As for the enormous, incredible error of the Contraltos, it proves only one thing: that the Contraltos did not sing that passage, or at least that it was so *sottovoce* that it wasn’t heard. It proves something else: that conductors should make choristers study with more precision and rigor.”

All four errors are found in first impression exemplars of **pvRI**, including the principal copy for this edition, deposited in the British Library on 19 June 1874 (F. 369).⁶⁵

The title page within the edition reads as follows:⁶⁶

MESSA DA REQUIEM / DI / GIUSEPPE VERDI /
[rule] / RIDUZIONE PER CANTO E PIANOFORTE /
DI / MICHELE SALADINO / TRADUZIONE ITA-
LIANA / VERSI DEL COMM. ANGELO FAVA—
PROSA DEL SAC. PROF. CLAUDIO BORRI / [deco-
ration] / 44004—netti Fr. 15.— / Proprietà per
tutti i paesi.—Deposto all’Estero.—Ent. Sta.
Hall. / [Royal Arms] / RICORDI / MILANO /
NAPOLI—ROMA—FIRENZE / LONDRA / 23.
Charles Street. Middlesex Hospital. W. / [rule]
/ PARIGI—ESCUDEUR

Although the connection with Manzoni’s death is not made clear by this title page, the illuminated title page places the memory of Manzoni in a position of great prominence. It begins:

Per l’anniversario della morte / di / ALES-
SANDRO MANZONI / XXII Maggio MDCCCLX-
XIV / MESSA DA REQUIEM / di / GIUSEPPE VERDI

Collation: Illuminated title page [I], verso blank [II]. Title-page [III], verso blank [IV]. Indice [V]. Latin text with Italian translation, pp. VI–XIII. Blank [XIV]. Music, pp. 1–229; blank [230].

Format: Upright large octavo. Plate number (44004)—with sigla identifying the various craftsmen—throughout the music. The treble clef is used for S^s, S^c, MS^s, and C^c; tenor clef for T^s and T^c; and bass clef for B^s and B^c.

The *libroni* assign the work on the edition to “Diversi,” but it is clear from the sigla that three craftsmen were involved in its preparation. Their assignments were divided as follows:

“a”: pp. 1–22 (Requiem e Kyrie), 74–84 (Dies iræ: conclusion of the “Rex tremendæ,” “Recordare,” and “Ingemisco”

sections), 97–112 (“Lacrymosa”), 149–63 (end of Sanctus), 204–29 (end of Libera me);

“g”: pp. 55–73 (Dies iræ: “Quid sum miser” to m. 371 [within the “Rex tremendæ” section]), 85–96 (from the beginning of “Confutatis” up to the “Lacrymosa”), 138–48 (first part of Sanctus), 183–203 (beginning of Libera me);

“m”: pp. 23–54 (beginning of Dies iræ, ending immediately before “Quid sum miser”), 113–37 (Offertorio), 164–82 (Agnus Dei and Lux æterna).

The distribution of plate numbers shows no signs of replaced plates or changes in the structure of the work during the preparation of the edition.

According to the records at Casa Ricordi,⁶⁷ 1,000 copies of **pvRI** were printed in May 1874. An additional 500 copies were printed in April 1875, but these must have been the revised second edition, with the new “Liber scriptus.” Ricordi would hardly have undertaken a relatively large run of an edition that it already knew was to be superseded the following month.

Other Piano-Vocal Scores, First Version

pvRI_{ny}: Proofs of the Lux æterna movement, corrected by Verdi; New York, Pierpont Morgan Library.

This is a rare example of proof sheets corrected by Verdi. It owes its survival to its value as a memento, that is, to the presence of extended comments in Verdi’s hand. A proof without interventions by the composer, or with no more than occasional added staccato dots in his hand, would not be a worthwhile gift. Therefore, it should not necessarily be regarded as typical of Verdi’s methods of proofreading; indeed, it is probably more, rather than less, fully annotated than most.

J. G. Thomas of Leipzig received this proof from Giulio Ricordi in June 1874. It later formed part of the Wilhelm Heyer collection until 1926, when the collection was sold at auction,⁶⁸ and it surfaced once again in a

65. Some others are located in **I-Mc**, **US-Bc**, and **US-NYfuld**. Curiously, there are later impressions that leave some of these errors uncorrected. In a copy in the library of Sidney Cox of Watertown, New York, lacking plate numbers after the title page but otherwise corresponding to Cecil Hopkinson’s description (see below), only the second and third of the four errors are corrected.

66. The different colors of ink, disregarded here, are described in Hopkinson.

67. The documents used here—the so-called *cartellini*—are organized by plate number and do not distinguish between editions using the same plate number.

68. See *Musikhistorisches Museum Wilhelm Heyer*, edited by Georg Kinsky, v. 4, *Musik-Autographen* (Cologne, 1916), item 1548; Karl Ernst Henrici

Sotheby's auction of 9–10 February 1948 (lot 498). It is presently part of the Mary Flagler Cary Music Collection of the Pierpont Morgan Library.⁶⁹ The proof is engraved on three nested bifolios of rather coarse paper.

The principal interest, of course, is what Verdi wrote—and what he did not write. The indications in his hand, in black ink, concern the piano reduction only. Except for his addition of two staccato dots, present in **A** but missing in the piano part, all his comments concern Saladino's reduction of the orchestra parts and have no direct bearing on the definitive text of the work. There are numerous deviations from the text of **A** in **pvRI** regarding articulation and dynamics; Verdi comments on none of them. Furthermore, **pvRI** shows that even after Verdi read and returned proof, further changes could still be introduced at Casa Ricordi (see Note 17, 23 and Note 73–75 to N. 6, *Lux æterna*).

There is also a series of indications in regular pencil, but there is no direct evidence as to whether these had already been entered into the proof when it passed into Verdi's hands. These include routine "housekeeping": adding "Tenore" and "Basso" when they first enter and supplying the page numbers to appear in the edition. More interesting are corrections to the musical text, all of which, together with Verdi's autograph interventions, are logged in the Notes. Other "housekeeping" interventions postdate Verdi's corrections. A Ricordi employee used blue crayon to cross out those passages that Verdi wanted changed, also numbering measures consecutively on some pages. Finally, a change of clef necessitated by Verdi's alterations is effected in red crayon.

pvES: Escudier, first French edition of the piano-vocal score, 1874 (Hopkinson 3B).

Léon Escudier prepared his edition (229 pp. of music, pl. no. L.E. 3382) from proofs of **pvRI**, as Verdi indicated in his letter of 21 March 1874 to Escudier:⁷⁰

Vi prevengo che Ricordi pubblicherà l'edizione nel giorno stesso appena finita l'esecuzione della *Messa*, per cui sono già inteso con Ricordi che egli vi manderà le bozze di stampa in tempo debito onde voi pure possiate, volendo, fare la vostra pubblicazione.

While **pvRI** may have been the source, however, the edition needed to be newly set, since Escudier chose not to use tenor clef for T^s and T^c. Nor is the pagination of the two editions identical, as Hopkinson notes, although both contain the same number of pages.

According to *L'Art Musical* (7 May), Escudier planned to release his edition immediately after the Milan premiere, but later issues tie the publication date to the Paris premiere (9 June). It was finally advertised as being "en vente" in the issue of 11 June. If *L'Art Musical* can be trusted, the edition sold well: in the 25 June number it is claimed that 1,000 copies were sold in a week ("en huit jours") and that a second edition was to appear (it is in fact advertised in the next issue); a third edition was advertised on 20 August.

Since **pvES** was not released until after the discovery of errors in **pvRI** during the Paris rehearsals, Escudier not surprisingly corrected some of them (on pp. 104, 105, and—one that Verdi had not complained about—an error in m. 344 of the *Dies iræ*, where T^c have a natural rather than a flat in **pvRI**). Other errors in **pvRI** remained uncorrected, e.g., those on pp. 111 and 206. There is no reason to believe that Verdi read proofs of **pvES**. As this source has little value for establishing the text of the *Requiem*, there is no need to log its readings.⁷¹

Second Verson (1875) of the *Messa da Requiem*

The following piano-vocal scores all contain the revised "Liber scriptus" section, first performed on 15 May 1875 in London, that Verdi completed in February 1875. There is no evidence that Verdi read proofs of any edition other

& Leo Liepmannssohn, Autographen-Auktion, 6–7 December 1926, lot 544.

69. *The Mary Flagler Cary Music Collection* (New York, 1970), item 61a, p. 14. A facsimile of one page appears as Plate V.

70. *I Copialettere* CCLVI, p. 292. "I notify you that Ricordi will publish the edition the same day, as soon as the performance of the *Messa* is over, and therefore I have reached an agreement with Ricordi that he will send you the proofs in good time so that you too may, if you wish, prepare your publication."

71. The copy examined here is preserved in the British Library (F. 369a, deposited 17 August 1874). A copy in the Istituto di Studi Verdiani of Parma (HV2 27.2) is a curious hybrid, with an Escudier title page (a variant of Hopkinson's 3B, without plate numbers) and with the music pages corresponding to the early state of **pvRI**. The libretto, placed before the music, has the Latin text without a translation. It is not clear whether this score was simply assembled with scissors and paste in an *ad hoc* fashion, or whether it was ever offered for sale.

than **pvRI**; even if Ricordi did show him later editions, Verdi would surely have confined his attention to the new piece. The only pages in these new editions with importance for establishing the text of the *Requiem*, therefore, are those containing the new “Liber scriptus.” The two most important editions—**pvRI**² and **pvRI**²(e)—have been consulted and a number of their readings logged in the Notes.⁷²

pvRI²(e): Ricordi, Revised Edition of the Piano-Vocal Score, 1875 (Hopkinson 3F)

Hopkinson speculates that the revised “Liber scriptus” may have been printed for the first time in Ricordi’s edition with the Latin text and an English translation by C. L. Kenney (218 pp. of music, pl. no. 44235).⁷³ We have used the earliest datable copy—the one deposited in the British Library on 19 May 1875, four days after the English premiere.

According to the *libroni*, work on this edition began on 21 October 1874. Ricordi mentioned it to Verdi in a letter of 24 December 1874:

Sto preparando le edizioni della Messa in inglese e tedesco[. . .] Ella però mi disse aver intenzione di sostituire alla fuga “*Liber scriptus*” —un solo p[er] M[ezz]o Sopp[rano].⁷⁴

Ricordi asked if he might have the piece in January:

[. . .] E ciò per correggere tutte le Edizioni, poter terminare le nuove, ed accomodare tutte le parti d’orchestra e cori—⁷⁵

As matters worked out, Verdi did not send Ricordi the new composition until 6 February.

The English edition sold well, perhaps in part due to the substitution of “tenorized” treble

clef in T^s and T^c for the tenor clef of **pvRI**. According to records in the Ricordi archives, 5,000 copies were printed in 1875, 500 more in 1892, and a total of 1,613 further copies in seven press runs in the period 1895–1900. The grand total, 7,113, is more than three times the number of recorded copies of **pvRI** and **pvRI**² combined.

pvRI²: Ricordi, Revised Edition of the Piano-Vocal Score, 1875 (?) (Hopkinson 3E)

This is the revised edition of **pvRI** (the plate number remains unchanged, 44004), with the new version of the “Liber scriptus” printed on seven newly engraved pages (pp. 43–49). In some copies, this signature of eight pages (completed by p. 50, which did not need to be changed) was tipped in, replacing the original signature. In other copies, the entire edition is printed anew.⁷⁶

Since the plate number remained unchanged, the *libroni* do not offer information about this new edition. While Hopkinson provides no evidence for a publication date, records at the Ricordi archives indicate that 500 copies of the piano-vocal score (pl. no. 44004) were printed in April 1875, probably of **pvRI**²; Ricordi, as noted above, would hardly have made a large print run of an edition it knew was about to become obsolete. An additional 350 copies were printed in February 1876 and 300 in February 1878; between then and the end of the century, there were only sporadic print runs of fewer than 50 copies each.

Ricordi reprinted this edition at least through 1963. Further corrections and emendations were doubtless made in the long history of this edition, but naturally they have no textual authority and have not been recorded here.⁷⁷

72. The source actively used in preparation of this volume was **pvRI**². In verifying the Notes of **WGV** with **pvRI**²(e), only one difference pertaining to this edition was noticed: in the *Dies iræ*, the “col canto” logged in Note 176 is present only in **pvRI**²(e).

73. See Hopkinson, 1: 12.

74. “I am preparing the editions of the Mass in English and German; you told me, however, that you intended to replace the fugue, ‘Liber scriptus,’ with a solo for Mezzo Soprano.”

75. “And that, in order to correct all the editions, to be able to complete the new ones, and to fix all the orchestral and choral parts.”

76. The copy used here is in the collection of the Istituto di Studi Verdiani. It appears to be pieced together from a lithographed version of pp. 1–42 and 51–229, and a new signature of pp. 43–50, printed from plates. In this copy only pp. 43–50 have a plate number: “a44004a” for the new pages (43–49), “m44004m” for the old page (50).

77. The *libroni* also refer to a Latin and Italian score, pl. no. 44513, but rather than the usual exact consignment date we find only the year, “1874.” No copy has been located, and in all likelihood it was never published.

Other Piano-Vocal Scores, Second Version

Two editions of lesser importance may be cited briefly.

pvES²: Escudier, new edition of the piano-vocal score, 1876 (Hopkinson 3G).

According to Hopkinson the “second version [i.e., the version of the score with the revised “Liber scriptus”] was apparently not published in France until [1876] when it was performed in that country, on April 30th, at the Théâtre Italien, of which Escudier was then the manager. It was advertised in *L'Art Musical* on June 1st, 1876.”⁷⁸ This conjecture is supported by the fact that only in a letter of 20 January 1876 did Verdi state his terms to Escudier for rights to the new piece: 1,000 francs.⁷⁹ Since the new pages surely derive from a Ricordi score and since there is no evidence that Verdi participated in the preparation of **pvES²**, it need not be considered further.

pvRI²(g): Ricordi, revised edition of the piano-vocal score, 1875 (Hopkinson 3J).

As we have seen, in a letter of 24 December 1874 Ricordi announced his intention to issue an edition of the *Requiem* piano-vocal score with a German translation. Work began on 2 January 1875, but of course could not be completed until February, when Verdi finally sent the new “Liber scriptus.” According to records at Casa Ricordi, 1,000 copies of the edition (216 pp., pl. no. 44358) were printed in April 1875. The market for this edition seems to have been larger than for the Italian edition: another 500 copies were printed in December 1876, another 200 in October 1879, and so on.

The copy examined, at the Istituto di Studi Verdiani (MV2 27.1), shows no significant variants, although a number of errors in **pvRI** had been found and corrected by this time.

Other Contemporary Editions

Soon after the premiere Ricordi also began work on editions of the complete work for piano solo (44111) and piano four hands (44178). There would follow other arrangements for voice and organ (44359; Hopkinson 3K—work begun in August 1875), two pianos four hands (44860—work begun in May 1876), etc.

It was also profitable to publish some of the solo and ensemble numbers separately as “pezzi staccati”—or, as Verdi put it in his letter of 8 April 1874, “pezzi d'Editore.”⁸⁰ By the end of May 1875 Ricordi craftsmen were at work on the preparation of separate pieces of sections from the *Dies iræ* (“Quid sum miser,” “Recordare,” “Ingemisco,” and “Confutatis”), as well as the Offertorio, Agnus Dei, and *Lux æterna* (44041–47); during June and July work began on ten “separate pieces easily arranged” for voice and piano with Latin and English text (Hopkinson 3D).

Pieces published separately were often adapted to facilitate performance: for example, Ricordi's separate edition of the 1875 “Liber scriptus” (44802) begins with a five-measure introduction, ends with a five-measure postlude, and omits the choral interjections. In the series of “separate pieces easily arranged” the “Quid sum miser” was available as either a trio (44150) or a solo (44149). Verdi would surely have known about this practice. Indeed, when he suggested such open-ended pieces as the “Quid sum miser” and “Confutatis” as possible “pezzi d'Editore” (letter of 8 April 1874), he certainly realized that concert endings would need to be provided (even though he spoke of using the same plates as in the complete edition).

Various separate pieces for piano solo (44112–24) and piano four hands (44179–91) were also undertaken alongside the reductions of the complete work. The organ transcription of C. H. Tovey (44657–67, work begun in September 1875) is not a complete edition of the *Requiem*, but a collection of selected movements, some of them adapted with concert endings. Franz Liszt's transcription of the Agnus Dei (46138) should be noted here; there is a copy with Liszt's autograph in the Ricordi archives. But we need not detain ourselves with fantasies and transcriptions, such as the *Messe de Requiem, bouquet de mélodies pour piano* (Cramer), the *Recréation mélodique* (Hummel), or Arban's *Fragments mélodiques pour cornet à pistons*.

78. Hopkinson, 1:12.

79. See Abbiati, 3:781–82.

80. See the discussion of “The Title of the Work and ‘Le intestazioni de’ vari pezzi’” in the introduction to the score.

**pRI: Ricordi, Performing Material
for Chorus and Strings**

As noted above, Ricordi printed string and choral parts for rental; for the other instruments the firm distributed parts in manuscript. These remaining parts were not printed until 1913 (see **pRI** 1913).

The parts that concern us here date from April and May 1874, early enough so that they could be used at the premiere. According to the *libroni*, work began on the choral parts on 31 March, that is, as soon as Verdi's score of the first two movements arrived. The corresponding date for the string parts is 6 April. In an undated letter to Giulio Ricordi, written most likely during the first week of April, Verdi asked:

Spero potervi mandare tutto il resto pel giorno 10 ma nel caso preferite che vi mando tutti i pezzi coi cori prima—oppure che vi mando i pezzi ordinati, in fila come devono essere?⁸¹

In a letter of 7 April Ricordi replied: “[. . .] sarebbe meglio mandare innanzi i pezzi coi Cori, per poter inciderli p[er] tempo” (it would be better to send the pieces with chorus first, so that they can be engraved in time). On 9 April Verdi sent a second shipment of his score, including all the remaining pieces with chorus: *Sanctus*, *Agnus Dei*, and *Libera me*.⁸²

Ricordi announced to Verdi on 11 April that he would begin to send him proofs of the parts: Intanto le mando alcune prove cori ed orchestra, e s'ella al dopo pranzo fumando lo Zigaro ha tempo e voglia di gettarvi su gli occhi, sarebbe una buona cosa giacché per quanto si corregga, qualche errore ci si trova sempre: appena ricevute le prove di ritorno, le farò stampare subito.⁸³

81. “I hope to be able to send you all the rest by the 10th, but in case I can't, would you prefer that I send you first all the pieces with chorus—or that I send you the pieces in order, in their proper sequence?”

82. The Offertorio would not be completed until 15 April, but, as Verdi reassured Ricordi in a letter of 13 April, the delay would not cause serious problems: “Del resto non mi pare vi debba questo dar fastidio; è un pezzo senza Cori, e quantunque più lungo del Sanctus, del[l'] Agnus del Lux æterna non è però lunghissimo.” (After all, I don't think this should disturb you; it is a piece without chorus, and though longer than the Sanctus, Agnus, and Lux æterna, it is, however, not very long.)

83. “In the meanwhile, I am sending you some proofs of choral and orchestral [parts], and if, after

On 12 April, only one day after Giulio had sent the choral proofs (there had been a delay with the orchestral proofs), Verdi dispatched a telegram announcing that the corrected choral parts had been sent back, and a letter beginning:

Rimando i Cori cui ho dato un'occhiata. Ho corretto alcune note ma poche, ma diversi ♯ che forse mancano nell[la] partitura—Soprattutto badate il *sol* alla fine del *Dies iræ* sull'Amen che è accordo di *sol mag[gio]* quindi mettete tutti i ♯ che mancano.⁸⁴

The next day Verdi was already prodding Ricordi about rehearsals: “P.S. Avete incominciate le prove dei Cori?” (P.S. Have you begun the chorus rehearsals?). On 13 April Giulio Ricordi wrote to him: “Ieri non ho potuto spedirle le prove d'orchestra, che le manderò invece domani” (Yesterday I was unable to send the proofs of the orchestral parts, which I will send to you tomorrow instead). Ricordi surely meant the proofs of the string parts, for manuscript copies of the remaining orchestral parts would not have been called “prove.” On 16 April Verdi returned these proofs:

Vi rimando le prove corrette. Conservate queste prove, perché credo che vi sarà da correggere anche lo spartito.⁸⁵

There is no further mention of these proofs until, in a letter of 24 April, Giulio announced:

[. . .] oggi ho consegnato ai Maestri le parti Cori, che mettono subito in lettura al Conservatorio, ed alle Scuole di Canto, per poi essere radunati sotto la direzione di Faccio.⁸⁶

dinner, while smoking a cigar, you have the time and desire to glance at them, it would be a fine thing, since no matter how much one corrects them, some errors will always slip through: as soon as I have received the proofs back, I will have [the parts] printed at once.”

84. “I am sending back the choruses, which I glanced at. I have corrected a very few notes, but [there are] various ♯, which are perhaps missing in the orchestral score—In particular, notice the *G* at the end of the *Dies iræ* at the Amen, which is a *G*-major chord, so put in all the ♯ that are lacking.” The reference is to mm. 697–698 of the *Dies iræ* (see Note 697–698).

85. “I am returning the corrected proofs to you. Keep these proofs, since I believe that the piano-vocal score will also need to be corrected.”

86. “[. . .] today I consigned the choral parts to the Maestri, who will begin rehearsals at the Conservatory and at the Vocal Schools, later to be brought together under the direction of Faccio.”

The speed with which Verdi returned corrected proofs is striking, and bears testimony not only to the remarkable efficiency of the postal service but to Verdi's lack of interest in correcting proofs. Examples have already been mentioned in the discussion of **pvRI**, including a serious error in the "Lacrymosa" that also required alteration of the printed choral parts.

It seems highly likely that both choral and string parts were prepared directly from the autograph:

1. String parts could only come from a full score, and there are many cases where the strings accord with **A** and not with **I-Mric**, the only other known candidate.⁸⁷ (See, for example, Note 28–31 to N. 7, *Libera me*.)

2. In theory, choral parts could have come either from a piano-vocal score or a full score, but work on the choral parts began on 31 March, as we have seen, a week before the consignment date of **pvRI** (7 April). Furthermore there are numerous instances where the parts follow **A** rather than **I-Mric** or **pvRI**. (See, for example, Note 46–61 to N. 2, *Dies iræ*.)

Choral parts. The copy of the choral parts examined here is housed at the Newberry Library in Chicago (**US-Cn**). There are two parts, one for the women (pl. no. 44019) and one for the men (pl. no. 44020). They are in upright format and include thirty-eight numbered pages of music. The Newberry copy must have been prepared before May 1875, as it presents the 1874 version of the "Liber scriptus." Since the Contraltos do not have the error in the "Lacrymosa" of which Verdi complained, however, it cannot be the first impression. The Newberry parts lack a title page and are stamped "Beethoven Society, Chicago."

Each movement was prepared by two engravers (see the table below) and, as might be expected, there are instances of unacceptable inconsistencies, vertical as well as horizontal. As with **pvRI** and the string parts of **pRI**, the *libroni* do not indicate the names of the individual craftsmen, writing instead "Diversi."

87. Indeed, it seems highly unlikely that the copying of **I-Mric** would have been completed before the more pressing problem of preparing the parts was addressed.

Movement	Soprani e Contralti	Tenori e Bassi
	(44019 A–E)	(44020 A–E)
1	UU	CC
2	CC	UU
4	UU	CC
5	CC	UU
7	UU	CC

Ricordi probably prepared a revised edition of these parts to incorporate the revised "Liber scriptus" of 1875,⁸⁸ but no copy was available for examination.

String parts. The set of printed string parts examined here is in the library of the Chicago Symphony Orchestra. As suggested in the discussion of **pUS-Cso** (manuscript parts), that source and these string parts probably belong to the same set of performance material that Ricordi sold to Strakosch in 1874. These parts, in upright format, bear the hand-written name "Maurice Strakosch" on the cover, in the same hand as on the complementary manuscript woodwind, brass, and percussion parts (**pUS-Cso**).

These parts clearly predate the 1875 revision, for they have the original (1874) "Liber scriptus." The music of the new "Liber scriptus" (manuscript copies or photographic copies of appropriate pages of the revised Ricordi edition [**pRI**²—see below) was subsequently inserted. Although the parts were heavily used (through the 1940s, as pencil annotations establish), only the original layer is important for the purposes of this edition.

As noted above, the parts seem to have been prepared directly from the autograph. Furthermore, there has been little attempt to prepare them for a coherent performance. Even in the case of the six movements where all four parts were prepared by the same craftsman, there are unacceptable "vertical" inconsistencies. Bowings are absent and, even more striking, eminently non-practical articulation has been allowed to stand. Little effort is made to regularize articulation "horizontally," even when both passages appear on the same page, as in the *Introuit* in the VI I part.

88. Giulio Ricordi, in his letter of 24 December 1874 (see **pvRI**²(e) above), expressed his intention of doing so.

Plate numbers and pagination are reproduced in the following table:

Part	Plate Number	Pages of Music ⁸⁹
Violin I	44006 A–G	32
Violin II	44007 A–G	31
Viola	44008 A–G	29
Violoncello e Contrabbasso	44009 A–G	45

In all movements but the last, the same engraver was responsible for preparing all parts for a given movement, ensuring some consistency in approach. In the *Libera me*, perhaps because of a shortage of time, the two principal engravers were joined by two others—each of the four preparing one part.

Movement	VI I	VI II	Vle	Vc e Cb
1	CC	CC	CC	CC
2	CC	CC	CC	CC
3	UU	UU	UU	UU
4	UU	UU	UU	UU
5	UU	UU	UU	UU
6	CC	CC	CC	CC
7	UU	GG	BB	CC

pRI²: Ricordi, Revised Performing Material for Strings

This revision was made by engraving new plates for the 1875 “*Liber scriptus*,” and incorporating the new pages into the old edition. This is easily seen, for the new pages are prepared by “ZZ,” the only appearance of this engraver in either edition of **pRI**. Furthermore, since the new “*Liber scriptus*” requires more pages in *Vle* (two pages instead of one) and *Vc e Cb* (three instead of one), there is also a disturbance in the pagination.

The set of parts examined here, prepared before 1881, is in the Ricordi archives.⁹⁰ In all four

89. All parts have three sets of page numbering: one for each movement, a cumulative numeration counting the first page of music as “1” (the system reported in this table), and another cumulative numeration counting it as “2” (all but the *Vle* part begin with a blank recto followed by the first page of music on the verso). *VI I* and *Vle* end with a blank verso; *Vc-Cb* with a blank folio.

90. The firms of Ricordi, Novello, Ewer and C.°, and Léon Escudier are mentioned on the cover, but Escudier’s company closed with his death in 1881.

prints the gathering structure is regular, which suggests that Ricordi reprinted some of the pages surrounding the new “*Liber scriptus*.” There is also a newer set in the Ricordi archives, one using the same plates (to the extent possible), but changing the pagination to remove traces of the earlier edition. According to pencil annotations, these parts were used into the 1950s. Interestingly enough, they largely preserve the textual tradition of **pRI** and were not brought into conformity with **RI**¹⁹¹³

Other Printed Parts

pRI¹⁹¹³: Ricordi, printed material for woodwinds, brass, and percussion.

Ricordi printed the remaining parts only after issuing **RI**¹⁹¹³. These bear the number 113731 (*I-XXIV*); the *libroni* give the date 2 February 1913 for “*Parti Fiati-Orchestra*,” pl. no. 113731. These parts were apparently prepared from **RI**¹⁹¹³, with the result that the two separate textual traditions of orchestral score (represented by **I-Mric**, **RI**, and **RI**¹⁹¹³) and orchestra material (represented by **pUS-Cso**) merged, except for the string parts (**pRI**), which were not extensively revised. For example, the error in *Trn* at mm. 251–53 of the *Dies iræ*, found in all orchestral scores deriving from **I-Mric**, was finally also introduced into the parts.

Librettos

The genesis of the “libretto” of the *Requiem* (**MI**⁷⁴) is relatively simple, in contrast to most of Verdi’s operas. Nonetheless, the composer had to choose which items to include in his setting, a decision strongly influenced by the structure of the *Messa per Rossini* (see the introduction to the score). Verdi’s own copy of the prospectus of that composite work, **MI**⁶⁹, is discussed below, as is his autograph transcription and translation of the text of the *Dies iræ* and *Offertorio* movements.

MI⁷⁴: Printed Libretto, 1874

The primary source for the text, punctuation, and capitalization of this edition is **MI**⁷⁴, the libretto printed by Ricordi for the first performances in May 1874.⁹¹ **WGV** adopts this as the

91. The copy used here is *I-Mc*, *Libretti O 131*.

base text for the libretto, though correcting three errors in the Latin text: “Sanctus, sanctus, sanctus, Domine [*recte* Dominus] Deus Sabaoth” and “Benedictus qui venit in nomine Domine” [*recte* Domini]—both from the Sanctus—and “in dies [*recte* die] illa tremenda” in the final section of the Libera me. Furthermore, in the Libera me the word “sæculum” appears three times, and in the second appearance it is printed as “seculum” (a peculiarity also of **MI**⁶⁹): **WGV** regularizes the spelling to the prevalent form. All other readings in **WGV** at variance with those of **MI**⁷⁴ are logged in the Notes, as when Verdi consistently writes an exclamation point after “Sabaoth” in the phrase cited above.

The structure of **MI**⁷⁴ is as follows:

page 1: Title page

PER L'ANNIVERSARIO DELLA MORTE / DI / ALESSANDRO MANZONI / (22 maggio 1874) / [rule] / MESSA DA REQUIEM / DI / GIUSEPPE VERDI / [rule] / TESTO / TRADUZIONE ITALIANA / Versi del Comm. ANGELO FAVA—Prosa del Sac. Prof. CLAUDIO BORRI / [RULE] / ESECUTORI / TERESA STOLZ, Soprano—MARIA WALDMANN, Mezzo-Soprano / GIUSEPPE CAPPONI, tenore—ORMONDO MAINI, basso / 110 Professori d'Orchestra—120 Coristi / [rule]

page 2: Blank

page 3: “DISTRIBUZIONE DEI PEZZI”

This listing is identical to that of **pvRI** (see “The Title of the Work and ‘Le intestazioni de’ vari pezzi’” in the introduction to the score).

pages [4–5], 6–15: These pages are occupied by the Latin text and Italian translation, printed on facing pages.

page [16]: Blank

The text of the work (with all but one of the errors and variants of **MI**⁷⁴ cited above) and the Italian translation of Fava and Borri also occupy pp. VI–XIII of **pvRI**. Since the translation has no independent textual authority, **WGV** takes no further note of it.

A-S. Agata: Autograph Manuscript of the *Dies iræ* and Offertorio

Preserved at S. Agata are three pages containing, in parallel columns, Verdi’s transcription and his own Italian prose translation of the *Dies iræ* and the Offertorio. Since the translation has

numerous cancellations it is clearly Verdi’s own work rather than a copy. His transcription of the liturgical text has a few corrections (e.g., he originally wrote “Lacrimosa” then changed it to “Lacrymosa”), one misspelling (“Tuba mirum sparges [*recte* spargens] sonum”), and an omission (“fac eas Domine [de morte] transire ad vitam”, where the bracketed phrase appears neither in the Latin transcription nor his translation). In the translation, curiously enough, Verdi addresses the Deity or Jesus sometimes as “voi,” sometimes as “tu,” without apparent pattern. For example, he renders the “Rex tremendæ majestatis” tercet (the first use of the vocative in the Sequence) as:

O Re di tremenda Maestà
[Voi che salvate—canceled] che salvate
coloro che meritano salute;
Salvate me, Voi fonte di pietà.

He began the next tercet, “Recordare, Jesu pie,” in the “voi” form, but perhaps jolted by the “tuæ” in the line “Quod sum causa tuæ viæ” phrase, corrected it to the “tu” form, which he keeps for the next tercet. Turning the page, however, he reverts to “voi” for the next two tercets (“Juste Judex ultionis” and “Ingemisco tamquam reus”). These shifts continue throughout the rest of the translation.

MI⁶⁹: Printed Norms for the *Messa per Rossini, 1869*

As noted in the introduction to the score, the Commission for the *Messa per Rossini* distributed to the composers participating in the project a booklet (**MI**⁶⁹) indicating general norms governing the composition, together with the name of the composer, text, key, tempo, and vocal forces of the respective sections and movements.⁹² **MI**⁶⁹ was probably printed in early June 1869, in time for Verdi to comment on it in a letter of 6 June⁹³ and for the Turin correspondent of the *Gazzetta musicale di Milano* to file a report appearing in the 13 June issue.⁹⁴

92. The source is described in Markus Engelhardt, “Un opuscolo di poche pagine,” in *Messa per Rossini*, pp. 79–89. In the course of this volume pp. 6–21 from **MI**⁶⁹ are printed in facsimile.

93. Printed in part in Abbiati, 3:284.

94. Engelhardt, p. 80, assigns the more cautious range of “probably between 9 May and 13 June 1869.”

The copy in the Biblioteca Queriniana of Brescia (Autogr. Cat 656a, Fasc. II) belonged to Verdi himself, and bears autograph annotations indicating the correct declamation of several words in the *Requiem e Kyrie*, *Dies iræ*, *Offertorio*, *Sanctus*, and *Lux æterna* movements. That these annotations affect text in movements other than the *Libera me*, the only movement with which Verdi was concerned in 1869, suggests that he had this booklet before him when he took up the *Requiem* once more in 1873–74. This hypothesis would explain why there are no annotations for the *Libera me*, which Verdi had already set several years earlier.⁹⁵ Furthermore, at least one misspelled word in **A** (“quares” for “quarens”) is perhaps attributable to this single spelling error in **MI**⁶⁹ (see the section “Text” in the introductory notes to N. 2, *Dies iræ*).

MI⁶⁹ consists of 24 pages:

page [1]: Title page⁹⁶

MESSA DA REQUIEM / PROPOSTA DA GIUSEPPE
VERDI IN ONORE DI / GIOACHINO ROSSINI /
–Tip. Ricordi–

page [2]: Blank

page [3]: “NORME GENERALI / PEI SIGNORI
MAESTRI COMPOSITORI”

page [4]: Blank

page [5]: Index

Indice.

Quadro generale della distribuzione e qualità dei pezzi	Pag.	
Maestro Antonio Buzzolla	7
“ Antonio Bazzini	8
“ Carlo Pedrotti	9
“ Antonio Cagnoni	10
“ Federico Ricci	11

95. We prefer this hypothesis to Engelhardt’s view that the annotations come from the period of the *Messa per Rossini*, i.e., that Verdi “abbia fatto delle riflessioni sul trattamento delle sillabe per uso proprio illustrandone a se stesso qualche esempio” (p. 84). It is difficult to believe that Verdi would prefer to write down “qualche esempio” of Latin words, rather than concentrating on the text he was called upon to set, the *Libera me*.

96. On the top of the title page is written: “Come avrebbe dov[to essere] / 1875”; we have added in brackets a possible completion of the abandoned inscription.

“ Alessandro Nini	12
“ Raimondo Boucheron	13
“ Carlo Coccia	14
“ Gaetano Gaspari	15
“ Pietro Platania	16
“ Enrico Petrella	17
“ Teodoro Mabellini	18
“ Giuseppe Verdi	19
Avvertenze	20

page 6: “QUADRO GENERALE / DELLA / distribuzione e qualità dei pezzi” (for the text of this chart, see the introduction to the score).

pages 7–19: Each of the thirteen pages contains the title, performing forces, key, tempo, composer, and text of one of the sections or movements.

pages 20–21: “AVVERTENZE.” (For the text and a discussion of these aesthetic and procedural guidelines, see the introduction to the score.)

pages 22–24: Blank

Glued between pages 14 and 15 of the Brescia copy of **MI**⁶⁹ is a small piece of paper on which Verdi wrote eleven phrases (fifteen words) from the first four movements of the *Requiem* in order to remind himself of their syllabification. Verdi generally placed a hyphen between syllables (e.g., “Chri-ste”). In annotating the printed text—certain words from the *Requiem e Kyrie*, *Offertorio*, *Sanctus*, and *Lux æterna*—he placed small circles above syllables in order to differentiate words using diphthongs from those in which both vowels are pronounced. The following are the words Verdi annotated in the printed text, words he apparently regarded as particularly troublesome:

Requiem: *Requiem, æternam, eis, perpetua, luceat, eis, Sion, orationem, meam, veniet, Kyrie, eleison;*

Offertorio: *gloriæ, omnium, fidelium, leonis, absorbeat, Michael, Abrahæ, Hostias, laudis, hodie, memoriam;*

Sanctus: *Sabaoth, gloria;*

Lux æterna: *pious, perpetua, luceat, eis.*

He wrote the following words on the inserted page: *ex-au[-]di o-ra-ti-o-nem / me-am / Ky-ri-e e-le-i-son / Chri-ste / Di-es / Te-ste / In-ge-mi-sco / Ma-ri-am ab-sol-vi[-]sti / de-fun-cto- / pro[-]mi-si-sti / Su-sci-pe / Be[-]ne-dic-tus [sic].*

PART TWO

CRITICAL NOTES

<Messa da Requiem>

There is no title page in **A**. **WGV** adopts the title Verdi indicated in his 10 April 1874 letter to Léon Escudier: “Messa da Requiem / per l’anniversario della morte di Manzoni / 22 maggio 1874”. A similar form is found in **I-Mric**, **RI**¹⁹¹³, **pvRI**, **pvES**, and **MI**⁷⁴. (See the section “The Title of the Work and ‘Le intestazioni de’ vari pezzi’” in the introduction to the score.)

N. 1. Requiem <e Kyrie>

Sources

A: Volume 1, pp. 1–32 (32 blank)

The manuscript of the Introit, “Requiem æternam” (1–77), consists of a single fascicle of twenty-stave paper in upright format (labeled “1” in the lower left corner, a progressive numbering of the fascicles throughout the *Messa da Requiem*) containing four nested bifolios. The Kyrie (78–140) consists of a single fascicle of twenty-four-stave paper (labeled “2” in the lower left corner) containing four nested bifolios. The last verso of this fascicle is blank.

The measures are laid out as follows:

p. 1	1–5	p. 17	78–81
p. 2	6–10	p. 18	82–86
p. 3	11–15	p. 19	87–91
p. 4	16–20	p. 20	92–95
p. 5	21–25	p. 21	96–99
p. 6	26–29	p. 22	100–103
p. 7	30–34	p. 23	104–108
p. 8	35–39	p. 24	109–113
p. 9	40–44	p. 25	114–117
p. 10	45–49	p. 26	118–121
p. 11	50–54	p. 27	122–125
p. 12	55–59	p. 28	126–129
p. 13	60–64	p. 29	130–133
p. 14	65–69	p. 30	134–137
p. 15	70–73	p. 31	138–140
p. 16	74–77	p. 32	blank

In 1897, **V** added a dedication of the *Messa da Requiem* to Teresa Stolz on the first page of the manuscript, writing it midway down p. 1, toward the right margin: “A Teresa Stolz / Inter-

prete Prima / di Questa Composizione / G Verdi / S’ Agata / Dicem: 1897”.¹

I-Bc: Bologna, Civico Museo Bibliografico Musicale (Ms. UU 26)

This autograph memento of the “Te decet hymnus” section (28–55) was prepared by **V** in 1891. It is a bifolio of twenty-four-stave paper in upright format. There can be no question of preferring the readings of **I-Bc** to the explicit readings in **A**, but in a few cases they have helped to clarify **V**’s intentions.

For a detailed description of this manuscript, see the first section, “Sources,” of this Commentary.

I-Mb(1–2): Milan, Biblioteca Nazionale Brai-dense, Manzoni Collection (MANZ V.S. VII 6)

These autograph manuscripts consist of two brief passages from the opening of the Requiem e Kyrie movement, donated (and probably prepared) by **V** in 1886.

I-Mb(1) contains the first eleven measures of the Requiem, written on a single leaf of heavy twenty-four-stave paper in upright format; **I-Mb(2)** contains the first five measures of the Requiem, written on a single leaf of heavy twenty-stave paper in upright format. Except for a useful dynamic indication in the strings (see Note 6, 8, 56, 58), neither source provides any new information.

For a detailed description of these manuscripts, see the first section, “Sources,” of this Commentary.

Introductory Notes

Instrumentation

At the left side of p. 1, **V** annotated his twenty-stave paper as follows (**WGV** also notes subsequent additions and alterations):

- Violini [I]
 [II]
 Viole
 2. Flauti
 Ottavino
 [2] Oboè
 [2] Clarinetti in Do; *at* 76: in La²

1. There is a facsimile of this page facing Abbati, 3:708.

2. Woodwinds, brass, and timpani are silent until 76, when woodwinds and brass begin a two-measure anacrusis to the A-major Kyrie. **V** specified a new transposition for Cl, but, disregarding the transposi-

- [2] Corni in Fa; at 76: in Mi
 [2] Corni in Do; at 76: in La
 2. Fagotti
 2. Fagotti
 Timpani
 [blank]
 [blank]
 Soprani
 Contralti
 Coro
 Tenori
 Bassi
 Violoncelli
 Contra Bassi

At 78, V changed to twenty-four-stave paper to accommodate the expanded vocal forces, annotating it as follows:

- [Violini] ^[I]
 [III]
 [Viole]
 [2] Flauti
 Otta[vino]
 [2] Oboè
 [2] Clarin[etti] in La
 [2] Corni in Mi
 [2] [Corni] in La
 [2] Fagotti
 [2] Fagotti
 Timpani
 [blank]
 [blank]
 Soprano
 Mezzo Soprano
 Tenore
 Basso
 [Soprani]
 [Contralti]
 Coro
 [Tenori]
 [Bassi]
 [Violoncelli]
 [Contrabbassi]

tion he had written at the beginning of the Requiem, notated Cor in the transposition not explicitly marked until 78, the start of the Kyrie. Another hand, in gray pencil, indicated the correct transposition for Cor at 76. (See Note 76–78.) Perhaps V had planned to use winds in the Requiem when he laid out the first page of the orchestral score of the A-minor Introit (with its F-major middle section), but changed his mind during the course of his work.

I-Mric, RI, and pUS-Cso all give the appropriate transpositions at the beginning of the movement. In **I-Mb(2)** V called for Cor in the proper transposition (Mi and La), but persisted in indicating Cl in Do.

Title

At the beginning of the movement, V wrote “Requiem” at the top center of p. 1; he signed and dated the manuscript (“G Verdi / 1874”) at the top right. **WGV** takes the title to refer to this movement, not to the entire Mass. In describing to his publishers the headings he wished to be applied to the various movements in their piano-vocal editions, however, the composer explicitly identified the first piece as “Requiem e Kyrie,” and **WGV** has respected his wishes.

Text

At 50–51, in the concluding phrase of the Psalm verse, V consistently wrote “omnes” in Coro, a reading that recurs in **I-Bc, I-Mric, RI,** and **pRI**. The correct spelling is “omnis,” as in **pvRI, MI**⁶⁹, and **MI**⁷⁴. **RI**¹⁹¹³ mixes “omnes” in 50 and the correct form in 51.

Critical Notes

1 VI I, VI II, Vle A: “con sordini” twice, under VI I and under VI II / As V repeated these instructions before the parts enter at 6, **WGV** suppresses them here.

6–23, 56–73 A: V surely intended that these essentially identical passages should be performed the same way. Differences between them in **A** are notational variants, oversights, or errors. **WGV** proposes editorial emendations in accordance with this principle, and wherever possible provides common Notes for the two passages. As explained in the introduction to the score, this is not the policy of **RI**¹⁹¹³ and earlier sources, which only rarely regularize widely separated passages.

6, 8, 56, 58 Strings Sources: The dynamic level extended to the upper strings at 6, **pp**, is based on the **pp** in Vc (1) and Cb (8). (At the repetition, however, V created some confusion by writing **pp** for Cb at 58 and a simultaneous **p** for Vc; **WGV** and all relevant contemporary sources alter the Vc marking to **pp**.) The extension of **pp** to the upper strings at 6 (and therefore at 56) is supported by **RI**, which gives **pp** for VI I and VI II at 6 alone and, more important, by **I-Mb(1)**, where at 6 V wrote **pp** midway between the VI I and VI II staves and assigned **pp** to Vle and Vc. Only **pRI** propose a different solution, adding **p** in the upper strings at 6 alone.

7, 9, 57, 59 Coro Sources: V provided the dynamic level “sottovoce” in all four measures (but see Note 58–59), writing a more precise level only at 57, where $T^c = pp$ and $B^c = ppp$. **I-Mric**, **RI**, and **pvRI** annotate both parts **pp** at 57 and provide no other explicit dynamic level. Given the choral dynamic indications at 10, **WGV** accepts as a model and extends throughout the readings of **pRI**, which assign **ppp** and “sottovoce” to both parts at 57.

8–11 Strings **I-Mb(1)**: The only slur in the upper strings in this passage is one covering the four notes of Vle at 9. Slurs cover 8–11 in both Vc and Cb.

9, 59 Vle A: V originally wrote *a* on the downbeat of 9 and either *a*, *c'*, or *a+c'* at 59. In each case he erased (at 9) or smeared out (at 59) the original reading and substituted *e'*. Note that *a* corresponds to the (transposed) reading of T^c in the parallel passage in N. 7, *Libera me* (135), as well as in the 1869 version of that movement (107).

12–15 S^c **WGV**: The \wedge are extended here from 62–65. Since there are accents in the string parts in both passages, their absence in the vocal part at 12–15 seems to be an oversight. Not surprisingly, the relevant contemporary sources, as well as **RI**¹⁹¹³, accept the accents in the later passage but fail to extend them to 12–15.

15–16 Vc A: The slur extends well into the margin after 15, the last measure of a recto, but a new slur begins on the downbeat of 16. In the parallel 65–66, where no page turn intervenes between the measures, one slur concludes at 65 and another begins at 66. There are no continuous slurs in Vc across either 15–16 or 65–66 in any relevant contemporary source. **WGV** uses separate slurs at 16 and 66.

16–18 VI I A: A slur covers these three measures. Perhaps it derives from V's original plan to use a diminuendo at 17–18 rather than a sudden **ppp** (see the following Note). There is no slur between the parallel 66–67 in A, nor does a slur appear between 16–17 or 66–67 in any relevant contemporary source.

17–18, 21–22, 67–68, 71–72 Strings A: Not only were the dynamics originally conceived differently, but the final version is inconsistently marked. V at first intended a diminuendo for this figure, and ===== were written for VI I at 17–18, 21–22, and 67–68;

Vle at 21; Cb from 21 through the downbeat of 23. All were subsequently erased except Vle at 21. The survival of this diminuendo was an oversight, and **WGV** eliminates it. V apparently abandoned his original plan before arriving at 71–72, and never entertained it for the vocal presentation of this material in the *Libera me* (1869 version, 117–118; final version, 145–146).

Instead, he decided upon a suddenly quiet dynamic level after the previous crescendos. In the Coro he marked these levels incompletely but unequivocally: “sempre **ppp**” at 17 and **ppp** at 67, nothing at 21 and **pp** three times at 71. The string parts are less clearly differentiated: at 17, **ppp** for VI I, Vc, and Cb, **pp** for VI II and Vle; at 21, **ppp** above the VI I staff, but **pp** below it, and **pp** for all the other strings; at 67, **ppp** for VI I, but **pp** for all the other strings; at 71, **pp** for all the strings. Considering the additional information that at 17 and 67 V annotated VI I “dolcissimo,” but at 71 wrote “dolce,” **WGV** interprets the passage as creating a differentiation in dynamic level in the strings between 17 (67) and 21 (71), similar to the differentiation present in the Coro. Certainly the vertical contrasts at 17, 21, and 67 among the string parts do not offer a meaningful dynamic differentiation. The relevant contemporary sources are of little help here, as none even attempts to provide a principled solution. **RI**¹⁹¹³, however, offers the same interpretation as **WGV**.

17, 21, 67, 71 Vle, Vc A: Originally these measures were identical, with Vle = $c\sharp'-a$ (half notes) and Vc = $c\sharp'$ (whole note). V then modified the part writing by erasing Vc at 17 and 67, substituting *a*, and erasing Vle at 21 and 71, substituting the whole note *a*.

19–20 Strings A: There are ===== covering both measures above VI I, between VI II and Vle, and below Cb. Three additional ===== cover only 20: above VI II, below Vle, and below Vc. At the parallel 69–70, the ===== occur only in 70, although it should be noted that there is a page break between these measures. The shorter crescendo is also the reading in N. 7, *Libera me*, at 147–148. **WGV** adopts the shorter crescendo in both passages, as does **pvRI**. Both **I-Mric** and **pRI**, like A, leave vertical inconsistencies in 19–20 and adopt the shorter crescendo in 69–70. **RI**, followed by **RI**¹⁹¹³, regularizes vertically, but not horizon-

tally: it gives the longer crescendo in all parts at 19–20, while keeping the shorter model at 69–70.

20, 70 VI II A: V originally wrote a half note *e'* on the first two beats, a reading similar to the 1869 *Libera me* (120). Only after transcribing the 1869 reading into N. 7, the revised *Libera me* (148), and subsequently altering it, did V return to the first movement to incorporate the revision.

21 VI I A: VI I = **ppp** over the staff and **pp** below it / **pRI** and **WGV** adopt **pp**, the level in all other string parts. As often happens when faced with a binary decision, **I-Mric** guesses incorrectly, assigning **ppp** to VI I and **pp** to the remaining strings. **RI** extends the **ppp** to the three uppermost strings, but leaves the **pp** of Vc and Cb. See Note 17–18, 21–22, 67–68, 71–72.

21–23 VI II, VIe A: The slurs extend from 21 through the downbeat of 23. **WGV** prefers the shorter slur of VI I, found in all parts with explicit articulation at the parallel 71–73. No relevant contemporary source adopts the longer model.

23–27 Strings A: Based on the readings of **A**, **WGV** adopts long slurs in this passage. The slurs at 25, the last measure on a recto, pass far into the margin in VI I and VI II, reach well beyond the bar line (though not quite reaching the margin) in Vc, and go to the bar line in Cb. Only in VIe does the slur stop within the measure. Although the slurs at 26 begin right on the notes, rather than before them, a continuous slur across the page break seems appropriate. The relevant contemporary sources tend to contain the slur within 25, but their readings are ambiguous and/or vertically inconsistent. **RI**¹⁹¹³ regularizes this tendency, carrying no slur across the 25/26 bar line.

25–26 B^c A: As mentioned above, there is a page turn between these measures. The B^c slur extends well beyond the 25/26 bar line—almost exactly as far as the Vc slur. **pRI** slur only the first three notes, while **pvRI** slurs all five. The slurs in **I-Mric** and **RI**, both of which have a page turn after 25, reach the bar line or pass slightly beyond it, preserving the ambiguity of **A**. Nor are the readings of 75–76 useful, for the continuation is significantly different. Influenced in part by the shape and length of the

other slurs on the same page in **A**, **WGV** extends the B^c slur to the first note of 26.

28 **I-Mric**: A missing accent on the tempo marking (**Poco più**) has been added in blue pencil.

28–55 Coro **US-Cn**: Either through a misinterpretation of the phrase “Voci sole” or an interpretive decision, the conductor (Theodore Thomas?), using blue pencil marks, assigned this section to the solo quartet. V’s phrase simply means “without instrumental accompaniment.” The passage is printed in the choral parts of **pRI** and, in **A**, the second highest part is written in alto clef for the Coro (rather than the soprano clef V used for the Mezzo Soprano soloist).

28–55 Coro **I-Bc**: This manuscript has only sparse indications of dynamics and articulation. Except for ties, all are logged in these Notes, even when they agree with **A**. Dynamic levels of **I-Bc** are often one degree less extreme (that is, toward the center of the dynamic range) than those of **A**.

28 B^c A: There are no accents over the second and third notes, although accents are present in each repetition of the phrase. Rather than hypothesize that V neglected to notate these signs for the initial presentation of the melody, **WGV** assumes he expressly omitted them, adding accents only as the voices build up their contrapuntal web. This procedure is adopted by **I-Mric**, **RI**, **RI**¹⁹¹³, and **pRI**, though not by **pvRI**, where accents are added. **I-Bc** offers no help, for none of the entering voices bears accents.

28, 30, 32, 34 Coro **I-Bc**: The dynamic level for each entering voice is **mf**.

33 B^c A: Although the slur covers only the first two notes, its curve suggests that V intended it to conclude with the third note, the reading of **I-Bc**, **RI**, **RI**¹⁹¹³, **pvRI**, and **pRI**. **I-Mric** continues the slur through the fourth note.



34 T^c A: The slur extends well beyond the last note of 34, the last measure on a recto, reaching the end of the staff but falling short of the bar line, which is drawn slightly beyond the staff. **I-Mric** and **pRI** slur only the three notes, the reading preferred by **WGV**. **RI** and **pvRI** provide no help: the former is ambiguous, while the latter, followed by **RI**¹⁹¹³, omits the slur.




36–37 S^c I-Bc: “dim pp” is the dynamic marking through the downbeat of 37. No relevant contemporary source extends the “dim.” to other voices.

37 Coro A: There are indications of **ppp** above the soprano and below the tenor staves, as well as **pp** above the contralto and tenor staves. **I-Bc** has **pp** for S^c and C^c; **I-Mric** has **ppp** for S^c and **pp** for C^c and T^c; **pRI** has **ppp** for S^c and C^c and **pp** for T^c. **WGV** joins **RI**, **RI**¹⁹¹³, and **pvRI** in regularizing the dynamic level to **ppp**.

37 T^c A, I-Mric, RI, RI¹⁹¹³: There is a staccato dot on the fourth beat, remnant of an earlier version (in **A**) in which the syllable “-ru-” of “Jerusalem” fell on the downbeat of 38 and there was no tie from the last note of 37 to this downbeat. **WGV** joins **pRI** in suppressing the staccato. **pvRI** removes all four staccato dots and the slur at 37; in this instance **RI**¹⁹¹³ turned to the more complete reading of **RI**.

39–40 S^c I-Bc: “cres.-----” is the dynamic marking, beginning over the second note of 39 and concluding at the end of 40, the final measure in a system.

40–41 T^c A: In 40 there is a barely legible “cres.,” while a very cursory  extends from 40 to the final note of 41. Because of lack of space, the upper line of the hairpin is short and the lower stroke slightly curved. **I-Mric**, baffled, omits both indications; **RI** follows suit. **pvRI**, on the other hand, ignores the verbal indication and interprets the hairpin as a slur extending from the last note of 39 to the downbeat of 41. **RI**¹⁹¹³ makes an incomprehensible emendation, restricting the slur, now become an impossible tie, to the two repeated notes of 40–41. **pRI** correctly interprets and transmits both indications of **A**, concluding the hairpin slightly after the downbeat of 41 and placing the “cres.” between the T^c and B^c staves. **WGV** also curtails the .


41 S^c, B^c A: Both parts originally arrived at **f** on the downbeat of 41, preceded by  that concluded at the end of 40. **V** subsequently lengthened the , smeared out the **f** in B^c, and erased the one in S^c, damaging the  in the latter.

41–42 Coro Sources: The inconsistent dynamic levels are summarized in the following table:

Source	S ^c	C ^c	T ^c	B ^c
A, pvRI	ff	—	f	f
I-Bc	f	f	f	f
I-Mric	ff	—	ff	f
RI, RI ¹⁹¹³	ff	ff	ff	ff
pRI	ff	ff	f	f



That **I-Bc** regularizes the dynamics, though at a less extreme level, supports **WGV**'s decision to adopt a uniform dynamic level of **ff**. Note that **I-Bc** places all dynamic markings precisely on the downbeat of 42.

45–49 Coro I-Bc: The following dynamic and articulation markings are present in this source:

S^c: a  from the last note of 45 through the end of 46; a slur beginning between the first two notes of 47 and ending on the downbeat of 49 (adopted by **WGV**).

C^c: a slur covering all four notes of 46.

T^c: a slur covering all notes of 48 and nearly reaching the bar line; > on the last note of 49.

46 S^c A: The  concludes at the last note of 46 and the **f** is written just before the 46/47 bar line. **WGV** shifts the **f** to the downbeat of 47, as in C^c and B^c, continuing the  through the end of the measure.

47 S^c A: **V** originally entered here the notes (but not the text) of 48, a copying error. He later erased these notes and supplied the correct ones.

47–49 T^c Sources: In **A** the slur begins between the third and fourth beats of 47. **RI**, **RI**¹⁹¹³, **pvRI**, and **pRI** draw the slur from the second note, so that it covers two repeated notes. **WGV**, like **I-Mric**, begins the slur on the third beat.

50 Coro A: **V** originally wrote the dynamic level **pp** in S^c and C^c, but subsequently superimposed a single **p** upon the **pp** in S^c, as if to cancel the earlier marking, and erased the second **p** in C^c. In T^c and B^c, only **p** is found. In **I-Bc** the one dynamic level present, in S^c, is **ppp**, but in this “musical memento” **V** was not concerned with the relationship of the dynamics between the end of the “Te decet hymnus” and the reprise of the “Requiem.” **WGV**'s solution agrees with **pRI**; **I-Mric**, **RI**, and **pvRI**, however, assign **pp** to S^c. The latter source, followed by **RI**¹⁹¹³, extends **pp** to all voices.

52 S^c A: **V** originally entered here the notes (but not the text) of 53, a copying error like that

in 47. He later erased these notes and supplied the correct ones.

53 S^c A: The slur begins between the two notes, but points toward the second. **WGV** follows **I-Mric** and **RI** in starting the slur on the second note; **RI**¹⁹¹³, **pvRI**, and **pRI** start it on the first note, but take other arbitrary steps to avoid having S^c sing six measures on what amounts to a single slur.

55 C^c I-Bc: V originally wrote *f'*, then crossed it out with uncharacteristic neatness—this is a presentation copy, after all—and replaced it with *c'*.

58–59 Coro A: V mistakenly notated the S^c and C^c parts of 59 one measure early, then smeared them out. When he rewrote the parts at 59, he neglected to add “sottovoce,” originally present in both parts at 58. **WGV** reinstates these markings at 59 in roman type.

59–61 VI II A: The dotted line indicating “divisi” concludes at 59, the final measure on a page. **WGV** continues it through 61, as at the parallel 9–11.

65 Vle A: The notes on the first and second beats have only a single, upward stem. **WGV** adds a downward stem to clarify the voice leading, imitating V’s own notation at 15.

67 VI I A: A second slur, under the staff, joins the second through fourth notes. Less pronounced than the longer slur above the staff, it appears to be superseded by the latter. As it adds no information and is found in no relevant contemporary source, **WGV** suppresses it.

71–75 Coro A:



The dot and second flag on the last beat of 74 are later additions, making the rhythm conform to 24, but V neglected to correct the rhythm in 71–73 on the previous recto. That **pRI** (T^c and B^c part), in citing S^c at 74 as a cue for the entrance of B^c at 75, give the corrected version of 74, demonstrates that V had made this correction when **pRI**, and presumably other early sources, were prepared. (It is unlikely that the engraver who prepared this part would have altered this single measure himself.) Choosing the wrong emendation, **I-Mric**, **RI**, **RI**¹⁹¹³, **pvRI**, and the S^c and C^c parts of **pRI** (prepared

by a different engraver than T^c and B^c) accept the readings of A at 71–73 and change 74 to



73–75 A: In addition to markings in individual parts, V wrote large — above VI I and below Cb, indicating a general orchestral crescendo for the passage. As there is no explicit sign in Coro, and the declamatory Coro parts are sharply differentiated from the instrumental lines, **WGV** provides no choral crescendo markings, although this does not exclude performing these parts with increasing volume. Of the relevant contemporary sources, **RI** is alone in assigning **p** to S^c and C^c; **RI**¹⁹¹³ also extends the indication to B^c.

76 Cor A: The indications “in Mi” (Cor I, II) and “in La” (Cor III, IV) are in a foreign hand. See Note 76–78 below.

76–77 Strings A: V originally continued the string parts through the end of 77:

Realizing that the upper strings needed to remove their mutes, he erased VI I, VI II, Vle, and Vc, and entered the version given in **WGV**, followed by the phrase “levate i sordini.” The — in VI I, VI II, and Vle originally extended through the end of 77, and V also marked “sempre cres.” for VI I and “sempre” for VI II and Vle. When he decided to alter the parts, he shortened the — , but did not erase the verbal indications. In **WGV** the phrase “sempre cresc.” has been placed in 75, parallel with the identical phrase in Cb. Note the difference between this passage and 25–27, where the crescendo is followed by a diminuendo.

76–78 A: A new fascicle begins at 78, the first measure of the Kyrie. Through an oversight, V neglected to resolve Coro, Fl, Ob, Cl, and Cor. After having received the first two

movements, which V had sent on 30 March, Ricordi asked about four problems. In his undated response, V wrote: "Nel N.° 1 mancano non solo le risoluzioni dei cantanti ma anche degli istromenti a fiato.—Parmi che i Corni siano in *mi* ed in *la*—Osservate il pezzo prima di copiare—" (In N. 1 there are lacking not only the resolutions for the singers but also those for the wind instruments. It seems to me that the horns are in *Mi* and in *La*—Examine the piece before copying). The gray pencil additions—tuning indications for Cor at 76 and resolutions at 78—were made by Casa Ricordi. Whether V later provided more specific instructions is not known.

The slurs in Fl, Ob, and Fg III, IV begin in 76 and extend into the margin after 77 (the last measure of the fascicle); those in Coro do not continue past 77. Although no relevant contemporary source has either ties or slurs unambiguously extending across the bar line into 78, **WGV** accepts the suggestion of **A** and extends the slurs to Cl, Fg II, and Cor III, IV. Given the nature of its part at 78, **WGV** provides a slur for Fg I only at 76–77.

Cor I, II present special problems. Graphically, V's sign in 76–77 resembles a slur more than a tie, but the tie is musically appropriate. Furthermore, at the beginning of 78 Cor I, II have explicit ties pointing back toward 77—like the notes, these ties were added at Casa Ricordi. **I-Mric** and **RI** tie Cor I, II only at 76–77, while the Cor I part in **pUS-Cso** is tied only at 77–78 (the sole example of a slur or tie between 77 and 78 in **pUS-Cso**, the relevant contemporary sources, or **RI**¹⁹¹³). **WGV** realizes the Cor I, II indications in **A** as ties linking 76–77 and 77–78.

WGV extends V's signs for S^c, C^c, and T^c through the downbeat of 78, as in **RI**¹⁹¹³.

77 Ob II A: V originally wrote *e''*.

78 B^c **I-Mric**: *f*/ The copyist of **I-Mric** either botched an attempt to emend the incomplete reading of **A** or, if Ricordi had already entered the missing notes into **A**, copied the note of T^c (*c#'* on the second highest line in tenor clef) into B^c as well. **RI** apparently copied this error from **I-Mric** but, as an imperfection in the staff at that point indicates, subsequently corrected it. Similarly, **pRI** (T^c-B^c) have *a*, a reasonable choice but not the one Ricordi would (apparently later) enter into **A**. **US-Cn** also has *a*, but

if our stemma is accurate this is an emendation of **I-Mric**'s impossible *f*. Although there is a possibility that in early performances B^c sang *a*, **WGV** follows **A** in choosing *a*.

78 MS^s A: V originally labeled the part "Contralt" and wrote the key signature in alto clef, the clef used for C^c. When the voice enters at 90, however, it is in soprano clef, the clef V habitually used for all female soloists. At 78, V later erased the indication "Contralt" and substituted "Mezzo Soprano," but failed to correct the signature. Apparently he momentarily confused the solo quartet, entering for the first time, with the Coro, in which the second part is written for Contraltos.

78 Sources: Following **A**, **I-Mric** provides a single dynamic indication, **p** for Vc. Neither **RI** nor **pvRI** gives any level and, deprived of help from its sources, **RI**¹⁹¹³ suggests **f** for both Fg I and Vc, providing no other dynamic levels. On the other hand, **pRI** assign **p** to all strings, including Cb, where it implies (without support from **A**) a "subito piano" on the downbeat rather than the culmination of the crescendo. In **pUS-Cso** only Cor IV has a level, **f**, added at some later time. **WGV** extends the **p** in Vc to Fg I and to the reentering strings, but does not assign a dynamic level to Coro or to instruments (like Cb) that cadence, then fall silent.

78, 111, 113 T^s, B^s A: V used [^] in T^s at 78 and 113 and in B^s at 111. **WGV** emends them to >, following 82, 86, 90, and 109.

78–79 T^s A: The phrase "animando un poco" is underlined; beneath and parallel to this line is a shorter, straight line between the two notes of T^s in 78. Although the line does not resemble a slur, **pvRI** interprets it as one, over 78, while **I-Mric** (followed by **RI** and **RI**¹⁹¹³), concerned with the logic of a slur over two repeated notes, continues it into the next measure. Since the mark in **A** does not recur in later statements of the idea, **WGV** regards it as a stray mark related to the underlining of the verbal indication and suppresses it.

78–90 Cl I, Fg I, Vc A: V's articulation of the recurring four-measure phrase in this passage is problematic.

ClI: The countermelody of Cl I begins in the third measure of each statement, with an idea related to the principal one of Fg I and Vc, but without its staccato dots. In each presentation

(80–81, 84–85, 88–89) the slur begins on the first note; it is the ending that is in question. At 80–81 the slur covers only the three notes of 80; at 84–85 it nearly reaches the third beat of 85, but that results from carelessness (a separate slur joins the third beat of 85 with the following note); at 88–89 it ends on the downbeat of 89. **WGV** prefers this final model, where the slur ends on the downbeat of the second measure. Neither relevant contemporary sources, **pUS-Cso**, nor **RI**¹⁹¹³ reach a principled decision about the length of the slur. In **RI**¹⁹¹³, for example, the slurs end on the downbeat of 81, the downbeat of 86, and the third beat of 89: the only consistency is that the slur is invariably longer than in **A**.


Fg I and Vc: There are three issues concerning the principal melody.

1. Given the near-identity of the two parts, **WGV** regularizes the length of the slurs between them. The few discrepancies in **A** (as shown in the musical text) result from carelessness.

2. **WGV** adopts as a model one-measure slurs over each of the first two measures (i.e., 78–79, 82–83, 86–87). There is little doubt about the one-measure slurs in 78–79 and 82–83, although **V** drew the slurs rather carelessly at 78–79. The first slur in **Fg I** runs from the downbeat of 78 to the downbeat of 79, where the second slur begins; the first slur in **Vc** ends on the last note of 78, while the second slur begins almost immediately after. Had **V** wanted continuous slurs he could have written them, as the staves above **Fg I** and **Vc** are blank. Furthermore, to interpret them as overlapping slurs would make no musical sense (especially because of the vertical discrepancy between **Fg I** and **Vc**, as well as the unambiguous one-measure slurs in 82–83). All relevant contemporary sources offer one-measure slurs in these four measures. (**RI**¹⁹¹³ places the **Vc** slurs properly but, perhaps misreading carelessly drawn slurs in **RI**, makes nonsense of the **Fg** part. In 78 and 79 slurs start on the second beat of the measure and continue to the downbeat of the following measure; there are slurs over the second through fourth beats of 82 and over the whole of 83.)

In the third presentation, however, **V** drew the first **Fg I** slur from the second beat of 86 well into the margin (86 being the last measure on a verso) and a second slur from the second beat of


87 all the way to the downbeat of 89. That the slurs start late suggests confusion on **V**'s part. The slurring of **Vc** also undermines the view that **V** intended to change the articulation in this third presentation. **Vc** has an unambiguous one-measure slur in 86, and separate slurs for 87 and 88. (Although the second slur nearly reaches the downbeat of 88, this is another example of the exuberant slurring already noted in 78–79. The primary point is that **V** had space to write a continuous slur for **Vc** here—as he did in **Fg I**—but did not do so.) The relevant contemporary sources (and **RI**¹⁹¹³) continue to provide one-measure slurs for **Vc** in 86 and 87, although they accept a continuous slur in **Fg I**; only **pUS-Cso** extends one-measure slurs to **Fg I**. **WGV** follows these sources in interpreting the slurs in **Vc** as being one measure long and, together with **pUS-Cso**, extends this model to **Fg I**.

3. **WGV** adopts a slur that covers the third measure of the pattern and concludes with the downbeat of the fourth measure, rather than a slur confined to the third measure alone. The longer model is found twice (in **Vc** at 80–81 and in **Fg I** at 88–89, though as part of the three-measure slur discussed above); the shorter model appears four times. Given this inconsistency in **A**, **WGV** has been swayed by the articulation of **Cl** in these measures, as well as by **V**'s handling of related patterns at 109–114 and 130–132. The sources are not helpful, as most are inconsistent both horizontally and vertically. **79** VI I, VI II A: The second half of the measure is written , the only time in

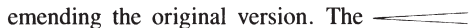
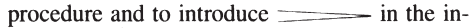


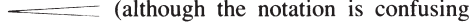



the movement this figure is so beamed. **WGV** follows the notation of 83 and 88, where beaming and articulation are coordinated.

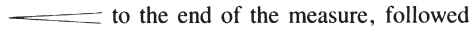
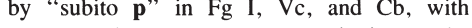
80 VI II A: A slur covers the entire measure. **WGV** substitutes two dotted slurs, each a half-measure long, as in similar places throughout this passage.


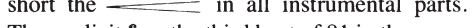
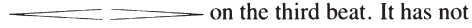
80 VIe A: **V** altered the notes in the second half of the measure. In doing so, he partially erased the staccato dots that were once present, and neglected to rewrite them in the definitive version. **WGV** adds them in small characters.

80–81 **Fg I**, **Vc** A: The  originally began in 81; **V** later extended them back to the beginning of 80. In the other parts and in repetitions of the figure, they normally begin in the first measure.


81 T^s A: Performers will find in 85 and 89 a key for the interpretation of the grace notes.

81, 85, 89 A: The dynamics are inconsistent, probably as a result of V having changed his mind about the passage without completely emending the original version. The  originally carried through until the end of 81, 85, and 89; examples occur in 81 (T^s, Fg I, VI I, Vle, Vc, Cb), 85 (CI I, Fg I, VI I, Vle, Vc, Cb), and 89 (Fg I, VI I, Vle, Vc, Cb). The composer also placed > in VI I and Vle on the third beat of 81. At some point, he decided to alter this procedure and to introduce  in the instrumental parts at the second half of each measure, thereby preparing the softer dynamic level for the successive entries of the soloists (at 82 there is one **p** in VI I; at 86, there are five **pp**; at 90, a mixture of **p** and **pp**). The added  may have been conceived primarily when V wrote accompanying parts in the winds. In any event, he also entered the new signs in the strings without, however, erasing the original ones. In Vle at 89 the notation suggests that the  were intended to cut short the  (although the notation is confusing and V appears to have written a  through the third beat and then extended it to the end of the measure); elsewhere, either the  are found alone or they are adjacent to the continuing . The three **f** on the third beat of 81, in VI I, VI II, and Vle, may have been intended to signal the high point of this combination of crescendo and diminuendo.

A solution closest to A might maintain the  to the end of the measure, followed by “subito **p**” in Fg I, Vc, and Cb, with  in the other parts beginning at the third beat. (Something similar occurs in **RI**, **RI**¹⁹¹³, and **pRI**, although there are inconsistencies in their readings; **I-Mric** is even less coherent.) But such a solution ignores the simultaneous presence in several parts of crescendo and diminuendo markings, which suggests that V did not fully resolve the question of dynamic markings for this passage.

WGV adopts a more coherent solution, presuming that V intended the  to cut short the  in all instrumental parts. The explicit **f** on the third beat of 81 in the upper strings has been preserved, but extended only within this measure to parts that complete a  on the third beat. It has not

been extended to 85 and 89, although it remains implicit. Accents in the upper strings on the third beat of 81 have been extended only to similar places in the upper strings at 85 and 89.

For the vocal parts, V's markings are preserved, with the exception of the  at 81 in T^s, which **WGV** cuts short just before the **f** on the third beat.


82 Fg III, IV A: V left the measure blank. The same hand that added resolutions at 78 in gray pencil added notes and rests for Fg III, IV at 82. **WGV** accepts these additions, as does the part in **pUS-Cso**. The resolution is lacking, however, in **I-Mric**, **RI**, and **RI**¹⁹¹³. **US-Cn** has *e* for Fg IV, an independent emendation.

82 VI I A: Originally =



In altering the measure, V partially erased the dynamic marking. **WGV** accepts it as still present and valid.

82 Cb A:  / At 86 and 90,

however, V preferred  on the downbeat, reinforcing the first note in Vc. **WGV** accepts the longer value and allows the difference between this value and the notes of resolution in the winds to stand. **I-Mric**, **RI**, and **pRI** follow A; **RI**¹⁹¹³ halves the value of the note at 86 but not at 90.

82–86 B^s A: The text originally set was “Kyrie eleison,” and the melody bore a greater resemblance to the opening phrase for T^s. At 90–92, furthermore, MS^s was originally given the text “Kyrie eleison.” Thus, rather than the opening alternation of “Kyrie eleison” and “Christe eleison” of the definitive version, V originally postponed the “Christe” text until 101, perhaps a hint of the traditional ternary structure of the Kyrie.

83 Vc A: In addition to the measure-long slur entered over the Vc staff, V provided a shorter slur for the last two notes (actually drawn into the beginning of 84). **I-Mric** preserves it, while **RI** and **pRI** suppress it, as does **WGV**. Vc and Vle both show signs of revisions; Vc originally continued down the scale (*D-C#* on the final two notes), postponing the inevitable octave transfer necessitated by the range of Vc. The shorter slur does not belong to the original layer; it was probably suggested by the staccato dots that V wrote under the two newly entered notes.

85 Fg III **RI**¹⁹¹³: $c\sharp'$ / A, all relevant contemporary sources, and **pUS-Cso** have the correct b . **90–91** Fg, Vc A: The slurs in Fg I and III begin on the second note of 90; **WGV** moves them back to the downbeat, as in Vc, a procedure also followed in the relevant contemporary sources and **RI**¹⁹¹³. The slurs in Fg I and Vc beginning in 90 actually conclude on the downbeat of 91, overlapping the next slur. **WGV** closes the slur on the last note of 90, as in similar models throughout this passage, and suppresses a meaningless slur in A over Fg I in 91 (part of a substratum in which Fg I doubled Fg III). Finally, the slur in Fg III, IV begins on the downbeat of 91 and extends well beyond the 91/92 bar line into the margin; **WGV**, like **I-Mric** and **RI**, restricts it within the measure.

90–92 A: The dynamic levels are not marked coherently. The **p** at 90 in VI I and Cb suggest a dynamic level for the accompanying voices greater than the **pp** for the melodic parts of Vc and Cb at 90 and 91, while the solitary **p** in Cb at 92 (the first measure of a verso) suggests an unlikely sudden shift of volume. **WGV** suppresses the latter indication, and regularizes the dynamic levels at 90 to **pp**.

No relevant contemporary source follows A completely, nor regularizes the dynamics as much as **WGV**. **I-Mric** (and then **RI** and **RI**¹⁹¹³) preserves the four explicit dynamic indications for Vc and Cb of A, but avoids A's vertical inconsistency by suppressing the problematic **p** in VI I. On the other hand, **pRI** regularize the dynamic levels of Vc and Cb to **pp** in all three measures, but accept the vertical inconsistency of melody and accompaniment, assigning **p** to VI I and Vle at 90, then changing VI I alone to **pp** in 91.

91 Cl II A: originally = notated f' , on the downbeat / Another hand added the necessary \sharp in blue pencil, apparently after **I-Mric** was copied, for the accidental is lacking there. It is present, however, in **RI** and **pUS-Cso**.

91 Cor I, II A: There are signs of change in this measure, and in the final version the notated b' on the third beat is written with a single, descending stem. That only Cor I should play is evident from the context, but is also explicit in **pUS-Cso**.

91–92 VI I, VI II, Vle A: The rhythm originally = $\left| \text{♪} \text{♪} \text{♪} \text{♪} \text{♪} \right|$ in both mea-

asures in VI I and in 91 and the first half of 92 in VI II and Vle. While altering this aspect of the score, V passed over several errors and omissions in 91. A later hand, in gray pencil, made the following emendations, marked “*correz.ⁿⁱ dell'Autore*”: adding a \sharp on the first beat in VI II and third beat in Vle; altering the pitch on the third and fourth beats of VI II from $g\sharp'$ to $f\sharp'$. The relevant contemporary sources have the corrected readings.

92 S^s A: An **f** belonging to an earlier version is imperfectly erased at the third beat. **WGV** ignores it.

92 VI II A: There is a staccato dot on the last note, a mistake probably stemming from the proximity of VI I with its four staccato dots. This staccato dot is in any event superseded by the subsequently added tie.

92–93 Fg III, IV A: Beginning on the downbeat of 92 and continuing to the third beat of 93, there are the remains of a long slur below the staff, belonging to an earlier version and superseded by the shorter slurs on each group of four eighth notes. Similar long slurs in Vc and Cb were more successfully erased. The original version of 92 and the first two beats of 93 (Fg II, III, IV, Vc, Cb) was built upon a turn figure. The following is a tentative reconstruction of one state in its Cb presentation:



92, 94 A: In addition to his — , V wrote the word “*res.*” six times in the score: in 92, above Ob I and below Ob II; in 94, above Ob and below Fg III, IV, in S^s and in C^c. **WGV** eliminates the redundant signs at 92 and in C^c at 94, translating the three remaining signs into continuations of the — . V wrote at 92–93 (above Ob and below Fg) or, in the case of S^s, into a solid segment of the — extended vertically from C^c and B^c.

93 Vc A: A stray staccato dot on the fourth beat, which makes no sense in the context, probably derives from an erased version. No relevant contemporary source preserves it.

94 Voices, Vc A: V originally wrote chromatic inner voices, which approached the 6/4 chord at the downbeat of 95 from an augmented sixth chord:

S. [Kyri]-e e - le -
 M.S. -son, e - -
 T. 8 Ky - ri -
 B. -son, e - le - i -
 C. e - -
 Coro T. Ky - ri -
 B. Ky - ri -

Since Vc is the only instrumental part with traces of this early version, V must have made the changes between the skeleton score and orchestration stages.

95 T^s A: An *f* over the *e'* on the second beat, meaningless as a dynamic marking in the context of *ff*, perhaps implies an accent. In addition, the last two notes of the measure are beamed together. **WGV** separates them, as in T^c.

95 VI I A: There is only a single tie between 94 and 95, and a single note head on the downbeat of 95. Nonetheless, the weakening of the sonority as the music approaches *ff* seems unlikely, and **WGV** continues the notation requiring the pitch to be played on both the "A" and "E" strings. This solution, however, is not adopted in the relevant contemporary sources. **I-Mric** and **RI** accept the reading of A, while **pRI**, aware of the problem, suppress the double note heads in 94. **RI**¹⁹¹³ adopts the same solution as **WGV**.

The slur in VI I at 95 in A is clearly drawn but very faint—V's pen carried almost no ink. No relevant contemporary source (nor **RI**¹⁹¹³) has this slur, but all have the three staccato dots, which make little sense without the accompanying slur. Indeed, **RI**¹⁹¹³ suppresses the staccato dots.

95–96 S^s A: The music originally continued at 96, the first measure on a new recto, with the

b' of 95 tied over to the downbeat:


S. [ele-] - - - i - son,
 M.S. [elei]-son, e le - i - son,

When V corrected 96, he erased the tie in the margin before 96, but left the corresponding sign at the end of 95. It is unlikely that he wished it to serve as a slur in the final version. **I-Mric** and **RI** retain the sign (in both it resembles a tie more than a slur). **WGV** suppresses it, as do **pvRI** and **RI**¹⁹¹³.

96 Fg I A: *g#* / Confused by a change from a verso to a recto at 96, V erroneously wrote the same parts for Fg I, II and Fg III, IV. But Fg I, along with Vle and others, doubles T^s and T^c, and the *g#* makes no sense. Although the relevant contemporary sources, as well as **RI**¹⁹¹³ and **pUS-Cso**, unanimously follow A, **WGV** emends the part to *e'*.

97 Fg I I-Mric: V erased the *c#* originally on the third beat, substituting in purple ink the correct *e*. He did not, however, notice—or, if he did notice, he did not bother to change—two readings different from those of A: the > on the first two notes and the slur that ends on the last note of 97 rather than continuing to 98. As always, V's proofreading was highly selective.

98, 99 Ob I, Cor I A: V wrote staccato dots over the first three notes in Ob I at 99 and Cor I at 98. These careless markings are equivalent to the accents at 97 (Fg I, Cor III) and 99 (Fg I). **WGV** makes the necessary substitution.

101–103 S^s A: V originally wrote the first three measures of this part in D^b major, but before preceding to 104 (the first measure on a new folio) or filling in the remaining parts of 101–103, he renoted the passage in C[#] major. Note too that the rhythm of 101 and 103 was originally .




101–105 A: Although the length of many of V's slurs in this section is ambiguous, almost all clear examples from 101 through 104, in both vocal lines and instrumental parts, are restricted to a single measure. The only unequivocal case of a slur joining the measures in groups of two occurs in Ott, where a single slur covers 101 (downbeat) through 102 (second beat). Ott also

has two slurs affecting the next measure: one from the last note of 102 through the second note of 103 (musically impossible); another covering 103. Furthermore, there is a change from a verso to a recto after 103, and a slur in Ob I extends from the 102/103 bar line into the margin. Occasionally two slurs, though clearly separate, are drawn in such a way that they suggest a single, longer slur (e.g., Ob I at 101–102). The shorter models are nonetheless prevalent, and **WGV** adopts them.

The other point of uncertainty is whether or not the slurs at 104 should continue into 105. **V** offered unequivocal models in Fl and Cl I. The shape of the phrase and the several slurs which begin on the second beat of 105 favor prolonging the instrumental slurs at 104 through the downbeat of 105. The decision of **WGV** to extend the slur in *S^s*, but not in the rather different *T^s*, is supported by **RI** and **pvRI**. (As it offers no slurs for *S^s* in 101–105, **I-Mric** is irrelevant.) **102–105** VI II A: The dotted line signifying “4^a corda” stops abruptly at 103, the last measure on the page. Although the relevant contemporary sources follow **A**, **WGV** continues the indication to its logical conclusion in 105, as does **RI**¹⁹¹³.

105 Fl A: **V** replaced a slur covering the last three notes with a longer one beginning on the second beat. Even though it was not erased, **WGV** suppresses the original slur.

105–106 Ott A: A slur originally extended from the second beat of 105 to the second beat of 106. When **V** erased the segment in 106, he provided a new ending which continues to cross the bar line. Like **I-Mric**, **RI**, and **RI**¹⁹¹³, **WGV** concludes the slur at the end of 105, as clearly marked in Fl and VI I, somewhat more equivocally in Ob I.

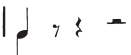



105–107 A: The passage was heavily revised, particularly in the vocal parts and VI I. **V** originally drew  that covered only 107 in *S^s*, *B^s*, and all strings but VI II. Subsequently, he extended those in *S^s*, VI I, and Cb back to 105. **WGV** accepts this as a model for all parts. (**RI**¹⁹¹³ begins the  for *S^s* on the downbeat of 104, a musically unsatisfactory reading derived not from **pvRI**, **RI**¹⁹¹³'s usual source for vocal parts, but from **RI**. **I-Mric** follows **A**.) **V** also wrote “cres.” in VI I alone at 107; **WGV** suppresses it. The  placed in Fg I, II in

WGV occurs in **A** between the two Cor staves at 106. Since both parts are silent, **WGV** associates the sign with Fg I, II, where the appearance of the manuscript suggests it belongs.

105–107 Fg, VI II, Cb A: The length of the slur is uncertain. In VI II, it begins between the two notes in 105, slightly closer to the first, and ends on the downbeat of 106. (**V** may have begun it early because of the presence of a slur beginning on the second beat in VI I.) Although the slur in Cb also begins somewhat early, it is clearly intended to start on the third beat, rather than on the sustained note that concludes at the downbeat of 105. Adopting this model, **WGV** begins the VI II slur (as well as those of Fg) on the third beat. Following good models in Cl I and especially Fg I, II, it extends these slurs to the downbeat of 107.

In the original layer of **I-Mric**, the slur in VI II began on the downbeat of 105 (overlapping a slur that concludes there), and ended on the downbeat of 106. A later hand, using a purple pencil, altered the articulation, adding a slur between the third beat of 105 and the downbeat of 106 and extending the original slur to the fourth beat of 106.

106 *S^s* A: On the third and fifth notes two types of accents, > and ^, are superimposed. On the fifth note, > seems distinctly heavier; **WGV** accepts that model, as did **I-Mric**. The accents in **RI** are not clearly drawn, but seem to be ^; **pvRI** omits them altogether (for *MS^s* as well as *S^s*), the reading adopted by **RI**¹⁹¹³.

106 Cor I, II A:  | / **I-Mric** dutifully copies the rhythmic error; **RI**, followed by **RI**¹⁹¹³, alters the note to ; **pUS-Cso** write  for Cor I and  for Cor II, correctly adjusting the rests in each case. **WGV** prefers the model of **Vle**. **V** probably copied the rest inadvertently from the Cl II part immediately above.

106–108 *B^s* A: A slur covering the last three notes of 107 and the downbeat of 108 may derive from a canceled layer. The composer himself erased a slur that began at the downbeat of 106 and continued into 107, but probably intended to leave intact the portion of the slur over the second through fourth notes of 107. This slur also appears in *MS^s*. No relevant contemporary source has any slur for *B^s* in these measures. **I-Mric** and **RI** provide no articulation,

while **pvRI** (followed by **RI**¹⁹¹³) assigns staccato dots to the first four notes of 107 in both **MS**^s and **B**^s.


107 S^s **A**: The ^ on the last three notes are clear, but small. **I-Mric** omits them, while **RI**, **RI**¹⁹¹³, and **pvRI** change them to staccato dots. This suggests that **RI** occasionally consulted other sources—**A** and/or **pvRI**—as well as **I-Mric**.

107 Fg III, IV A: There is only a single stem on the last note. The explicit double stems in **Fl**, **Ob**, and **Fg I, II** suggest this is a trivial error. **WGV** adds the additional stem, an emendation supported by **pUS-Cso**.

107 Vle A: There is a staccato on the downbeat. **WGV** suppresses it, as do the relevant contemporary sources.

107–108 Vc, Cb A: The slurs cross the bar line, without reaching the downbeat of 108. Since the string slurs seem to be associated with the staccato dots, **WGV** follows the model of the upper strings and ends the slurs within 107.

108 S^s **A**: As in 107, the ^ on the last three notes are clear, but **pvRI** (followed by **RI**¹⁹¹³) alters them to staccato dots, while **I-Mric** and **RI** prefer > .

108 Cb A: “cres.” between the second and third notes, a hastily written error. There is also a  in **Cb** and many other parts. Of the relevant contemporary sources, only **pRI** retain the “cresc.” supporting the view that they were prepared directly from **A**.

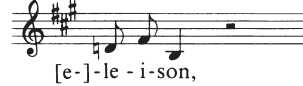
109, 111, 113 Fg I, Vc A: Although **V** wrote no explicit **p** for this figure in **Fg I** and **Vc**, the dynamic in the upper strings must be moved to the downbeat when extended to these parts. In **pRI**, **p** falls on the downbeat in **Vc** at 109.

109–110, 111–112, 113–114 Fg I, Vc A: **V** was apparently undecided whether the slur should end on the third or fourth beat of the second measure in each pair. The first alternative is supported by the unambiguous examples of **Fg I** (111–112) and **Vc** (109–110). While the remaining four readings all carry the slurs beyond the third beat, each is problematic. The slur in **Fg I** at 109–110 continues past the third beat, but does not reach the fourth. At 111 and 112, **Vc** has two slurs, each covering an entire measure. Between 113 and 114, the manuscript passes from a verso to a recto. In **Fg I V** drew a single slur extending from the first note of 113

into the margin; another slur begins well before the first note of 114 and ends on the fourth beat. In **Vc** a slur covers all the notes in 113, while a second slur begins before the first note of 114 and extends into 115.

Given the accents and the instrumental entries on the fourth beat at 110, 112, 114, as well as the page break between 113 and 114, **WGV** prefers the more coherent model of **Vc** at 109–110, etc., and extends it throughout. The relevant contemporary sources are of little help, as none has found a coherent solution. And **RI**¹⁹¹³, based on **RI**, offers four different articulations (together with three instances of the articulation adopted by **WGV**).

113 MS^s **A**: The part originally appears to have been written as



113 Vc A: / **WGV**

suppresses the accent on the first beat and staccato dot on the third, signs otherwise absent from this passage.

115 MS^s, **T**^s, **B**^s **A**: While it is possible to view the placement of the dynamic levels on and before the second beat as a careless error, with **V** proceeding mechanically down the score from the **ff** in **S**^s, **WGV** considers his notation in **MS**^s and **B**^s musically motivated by the phrase structure and text declamation. Accepting these indications, there is little choice but to accept the placement of the **f** in **T**^s.

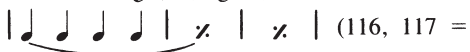
The relevant contemporary sources offer little help. Those based directly on **A** simply ignore the problem: **I-Mric** and **pvRI** omit dynamic levels for these three soloists, but assign **ff** to **S**^s and **f** to the chorus. (None of the sources discussed here tamper with **A**'s differentiation in dynamic level between **S**^s and the rest of the vocal forces.) In **RI**, apart from the **ff** on the first note of **S**^s, **f** is placed immediately to the right of the bar line in each vocal part—even those of **S**^c and **T**^c, which have a rest on the downbeat. This procedure is followed in **RI**¹⁹¹³, although the dynamic indication in these two choral parts is moved to their first note.

115 Cl I A: \natural on the downbeat (116, 117 = “z” of 115) / **WGV** substitutes \flat , as in **RI** and **pUS-Cso**. In the margin of **A** there is a warning

in blue pencil, but no emendation. (As usual, **I-Mric** uncritically copies **A**, errors and all.)

In addition, **WGV** does not extend the first > of 115 in **Cl I** to 116 and 117, where the musical context is significantly changed.

115–117 Fg I, II, Fg III, IV A:

 (116, 117 =

“z” of 115) / As **V** did not write out the part at 116 or 117, **WGV** does not consider the length of these slurs binding, and restricts them to the four notes of 115. This version is shared by **I-Mric**, **RI**, and **pUS-Cso**.




115–117 VI II, Vle, Vc A: The articulation is incomplete and ambiguous. The clear model on the second beat of 116 in **Vc** (117 = “z” of 116) helps interpret the more ambiguous notation of **VI II** in 116 (117 = “z” of 116):



. Although

I-Mric and **pRI** do not help untangle this passage (**I-Mric** is incoherent and **pRI** suppress the staccato dots), the readings of **RI** support this solution.

As the last note of 117 in **VI II**, **Vle**, and **Vc** has a different relationship to the following measure than at 115 and 116, **WGV** omits the tie and continues the preceding staccato dots to include this last note. (**RI**¹⁹¹³ has neither tie nor staccato on the last note.)

116 T^s A: The slur, or rather sign of grouping, over the last three notes extends over the bar line to the downbeat of 117. **WGV** restricts the sign to the triplet, as in all other occurrences of the figure.

116–117 Fl II, Ott A: **V** originally wrote  as the first beat of 116 in **Fl II**, then changed to ; in 117 the  was written directly. This evidence that the rhythm in **Fl II** was a considered decision eliminates any temptation to modify the value of the note.

117 S^s **RI**¹⁹¹³, **pvRI**:  on the downbeat / Since **I-Mric** and **RI** have the correct reading (), this constitutes additional evidence that **pvRI** was the main source for the vocal parts in **RI**¹⁹¹³.

118 B^s A: **V** originally wrote either *d'*, then partially smudged it out and substituted *d*; or *d+d'* (as in B^c), then partially smudged out the upper note. **I-Mric**, **RI**, and **pvRI** offer both pitches; **RI**¹⁹¹³, recognizing the problem, adds

the word “oppure.” But it is clear from **A** that **V** wished B^s to complete the descent to *d* and not to take the upper *d'*.

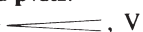
119 Ob II **I-Mric**: *ab'-ab'-g'* / The copyist inadvertently followed the notation of **Cl II**, but in 120 he copied the correct *d'*, suggesting, perhaps, that he worked a measure at a time rather than following the logic of a part. The reading is queried in gray pencil, but not emended. **RI** emended—without consulting **A**—to *a'-a'-a'*, a reading then adopted by **RI**¹⁹¹³. **pUS-Cso**, on the other hand, copied **A** correctly.


119–121 Winds Sources: As the text was transmitted from **A** to **I-Mric**, to **RI**, and finally to **RI**¹⁹¹³, the staccato dots in the winds grew ever more sparse. **RI**¹⁹¹³ has none in 119, gives them only to **Cor I** and **III** in 120, and to **Cor III** in 121.

120–121 Cor III, IV A: That **Cor III** must play alone, clear from the context, is confirmed by **pUS-Cso**. **V** smeared out an earlier version in which both instruments may have played.

123 Cor III, IV A: There are staccato dots on the first two notes. Given **V**'s use of > in **Cl** and **Cor I**, **II** at 124 and **Ob** in 125, **WGV** adjusts the articulation at 123. Although the passage is similar to 97–100, the continuation and crescendo here alter its function and preclude a simple equalization of the articulation.

124–126 MS^s A: A slur is drawn from the first note of 124 into the margin after the conclusion of 125, the last measure on a recto. At 126, the first measure on the following verso, a sign preceding the *c''* must be read as a tie back to 125. **I-Mric** and **RI** interpret this notation as a slur to the third beat of 125, followed in **I-Mric** (but not in **RI**) by a tie connecting this note to the downbeat of 126. Elsewhere in this passage, too, **V** drew longer slurs than he perhaps intended: in 123–124 the slur for T^s extends beyond the final note and almost reaches the rest on the second beat; the **Cb** slur runs exuberantly off the page after 125 (see Note 125–126). Taking into account both the way the opening of the MS^s phrase echoes the pattern of T^s one measure earlier and the way MS^s at the third beat of 125 is synchronized with the entrances of T^s and B^s, **WGV** prefers to end the MS^s slur at the downbeat of 125. This emendation is present already in both **RI**¹⁹¹³ and **pvRI**.

125 Cl, VI I A: In addition to , **V**

wrote “cres.” in each part. The sign in VI I provides no new information and has been suppressed. The sign in Cl, while also suppressed, justifies extending the  in that part, which concludes at the beginning of 125, through the end of the measure.

125–126 S^s A: The slur covering the three notes in 125 actually extends slightly into the margin; a second slur covers the last two beats of 126. While the text underlay might support extending the first slur to the downbeat of 126, both the **ff** indication there and the fact that the note is repeated from the previous measure argue against it. **WGV**, like **I-Mric** and **RI**, restricts the first slur within 125; **RI**¹⁹¹³ and **pvRI**, on the other hand, draw the slur from the first note of 125 to the second note of 126. All relevant contemporary sources, however, ignore V’s slur covering the second half of 126.

The notes in the second half of 126 in S^s are beamed in pairs of two, reflecting an earlier version in which the syllable “e-” of “eleison” was declaimed on the fourth beat. Although V erased this text, he failed to adjust the beaming. **WGV** supplies a continuous beam, as do **RI**¹⁹¹³ and **pvRI**.

125–126 Orchestra A: There are three kinds of slurs or ties between these measures in the orchestral parts. Their interpretation is problematic because 125 ends a recto. (Note 124–126 treats a similar problem in MS^s; Note 125–126 [S^s] another in S^s.)

1. Although the melody in Fl, Ott, and Cl I consists of a sequential repetition of a five-note motive, the continuous slur in Fl and Ott at 126–127 suggests that V preferred to span the repeated segments with a long slur, rather than separating them with shorter slurs. **WGV** draws continuous slurs for the melody from 125 to the end of 127.

2. It seems unlikely that any other instrumental parts should have slurs across 125–126. V mistakenly drew two apparent “ties” in Cor III, IV at the end of 125, but Cor IV changes its pitch at 126. In addition, the slur in Cb extends considerably into the margin after 125. In no relevant contemporary source does a slur in these parts cross the bar line, however, and the musical situation does not favor such slurs. **WGV** shortens the slur in Cb at 125 and ignores the inappropriate tie/slur in Cor IV.



3. Several notes in the accompaniment are repeated between the end of 125 and the beginning of 126; V wrote ties for them in Cl II, Fg I, and Cor III. **WGV** accepts these models (further supported by readings in the vocal parts) and extends ties to Ob I, II and Cor I, II. In the instrumental parts, **I-Mric**, **RI**, and **RI**¹⁹¹³ assign ties only to Cl II and Fg I, **pUS-Cso** only to Cl II and Cor III.

126 Cor I, II A: **WGV** eliminates an erroneous **#** before the first note. This accidental is copied into **I-Mric**, **RI**, and **pUS-Cso**; **RI**¹⁹¹³ corrects the error.

127 Vle A: The **h** before the *g* at the beginning of 127, omitted unintentionally by V, was added in gray pencil by another hand and cued in the margin of the score. The accidental is present in all relevant contemporary sources.

127–128 S^s, S^c, Ott A: While the slurs extend past the 127/128 bar line, they end well to the left of the whole notes, which, following his usual practice, V placed in or near the middle of the measure. The remaining slurs, in Cor III and T^c, are contained within 127. (The slur in Cor I, II ends between the first two notes of 128, but that line proceeds very differently.) In **I-Mric** and **pRI** no slur in any part crosses the bar line; in **RI** only that of Fl does so. In **pvRI**, however, the slurs in T^s, S^c, and T^c (but not S^s) cross the bar line. (Curiously, both **pvRI** and **pRI** begin the S^c slur on the second note of 127.) **RI**¹⁹¹³ takes over the orchestral articulation from **RI** (curtailing the Fl slur) and the vocal articulation from **pvRI** (but unaccountably omitting the slur in T^c).

The longer slur in S^s and S^c may have been influenced by an earlier version of the last two beats of 127. S^s and S^c ascended to the whole note in eighth notes by step (*a'-b'-c^h''-d''*); T^s and T^c had *f^h'* (quarter note) on the third beat, followed by two eighth notes (*a-b*) on the fourth. V made the revision before orchestrating the passage, for the lines doubling these vocal parts show no traces of the earlier version.


128 Vc A:  from the second note through the end of the measure, reproduced in **I-Mric**, **RI**, **RI**¹⁹¹³, and **pRI** / The sign, which appears in no other part, conflicts with the  in S^s, B^s, and S^c. Furthermore, the many **ff** suggest the dynamic climax is reached at the beginning of 128. Rather than extending

the crescendo, **WGV** suppresses this unique example.

128–129 MS^s, T^s, C^c, T^c **RI**¹⁹¹³, **pvRI**:



slurs nicely bring out the motivic structure and implied counterpoint, V's notation does not support this articulation, nor is it found in **I-Mric**, **RI**, or **pvRI**.

128–129 B^c A: V wrote a prominent  under this part in the (presumably still empty) Vc staff; later, probably to make room for the Vc part, he erased it.

128–129 VI I A: The slur, drawn above the staff but clearly affecting the lower voice, proceeds past the bar line, but its latter half is very faint, as if V's pen were running out of ink. **WGV** holds the slur within 128, following the models of Ob II, Vle, and Vc. The relevant contemporary sources assign slurs only to Vle and Vc (of the instrumental parts); except for one ambiguous reading in **RI**, these slurs are contained within 128. (**RI** and **RI**¹⁹¹³, however, mistakenly begin the slur on the downbeat.)

129–130 A: The indication "dim. ed allargando" is written above VI I and, in part, below Cb. These terms are also scattered on many instrumental and vocal staves. **WGV** interprets them as global directions, placing them only above and below the score. At 130, "tempo" is written for VI I, VI II, and Vle. Here too, **WGV** places the indication above and below the entire score. There is a single "morendo" above VI I in 129, toward the end of the measure, the only such marking in the orchestral parts; **WGV** suppresses it.

129–130 Ott **I-Mric**: The copyist included a tie link leading into 130 (the first measure on a page), but failed to provide a corresponding one at 129. This was later added in purple pencil, in a hand other than V's.

129–130 Fg III, IV Sources: **I-Mric** mistakenly drew ties for Fg III, IV at the end of 129, the last measure on a page. **RI** accepted them, and **RI**¹⁹¹³ in turn transformed them into slurs, but did not extend the slur to Cb.

129–130 Vc A: The slur begins over the first note of 129 and continues into the margin (129 is the final measure on a verso), although there are some partial erasures in the slur toward the end of the measure. Drawing on models in Fg I, VI I, and Vle, **WGV** begins the slur on the sec-

ond beat of 129 and concludes it on the downbeat of 130. All relevant contemporary sources and **RI**¹⁹¹³ slur the four notes of Vc in 129, but offer no coherent solution of the passage. **I-Mric** and **RI**, for example, begin the Fg slur on the second beat, even though the part is in unison with Vc.

130 Coro A: Forgetting that Coro and soloists were no longer in unison, as they were in 128 and the first beat of 129, V originally gave the chorus the same pitches as the soloists on the downbeat of 130. Noticing the error, he erased the incorrect pitches in S^c, C^c, and T^c, and entered the appropriate ones.

130 Cl I A, **I-Mric**: These sources lack the notated *g''* (tied to 129), an oversight on V's part in A (130 is the first measure on a recto); it is added in **RI** and **pUS-Cso**. In A, the tied note is present in Fl, Ott, and Ob I.

130 VI I, VI II A: On the last note in VI I, V wrote > ; on the third note in VI II, ^ . **WGV** substitutes the signs of articulation otherwise present throughout 130–131.

130–132 Fg I A: Both Fg I and II were originally intended to be silent after the downbeat of 130; only later did V add a part for Fg I (doubling Vc). The slur pertaining to Fg I consists of two strokes, from the downbeat of 130 to the second beat of 131 (above the staff), and from the fourth beat of 130 to 132 (below the staff). **WGV** unites them into a single slur, as in Vc. **134–135** Fl I, Ott A: Originally, Fl I = *f''* and Ott = *d''*. V's revision removed the awkward tritone leap of Ott—a leap which left the sounding *d'''* hanging without resolution in its proper register.


136 Coro A: S^s = **pppp**; T^c = **pp** / **WGV** joins all relevant contemporary sources in regularizing the dynamics to **ppp**, as in the other parts.

136 VI I, VI II, Vle A: These parts originally had the same rhythm as Coro. After erasing this layer, V added the definitive reading (including the slurs, which were absent before).

137–138 Strings A: There are three related problems:

1. There is no reason to regularize the note values on the downbeat of 137. Vle and Vc have shorter notes in order to prepare for the following passage. All relevant contemporary sources follow A, but **RI**¹⁹¹³ halves the value of the notes in VI I, VI II, and Cb.

2. There is no reason to extend the staccato dots from the metrically weak second beat to the note on the metrically stronger third beat, although all relevant contemporary sources and **RI**¹⁹¹³ do so.

3. In **A** Vle has  on the downbeat of 138. V apparently wanted a short value here (as in Vc); hence it would be inappropriate to take 139 (VI I and VI II) as a model. The relevant contemporary sources heighten the discrepancy between Vle and Vc by preserving the note values of **A** while suppressing the staccato dot. **WGV**, like **RI**¹⁹¹³, emends Vle to agree with Vc.

139 Fl I, II A: On the third beat V originally wrote $e' + a'$, then incompletely smeared them

out and substituted a double-stemmed a' . It is not difficult to sort out the layers, and the copyist of **pUS-Cso** did so. The copyist of **I-Mric** was not up to the task, however, and transmitted V's rejected version to **RI** and hence to **RI**¹⁹¹³.

139–140 Timp A: The part was originally written a staff too low, with the dynamic level **ppp**. Rewriting Timp on its proper staff, V increased the level to **pp**.

139–140 Vc A: **p** / **WGV** substitutes **pp**, as in Timp, VI I, and Vle. In **I-Mric** and **pRI**, Vc and Cb have **p**, while other parts have **pp**. **RI** and **RI**¹⁹¹³ regularize to **pp**, as in **WGV**.

N. 2. Dies iræ

Source

A: Volume 1, pp. 33–202 (33–34 being an added folio with rubrics; 201–202 blank)

The manuscript of the Sequence, *Dies iræ*, originally consisted of a “rubric page” (for its text, see below), followed by nine fascicles of twenty-eight-stave paper (labeled “3” through “11,” respectively, in the lower left corner, a progressive numbering of the fascicles throughout the *Messa da Requiem*):

Fascicle	Structure	Pages
3	4 nested bifolios	35–50
4	4 nested bifolios	51–66
5	3 nested bifolios	67–68, 85–94
6	7 nested bifolios	95–122
7	4 nested bifolios	123–138
8	4 nested bifolios	139–154
9	4 nested bifolios	155–170
10	4 nested bifolios	171–186
11	4 nested bifolios	187–202

The last folio of the final fascicle (pp. 201–202) is blank.

When V decided to replace the original “*Liber scriptus*” section (see the introduction to the score), he wrote the new setting (mm. 162–238 of the final version) on a fascicle of four nested bifolios. This fascicle was eventually bound between the first and second folios of the original third fascicle (fascicle “5”); that is, it constitutes pp. 69–84 of the manuscript in its present state. **WGV** prints the final version in the main text; the original version (162a–215a) is given in Appendix 1.

After the added rubric page, the measures are laid out as follows:

p. 35	1–4	p. 48	63–67
p. 36	5–10	p. 49	68–72
p. 37	11–15	p. 50	73–77
p. 38	16–21		
p. 39	22–25	p. 51	78–81
p. 40	26–30	p. 52	82–85
p. 41	31–34	p. 53	86–90
p. 42	35–38	p. 54	91–95
p. 43	39–42	p. 55	96–101
p. 44	43–47	p. 56	102–107
p. 45	48–52	p. 57	108–112
p. 46	53–57	p. 58	113–116
p. 47	58–62	p. 59	117–120

p. 60	121–124	p. 106	282–285
p. 61	125–129	p. 107	286–289
p. 62	130–134	p. 108	290–293
p. 63	135–139	p. 109	294–297
p. 64	140–144	p. 110	298–301
p. 65	145–148	p. 111	302–305
p. 66	149–153	p. 112	306–309

p. 67	154–159
p. 68	160–161; 162a–164a

p. 69	162–166
p. 70	167–171
p. 71	172–175
p. 72	176–180
p. 73	181–185
p. 74	186–189
p. 75	190–193
p. 76	194–198
p. 77	199–202
p. 78	203–206
p. 79	207–211
p. 80	212–217
p. 81	218–222
p. 82	223–228
p. 83	229–233
p. 84	234–238

p. 85	165a–169a
p. 86	170a–174a
p. 87	175a–178a
p. 88	179a–182a
p. 89	183a–186a
p. 90	187a–190a
p. 91	191a–194a
p. 92	195a–198a
p. 93	199a–202a
p. 94	203a–207a

p. 95	208a–211a
p. 96	212a– 215a; 239
p. 97	240–244
p. 98	245–249
p. 99	250–254
p. 100	255–260
p. 101	261–265
p. 102	266–269
p. 103	270–273
p. 104	274–277
p. 105	278–281

p. 106	282–285
p. 107	286–289
p. 108	290–293
p. 109	294–297
p. 110	298–301
p. 111	302–305
p. 112	306–309
p. 113	310–314
p. 114	315–318
p. 115	319–321
p. 116	322–325
p. 117	326–329
p. 118	330–333
p. 119	334–337
p. 120	338–341
p. 121	342–346
p. 122	347–350

p. 123	351–354
p. 124	355–358
p. 125	359–362
p. 126	363–366
p. 127	367–370
p. 128	371–374
p. 129	375–378
p. 130	379–383
p. 131	384–388
p. 132	389–393
p. 133	394–398
p. 134	399–403
p. 135	404–408
p. 136	409–413
p. 137	414–418
p. 138	419–423

p. 139	424–428
p. 140	429–433
p. 141	434–437
p. 142	438–442
p. 143	443–446
p. 144	447–450
p. 145	451–455
p. 146	456–459
p. 147	460–463
p. 148	464–467
p. 149	468–471
p. 150	472–475
p. 151	476–479
p. 152	480–483
p. 153	484–487
p. 154	488–491

p. 155	492–495	p. 179	602–606
p. 156	496–499	p. 180	607–611
p. 157	500–503	p. 181	612–616
p. 158	504–507	p. 182	617–623
p. 159	508–511	p. 183	624–627
p. 160	512–516	p. 184	628–632
p. 161	517–521	p. 185	633–637
p. 162	522–526	p. 186	638–642
p. 163	527–530		
p. 164	531–534	p. 187	643–646
p. 165	535–539	p. 188	647–650
p. 166	540–543	p. 189	651–654
p. 167	544–548	p. 190	655–658
p. 168	549–553	p. 191	659–662
p. 169	554–558	p. 192	663–667
p. 170	559–563	p. 193	668–672
		p. 194	673–677
p. 171	564–568	p. 195	678–681
p. 172	569–572	p. 196	682–685
p. 173	573–576	p. 197	686–690
p. 174	577–582	p. 198	691–694
p. 175	583–587	p. 199	695–699
p. 176	588–593	p. 200	700–701
p. 177	594–597	p. 201	blank
p. 178	598–601	p. 202	blank

[3]	Tromboni ¹
	Oficlei[de]
	Timpani
	G. Cassa ²
	[blank]
	[blank]; <i>at 91</i> : “Due Trombe in lontananza ed invisibili” in Mi ^b ; <i>at 270</i> : Sop[rano solo]
	[blank]; <i>at 91</i> : “Altre due Trombe in altra parte in lontananza ed invisibili” in Mi ^b ; <i>at 165</i> : Mezzo Sop[rano] solo
	[blank]; <i>at 270</i> : Ten[ore solo]
	[blank]; <i>at 143</i> : [Basso] solo
	[Soprani]
	[Contralti]
Coro	[Tenori]
	[Bassi]
	Violoncelli
	Contrabassi

Title

At the beginning of the movement, V wrote “Dies iræ” at the top center of p. 35; at the top right he signed and dated the manuscript (“G. Verdi / 1874”). There are no other titles within the movement. V apparently wanted to emphasize that the *Dies iræ*, though comprising various sections, forms but a single number (“non forma che un solo N.^o”; see the introduction to the score).

Rubrics

The following text is entered on the verso of the rubric folio (p. 34): “N.^o 2. / Dominus vobis-

Introductory Notes

Instrumentation

At the left side of p. 35, V annotated his twenty-eight-stave paper as follows (WGV also notes subsequent additions and alterations):

- Violini [I]
- [II]
- Viole
- 2. Flauti
- Ottavino
- [2] Oboe
- [2] Clarinetti in Si^b ; *at 503*: in Do; *at 573*: in Si^b
- [2] Corni in Mi^b ; *at 162*: in Re; *at 236*: in Mi^b ; *at 378*: in Fa; *at 457*: in Mi^b ; *at 503*: in Mi; *at 573*: in Mi^b
- [2] Corni in Do; *at 91*: in Mi^b ; *at 162*: in Re; *at 236*: in Do; *at 457*: in Si^b ; *at 503*: in Mi; *at 573*: in Do; *at 624*: in Si^b
- [2] Trombe in Do; *at 91*: in Mi^b ; *at 162*: in Re; *at 236*: in Do; *at 624*: in Mi^b
- [2] Trombe in Do; *at 91*: in Mi^b ; *at 162*: in Re; *at 236*: in Do; *at 624*: in Mi^b
- [2] Fagotti
- [2] Fagotti

1. In several places, V placed only Trn I and II on the staff normally intended for all three Trn; Trn III and Ofc were then joined together on the staff normally intended for Ofc alone.

2. Although during the course of the *Dies iræ* V wrote “G. Cassa,” “Cassa,” and “Cassa sola,” WGV believes that he never intended cymbals to play along with the drum. In A, the following indications are found in the movement: “G. Cassa”; at 11: “Gran Cassa”; at 46: “Cassa”; at 91: “Cassa”; at 140: “Cassa sola”; at 645: “Cassa”; at 683: “Cassa sola.” WGV allows the initial indication (rendered as “Gr. C.”) to stand for 1–139; “Cassa sola” for 140–161; “Gr. C.” again at 239–246 (a reprise of the “*Dies iræ*” section), 368–369, and 583–605 (another partial reprise of the “*Dies iræ*” section); and finally “Cassa sola” for 645–701. V’s explicit “Cassa sola” at 683 certainly justifies employing that term also at the similar 645, where he indicated only “Cassa.”

cum— Oremus=Lezione— / Epistola che si canta dal lato destro / appiè dell'altare: alle parole: / Quoniam ipse Dominus in / jussu et in voce Arcangeli, et / in tuba Dei descendet de Cœlo, et mor- / tui qui in Christo sunt resurgen primi, / deinde nos qui vivimus simul rapiemur / cum illis in nubibus obviam Christo in / aera, et sic semper cum Domino erimus. / Itaque consolamini invicem in verbis / istis=subito / Dies iræ".

Reprises of the opening measures

At three later points in the *Requiem*, V drew upon the block of sixty-one measures first presented at the opening of the *Dies iræ*. In the first two reprises—those within the *Dies iræ* itself—the reprise is textual as well as musical: 239–253 are drawn from 46–60, and 573–598 are drawn from 1–26. When the entire sixty-one measures recur as 45–105 of the *Libera me*, however, the text is new: it is the second versicle of the Responsory. Except for this final reprise, where the choral parts needed to be written out in full to indicate the text underlay and to make the slight rhythmic adjustments necessary to accommodate the new words, V might simply have instructed the copyist to transcribe the reprises from the original block of music. Although he did not go to that extreme, he did, in fact, use a shorthand method, filling in vocal parts (even where the text was repeated literally), usually supplying Vc and Cb parts (and, in one passage, the VI I part). Cues in the score instructed the copyist to transcribe the remaining parts from the fully notated presentation at the beginning of the *Dies iræ*. As might be expected, there are some discrepancies between these redundant lines copied out by the composer in the reprises and their prototype, mainly affecting dynamics and articulation (especially in Vc and Cb). It would be absurd to suppose that V wanted there to be any difference between the reprises and the prototype, since the remaining orchestral parts would remain identical to their initial presentation. The lines filled out in the reprises are best regarded as mere cues, and WGV adopts a uniform model for the choral parts (except for the *Libera me*, with its different text) and for the orchestral parts in all presentations of this block of music. A few exceptional cases will be noted.

The model adopted is based primarily upon the presumably more careful readings given in the fully orchestrated statement at the beginning of the movement, but also incorporates additional information from the cues, for they can suggest how V “heard” the passage in question. Thus, an accent that V heard but neglected to write in the opening of the movement may be supplied from the reprise. In such a case, typographical distinctions will clarify the state of A. In the Notes, cues in the reprises (as well as those used for repeated passages within the sixty-one-measure opening of the movement) will normally be considered in the discussion of the first, fully orchestrated appearance of each passage.

Text

There are several small problems regarding the text in this movement:

130–131: In **I-Mric**, in the parts of S^c, C^c, T^c, the last “s” in “spargens,” originally lacking in these measures, was added in purple pencil, probably not by V. The letter was also omitted in C^c and T^c at 124, but these misspellings were not emended. A is correct, but V misspelled the word as “sparges” in copying the text for his draft translation. **MI**⁶⁹ and **MI**⁷⁴ have the correct spelling.

270–321: Throughout the “Quid sum miser” V was apparently uncertain as to the correct syllabic division of “dicturus”: there are examples of “di-ctu-rus” (287–288) and “dic-tu-rus” (291–292 in MS^s). WGV prefers the former, which mirrors the division of other words throughout the *Dies iræ* (e.g., “stri-cte” and “scri-ptus”).

Furthermore, throughout this same section, V mistakenly wrote “dum” in place of “cum.”

Finally, at 289 V wrote “patronem” instead of “patronum” in S^s; he made the same mistake at 296 (MS^s) and 297 (T^s). Elsewhere in the section he spelled the word accurately.

409–411: V first wrote “Quærens” in S^s and MS^s, later altering it incorrectly to “Quæres” all four times. **I-Mric** dutifully copied the misspelled “Quæres,” which V later corrected in **I-Mric** (but not in A) to the original “Quærens,” using his usual purple ink. V’s initial instinct was right, then, and in his draft translation he had spelled the word correctly. Perhaps he rechecked the text against **MI**⁶⁹,

where the word is misspelled as “Quæres.” **MI**⁷⁴ presents the correct spelling.

471–500: In his usage of the ligature “æ” in this passage V made several mistakes, or, at least, departures from the base text, **MI**⁷⁴. At 471, he wrote “præces” in T^s; **WGV** emends to “preces.” At 482 and 486, he wrote “presta” in T^s; **WGV** emends to “præsta.” Finally, at 487, he wrote “hædis” in T^s; **WGV** emends to “hædis,” which V himself wrote at 496.

624–701: The text of the final section is printed as follows in **MI**⁷⁴:

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus:
Pie Jesu Domine,
Dona eis requiem. Amen.

In A, V occasionally spelled the first word “Lacrīmosa,” later correcting the “i” to “y.” This is also found in his draft translation. In only one instance (S^s at 646) did he neglect to correct the “Lacrīmosa” spelling; **WGV** emends it.

The colon after the first verse of the second stanza makes sense only if the text continues with the second and third verses. Yet V, during most of this concluding movement, attached “Huic ergo parce Deus” to the end of the first stanza; privileging rhyme scheme and poetic meter over syntax or arrangement of the text on the printed page, he treated it as the final verse of a quatrain. **WGV** therefore substitutes a period for the colon except when “Huic ergo parce Deus” is followed directly by “Pie Jesu Domine,” etc.

Critical Notes

1–2 A: For the four opening chords, V wrote accents only in Ott (three), Trn (four), and Ofc (one). **WGV** extends these signs throughout the woodwinds, brass, and percussion at 1–2, without extending them horizontally to 11–12.

1–12 Cl A: V originally notated Cl “in Do” at 1–12 (13–20 = 3–10). He later erased this music, together with the key signature of two flats. Although the earlier layer is no longer legible, Cl were presumably identified as being “in Do” at the beginning of the staff. From 21, the part is written directly “in Si^b.” Recall that V employed Cl “in Do” in the 1869 *Libera me*

(see Appendix 2), the source of much of the *Dies iræ* music.

3 Fl I, Ob I, Cl I A: These parts originally were placed a third higher than the second instrument in each pair. When V erased the upper parts, he assigned both instruments in each pair to the lower part.

3 Fg I, II (Fg III, IV = Fg I, II) A: All sixteenth notes on the first two beats are beamed together (the second half of the measure = “//” of the first half). **WGV** prefers the beaming in two groups found in all upper woodwinds.

3–4 Cb A: At the reprise of these measures (575–576), V notated staccato dots from the second note of 575 through the end of 576, writing also > on the fifth and seventh notes of 576. The > have been extended to 4, but not the staccato dots. Indeed, V originally began writing staccato dots at 3, under the second through fourth notes, but smeared away at least the first two dots while the ink was still wet. Staccato dots are also present on the last seven eighth notes in the reprise of this passage in the *Libera me* movement at 57, but none is present at 47.

4 Fl A: The eighth note on the second beat has its own flag, separate from the following thirty-second notes. **WGV** follows the continuous beaming of the other woodwinds.

5–6 Fg I (Fg III = Fg I) A: Although the slur actually reaches the downbeat of 7, **WGV** considers this a slip of the pen, and follows the models of Ob II and Cor II.

9 Coro A: All choral parts conclude with ♪, as in the orchestral parts. At 19, 581, and 591, V wrote ♪, although he returned to ♪ in the *Libera me* (at 53 and 63). **WGV** gives extra weight to the reading at 9, since it is the only occasion on which all orchestral parts are written out, and extends ♪ throughout. Although all relevant contemporary sources follow A, **RI**¹⁹¹³ gives ♪ at 9 and 581 and ♪ at 19 and 591.

9–10 A: V originally wrote a single measure here (and at the parallel 19–20, 581–582, and 591–592), rather than two measures. Only the first appearance is fully scored, but even when V provided vocal parts alone as cues it is clear that he added a measure. Vc and Cb parts in this single measure originally =



with Vl and Vle doubling at the upper octaves.

Before writing the reprise of this music in the *Libera me* (53–54, 63–64), he added the additional, metrically weak measure, thus avoiding a succession of two metrically strong measures. The original one-measure scale was never entered into the *Libera me*.

Before arriving at the definitive two-measure passage, V worked out an intermediate version of the two-measure passage, visible at 9–10 alone in all string parts: on the fourth beat of 10, rather than continuing down the scale, he repeated the notes of the third beat.

10 Cb A: At 20 and in the *Libera me* (54), a single slur covers the last eight notes; in the *Libera me* at 64 it covers only the first six notes. (There appears to be no articulation in Cb at 10.) **WGV** follows **pRI** in adopting two separate slurs for Cb at the end of 10, as in the other string parts at 9–10, and extending this notation elsewhere.

13–20 A: V notated explicitly only Coro, Vc, and Cb. For the other instrumental parts he referred back to 3–10 by numbering corresponding measures “1” through “8.”

15–17 T^c II A:



/ Similar underlay appears for both “*Dies iræ*” at 577–579 and “*dies illa*” at 587–589. At the final appearance of this material, however, in the *Libera me* (49–51 and 59–61), V adopted the text underlay of 5–7 in the *Dies iræ*. It is significant that at 59 in the *Libera me*, V started to follow the reading from 15 of the *Dies iræ*, but then erased the “-la” of “*illa*” on the fourth beat, making both statements in the *Libera me* conform to the initial (and only fully orchestrated) setting of the text, at 5–7 of the *Dies iræ*, the model extended throughout in **WGV**.

15–19 B^c A: The part was originally divided, with B^c II an octave below T^c II; the same situation obtained at 577–581 and 587–591, though not at 5–9, nor in the *Libera me*. Subsequently, V erased these parts, joining all B^c on the sustained *g*.

19 Coro A: on the downbeat / **WGV** substitutes ; see Note 9.

20 Cb A: A single slur covers the eight notes on the third and fourth beats; see Note 10.

21 B^c A: V wrote, then partially erased, a redundant **ff**.

21 Fg III, IV A: The notation on the downbeat is unclear. In Fg III, IV and in Ofc, V appears originally to have written $\frac{1}{2}$ on the downbeat, then erased it. The replacement in Ofc (*D*) is clear; in Fg III, IV, the reading appears to be $D+d$, with the latter very pale, as though it had in turn been erased. Perhaps to clarify these parts, V copied them over at 22 (all other wind parts except Fl and Cor I, II are indicated by “ $\frac{1}{2}$ ”). **WGV** uses Fg III, IV at 22 as a model for interpreting V’s notation at 21. Both **I-Mric** and **RI** give an ambiguous reading: *D* on the downbeat of 21, with a single stem and no rest. **pUS-Cso** assign *D* to both Fg III and IV (in both 21 and 22).

21 Vc A: There are > both above and below the notes on the fourth beat.

21, 25 Vc A: The slur reaches the third beat. **WGV** concludes it at the end of the second beat, as in the upper strings and as in Vc itself at 22, 594, 597, and 598. While some of these other Vc slurs begin late or end early, none reaches the third beat.

22, 24 A: Three > (Vc at the third beat of 22, Trn on the downbeat of 24, and Cb on the fourth beat of 24) have been eliminated in **WGV**. None of these accents is musically compelling, and these are their only appearances in A.

24 Cl A: The eighth note and four thirty-second notes on the first beat are beamed together. **WGV** separates them, as in the other woodwinds.

24 VI I (VI II = VI I) A: The final slur continues to the fourth beat, rather than concluding within the third beat, as in all other presentations of the figure. **WGV** shortens the slur at 24 without typographical distinction.

25–28 A: V wrote only Coro, Gr C, Vc, Cb, and (at 25 alone) VI I, VI II, and Vle. For the other instruments he indicated: “Come le 4 antecedent[i]”.

26 Cb A: Second note = *d'*, rather than the *a* found in all analogous measures (26 is the first measure of a verso). Although **pRI** and **I-Mric** copied the error, V corrected it in the latter, using purple ink.

31–61 At 31 the *Dies iræ* movement joins the “*Dies iræ*” section of the 1869 *Libera me* (see Appendix 2). V had **A69** before him as he worked on the *Dies iræ* (see, for example, Note 31).

31 Cb A: > on the downbeat / Accents are otherwise marked so carefully on the second

through fourth beats of Vc and Cb at 31, 33, and 35 (and in the *Libera me* at 75, 77, and 79) that **WGV** eliminates this unique occurrence. V copied the accent from **A69**, which has an accent on the corresponding measure (52), an obliterated accent two measures later (54), and none at all two measures after that (56). There are no downbeat accents in the definitive *Libera me*. **I-Mric** preserves the accent in the *Dies iræ* on 31, but does not extend it; **RI** (followed by **RI**¹⁹¹³) extends it to 33 and 35.

31, 33, 35 Vc, Cb A: Various staccato dots survive from an earlier, incompletely erased layer in which Vc and Cb played repeated sixteenth notes on the second through fourth beats rather than quarter notes. There are no traces of this layer in the corresponding passage in either version of the *Libera me*.

32 Ott, Ob, Cl A: The three slurs in 32—the only explicit slurs in 32, 34, or 36—begin either on the third note or between the third and fourth notes. They all end beyond the following bar line but short of the downbeat. For obvious musical reasons (supported by **I-Mric** and **RI**) **WGV** begins the slur on the second note (the start of the chromatic scale) and ends it on the last note of the measure.

32 Trn A: > on the downbeat / This is the only accent on the downbeat in 32, 34, and 36. In the corresponding measures of **A69** no part has an accent. **WGV** suppresses it.

32, 34, 36 C^c, T^c A: at 32 V wrote and subsequently erased

The image shows two staves of musical notation for the Coro. The top staff is labeled 'C.' and the bottom staff is labeled 'T.'. Both staves are in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The notes are: C. (quarter, quarter, quarter, quarter), T. (quarter, quarter, quarter, quarter). The lyrics 'i - ræ' are written below the notes. There is a slur over the last two notes of each staff.

an intermediate version between the 1869 *Libera me*, with its bare octaves on both sonorities of the measure, and the definitive version of this music, with complete triads on both the first and third beats. He entered a similar descending octave leap from *b*^b for C^c in 34, but apparently decided to revise the passage before entering T^c in 34. At 36 and in the revised *Libera me*, only the definitive version is present.

32, 34, 36 Tr A: V was inconsistent as to whether the first eighth note should or should not be beamed together with the succeeding sixteenths. Following the sense of the phrase,

WGV separates the first note from the sixteenths. **32, 34, 36** VI II, Vle, Vc, Cb A: At first V followed the 1869 *Libera me* (53, 55, 57), where these instruments echo the ascending scale in VI I from the root to the fifth degree, rather than descending (or ascending) to the root, the forceful gesture of the definitive version. The erased original layer was present in Vc and Cb in all three measures, part of the skeleton score, and in VI II and Vle at 32 and 34. V apparently decided to revise the figure before completing his orchestration at 36.

33 Fg I, II A: A stray mark over the staff between the first and second notes might be interpreted as a slur, but such a sign makes no sense in this context. Neither **I-Mric**, **RI**, nor **pUS-Cso** provides a slur here.

34 Fl A: The fourth note is written *cb*' (to be played an octave higher). **WGV** prefers and extends the notation of the other woodwinds (*b*^b').

34 Cl A: There are single stems on the first three notes, and V wrote "a due" only on the second beat. His intention is clear, however, and **WGV** places "a 2" on the downbeat.

34 Fg I, II A: There are staccato dots on the second through fifth notes; **WGV** substitutes >, as found overwhelmingly in other parts (including Fg) throughout this section. The notation suggests that V intended the accents on these notes to be lighter than that on the fourth beat.

34 Timp A: / Although

the note on the downbeat is unequivocal, there is no apparent reason for 34 to be different from 32 and 36, where V indicates 7 on the downbeat. All relevant contemporary sources and **pUS-Cso** follow A, but the 1869 *Libera me* has a rest in all analogous measures. **WGV** considers the note on the downbeat in Timp at 34 an error and substitutes a rest.

37 Strings A: In VI I and Vc, a single beam connects the first three notes. **WGV** separates the first note, as in VI II and Vle. The staccato dots in Cb are derived from the reprise of this music in the *Libera me*.

37–38 A: These two measures expand a single measure in the 1869 *Libera me* (58), where the entire triad was notated as F^b major. In the *Dies iræ*, V decided to notate it in the orchestra as E major after writing the skeleton score (voices, Vc, Cb), but before entering

other parts. He corrected the notation in Vc and Cb (while modifying the part in Vc), but left the enharmonic spelling in Coro.

38 Vc A: > on the fourth beat / **WGV** suppresses this unique example. V may have been influenced by accents in the corresponding measure of the 1869 *Libera me* (58), but the musical context is quite different (see Note 37–38).

39 B^c **WGV**: The indication “marcate” is extended from the *Libera me*.

39 Tr III A: A single beam connects the first three notes. **WGV** separates the first note, as in Tr I, II, and IV.

44 A: V wrote “poco stent.” under Cb (actually beginning under the last beat of 43), “stent.” in B^c and Vle, and “stent. un poco” over VI I. **WGV** interprets these as global directions, regularizing to “stent. un poco.”

45 B^c **pvRI**, **RI**¹⁹¹³: > on the downbeat / The accent is lacking in A (here and in the *Libera me*), in the 1869 *Libera me*, and in other relevant contemporary sources.

45 Fl **pUS-Cso**: Both Fl play here and in the corresponding measure (89) in the *Libera me*. The copyist must have overlooked V’s rather inconspicuous “Solo” indication.

45 Cl A: > on the downbeat / **WGV** suppresses this mechanically repeated accent, absent in all other parts.

45 VI I, VI II, Vle A: Although these parts are not slurred in A, V provided explicit models for the strings at 238 (part of the 1875 revision of the *Dies iræ*) and in the 1869 *Libera me* (at 65).

46 Cor III (or possibly Cor II) A: > on the downbeat / **WGV** suppresses this unique sign.

46 VI I (VI II = VI I) A, I-Mric: **fff** / **pvRI** (VI I, VI II) = **ff**, as elsewhere in A.

46–53 Woodwinds, Brass A: Single-measure slurs prevail in the melodic voices. While some slurs reach to, or even slightly beyond, the bar line, only in Ob I at 46/47 does a slur reach the downbeat of the second measure. Even this example is suspect, however, because Ob I lacks the musically necessary slur connecting the first two notes of 47.

There are many inconsistencies in V’s use of single or separate stems in these instruments. **WGV** regularizes the notation using separate stems, except for accented notes on the fourth beat of 47, 49, and 51, which, in agreement with the majority of cases in A, are printed with single stems.

46–61 Coro A: In all relevant contemporary sources except **pvRI**, the text underlay of the melody (S^c and T^c at 46–53, C^c and B^c at 54–61) is chaotic. In 46, 48, 50, and 54, these sources place the second syllable in the melody-bearing voices on the fourth beat, while in 56, 58 (with the exception of **pvRI**), and 60, they place the syllable on the third beat. (The sources differ about 52.) In A and **pvRI**, however, voices carrying the melody consistently sing the second syllable in these measures on the *third* beat.


In fact, V originally underlaid the text in A with the second syllables consistently on the *fourth* beat in S^c (and by implication in T^c) at 46–53, as in 31–36 and as in the 1869 *Libera me* (66–81). He also assigned to the accompanying choral parts the rhythm $\downarrow \cdot \quad \downarrow \quad |$ in C^c at 46, 48, 50, and 52, and in B^c at 46 alone. He subsequently erased and corrected these readings. V seems to have made his decision after entering C^c in 48–52 (the contents of a recto), but before beginning to enter B^c at 48. (At 239 and 241 he reverted distractedly to the superseded declamation in S^c, but immediately corrected it. The accompanying parts show only the definitive rhythm.)


The conclusion to be drawn is clear: V wanted all voices to pronounce the syllables together. Sources that emended the declamation of the melody (inconsistently) on the model of 31–36 failed to understand the evidence of A.

Taking into account all appearances of this passage, two-measure slurs predominate in the melody, and have been adopted by **WGV**. The shorter slurs in accompanying voices (C^c at 47, 49, etc.) are derived from the model in C^c at 51.

47 Cor I, II, Cor III, IV A: The grace notes on the fourth beat are written with single stems, but V carefully drew double stems to indicate that the principal notes are played by both instruments of each pair. A similar problem arises at the fourth beat of 51 in Fig I, II, Cor III, IV, and Trn I, II, but not in Cor I, II or Tr III, IV, where the grace notes have double stems. The pattern of omission is wholly arbitrary, and **WGV** presumes that, wherever the principal note is played a 2, V intended the grace note also to be played by both instruments of each pair.

47 Cor II, Cor IV **WGV**: **WGV** follows A and all relevant contemporary sources (as well as **pUS-Cso** and **RI**¹⁹¹³) in writing $\downarrow \cdot$ on the downbeat. It would certainly be possible to

emend the reading to , on the model of Cor II and Cor IV at 49 and 51, as well as similar parts in all three measures, but V may have preferred to avoid rearticulating the pitch on the third beat in Cor II and Cor IV at 47 before their octave leap on the fourth beat.

47 Tr II I-Mric: The part is emended to , as in Tr II at 49 and 51, an emendation present also in **RI** and **RI**¹⁹¹³ but not in **pUS-Cso**. Given the close relationship between Tr II and Tr IV in this passage, however, one might argue that the suspect readings are those at 49 and 51, where V may have been unduly influenced by the rhythm of Fl II, Ott, Ob II, and Cl II. **WGV** allows the readings of **A** to stand, letting Tr shift its alliance from Tr IV (47) to the woodwinds (49, 51). The only crucial emendation is to add the lower appoggiatura at 47, as in **WGV**.



49 VI I A: *d'''* on the downbeat (VI II = 8^a VI I) / This is surely a slip of the pen and indeed the missing ledger line is signaled by a blue pencil mark above the note. **WGV** corrects to *f'''*.

50–51 Tr IV A: After originally writing Tr IV on *d'* throughout these measures, V erased the part, assigning Tr IV to play in unison with Tr III. Although the incomplete erasures leave some uncertainty as to his intentions, neither **I-Mric**, **RI**, nor **pUS-Cso** gives *d'* in these measures.

53 Cor I, II A: V originally wrote (notated) *b'*, then smeared it out and replaced it with *d''*, the note in the corresponding measure in the 1869 *Libera me* (73). Although the *b'* is “grammatically” possible, it was probably a slip made immediately after a page turn.

54 VI I, VI II, Vle, Cb A: After writing **pp**, V erased the second **p**. All relevant contemporary sources have **p**.

54–61 Fl I, II A: Although this part follows the Fl line of the 1869 *Libera me* (74–81), there are several problems:

55: Fl =  on the third beat; **WGV** substitutes , as at 59 and 61, the reading of the 1869 *Libera me* (75, 77, 79, and 81). **WGV** also emends the \sharp on the *a'* grace note to \flat , as in 47 and the corresponding measures (67 and 75) of the 1869 *Libera me*.


56–57: Although V wrote full measures of rest in other parts, the Fl staff is blank; rests are added in **I-Mric**, **RI**, and **pUS-Cso**. In the 1869 *Libera me* (76–77), however, Fl continues the

pattern initiated at 74–75. There is no evident explanation why V might have wanted to break this pattern in the *Dies iræ*. **WGV** considers the omission a careless error and incorporates the part from the 1869 *Libera me*.

59: There is no reason to consider intentional V's omission of the concluding ornament in the trill. **WGV** derives the ornament from the 1869 *Libera me* (79).

55 Tr I, II A: There are two staccato dots over the third note. V may have been influenced by the different pattern of repeated staccato sixteenth notes in the 1869 *Libera me*.


56–57 B^c A: V wrote two slurs, one covering 56, and another, presumably added later, covering 56–57. **WGV** disregards the shorter slur.

56, 58, 60, 62 S^c A: V originally wrote , a version also written and corrected at 249, 251, 253, and 255. In the concluding reprise, within the *Libera me*, the definitive version was entered directly.

57 Tr WGV: The changes of transposition printed here are actually indicated at 91 in **A**.

61 Cb Sources: I-Mric, followed by **RI** and **RI**¹⁹¹³, starts the tremolo here, one measure early. **pRI** correctly follow **A**.

63–72 Cl, Fg A: There are clear models for the slurs to extend to the downbeat. Influenced by V's instruction, “legato,” **WGV** accepts and extends the longer slur in these measures.

73 A: V originally planned a crescendo on the last two beats, with a sudden drop to **ppp** on the downbeat of 74. The scale was to be played by all woodwinds, doubled over four octaves, with a  beginning on the third beat in the strings and on the first note of the scale in the woodwinds.

74–88 Fl A: Although the principal notes have double stems, the grace notes are written with only single upward stems at 74 (75–81 = 74), 82 (83–85 = 82), and 86 (87–88 = 86). **WGV** marks the entire passage “a 2.”

74–88 Cl, Fg A: Although V was careless in placing staccato dots in this passage, especially in Cl, they are clearly intended, being the equivalent of the pizzicato in the strings. **I-Mric** left only a few dots, while **RI** (followed by **RI**¹⁹¹³) suppressed them entirely.

74–88 Vle, Cb A: There are staccato dots in Vle (on the third and fourth beats of 74 and 80) and Cb (on the third and fourth beats of 78, 80, and 88 and the first beat of 80). In the context of

V's explicit "pizz." for Vle and Cb, the dots do not appear with enough regularity to seem intentional, and **WGV** suppresses them.


V specified "contrabassi divisi" at 74 and drew a wavy line through the end of 81 (the last measure on a recto). The sign disappears at 82–88, but the instruction remains in force. Furthermore, V notated explicit rests for the first group of Cb in 74–75, 78–79, 82, and 86–87. Although V failed to specify "divisi" in Vle (and omitted numerous rests), the part must follow Cb. Nonetheless, in **RI**¹⁹¹³ the first two measures of each four-measure unit in both Vle and Cb are marked "uniti," which is demonstrably wrong.

74–89 Fg, Ofc A: Originally Fg III, IV doubled Fg I, II, while Ofc, rhythmically equal to Trn, had the pitches *F* at 74 (though this reading is uncertain), *D* at 78, *E* at 82, and *F*♯ at 86. In each case, V's correction is clear.

78 S^c A: V wrote **ppp** in the left margin, **pp** above the staff just after the bar line, and "sotto voce" above the staff in the middle of 78. Among the relevant contemporary sources, **I-Mric** has no indications; **RI** and **pvRI** follow A; **pRI** regularize Coro to "**ppp** sotto voce," the solution adopted by **WGV**.

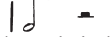
84 Fg II A: The required *b* before the *E* on the fourth beat was added in blue pencil, probably not by V. The accidental is lacking in **I-Mric**, present in **RI**.

91 A: In establishing the new tonality, V wrote signatures of one flat for all Tr staves and four flats for Timp. **WGV** follows standard nineteenth-century convention (including V's practice elsewhere in the *Messa da Requiem*), incorporating required accidentals in the score.

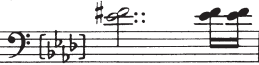
91 Vc A:  / That V wrote two tie links at 91, the first measure of a verso, argues against the solution of **I-Mric** and **pRI**, tying *C* while sounding *c* only at 91. **RI** reproduces the impossible reading of A. **WGV** assumes there was a lapse of attention on V's part after he turned the page, perhaps influenced by the correct ties in Vle, and suppresses the *c*. This is also the solution of **RI**¹⁹¹³.

93 Tr III, IV in lont.^a A: In addition to placing staccato dots over the first two notes, V added a superfluous (and potentially confusing) "sta[c-cate]" below the staff, which **WGV** suppresses.

93–94 Cor I, Trn I A: These instruments

originally were to play music similar to that of Tr I, II in lont.^a and Tr III, IV in lont.^a, respectively. That both erased parts concluded with  in 94 suggests they were never intended simply to double Tr in lont.^a, which might (in these measures) have been added subsequently. In any event, as V surely realized, synchronizing on-stage and off-stage attacks on sixteenth notes would have been a nearly impossible venture.

106 Tr III **I-Mric**: 106 = "z" of 105, implying a notated *d*♯', the pitch written explicitly at both 105 and 106 in A. V entered the definitive reading with purple ink into **I-Mric**, writing parts for both Tr III and IV, with *d*♯' (notated) in Tr III. In an undated letter V noticed the same error in the proofs of **pvRI**: "Nella stampa a pagina 36 allo squarcio delle Trombe manca un ♯ al fà ultima linea seconda battuta

 . Manca forse anche nell' *Originale*[.] Correggete se potete." The error was corrected in **pvRI**, even before the first impression, but Ricordi did not correct A. **RI** and **pUS-Cso** have the corrected reading.

111–112 A: The dotted line following "animando a poco a poco" above the score continues to the end of 112 (the last measure on a recto), but is absent at 113–116; the line below the score stops at the entrance of the brass in 111. **WGV** follows the notation found below the score in A, leaving the interpreter to choose between a continuous "animando" through 111–116 or a momentary fixed tempo in these measures, leading to the "sempre animando a poco a poco" at 116.

116 Tr III **I-Mric**: There was originally a *b* on the last note, a misreading of the accidental intended in A for Tr IV. Although this is crossed out in gray pencil, the error appears in **RI**.


116 Trn III, Ofc A: > on the downbeat / This accent awkwardly anticipates the accents on the third and fourth beats of 116. As it is the only instance of an accent in this position at 115–116 and 123–124, **WGV** suppresses it.

117 VI I A: "tutta forza" / This indication appears in no other part, and **WGV** consigns it to a footnote.

117–118 Fl, Ott, Ob, Cl **WGV**: The added slurs derive from models at 125 (Ott and Ob) and 134 (Ott).

117–118, 125–126 A: V was inconsistent in

his notation of c^b or b^{\sharp} in the chromatic scale. **WGV** regularizes to b^{\sharp} , changing the following explicit c^b in **A**: 117, Cb (Vc = Cb); 118, VI I (VI II = VI I), Vle; 125, Fg I, II (Fg III, IV = Fg I, II), VI I (VI II = VI I), Cb (Vle, Vc = Cb); 126, VI I (VI II = VI I).

120 Timp **A**:  / **WGV** adds a third slash, as in all surrounding measures.

121–122 Tr in lont.^a I, II (III, IV = I, II) **A**: V wrote the part with single stems. These measures begin a verso, and V's failure to continue the double stems of 119–120 is an oversight, here corrected without typographical distinction.

125 VI I **A**: There is an illegible mark over the middle of the measure, perhaps "forza," which seems to have been canceled with a short diagonal stroke.

125 VI I (VI II = VI I), Cb (Vle, Vc = Cb) **A**: The ascending run before the downbeat is written as sixteenth notes; **WGV** prefers the thirty-second notes of Fg I, II (Fg III, IV = Fg I, II), the notation present in all analogous parts at the parallel 117.

125–126 Vle **A**: "col basso."

127–129 Tr in lont.^a **Sources**: In **A**, V originally wrote

Tr.
in Mib
in lont.^a



Tr.
in Mib

He altered the music from the fourth beat of 128 through 129 as he orchestrated the passage, and the original reading is found in no other source. The original version of 127 and the downbeat of 128, on the other hand, was copied into **I-Mric** and printed (in piano reduction) in the first issue of **pvRI**. V subsequently not only emended **A**, but also, using his customary purple ink, corrected these parts in **I-Mric**. In the latter, he omitted the staccato dots in 127 but added > for both pairs of Tr at the downbeat of 128. (**WGV** incorporates these accents.) **RI** and **pUS-Cso** reflect the definitive version.


128 Ob, Cl **A**: The ornamental notes have only a single stem. The same is true of Fg I, II (Fg III, IV = Fg I, II) at 132 and 136–137. There are sufficient models of double stems on ornamental notes to clarify V's intention, and **WGV** incorporates them into the "a 2" without typographical distinction.

129 Tr I, II **A**: > on the downbeat / Although

present in **I-Mric**, **RI**, and **pUS-Cso**, similar accents are lacking in all parallel passages. Taking into account the accent V added to Tr in lont.^a at the downbeat of 128 while correcting **I-Mric** (see Note 127–129), **WGV** allows the autograph accent at 129 in Tr in lont.^a to stand, but suppresses the accent in Tr I, II.

130 Ott, Ob **A**: **f** / That 130 begins a verso may have prompted V to specify the dynamic level, but it seems improbable he wished a reduction of volume. **WGV** eliminates the signs. **I-Mric** and **RI** reiterate **ff** for Fl, Ott, Ob, Cl; **pUS-Cso** have **f** for Fl I, Ob I, and Cl I.

131 Cor I, II, VI I **A**: > / These downbeat accents, found in no other orchestral part here or in 135, are presumably mechanical repetitions of those at 130. **WGV** eliminates them.

132 Winds **A**: While the > in the winds became rather elongated as V moved down the page, he surely intended > and not .

132 Trn I, II **A**: A mark resembling a staccato dot on the downbeat makes no musical sense, and **WGV** ignores it.

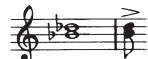
133 Trn I, II **A**: 133 = "z:" of 132, clearly a mistake. The reading was subsequently emended in pencil, though not by V. **I-Mric** has the error,

while **RI** and **pUS-Cso** have the corrected text.

134–135 Fl **A**: Although the notes at 134 have a single stem, there are two stems at the downbeat of 135; furthermore, V explicitly wrote "a due" at 130. His intention is clear, and **WGV** indicates "a 2" without typographical distinction.

135 **A**: Tr and all three Trn originally reiterated the chord on the downbeat in staccato triplet eighth notes for the remainder of the measure. Other instruments, including Fg, Cor, Timp, Vle, and probably Vc, played an e^b (in various registers) on the second beat, following S^c and C^c . These readings are erased. An early layer of Tr I, II in lont.^a has been smeared away; V had continued triplets through the end of the measure, probably reiterating single notes rather than arpeggiating the chord.

138–139 Cor I, II (Cor III, IV = Cor I, II) **A**:

 / The lack of accidentals in 139

suggests ties were intended (as in the other brass and Fg). **WGV** also suppresses the >, which appears in no part tied over from the previous measure. Above the Cor staff, there are seven staves with separate attacks at the downbeat of 139, with accents in three parts. V's confusion is therefore comprehensible.

139 Fl A: The note has a single stem; given V's double stems in 138, both Fl are certainly intended.


139 Tr **WGV**: The changes of transposition printed here are actually indicated at 162 in A.

140–151 A: V's slurs under the ornamental notes usually reach the principal note; those that do not have been tacitly extended.

144 VI I, VI II, Vle A: V neglected to fill in VI I and Vle, while marking VI II "unis." (i.e., VI II = VI I, as at 142). The absence of rests and the indication in VI II suggest an oversight. **WGV** repeats the parts of 142, as do **RI** and **pRI**. (The scribe of **I-Mric** originally did the same, but then erased the notes and added rests.)

148 Vle A: V wrote the ornamental notes an octave lower and immediately smeared them out, apparently having realized that the motive's B \flat would be too low for Vle.

150 Cor A: V uses "frizzante" (pungent) to indicate *cuivré*.

150–151 B^s **I-Mric**, **RI**, **RI**¹⁹¹³: These sources add a slur; **pvRI** does not. V's notation is somewhat ambiguous, but it is clear that he originally wrote a  above 149–150, then extended it through 151, apparently making the descending arm in two tries. This "extra" line does not resemble a slur, and **WGV** accordingly ignores it.

153 Cor **WGV**: The changes of transposition printed here are actually indicated at 162 in A.

162–238 This is the 1875 version of the "Liber scriptus." For the original, 1874 version, see Appendix 1. Additional sources for this section include: **pvRI**²(e), from a copy in London, British Library, deposited on 19 May 1875, **pvRI**², and a later issue of the Ricordi printed string parts (**pRI**²). In some parts of **pUS-Cso**, there are manuscript inserts for the new "Liber scriptus," but they are of uncertain provenance.

163 Cor I **WGV**: **WGV**'s decision to assign this passage to Cor I is confirmed by a later insert in **pUS-Cso** and by **RI**¹⁹¹³.

167 Vle, Vc A: V indicated the simultaneous presence of two voices per staff by superimposing a "6" and a "3," as in 163 and 170, but omitted the stems for the three-note group, which **WGV** supplies.

167–168 Cor I A: V mistakenly left these measures blank. Following the model of 163–164, another hand added the part to A in pencil, though omitting the needed rest in 168; two X's in red pencil warn copyists of the addition. **WGV** follows **RI** in accepting the emendation.


170–174 VI I A: A single slur covers 170–171 and continues into the margin. Another covers 172–174 (172 is the first measure of a recto). Although it would be possible to draw a single slur from 170 through 174, **WGV** prefers and extends the more differentiated models V provided at 199–203.

172 Cl I A: A single slur covers the last five notes. The same reading is found in Ob I at 201. **WGV** prefers and extends the separate slurs for the pairs of eighth notes, as in Ob I at 172.

173, 202 Vle A: **f** on the second beat / This placement of the dynamic marking reflects an earlier, erased version in which Vle continued with a part similar to VI I and VI II. When revising Vle to resemble Vc, V neglected to move the dynamic marking to the downbeat.

175 MS^s A: The slur starts early, slightly before the bar line but after the last note of 174. Although it is unusual for V to begin slurs too early—slurs that begin too late or end after their target are more frequent forms of carelessness—**WGV** believes that is what happened here.

175 Vc A: The slur beginning at the second beat actually extends to the beginning of the fourth. **WGV** shortens it, as in the upper strings, but see also Note 204.

175, 204 Vle A: The last three notes originally were three  on the pitches *b \flat -a-g*.



176 **WGV**: "col canto" is derived from **pvRI**²(e).

182–183 A: V originally drew > for Cor I, II on beats three and four of 182, and the downbeat of 183; and for Cor III, IV and under Trn on beats three and four of 182. He smudged out the accents in all Cor at 182 (while the ink was still wet). Although he does not appear to have erased the accent in Cor I, II at the downbeat of 183, **WGV** omits this solitary accent in the

measure. On the other hand, **WGV** preserves the two accents under Trn in 182, which apparently refer to the pedal tone in Trn III, and extends them to Ofc.

184, 188 MS^s A: Although neither **A**, **RI**, nor **pRI**²(e) reduces MS^s to a softer dynamic, she must obviously compensate for the drop to **pp** in the orchestra. **WGV** annotates MS^s with [**pp**] (and then [**ppp**]), without precluding a previous diminuendo.

185–186 VI II WGV: The slur is derived from **pRI**².

186 A: In addition to drawing seven , V wrote “cres.” over VI I (VI II = VI I) and Cl. **WGV** omits the first “cres.” and translates the second as .

187 VI I (VI II = VI I), Cb A: > on the third beat, which **WGV** suppresses. The vast majority of parts with any accents have them on the three preceding notes and on the following note, but not on the third beat. These parts were presumably written after V had entered the VI I and Cb parts, which probably were present in the skeleton score.

187 Vc, Cb A: ff / The vertical distinction seems dubious, and **WGV** regularizes to **f**, of which there are ten autograph examples at 186–187.

192 Fg I A: V wrote one **p** before the bar line and another at the beginning of the part. The appearance of **A** excludes the possibility that he intended **pp**, and **WGV** suppresses the first **p**.

194–195 Cl I A: There are two slurs, one above (confined to 194) and one below (crossing the bar line into 195). Following the example of Fg I, **WGV** adopts the longer slur.

201 Ob A: See Note 172 (Cl I).

202 VI II A: *d'* on the downbeat / V had also written *d'* in 173, but changed it to *a*, sacrificing considerations of voice leading to obtain a complete triad in the strings. Although he apparently overlooked the problem in 202, **WGV** substitutes the corrected reading of 173. In neither place did V correct Cl II, and **WGV** follows **A**.

203 Cl A: On this first measure of a verso, Cl has two ties or slurs into the downbeat. Neither is appropriate, nor are they supported elsewhere at 202–203 or the parallel 173–174. **WGV** suppresses them.

204 Vc, Cb A: In each part a single slur covers

all the notes in 204 and extends beyond the bar line, though falling short of the note on the downbeat. **WGV** substitutes two shorter slurs, as in the upper strings. (See also Note 175.)

206 Timp A: **pp** on the staff before 206; **p** below the staff a bit to the right of the first indication. **WGV** accepts the more prominently written **pp**, as did **RI**.


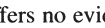
206 Vlc A: ^ on the third beat / There was a similar accent in VI I, but V superimposed > . **WGV** therefore substitutes > also in Vlc.


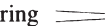

206, 208, 210 Coro A: In these measures the Coro originally intoned “Dies iræ,” as at 177 and 191. V subsequently scratched out these parts.

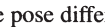
206–210 Fl, Fg II, VI I, Vlc A: Several slurs continue beyond the bar lines (e.g., VI I at 206–207 and at 207–208). But V normally articulated the two-measure phrase with three independent slurs, and their appearance does not suggest that he intended them to overlap. **WGV** adopts this model, noting only two slurs that actually reach the downbeat of the following measure (see Notes 207–208 and 209–210). The situation is different at 210–211, with its “cresc. sempre”; here **WGV** accepts and extends the longer slur of Fg I, II.

206–213 Timp A: The pitch is written in the second space, surely an instinctive return to “do-sol” notation, a notation V invoked by specifying “Timpani in re” at the beginning of the 1875 “Liber scriptus.” Yet the composer notated the part using the pitches *A* and *d* at 162–187, and **WGV** prefers to continue Timp at sounding pitch in this passage.

207–208 Vlc A: A single slur covers 207 (first beat) through 208 (second beat). **WGV** substitutes two smaller slurs, as in most other parts here and at 209–210.

208–211 A: V wrote ostensibly contradictory dynamics in 208–209, providing four explicit “cres.” (on the third beat of 208 in Ob, Cor I, II, and VI I, and another, on the second beat, under the Cb staff) and seven  (Fl, Ob, Cl, Fg I, Cor I, II, VI I, and VI II). In two instances (Ob and VI I), the “cres.” is actually enclosed in the . **A** offers no evidence that these signs were associated with two different chronological layers, with one set of dynamics intended to replace the other. All relevant contemporary sources, as well as **RI**¹⁹¹³, pre-

serve both the “cresc.” and , leaving the problem of interpretation to the performers. The only possible reconciliation of the apparent contradictory indications is to interpret the “cresc.” in parts also bearing  to mean that at 208 the phrase begins at a higher dynamic level than the **p** of 206; the hairpins prescribe that *within* the phrase there is a diminuendo. (The situation is different at 206–207, where the dynamic level is constant at **p**, and at 210–211, where it builds to a **ff** climax at 212.) Thus, **WGV** substitutes a higher dynamic level, [**mf**], for the verbal “cresc.” in these and related parts, and preserves the .

Instruments with a continuous quarter note pulse pose different problems. None is provided with , while the word “cresc.” is written in 208 for Cb (Cb at 208 = “**z**” of 207). **WGV** shifts “cresc.” to the downbeat, and extends it to Fg III, IV, Cor III, IV, Timp, and Vc. At 210–211, the word “cresc.” in Timp straddles 210 and 211, but both Timp hairpins (**WGV** suppresses one as redundant) begin at the downbeat of 210; **WGV** therefore shifts the verbal indication to the downbeat.

209–210 Fg II A: In addition to the slur connecting the first two notes of 210, a longer slur reaches from the downbeat of 209 to (and slightly beyond) the first note of 210. **WGV** draws separate slurs at 209 and 210.

210 Vc A: The slur reaches the third beat. **WGV** cuts it short at the end of the second, as at 206 and 208.

212 MS^s A: “-ne-” / That this measure opens a verso helps explain V’s mistake. **WGV** supplies the correct “-ce-”.

212 Fl, VI I A: **fff** / **WGV** emends to **ff**, as in the other parts.

212–213 Ob A: V provided two signs, one each for Ob I and Ob II, that can only be interpreted as ties, not slurs. **WGV** suppresses the inappropriate tie in Ob I.

213, 218 Tr **WGV**: The changes of transposition printed here are actually indicated at 236 in A.

223–224 Vc A: Vc is cued to Cb in 212–222; after turning to 223, which begins a recto, V forgot to repeat the diagonal line signaling that Vc = Cb. Nonetheless, his intentions are clear, and **WGV** provides the notes in Vc without typographical distinction.

226 Cor **WGV**: The changes of transposition

printed here are actually indicated at 236 in A. **226** Vc, Cb A: **fff** / **RI** and **pRI**² regularize to **ff**, as does **WGV**.

235–236 A: V’s instruction for the tempo relationship between sections is not literally possible, for the *sei note* must be read in M.M. 88, while the *otto note*, if the tempo is “**Allegro di prima**,” are in M.M. 80. A possible place to adjust the conclusion of the “Liber scriptus” to the slower metronome marking would be at the “**a tempo**” of 229.

Beneath the Cb staff, V appears to have written “**Allegro di prima**,” then altered it to “**Allegro come prima**.” **WGV** prefers “**Allegro di prima**,” which V left unchanged above the VI I staff.


238 VI II, VIe, Vc A: The four sixteenth notes on the first beat are beamed together, while the **f** in Vc falls under the first note. **WGV** extends the carefully notated arrangement in VI I, with the first note separated from the next three and the **f** placed under the second note, from where the crescendo and slur also begin.

239–253 A: V wrote only Coro, VII, Vc, and Cb. For the other instruments he referred back to 46–60 by indicating “Dall’A al B.”

239 Coro A: V wrote **fff** before each choral part, suggesting he wished an even more intense sound at this reprise than at the original presentation (46).

239 Cor I-Mric: Immediately before this measure (in the last measure of the original version of the “Liber scriptus”), an unknown hand added in gray pencil “*mi^b*” for Cor I, II and “*do*” for Cor III, IV. It is probably the same hand that added a similar indication in measure 183a of the original “Liber scriptus” (see Appendix 1).

244 Trn II I-Mric: The original layer lacked a necessary **#** on the *f*; it was later added in purple pencil.

246–247 Cb A:  / This

is not a musically meaningful variant from 53–54, but a careless error on the part of V, who did not have the entire orchestral fabric before his eyes. **WGV** substitutes the version of 53–54.

251–253 A: V provided no dynamic markings in the explicitly notated parts. Since the dynamic level of the parallel passage (58–60) drops to “**sempre più ppp**” at 62, certain signs make less sense in the new context after 254: the

“ancora dim.” at 58–59, the **p** in the lower choral parts at 58, and the **pp** in the lower choral parts at 60. **WGV** does not, therefore, incorporate them into the reprise.

251–253 Trn Sources: The copyist of **I-Mric** correctly copied **Trn** at 58–60, but made a serious error when recopying the orchestral parts in 251–253, assigning **Trn** the three-note motive in 251 and 253, and a measure of rest in 252. This error was transmitted to **RI**, **US-Cn**, and **RI**¹⁹¹³ (these sources did not consult **A**, since it is virtually impossible that the error could have been made independently). Curiously, **RI**¹⁹⁶⁴ effects a partial correction, placing the motive in both 251 and 252. **pUS-Cso** have the correct reading.

254 Fl A: Although the part has only a single stem in this measure, in the previous section both instruments are instructed to play, and **WGV** assumes they continue to double the same line. Recall that the previous section is a “Come sopra” passage (see Note 239–253).

254 Trn A: The dynamic indication is difficult to decipher, and it is simply omitted in **I-Mric**, **RI**, **RI**¹⁹¹³, and **pvRI**. On both musical and graphic grounds, **mf** (the reading offered by **pUS-Cso**) seems to be intended.

258 Ofc WGV: **V** omitted the B^b_1 because it was unavailable on the **Ofc**, the lowest note of which is B_1 . When the part is performed on an instrument having the missing pitch, it might appropriately be played (see the introduction to the score).

258 VI I (VI II = VI I) A: The $>$ signals a new form of the motive. It is preserved in **pRI** (VI I and VI II only) and the piano reduction of **pvRI**; neither source extends it to 260 or 262. No accent is found in **I-Mric**, **RI**, or **RI**¹⁹¹³. **WGV** follows **A**, extending the $>$ only to **Vle** in 258.

270–271 Cl, Fg A: There is no indication of dynamic level, nor is any given in the relevant contemporary sources or **pUS-Cso**. In fact, **V** wrote few dynamic markings in solo wind parts throughout “Quid sum miser.” **WGV** suggests “[*pp*]” at the beginning, but no attempt is made to annotate every subsequent entrance.

271 Fg A: There is no explicit tenor clef, and the key signature at 270 is disposed for bass clef. **V**’s intention is clear, and the omission is righted even in **I-Mric**.

272–273 VI I A: In addition to the longer slur,

there is a shorter sign between 272 and the first note of 273, perhaps a tie erroneously added on the model of VI II. As it provides no further information, **WGV** suppresses it.

284 Vc A: The first note was originally a sixteenth note on *G*, apparently part of an ascending scale, but the original layer of the remainder of the first half of the measure cannot be reconstructed. The curved line that **WGV** presents as a tie between 283 and 284 probably originated during this early layer, in which case it would originally have been intended as a slur connecting the *d* and *G*.

284 Cb A: Under the staff, **V** wrote: “chi [originally, “color”] non ha il *sol* profondo ommetta la nota”, testifying to the persistence of three-stringed **Cb** with the lowest note tuned to written *A* in Italian orchestras in the mid-1870s. **V** was specifically advising players to avoid a substitute, such as playing the note an octave higher. The comment is preserved in **I-Mric**, **RI**, and **pRI**; it is suppressed in **RI**¹⁹¹³—apparently by then it was assumed that all **Cb** players would have the note available.

285, 288 Fg WGV: The \natural signs before c' (the ninth note of the measure) are derived from autograph models at 272 and 277. The situation is equivocal, however, since the following measure is harmonically different each time. **V** omitted other necessary accidentals: in 289, for example, the b necessary to cancel the preceding \natural are missing before both e and e' in the second half of the measure. (Since the b is present in other voices, **WGV** adds it without typographical distinction.) In both 285 and 288, a continuation of $c\sharp'$ seems unlikely on musical grounds; nowhere in the “Quid sum miser” does **Fg** leap an augmented second from b^b to an explicitly notated $c\sharp'$. The effect is unusual enough so that **V** probably would have provided an explicit \sharp had he wanted it. Neither **I-Mric**, **RI**, **RI**¹⁹¹³, the orchestral reduction of **pvRI**, nor the original layer of **pUS-Cso** provides \natural , but in **pUS-Cso** it was later added in pencil.

289 Fg A: A slur covers all six notes in the first half of the measure; **WGV** emends the articulation in accordance with other presentations of this figure throughout the passage.

289–290 A: 289 is the last measure on a recto. Some slurs extend into the right margin (**S**^s, **Vle**, and **Vc**), rather than closing within 289. The differentiation makes no sense, and

WGV closes all slurs within 289. The relevant contemporary sources agree in ending slurs for the vocal parts within 289, but are internally inconsistent in their slurring of the strings.

291 S^s A: Originally *g'* on the last two notes; **MS^s** probably had *d'*.

293 T^s I-Mric: V added in purple ink the “-rus” in “dicturus,” omitted by the copyist. The syllable is lacking in **RI**.

297 S^s A: V originally wrote \wedge on the third and sixth notes, but superimposed $>$ on them.

300 Fg I A: **WGV** supplies, without typographical distinction, the bass clef missing in **A**.

302 T^s A: **ppp** on the fourth beat / **WGV** regularizes to **pp**, as in **S^s**.

303 VI I A: In addition to the slur shown in **WGV**, there is a redundant slur over the last two notes.

304 Fg I A: V first wrote 7 on the downbeat, later erasing it and supplying the *g'* to resolve the leading tone. The same process probably occurred at 295.

305–307 A: Several vocal slurs extend slightly beyond the notes indicated in **WGV**: that in **S^s** at 305 appears to close at the end of the measure (the last on a recto), but two additional lines continue into the margin; that in **MS^s** at 306 continues to the downbeat of 307 (where the first note was originally *b \flat '*); the first slur in **S^s** at 307 continues to the third note, while the one in **MS^s** almost reaches it. V's explicit breath mark in **S^s**, however, clarifies the intended phrasing, and **WGV** shortens these slurs accordingly. **WGV** also extends the breath mark in **S^s** to **MS^s**.

310–312 S^s A: V originally drew the slur to the downbeat of 312. Later, when he decided to add breath marks, he erased a segment near the end of the measure. The very last part of the original slur remained unscathed, however, and, misinterpreting the evidence, all relevant contemporary sources and **RI**¹⁹¹³ carry the slur to the downbeat. As usual, they suppress the breath mark.

312 MS^s WGV: The \sharp on the fourth beat is derived from **pvRI**.

313 Vle A: A single slur covers all six notes / **WGV** prefers two slurs, as written in **Cb** and as implicit in **Vc** (where the second half of the measure = “ 7 ” of the first half).

314 VI II A: V altered the part considerably, changing the pitch on the third and sixth notes, partially erasing an $>$ on the downbeat, etc. Al-

though he scraped away this earlier version, his final notated articulation seems improbable:




WGV moves the first slur to the first two notes (as in the second half of the measure; note also the articulation of **MS^s**, with which **VI II** is closely allied) and eliminates the apparent tie connecting 314 and 315. A page turn between these measures helps explain V's confusion. None of the relevant contemporary sources (nor **RI**¹⁹¹³) repositions the slur; only **RI** (followed by **RI**¹⁹¹³) suppresses the tie.

314 Vle A: **f** on the second note / The sign makes no sense, even if it is copied by all relevant contemporary sources, and extended to all strings by **RI**¹⁹¹³. V presumably meant to emphasize the explicit accent on this note, as though the indication were **sf**. **WGV** omits the dynamic level.

315 VI II I-Mric: The original layer had an 7 after the initial J ; the error is corrected in gray pencil.

321 S^s A: What V intended by his “portate” and slur is not clear. One might conjecture that he had planned to assign a note to **S^s** on the downbeat of 322, but **A** offers no supporting evidence. Furthermore, both **I-Mric** and **RI** (though not **pvRI**) accepted the indication “portate,” while suppressing the slur. V may have meant simply for the *g'* to be held until the “attacca subito” of the “Rex tremendæ majestatis”: the forceful entrances at 322 would then cut off the voice of **S^s**.

322 A: The tempo indication was originally **Largo** or **Largo maestoso** ($\text{J} = 69$). Although the former may be a more common tempo indication, the cramped spacing between the two words at the top of the page suggests that “**maestoso**” had already been written before V superimposed “**Adagio**” on the original “**Largo**.” The definitive tempo appears in all sources.

322 Cb A:  / Every other appearance of this ornament throughout the “Rex tremendæ majestatis” uses sixteenth notes, the version **WGV** accepts and extends.

322–323 Cb A: There is a slur from the *c'* to the downbeat of 323, the only such example in any part throughout the “Rex tremendæ majestatis.” **WGV** suppresses it.

322–323, 326–327 Trn, Ofc A, I-Mric:

These staves were originally blank. V added the parts in purple ink in both sources. (All three Trn and Ofc are instructed to play in **pUS-Cso**.) In **I-Mric**, V assigned both Trn and Ofc **f** in 322, while at 326 he indicated **ff** for Trn and **f** for Ofc. Although there is some evidence V intended an intensification of dynamic level at 326, it is insufficient to justify the wholesale emendations that would be required.

322–362 A: V occasionally omitted one of the dots in the dotted figuration. These trivial oversights are corrected without typographical distinction.

325–326 Fg I, II A: There is a mistaken tie link at the end of 325, the last measure on a verso, but no connecting link appears at 326.

326 VI I (VI II = VI I), Vc A: **fff** / **WGV** regularizes to **ff**, as in several other parts here as well as in 322 (including VI I).

328 VI I (VI II = VI I) A: **ppp** / **WGV** regularizes to **pp**, as in Fg I, II, Vle, Vc, and Cb. Because the parts of Cor are so different, their **ppp** are left untouched.

329 Vc A: The measure is blank, an oversight. **WGV** makes the obvious emendation, as do all relevant contemporary sources.

330, 332, 334 VI II, Vle A: These parts originally leaped up a fourth during the last beat of the measures, following VI I, in a rather unpleasant *fauxbourdon* progression.

331 Vle A: > on the second beat (also at 333 and 335) / In Fg (presumably written after Vle) V replaced > with ^ at both 331 and 333, while at 335 he wrote ^ directly. In Vc, all three accents are ^. **WGV** replaces the > with ^ in Vle. In addition, Vle has a second slur covering the three notes at 331 alone. **WGV** suppresses this slur (cf. Vc), which simply duplicates part of the longer slur.

336–341 A: The measures following the choral and orchestral **ff** outbursts of 336, 338, and 340 are for soloists (**mf** or **p**) and reduced orchestra. Except for a — in Cor III, IV at 337, V made no provision for reducing the orchestral dynamic level. Although neither the relevant contemporary sources nor **RI**¹⁹¹³ address the problem, a reduction of volume is essential if solo voices are to be heard. That some musicians were aware of the problem is clear from a VI II part in **pUS-Cso**, where the **ff** at 336 is replaced by **mf** in pencil. Rather than deny V's notation in this way, **WGV** adopts an [*mf*] dy-

namic level for instruments doubling S^s and extends the Cor — to accompanying instruments. There is indirect evidence for this procedure: at 342, an **f** or **ff** dynamic is found only for instruments that continued playing during the soloists' measures, which must be presumed to have dropped previously to a lower dynamic level. Similar signs were unnecessary for instruments heard in the tutti, which were already playing at a higher level. It would, however, be possible to proceed differently: by adding an editorial [*p*] in Ob II and Cl II whenever they double M^s, T^s, and B^s, which enter here at **p**.

337 S^s, Fl I, Ob I, Cl I, VI I A: The last note in the measure was originally *f''* (or *f'''*) in all melodic voices.

338 Cor II I-Mric: An erroneous # is changed to the correct ♯ in purple pencil, probably not by V.

339 Cor II A: *c''* (notated) on the downbeat / This wrong note was corrected to *d''* in blue pencil in **A**; V himself made the correction, in purple ink, in **I-Mric**.

340–341 B^c A: Both text and notes were originally identical to those at 338–339. V made the alteration before entering Cb (Fg, Vc = Cb), which shows only the definitive version.

341 B^c, Cb (Vc = Cb) I-Mric: An unknown hand added ♯ on the second note of both parts, in purple pencil. These signs are lacking in **A**; **WGV** derives them from other explicit accidentals in the measure.

341 Tr II A: *f#'* on the downbeat / **WGV** renotates the pitch as *g^{b'}*, as in all other parts.

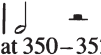
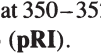
342–343 Fg I, II (Fg III, IV = Fg I, II) A:




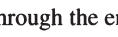
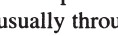
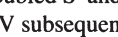
/ **WGV** adjusts the rhythmic notation as in Cb (Vc = Cb).

347 Cl A: V originally wrote a key signature of two #, then apparently decided that the chromatic nature of 347–379 favored a neutral signature for Cl in Si^b, just as for the non-transposing instruments. He therefore smudged away the # in the third space from the bottom and transformed the # in the first space to a ♯ on the third line. Although this notation is not normal for Cl in Si^b, **WGV** follows **A**.


347–353 Cb A: Each measure originally = — | In each case, V

erased the quarter rest and superimposed an open note head upon the head of the quarter note. **I-Mric, RI, RI¹⁹¹³**, and **pRI** present this correctly as  in 347–349, but then give  at 350–352 (**I-Mric, RI, and RI¹⁹¹³**) or 350–353 (**pRI**).

352–355 Fg **WGV**: That Fg II does not play is specified in **pUS-Cso**. That Fg IV enters only at 354, fourth beat, is apparent from rests in **A** earlier in that measure, and is also confirmed by **pUS-Cso**.

353–354 S^s **A**: The  ends shortly after the downbeat of 354, followed immediately by  through the end of 354 and into the margin. All other parts with hairpins have only , usually through the end of 354. VI I originally doubled S^s and had a pair of hairpins similar to S^s; V subsequently erased the notes and extended the  in heavier lines. The present version of **A**, where S^s alone has the diminuendo, makes little sense, and it seems likely that V neglected to incorporate his revision of the dynamics into S^s.

354 Ob I **A**: e[b]'-cb'' / It is clear that V, copying from the staff of MS^s, simply wrote Ob I in soprano clef by mistake. **I-Mric** and **RI** properly begin the phrase on c'. In **A**, however, a b has been added in blue pencil (probably not by V) to the notated e', a patched up emendation that does no more than eliminate any "illegal" dissonances. **pUS-Cso** has the same false emendation.

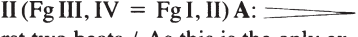
Over the part, V wrote what appears to be "cres." **WGV** substitutes , to make clear that the crescendo does not continue into the next measure.

354 Cor III, IV **A**: "Solo" over the staff on the third beat / Perhaps this sign reflected an earlier plan, in which Cor III was to play alone (as does Cor I). In any event, the sign is meaningless, and **WGV** suppresses it. (In Cor I, V wrote "Solo Solo"; **WGV** suppresses the second "Solo.")

354 Vc **A**: Vc was originally identical to Fg I, including a long slur that covers the entire measure. When V emended Vc, he neglected to shorten the slur.

354–355 S^s, Fl **A**: The slurs continue well into the margin after 354, the last measure on a recto. It seems unlikely that V wanted an overlap with the clear four-note slur in the orchestra at 355, and **WGV** closes the slurs within 354 (as in Cl I).

355 Fl **A**: There are both accents and staccato dots on the sixth and eighth notes. **WGV** follows the models in Cl (see also S^s, T^s, and Fg) in suppressing the staccato dots.

360 Fg I, II (Fg III, IV = Fg I, II) **A**:  under the first two beats / As this is the only example in the passage, **WGV** omits it, as did **I-Mric** and **RI**.

361 B^s **A**: The final slur continues past the bar line, without quite reaching the first note of 362. **WGV** restricts it to 361, as do all relevant contemporary sources.

361 Ofc **A**: > on the downbeat / **WGV** suppresses this unique example.

364–366 Woodwinds, Brass **A**: The length of many of V's slurs is ambiguous, although the "legate" in Tr and Trn suggest his general intention. As he continued down the score, his slurs at 365–366 gradually shifted to the left: those in Fg III, IV could be read as beginning on the downbeat of 365; those in Trn and especially Ofc unquestionably begin on the downbeat of 365, and the latter concludes on the fourth beat of 365. On musical grounds, **WGV** prefers to conclude the slurs on the following downbeats, and there are sufficient examples in **A** to justify the general extension of this model. Although there are no explicit slurs in **A** for the upper woodwinds, a differentiation in orchestral articulation here would make no sense, and **WGV** extends models from Fg and brass.

364–369 Voices **A**: Because the simultaneous presence of > in Coro against slurs in the solo voices at 364–365 appears to be intentional, **WGV** allows the differentiation to stand, as does **pRI**. At 367–368, on the other hand, the absence of slurs in S^c and B^c seems a mere oversight; **WGV** supplies the missing signs. At 367, the > on the third beat in T^c is actually written in the C^c staff, but its placement strongly suggests V intended it for T^c. **WGV** moves > without typographical differentiation.

365 T^c **A**: The two lower notes for T^c II and upward stems for the last two notes of T^c I were added in gray pencil early on. They appear in all relevant contemporary sources and **US-Cn**.

365 Cor I, II **A**: There are > over the second through fourth notes; unique among the orchestral parts, they have been consigned to a footnote.

366 S^s **A**: The slur extends into the margin past the bar line (366 is the last measure on a

verso). **WGV** curtails the slur, as in T^s in 367. **366** Cor II **I-Mric**: *b'* (notated) as the second note / This reading is circled and queried in gray pencil. **RI** has the same error.

367 Trn A: V made corrections in both chords; perhaps those in the second chord confused the copyist of **I-Mric**, who provided a reading (now illegible) that V corrected in purple ink.

The position of the tie between 367 and 368 is ambiguous, and might seem to apply to Trn III. All other ties between the measures, however, clearly refer to the line played by Trn II.

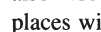
368 A: In addition to writing “**allarg.**” and “**stentate**” prominently at the top and bottom of the page, V also wrote “**sten.**” under Fl, Ott, Cl, and Cor I, II. As these signs add no new information, **WGV** suppresses them.

370 **WGV**: “(*a tempo*)” is derived from **pvRI**.

370 Cor I, II **WGV**: The change of transposition printed here is actually indicated at 375 in A.

372–379 A: Many precautionary \natural have been added in blue pencil, probably not by V.

374–375 S^c, C^c A: There is evidence of confusion on V's part in these measures. He first wrote C^c in both measures in soprano clef (as if he were thinking of MS^s). More significant, in the second half of 374 he originally wrote the S^c part for a higher group of C^c (instead of for a lower group of S^c), but neglected to finish the phrase with *a'* on the downbeat of 375. When he rewrote this line in the S^c staff he mistakenly used alto clef. Even after correcting this, he still neglected to provide the necessary resolution to *a'* for the lower group of S^c on the downbeat of 375, writing instead a half measure rest. All relevant contemporary sources supply the resolution.

376 A: Several dynamic indications at the beginning of 376 are unclear (especially in Fl, Ob, and VI II), but **mf** (of which there are some clear models) seems the most likely interpretation. V also wrote “**cres.**” for Ob, which **WGV** replaces with , as in Fl, Cor, VI I, etc.

376 Fl A: “**Soli**” / **WGV** eliminates this superfluous indication.


376–379 A: There are numerous slurs in these measures, for both the orchestral and vocal parts, but they are not always marked completely or coherently. That V wanted legato



playing and singing seems clear. In the orchestral parts, the markings can only be rationalized through a continuous legato slur over the entire passage (excepting the slightly different VI II). The following peculiarities in orchestral slurring not visible in the printed score should be noted:

1. Ob: the continuous slur from 377 to 378 is actually a composite of two slurs, one that concludes halfway through 378, and another that begins earlier in the same measure.

2. Vle: the continuous slur is a composite of four slurs. Three are found above the staff: one begins at 376 and trails off between the first two notes of 377, another picks up near the same point and concludes after the first beat of 378, the third begins between the first two notes of 378 and continues over the bar line (378 is the last measure of a recto). The other slur is found beneath the staff and covers all three notes of 378. It seems unquestionable that a continuous slur is intended.

The situation is equally difficult in the vocal parts, and further complicated by the text declamation, especially at 376–377. Only two slurs (in S^s—itself made up of two fragments—and in B^s—one of the three slurs associated with this part) cover 376–377. The declamation of “*salva me, fons pietatis*” in MS^s, B^s, T^c, and B^c might suggest a slur beginning on the second note of 377, but the slurs in MS^s and B^s clearly start earlier, as does the slur in the quite different T^c. There can be even less justification for beginning the slurs in the other vocal parts on the second beat of 377 (as do **RI**¹⁹¹³ and **pvRI**, with the exception of T^c), since this is senseless in S^s, T^s, S^c, or C^c, where the change of syllable comes only on the third beat of 377. **WGV** judges that here too V intended a continuous legato, with the shift in syllable on the second beat of 377 sufficient to create the slight additional articulation needed there in MS^s, B^s, T^c, and B^c.

377–378 Cl A: The  begins one measure earlier than in any other part. **WGV** restricts it to 378.

379 A: V originally wrote  -  [in all vocal parts.

379 B^s A: “*me*” / This is simply an oversight (379 is the first measure on a verso). **WGV** substitutes the correct “*-tis*.”

379 Cl II A: The \sharp before the (notated) *f'* was added by a later hand.

379 Strings A: The **mf** indications are difficult to decipher in Vle and Vc, but reasonably clear in VI I (VI II = VI I). **pvRI** and **pRI** omit them, while **I-Mric**, **RI**, and **RI**¹⁹¹³ read “cresc.,” which makes no musical sense.


379–382 A: V first wrote Vc as follows:



Having decided to divide the last of these measures into two (381–382), he erased the notes and most of the articulation, drew an additional bar line down the score, and fit the Vc notes for 381–382 into the available space. No similar erasures occur in other parts, which were entered into the score only after the decision to divide the measure was made. In the process, V shortened the Vc slur between 379–380 so that it covers only the eighth notes, rather than continuing to the downbeat. Other apparent confusions in A in the Vc articulation result from the existence of these layers.

On the other hand, with two minor exceptions, there are no uncertainties in the articulation for VI I (VI II = VI I), Vle, or Cb:

1. The slur in Cb at 379 originally reached the downbeat of 380. That V wished the shorter slur is clear from his having smudged away part of the slur, leaving only the portion covering the eighth notes.

2. There appears to be a  over the last two notes of VI I at 379, but considering the unequivocal > in the other parts, **WGV** interprets the sign as an > drawn with too much enthusiasm.

383 Cor I, II A: “Solo” / The only reasonable explanation for this puzzling indication is that it belongs to a stage when V planned to use a single horn. In any event, it makes no sense here, and **WGV** suppresses it.

383–388 Fl A: Originally there was no sustained part in Fl; only the Fl I figuration at the end of each phrase was present. When V added Fl II, he erased the downward stems in Fl I and wrote upward ones. The decision was made before V turned the page to 389 (the first measure on a verso): from that point A shows only the definitive version.

383–396 Vc A: The original rhythm was



389 Cor I A: V originally wrote, then smeared

out, d'' (notated). This, and the fact that 389 is the first measure on a verso, helps explain why there is only a single tie between 388 and 389.

393–394 S^s A: The slur continues past the bar line (393 is the last measure on a verso). Although the only parallel passage (385–386) lacks a slur, **WGV** models the articulation upon the similar 383–384 and 391–392, restricting the slur to 393.

396 S^s **I-Mric**: Originally d'' on the third beat / This has been corrected to c'' in purple ink, presumably by V. **RI** has the error; **pvRI** does not.

398 MS^s **I-Mric**: Originally c^b' on the third beat / This has been corrected to d^b' in purple ink, presumably by V. (The note in A was correct, but placed a trifle low.) **RI** has the error; **pvRI** does not.

398 Fl A: > on the first note; **WGV** substitutes ^, the preferred accent for this motive throughout the passage (as well as in the “*Rex tremendæ*” section).

398–399 Cor I, II A: There is no tie or slur at 398, the last measure on a recto, but what looks like a tie appears at the start of 399. **WGV** substitutes a dotted slur. Note too that at 399, Cor I, II has a single stem (although an earlier layer, erased to change the original whole note to the present rhythm, had explicit parts for two Cor). Given the context, **WGV** extends “a 2” without typographical distinction.

400 S^s A: The second note was originally f' .

402–404 Fl I A: The part was originally written an octave higher.

404–405 Vle A: The slur reaches the downbeat of 405, but it probably belongs to a substratum in which Vle had d' on the downbeat of 405.

405–406 A: V originally wrote “**animando un poco**” above VI I in 406, together with “**animando un poco**” under Fl, and “**animando**” under Ob, under Fg I, and above Vc, all in 406. He then added to VI I, in 405, in front of the original indication, the words “**a poco a poco.**” The entire text resulting from these two layers above VI I is “**a poco a poco animando un poco.**” **WGV** eliminates the original “**un poco**” in favor of the later “**a poco a poco,**” placing the instruction over 405–406. **WGV** inserts the same indication below the score (emending the marking in Vc to “**a poco a poco ani-**”

mando”), treating the signs as general indications of tempo and not repeating them in each individual part.



405–408 A: Here too V’s slurs are not always complete or coherent. **WGV** has normally adopted inclusive slurs, rather than several partial slurs; the autograph readings can be determined from the edition, with the following exceptions:


1. **MS^s:** the slur in 407–408 actually begins just after the second beat of 407. **WGV** starts the slur on the third beat, which makes better musical sense in the context of the repeated note, as in the parallel instrumental parts of **Cl** and **VI II**.


2. **Ob:** the continuous slur in **WGV** incorporates three separate, overlapping slurs in **A**. The first begins on the downbeat of 405 and concludes after the second beat of 406; the second begins at the grace note on the second beat of 406 and trails off toward the end of the measure; the third begins after the second beat of 406 and reaches the third beat of 407.

3. **Vc:** the continuous slur in **WGV** incorporates four separate, overlapping slurs in **A**. The first begins on the second beat of 405 and concludes on the downbeat of 406; the second begins on the fourth beat of 405 and concludes on the third beat of 407; the third begins on the second beat of 406 and ends just after the 406/407 bar line; the fourth begins on the downbeat of 407 and concludes on the downbeat of 408.

406 Ob I A: The grace note before the second beat is notated without the cross-slash; **WGV** adds it, on the model of **S^s**, **Fl**, and **VI I**.

406–407 Vc A: The  beginning on the fourth beat in 406 originally reached the downbeat of 407; then V extended it through the second beat. Nonetheless, the sign makes no sense in conjunction with the  beginning at the downbeat of 407 in **S^s**, **Fl**, **Ob**, **Fg I** (exactly parallel to **Vc**), **VI I**, and **VI II**. **WGV** presumes that there was some confusion in the composer’s mind, and restricts the sign to 406.

407–408 VI I, Cb A: In **VI I** the indication “**tempo**” is found near the end of 407; following the model of **Cb**, **WGV** moves it to the downbeat of 408. The  in **Cb** is smeared; the indication “**tempo**” is written over its final segment, which continued into 408. Given the dynamic markings in the other parts,

it seems unlikely that V intended to cancel the sign. **WGV** keeps the , but ends it before 408.

410–415 VI I, VI II, Vle A: The strings originally played in a higher register, occasionally crossing with the voices. On the downbeat of 410, for example, **VI I** had $f' + b\{b\}'$, and **VI II** $d\{b\}'$. V erased the original readings and rewrote the parts, keeping them out of the way of the voices.

411 MS^s A: “ten.” on the fourth note / **WGV** substitutes a fermata, as in **S^s**, and both parts at 415. V’s indication of “canto” occurs in **VI I**, **Vle**, **Vc**, and **Cb** at 411 and **Vc** at 415. **WGV** treats it as a global indication of tempo, above and below the score.


412 Cor I A: V originally wrote a **Cor** part on the **Cl** staff, annotated “Solo” (perhaps preceded by **p**). When he realized his mistake, erased the original part, and copied it over on the proper staff, he neglected to copy “Solo.” **WGV**, supported also by **pUS-Cso**, transfers the indication to the newly written part without typographical distinction.



413 Cb A: There are corrections in both **Vc** and **Cb**. The half rest on the third and fourth beats in **Cb** resembles a stemless note head on *c*, and the copyist of **I-Mric** wrote an impossible *c* on the third beat, followed by a quarter rest on the fourth. Erasing this in **I-Mric**, V substituted a half rest in purple ink. Both **RI** and **pRI** have the correct reading.

414–415 Fl A: There are two ties across the bar line, but only a single part. There can be no doubt that **Fl I** continues to play alone.




415 S^s I-Mric: The slur between the first two notes was subsequently erased, as was a similar, but clearly inappropriate tie between the first two notes at 411. It is possible that V actually made these changes, since he made other corrections on these pages. Yet there would seem to be a confusion here: although the slur at 411 is an error of the copyist of **I-Mric**, the slur at 415 is crucial to the declamation of the phrase, and V’s placement of “dolcissimo” above **S^s** in **A** refers precisely to this articulation. **WGV** therefore follows **A**.


421 Ob II Sources: Although the *e'* is perfectly clear in **A** (and is correctly copied in **pUS-Cso**), the note is lacking in **I-Mric**, **RI**, and **RI**¹⁹¹³.

424 Cb (Vc = Cb) A: There is an explicit whole measure rest, carried over into all relevant contemporary sources. Not until **RI**¹⁹¹³ were the pizzicato notes of 423 and 425–427 extended to 424. An oversight on V's part is possible: 424 begins a new fascicle and the  under Cb begins at 421 (although it should probably be understood as a global indication). But the whole measure rest makes good sense: 424 is more closely related to 422 than to 423, and V may well have chosen to begin the insistent repetition of the pizzicato pattern only after the crescendo and “**animando**” were well under way. **WGV** follows A.

424–426 Vle A: A sign vaguely resembling a slur begins over the Vle staff toward the end of 424 and trails off midway through 426. A slur would make no sense here, however, and it seems more likely that this is the upper half of a projected . When V realized there was inadequate space for this sign, he broke it off and wrote a complete  below the Vle staff.

425 S^s I-Mric: The copyist misread V's “sempré”; the composer himself erased the now illegible word and wrote “sempré” in purple ink. Corrections are visible in **RI**, but the original indication cannot be reconstructed.

428 A: V originally intended the  in the orchestra to reach the third beat of 428, as erasures in Cb and an added  in Fg I, II clearly indicate. No source, however, alters the notation in the vocal parts. The notation of Cor III is quite confused: 

It seems as if the , which originally ended on the third beat of 427, was then extended too far. **WGV** modifies the notation to agree with that in the similar Fg II and Cb (Vc = Cb).


429 Vle, Vc A: There are staccato dots on the third beat, signs absent in other presentations of the figure. **WGV** suppresses them, as do all relevant contemporary sources.

429 Cb A: V repeated **pp**, which he had just written in the preceding measure. That 429 is the first measure of a verso explains the redundant sign, which **WGV** suppresses.


432 Vle A: The fourth note has double stems; **WGV** suppresses the redundancy.


432–433 VI I, VI II **WGV**: Although the omission of ties may be an oversight on V's

part, **WGV** considers the reiteration of the notes at 433 intentional: at this point the harmony changes, and a crescendo begins in several parts (including Cor I, which enters doubling VI II). Furthermore, there is no page break to help explain an oversight. **WGV**, like **I-Mric** and the VI II part of **pRI**, does not emend; **RI** and the VI I part of **pRI** add the tie.


434 S^s, MS^s A:  are still visible in both parts, although V partially smeared them out. Among the relevant contemporary sources, only **pvRI** includes them. A slur covering the last three notes of S^s was also smeared out in the process.

434–436 S^s A: The slur at 435–436 in **WGV** actually begins toward the end of 434 in A. Given the slurs in 434 in both S^s and MS^s (although the former was smeared out during an unrelated correction), **WGV** prefers to begin the longer slur in S^s from the downbeat of 435.

438–440 MS^s A: The part was extensively revised. Although the original layer cannot be reconstructed, the figure  is visible on the second beat in 438 (and perhaps also in 439). This suggests that V had prepared a dialogue between S^s and MS^s using this rhythmic motive.

439 Fl A:  on the fourth beat / **WGV** substitutes a dotted rhythm, as in similar parts throughout the passage.

441 Cor III, IV **WGV**: The change of transposition printed here is actually indicated at 457 in A.

441–442 MS^s, Vc A: one arm of each  extends to the second note of 442. **WGV** regularizes all hairpins to conclude at the accented downbeat.

441–442 Ob A: 

WGV accepts and extends the articulation with two separate slurs, as in Vc. Although the longer slur in Vc actually crosses the bar line, the appearance of A does not suggest that V intended an overlap with the slur covering the first two notes of 442.

442 Fg A: Despite the presence of a whole measure rest, **WGV** suggests the obvious continuation, present also in **I-Mric** and **RI**, but not in the original layer of **pUS-Cso** (where, however, the notes were added in pencil by a later hand). The omitted notes would have been considered high for Fg in the mid-nineteenth century (though not unplayable; see introduction to

the score), and it is probable that V purposely left them out. (There is no page break that would help explain a lapse and V did write a rest.) That **I-Mric** already emended the reading of A, however, is evidence that contemporary musicians considered it possible and desirable to complete the phrase.

444 VI I A: Rather than following the contour of the MS^s line, VI I originally played \downarrow on *e'*, slurred to the downbeat of 445.

445 Vc A: There are what appear to be staccato dots on the first two notes. The first is musically improbable, the second quite impossible. Following all relevant contemporary sources, **WGV** suppresses them.

447 Cor I, II **WGV**: The change of transposition printed here is actually indicated at 457 in A.

451 T^s A: The ===== reaches the fourth beat, but V superimposed the following ===== from the third.

452 T^s A: A slur originally covered the last two notes; V's longer slur, arriving at the downbeat of 453, seems to supersede it.

453–454 A: V's original plan called for a ===== from the beginning of 453 through the middle of 454. When he later decided to continue the crescendo until the sudden drop in dynamics on the third beat of 454, he scraped or smudged away some of the ===== , and continued his ===== with heavy lines partially obliterating some of the others. Although the resulting signs in some parts (especially T^s and Vle) appear confusing, there seems to be no real doubt about his intention.

453–455 Vc A: There is a veritable menagerie of slurs: one begins on the downbeat of 453 and ends between the second and third beats of 454; another begins on the second beat of 454 and trails off around the third beat of 455; yet another extends from the downbeat of 455 (the last measure on a recto) and swoops right off the edge of the page. **WGV** interprets these signs according to the model of VI I, where a new slur begins with the sudden drop to a lower dynamic level on the third beat of 454.

454 Vle A: After having shown a double stopped *g* at 453 and the first half of 454 (writing two note heads in each case), V also provided double stems for the *g* in the second half of 454. The absence of a double note at 455, however, and the sudden **ppp** dynamic suggests

that the double stop would no longer be appropriate, and **WGV** eliminates the extra stem. This is also the solution of **RI**¹⁹¹³, although the relevant contemporary sources followed A.

454–455 VI I, Vc A: In VI I at 454, V wrote **ppp** above the staff and **pp** below. Vc has **pppp** on the third beat of 454 and **pp** on the downbeat of 455, untenable readings which may have come about as follows: V appears originally to have written **pp** on the downbeat of 455. Then, realizing that the indication came late, he wrote **pp** on the third beat of 454, then prefaced it with an additional **pp**. **WGV** extends the more secure indications of **ppp** from T^s, VI II, and Vle.

456 VI I, VI II A: **p** or **pp** (the second **p** partially erased) in VI I, **p** in VI II / A sudden shift to a higher dynamic level makes no sense. 456 begins a verso, which may explain V's confusion.

456–457 T^s A: Strictly speaking, the slur and breath mark are mutually exclusive. **I-Mric** gives only the slur, **RI** and **pvRI** neither. Perhaps V intended a portamento, but with a quick breath before attacking "Qui Mariam absolvisti."

461 Ob I, Cl I **I-Mric**: The copyist left these staves blank; V supplied, in purple ink, the notes and rests.

461 Fg I, II A: Originally V wrote > on the fourth beat, then drew two horizontal strokes through it. Given the hairpins in Cor I and the ===== in Fg I, II at 462, it seems likely that V intended the same effect in Fg, and **WGV** interprets the sign accordingly.

464–466 T^s A: V originally wrote



mi - hi quo-que spem de - di - sti,
He probably revised the part at the same time that he made extensive alterations in Fg I.

466 Fg I A: A ===== on the second beat has been superseded by the continuation of the ===== that V superimposed upon it.

467 Cor A: V drew unequivocal double stems in Cor III, IV. In Cor I, II, there are apparently two stems on the second note, but not on the first. **WGV** interprets the notation as meaning that both instruments should play. **pUS-Cso**, however, assign the part to Cor I alone.

468 T^s A: V originally wrote a ===== , starting on the second note and ending between the last two notes. When he erased this sign, he also extended the ===== , but extended it

rather too far, allowing one arm to reach the penultimate note. **WGV** follows the position of the lower arm.

468 Fg I A: The last three notes are a later addition, replacing rests.

469 VI II A: A \natural was added in blue pencil on the a' , probably not by V. Of the relevant contemporary sources, only **pRI** has the \natural . Nonetheless, the reading seems uncontroversial, and **WGV** allows it to stand in regular notation.

470, 473 Fg, Vle A: After having drawn a slur over the first six notes in Vle at 470, V extended it to the third beat. The only other slur continuing to the third beat of this figure is in Fg at 473. **WGV** prefers the more frequent model, a single slur over the first two beats.

470 Fg III A: $>$ intentionally obscured by a $\underline{\hspace{1cm}}$ / V made the same emendation in Ob I, but there he also provided \wedge . There are no other accents on Fg III or Cor III in this passage (470–476).

472 Vle I-Mric: V erased the copyist's a on the third beat and, using purple ink, wrote the correct $b[b]$. Neither in A nor in I-Mric is there the required flat on the preceding g' (although it is present in Fg I in both sources). Moreover, V did not bother to change the $>$, adopted consistently by the copyist in this passage, to \wedge . (See Note 472–473.)

472 Vc A: The sign here interpreted as $\underline{\hspace{1cm}}$ resembles $>$ under the first note. In the context of V's signs at 470–471 and 473, however, his meaning is unequivocal.

472–473 Ob I, Fg I A: $>$ in Ob I on the last notes of 472 and 473 and in Fg I on the downbeats of 472 and 473 / **WGV** emends these accents to \wedge , as found elsewhere in the passage. Note that 472 is the first measure on a verso.

472–475 Ob I, Fg I A: V occasionally omitted accidentals on the grace notes (e.g., Ob I at 472 and Fg III at 473). **WGV** tacitly adds them.

476 Fl I A: V originally planned to tie Fl from 475 to 476, but then scratched away his earlier version, including the tie, and added a measure rest. Although **pUS-Cso** have no note, **I-Mric** and **RI** insert an erroneous c'' (eighth note). In **I-Mric** the note is circled in gray pencil and “ sib ” is written in the margin. **RI**¹⁹¹³ predictably emends the note of **RI** to b^b' , rather than omitting it.

477 Vc A: The second note is \sharp ; **WGV** sub-

stitutes g^b , as in all other simultaneously sounding parts.

477–478 T^s A: The $\underline{\hspace{1cm}}$ begins at the 477/478 bar line. Although it could be taken as an accent on the downbeat of 478, this would make little musical sense; neither would it make sense, however, for a $\underline{\hspace{1cm}}$ to start so late. **WGV** shifts the beginning of the $\underline{\hspace{1cm}}$ to the fourth beat, as in all instrumental parts.

481, 483 T^s A: The hairpins are of differing lengths. In 481, the $\underline{\hspace{1cm}}$ continues beyond the half note, while the $\underline{\hspace{1cm}}$ begins before the fourth beat; in 483, the $\underline{\hspace{1cm}}$ begins just after the half note and reaches only to the beginning of the triplet. **WGV** adjusts the signs as in the more carefully written model in Ob at 483.

485 Vc I-Mric: The copyist omitted the needed b on the d ; this was later supplied in gray pencil.

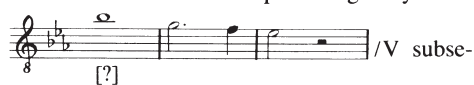
486 Ob A: The first six notes have staccato dots. At 487 all notes on the first and third beats were also staccato, but V eliminated the first two dots of each group by superimposing a slur. **WGV** emends 486 following the example of 487.

488–489 Cor I A: V originally wrote $>$ on the second and fourth beats of 488, then smeared them out. Another $>$, on the last beat of 489, while faint, does not appear to have been erased.

490 VI II A: There is a confusing sign at the beginning of 490, perhaps an **mf** with an **f** superimposed.

494–497 A: V's slurs are less than coherent here. At 494–495, for example, although there are two slurs in each melodic voice, in Cl, Fg, and Vle they overlap on the downbeat of 495. After 495, the last measure on a recto, slurs continue across the bar line in Cl and especially in Fg. At 496–497, V's intention of drawing a single slur to cover the two measures is clear in Cl, Fg, and Vle. The continuous slur in Vc actually comprises two strokes in A. **WGV** interprets this evidence as suggesting two-measure slurs for the melody at 494–495 and 496–497.

499–501 T^s A: The part originally read

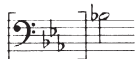


subsequently erased this version.

503 A: An earlier tempo indication, probably

“*Adagio maestoso*,” is smeared out at the top of the page.

503 Cb A, **I-Mric**: In A, V first wrote in the Cb staff immediately after the double bar



he subsequently smeared this out, superimposed the new key signature, and wrote a *b* half note. Was this a momentary distraction, or does it suggest that at one time he planned a different tonal center for the “*Confutatis*”? In **I-Mric**, the copyist provided the proper key signature but otherwise left the Cb (Vc = Cb) staff blank; V added the note and rest in purple ink.

504 Fg III A: A tie joins the two *B*, surely a slip of the pen. Although V was generally careful to supply ties, this is the only example of a tie in the parts repeating a note in 504 and 506, and **WGV** suppresses it.

504 Cor I, II A: These parts originally doubled Cl on the second through fourth beats. V smeared out this reading before the ink had dried.

504 Vc A: The *B* is lacking on the fourth beat, clearly an oversight. **WGV** adds it without typographical differentiation, on the model of Vc at 506.

511–526, 544–559 A: These passages are nearly identical. **WGV** holds that almost all the differences are accidental (except, perhaps, in the last three measures of the two passages) and has tried, in particular, to reconcile the orchestral parts wherever possible.

511 B^s A: The grace note is written without the cross-slash. **WGV** follows the model of 514.

511, 544 VI I A:  at

511;  at 544 / **WGV**

changes the grouping and slurring to follow the sense of the phrase, following the model V himself adopted (using abbreviations) at the parallel 514, 517 (also in Vc), 547, and 550 (also in Vc).

512 VI II A: A single slur covers the third and fourth beats. **WGV** substitutes two shorter slurs, the articulation V almost invariably used in the “*Confutatis maledictis*” for pairs of repeated notes in the upper strings.

518 VI I A: A single slur covers the entire measure, an articulation found nowhere else in

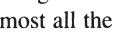

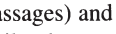
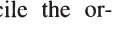
this passage: **WGV** adopts V’s usual articulation instead (see Note 511, 544).

518 Vc A: V employed separate beams on the third and fourth beats, with an accent on the fourth beat and a single slur for all four notes. **WGV** prefers the continuous beam found in the repetition of the passage (551). Notice, however, that the accent is not explicitly present at 551.

519, 552 Cl, Fg, Cor A: There is no dynamic level in A, **pvRI**, or **pRI**. The **p** found in **RI**¹⁹¹³ originates with **I-Mric**, which misreads V’s “solo” in Cl and Fg at 519 as **p**, an error transmitted by **RI**. (**I-Mric** correctly reproduces V’s more legible “solo” in Cor.) An even more egregious misreading occurs at 552, where **I-Mric** and **RI** both read V’s “[s]olo” for Cl as **f**. **WGV** prefers to follow V in allowing the dynamic level here to emerge from the context.

521, 554 Vle A:  , on


beats three and four of 521 / **WGV** prefers V’s later reading at 554, which continues the pattern between Vle and VI I established in the previous measures. **RI**¹⁹¹³ and **pRI**, on the other hand, adopt the earlier reading for both measures, while **I-Mric** and **RI** simply follow A.

523 B^s A: The  is followed by a sign large enough to be considered a  beginning on the third beat. A diminuendo here, however, supported nowhere in the orchestra, is not reasonable. **WGV** therefore interprets the sign as an enthusiastic **>**. **I-Mric** and **RI** suppress it; **RI**¹⁹¹³ and **pvRI** interpret it as , but they begin it at the downbeat of 523 and end the preceding  early.

523 **RI, RI**¹⁹¹³: Both sources indicate “**rallentando**” here (but not at 556), a marking which appears neither in A nor in other relevant contemporary sources.

525 VI I A:  /

This rather ambiguous notation is clarified at the repetition of the passage (558), and **WGV** adopts the notation of the latter also at 525.

527 A: Unambiguous  coexist with unambiguous **>**. Although contemporary sources react with confusion to these signs, the two are not mutually exclusive, and **WGV** extends them both.

527 VI I A: Originally =  on the sec-

ond beat / Although this reading was partially erased by V, leaving two eighth notes, the original version was nonetheless adopted by **I-Mric**, **RI**, **RI**¹⁹¹³, and **pRI**, but not **pvRI**, which has the final version.

528 Cor A: All four Cor originally played *g'* (notated), with a **pp** between the staves. When V smeared away the notes, he neglected also to suppress the dynamic level, which is quite different from the final **mf**.

529, 531 Timp A: The first two notes at 529 were originally *B*, while the first three notes at 531 were originally *e*. In both cases, V smeared out the notes and replaced them with the final version. Problems in Timp often arise in places, such as 531, where the available pitches are all dissonant with the prevailing harmony.

531 Cl A: In 531, the first measure on a verso, V instructed Cl to play in unison with Ob, thus omitting the final note of the motive (see the parallel 528–529). **WGV** resolves the parts, as does **RI** (though not **I-Mric**).

531 VI I A: The ornament at the start of the measure is written with thirty-second notes; **WGV** substitutes sixteenth notes, as found elsewhere throughout the phrase.

531 Cb (Vc=Cb) A: The last note has both a staccato dot and the $>$. As this is the only staccato dot at the end of the phrase, **WGV** suppresses it.


532–533 Cl A: There is an unobtrusive rest in 532, rather than a continuation of the “unison” symbol, and the contrapuntal structure calls for rests at both 532 and 533. It would make no sense for Cl to play *dux* (with B^s, Ob, and VI I) for two measures of the three-measure subject and then suddenly shift to *comes* (with Fl and Ott) at the stretto-like entrance at 534. **I-Mric**'s tiny rests in 532–533 were unseen or ignored by **RI**, which makes Cl double Ob, an error transmitted to **RI**¹⁹¹³.

533 Fg I A: The flats on the first *g'* and on the *e'* are added in blue pencil.

533 VI I A: There is a staccato dot over the second note, found in **pRI**, but not in **I-Mric** or **RI**. (See also Note 535.)

533 VI II A: $>$ on the fourth note / **WGV** regularizes to \wedge . **I-Mric**, **RI**, **RI**¹⁹¹³, and **pRI** place staccato dots under the last three notes, an error resulting from a misreading of the small $>$ over the penultimate note and the tail of the

natural on the last note. **pRI** also give this reading to VI I.

535 Fl, Ott A: Fl = /  ;

Ott =  | **WGV** regular-

izes the beaming as in all other parts here and at 533 and 537. Although this beaming reflects the articulation, changing the many examples of continuous beaming in the melody and accompaniment would require massive editorial interventions. Note too the staccato dot on the second note of Ott, which **WGV** suppresses, and see Note 533 (VI I). The staccato dots and the beaming at 535 suggest that the break in the legato articulation before the last three notes of 533 and 535 should be taken seriously.

540–541 Ott A:  /Neither

the beaming nor the slur finds support in any other part here or at the similar 539.

541 Cor I, II A: $>$ on the downbeat / **WGV** suppresses this unique accent.

542 Vc A: A single slur covers the last three notes of the measure, with another slur joining the last note of 542 and the first note of 543. **WGV** shortens the first of these slurs so that it ends on the penultimate note of 542, as in all other parts. In addition, V originally wrote \wedge on the second, fourth, and sixth notes; he later superimposed $>$.

543 Vle A: The first four notes are beamed together. **WGV** separates the first note from the next three, as in Vc, following the shape of the motive. In addition, there are two dynamic levels in Vle: **p** below the staff (on the second note), **pp** above it (on the third). **WGV** adopts **pp**, as in Vc.

544 VI I A: See Note 511, 544.


548 VI II, Vle A: The four repeated notes on the third and fourth beats are beamed in groups of two. **WGV** joins all four notes with a single beam, as in VI II at 515, 518, and 551 and Vle at 515.


549 Fg I A: The staff is blank. As 549 is the first measure of a verso, this is probably an oversight. **WGV** adds a part on the model of 516 (see also 513 and 546). This emendation is made by **RI** but not by **I-Mric** or **pUS-Cso**.

552–556 A: Some of V's slurs are carelessly drawn, in part because a change from a verso to

a recto intervenes between 553 and 554. Several times V treated carelessly the slurring of the figure that begins in mid-measure at 552, 553, and 554. In B^s, a slur extends from 550 to the fourth note of 552 (rather than to the second); another begins at the downbeat of 554 (rather than at the third beat). **WGV** restricts both slurs to their proper length, adding dotted slurs at 552–553 and 553–554. Several other slurs begin on the downbeat of 554 (Cl, VI II, Vle), but there are clear models for the correct phrasing at both 554 and 521. In each case, **WGV** begins the slurs on the third beat.

The continuous slurs in **WGV** for Fg I and Vle from the third beat of 554 through 556 are actually formed of two overlapping slurs: in Fg, one slur ends on the downbeat of 555 and the other begins immediately; in Vle, one ends on the third beat of 555 and the other begins immediately.

A related problem arose with  in Cl and VI I. V began both at the downbeat of 554, but in VI I he erased the first part of the hairpin, making it start on the third beat. **WGV** emends Cl similarly.

557–559 A: In 524–526 V wrote **f**  and **p**; in this reprise, however, he did not countermand the **f** of 557 (except for the short hairpins in 558, which do not change significantly the dynamic level). The passages, of course, continue differently. Either of two interpretations is possible:


1. V intended a diminuendo to **p** at 560, and although explicit dynamic markings for B^s are at variance with those in 524–526, hairpins should be added in the later passage. But the absence of large hairpins in A (and **I-Mric**, where V made other emendations in this passage) makes this approach problematic.



2. V wanted an **f** dynamic throughout the passage, with subito piano at 560. This argument would be stronger had V countermanded the **f** by inserting one of his four explicit **p** at 560 in staves belonging to instruments already playing. Still, a simultaneous contrast between **p** and **f** at 560 is impossible, and V's explicit markings—the four **p**—take precedence. **I-Mric**, **RI**, and **RI**¹⁹¹³, on the other hand, suppress all **p** at 560, a maneuver that makes no sense in light of the following crescendo to **f**.

WGV accepts the second approach, which



not only seems musically more compelling, but also requires fewer interventions in the readings of A.


558 Cb (Vc = Cb) A: *e* on the downbeat / This reading is copied in all relevant contemporary sources, but in **I-Mric** it is changed to *c*♯ in purple ink, presumably by V; *c*♯ is also the reading at the similar 525.

559 VI I, Vle A:  in the second half of the measure / The rhythmic discrepancy with B^s is probably an oversight. Compare VI I at 526, which doubles the voice exactly, as well as the echoes of 559 in 560 and 561, where all parts have the dotted rhythm. This seems conclusive evidence, and **WGV** emends accordingly. Contemporary sources are inconsistent: **I-Mric**, **RI**, and **pRI** do not emend; **RI**¹⁹¹³ emends VI I but not Vle.

561 Fl, Ob A: Lacking adequate space to draw , V wrote “cres.” at the downbeat in these parts. Since there is no doubt about their length, **WGV** substitutes  for the verbal instructions.

561–562 Fg I A: The slur proceeds over the bar line toward the downbeat of 562. Given the model in Fl and the wide leap in the melodic line in Fg I, **WGV** restricts the slur to 561.

562 Fg I A: An ambiguous dynamic sign could be read as > enclosed in ; **WGV** interprets it as an attempt to draw  that V later rewrote more carefully.

562–563 VI I A: The  extends to the second beat of 563; **WGV** shortens it, on the model of Fl I and Ob I.

563 B^s A: In addition to the longer slur, V drew a slur covering only the first two notes. **WGV** suppresses this unique example.


563–564 Cl A: There are staccato dots under the slur on the first two notes of 563, the only staccato dots in this part of the figure. **WGV** suppresses them. In addition, V wrote a whole rest at 564, instead of completing the phrase. Note that 564 is the first measure of a recto, indeed, the first measure of a new fascicle. Although both **I-Mric** and **RI** omit the note, **RI**¹⁹¹³ and **pUS-Cso** properly add it.

565–568 Fl A: Fl originally played the part later assigned to Ob I, but with the following articulation for the first eight notes:

 , a version closer

to the articulation found at 567–568 than to the legato articulation of Ob at 565–566. While there is no conclusive proof, it seems unlikely that V intended Fl and Ob to play simultaneously. Not only is their articulation radically different—and the Ob part shows no signs of correction here—but the three instruments might overshadow Cl I and Fg I in 567–568. The original reading of Fl at 565–568 was erased rather than smeared, and the changes were made before V turned to the verso, where (at 569) there are no corrections for Fl.


566, 568 VI I A:  | at 566 /

This unusual abbreviation seems a mere notational convenience. It neither follows the sense of the phrase nor forms a coherent pattern with the other strings. **WGV** substitutes a more standard notation. At 568, V wrote  ;

WGV adopts a single beam for the first two beats, as in Vle.

568 Cl I A: There is a staccato dot as well as > on the third note. V apparently continued making dots beyond where he needed to stop. There may even be a similar staccato dot on the third note of B^s, where it makes even less sense. **WGV** considers both signs, if they are dots, simple errors.

568 Cor III, IV A: The note is followed by a tie, whose failure to lead anywhere casts doubt on the reading at 568 itself. V may originally have intended to tie the sounding *b* (notated *g'*) of Cor III to 569 (the first measure of a verso), where it would have been sustained until the third beat (cf. Vle). After turning the page, he adopted another course of action. The now isolated note continues nonetheless to have an important function, one of a series of entrances or accents on the second and fourth beats from 567 through 569. Without it, the pattern would be broken. Rather than continuing the note into 569 or simply suppressing it, then, **WGV** accepts the note but eliminates the tie. This emendation is also found in **pUS-Cso**; **I-Mric**, **RI**, and **RI**¹⁹¹³ keep both the note and the meaningless tie.

568 Vle A: V drew a shorter slur covering the first three notes in the second half of the measure, then superimposed a longer slur. The resulting figure could, at first glance, be thought to resemble .

569 Vle A: There is a slur over the last three

notes, the only slur in instrumental presentations of the figure at 569–570. **WGV** consigns it to a footnote.

571 Cb (Vc = Cb) A: There are staccato dots above all seven notes, and accents below them. The staccato dots were probably written at an earlier time, together with B^s, but when V added the upper strings he provided only accents. **WGV** follows what appears to be V's final intention. **I-Mric** and **pRI** give both accents and staccato dots, **RI** only accents.

572 VI I Sources: The *b* is omitted from the first chord in **I-Mric**, **US-Cn**, **RI**, and **RI**¹⁹¹³; it is in **pRI**, however, demonstrating its presence in A from the outset. The *d*[#] in the second chord is present in **I-Mric**, **RI**¹⁹¹³, and **pRI**, but not in **US-Cn** or **RI**.

573–598 A: V wrote only Coro and, at 573–576 and 593–598, Vc and Cb. For the other instruments he referred back to 1–26 by indicating “Come dal principio del Dies iræ per 26 battute.” V had originally written “27,” perhaps thinking that 599 could also be cued. In any event, V entered these indications before deciding to revise the passage, expanding the ninth measure (and its repetition) into two measures each. As mentioned earlier (see Note 9–10), he laid out the pages according to the unrevised version, then drew an extra bar line down the middle of the two measures in question. Only after making this decision did he write the cue referring to 26 (or 27) measures; otherwise the number would have had to be 24 (or 25).

575 Vc A: *G*+*g* on the downbeat / **WGV** emends the part as at 3.

575–576 Cb A:

 / **WGV**

omits the staccato dots. See Note 3–4.

577 S^c A: There is an impossible tie link before the downbeat of 577, the first measure of a verso.

577–581, 587–591 T^c A: **WGV** emends the text underlay. The problem is discussed in Note 15–17.

577–581, 587–591 B^c A: V originally divided B^c, giving the lower part the same melody as T^c II, an octave below. He later erased this line. (See Note 15–19.)

580–581 S^c A: **WGV** omits a tie between these measures for S^c I, obviously an error,

since there is a syllable to be declaimed at the downbeat of 581.

581, 591 Coro A:  / See Note 9.

593 B^c A: **f** at the downbeat / This would represent a decrease in dynamic level; **WGV** suppresses it, allowing **ff** to remain in force.

600 Cor III A: The **b** is added in blue pencil. It is present in **I-Mric**.

600–601 VI I, VI II A: > on the penultimate note of VI II at 600 and the downbeat of VI I at 601 / Both indications are unique and have been suppressed in **WGV**.

600–602 Fg I, II A: $a+c'$ on the fourth beat at 601 (602 = “z” of 601) / Each of the other parts has the same pitches on the fourth beat in all three measures. V probably copied the notes of Fg III, IV into Fg I, II by mistake. **I-Mric**, **RI**, and **RI**¹⁹¹³ make all three measures identical, following A’s reading of 600 ($c'+e^b'$), the solution of **WGV** as well. **RI**¹⁹⁶⁴, however, emends in the other direction, extending the reading of 601–602 ($a+c'$) to all three measures.

600–602 VI I, VI II, Vle A: The eighth note on the downbeat is separated from the following pair of sixteenth notes in all three parts at 600, in VI II and Vle at 601, and (by implication) in Vle at 602 (602 = “z” of 601). **WGV** prefers the continuous beaming of the other parts.


601 VI I **I-Mric**: The upper note on the downbeat was originally a'' , corrected to c''' in gray pencil. **RI** has the incorrect a'' .

604–606 Timp A: *G* / V’s use of this dissonant pitch, with a subsequent change to *B* (with an implied **b**) at 607, the first measure of a verso, must be considered a momentary lapse. Perhaps he thought for a moment of the old convention of notating Timp on *G* and *c*, representing the dominant and tonic of a tonality. The *G* would therefore represent the local dominant, *B^b*. Although this interpretation is musically attractive, the relevant contemporary sources do not support it: **I-Mric**, **RI**, **RI**¹⁹¹³, and the original layer of **pUS-Cso** all follow A. Nonetheless, **WGV** substitutes *B^b* at 604–606 (as did a later correction in **pUS-Cso**).

606 Tr **WGV**: The changes of transposition printed here are actually found in A at 624.

606 VI I A: The **p** is placed over the fourth note, but surely it must be synchronized with the change of register on the second note.

608–612 Coro A: Several syllables are missing, but those present unequivocally determine the others, except for B^c at 612, where the context is decisive. Added syllables are printed in italics by **WGV**.

609–610 Cb (Vc = Cb) A: The  extends almost to the second note of 610. **WGV** breaks the sign off at the downbeat, as at 610–611.

612 Fg I, II (Fg III, IV = Fg I, II) A: V originally left the measure blank (612 is the first measure of a recto). The notes were later added directly to A in gray pencil, but probably not by V himself. V did add the missing notes to **I-Mric**, however, in his usual purple ink. The notes are present in **RI** and in the Fg III, IV part (but not that of Fg I, II) in **pUS-Cso**.

613 Cor III, IV **WGV**: The change of transposition printed here is actually found in A at 624.


622–623 VI I Sources: The trill is lacking in **I-Mric**, **RI**, and **RI**¹⁹¹³. It is clearly present in A, however, and is transmitted in the piano part of **pRI** as well as in **pRI**.


624–701 Timp A: V wrote no explicit accidentals for Timp. This is a common notational convention and **WGV** tacitly adds the **b** for *B*.

624 VI I A: > on the fourth beat / V originally wrote a similar accent on the second beat of 625, then smeared it out. He presumably had changed his mind about accenting the offbeats, but neglected to cancel the previous one. **WGV** consigns it to a footnote. In fact, his phrase “lunghe e lamentose,” written for VI I and intended for all the upper strings, already suggests a heavier offbeat, as does the differentiation in dynamics.



627 MS^s A: Text is lacking in the second half of the measure. The correct emendation is clear.

628 Cor I Sources: The necessary **b** on the (notated) *b'* is lacking in A, **I-Mric**, **RI**, and **pUS-Cso**, but V did write the accidental at the beginning of 629 in A.

629 Fl I A: V originally wrote a  on *ah'* in the second half of the measure, but later erased it.





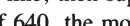
630–632 Fg I A: The  peak under the first note. **WGV** shifts the signs slightly so that the crescendo concludes on the second beat and the diminuendo begins on the third beat, as in MS^s and Cor III.

631–632 Cor IV A:  / Although the

relevant contemporary sources preserve this, **WGV** does not consider the conflicting dynamic signs meaningful. Given the three  in other instruments, **WGV** emends the sign in Cor IV to .

634–635 Ob A: The first three accents = \wedge / At both 634–639 and 646–651 V differentiated vocal and instrumental accents in the syncopated ascending line: vocal parts have \wedge , while instrumental parts have predominantly $>$. Only these three Ob accents (of fourteen explicitly notated signs in the instrumental parts at 634–639) are \wedge . V appears to have changed his mind, and **WGV** emends them to $>$. In the later passage, there is only one instance of \wedge (see Note 646 [VI I]), and this too is emended in **WGV**.

638 B^s A: The \flat is lacking on *c'*. It is absent also in **I-Mric** and **RI**, but present in **pvRI**. Given the extreme unlikelihood that V intended a variation here from the other presentations of the melody, **WGV** adds the accidental without typographical distinction.

640–641 Cor III A: The  extends to the downbeat of 641, and there is no . V also drew  in Fl extending to the 640/641 bar line, then superimposed  at the end of 640, the model adopted by **WGV** (also for Cor III). In addition, **WGV** adjusts the position of the  in Ob I and Cl I: in Cl I it begins before the last note, in Ob I just before the bar line.

641 Fl A: In addition to the long slur over the staff, a short slur joins the notes on the third and fourth beats. As it offers no significant new information, **WGV** suppresses it. Furthermore, Fl = **ppp**. The differentiation of dynamic level within the wind parts is unconvincing, and **WGV** follows **I-Mric** and **pUS-Cso** in raising the dynamic level of Fl to **pp**.

641–642 S^c A: In addition to the staccato dots on the third and fourth beats of 642, there appears to be a staccato dot on the second note of 641, an erased dot on the downbeat of 642 (where a dot is clearly not feasible), and another dot on the second note of 642—all covered by a slur. **WGV** presumes the slur was meant to supersede the dots in 641 and the first half of 642, and, like all relevant contemporary sources, suppresses them.

643 S^s A: The slur begins between the second and third notes; following the unambiguous

model in Ott, **WGV** begins it on the third note.

643 Ott A: V mistakenly wrote the first note with double stems; **I-Mric** gives double stems to the first two notes, a reading queried in gray pencil.

646 T^s A: The eighth notes on the third and fourth beats are beamed together. **WGV** divides them into two groups, following the declamation, as in similar parts.


646 Fg I A: \wedge on the last note / The accent does not appear in any of the other seven parts presenting the melody here. **WGV**, following **I-Mric** and **RI**, suppresses it.

646 VI I A: \wedge on the first note / See Note 634–635. (In **I-Mric** the \flat on the first note, present in A but overlooked by the copyist, has been added in gray pencil.)

649–650 B^c, Vc A: $>$ on the antepenultimate note of B^c (649) and Vc (649 and 650) / At 650, V wrote \wedge for the parallel T^c, B^c, and Fg I. The differentiation makes no sense. **WGV** emends to \wedge , the sign V generally employed to accent lightly neighbor notes off the beat.

650 Cor III A: In addition to the longer slur, drawn beneath the staff, a smaller slur joins the first two notes of 650. As the latter offers no additional information, **WGV** suppresses it.

650 Tr I A: The four notes on the third and fourth beats are beamed together. **WGV** adopts the more informative beaming of Ob, whose musical sense is supported by the explicit staccato dots on the first of these notes in both parts.


651 Ott A: The $>$ are very large, and out of context they would be considered . Given the context, however, they must be read as accents.

651 Vc A: An apparent $>$ between the penultimate and antepenultimate notes makes no musical sense on either of the two notes. **WGV** suppresses it.

651–653 A: V provided three different melodic lines in these measures with three different texts: S^s sings, alone and syncopated, “lacrymosa”; MS^s, S^c, and C^c have “judicandus homo reus”; and T^s, B^s, T^c, and B^c “Huic ergo parce Deus.” At a later stage, a different hand (not V’s, but one responsible for other corrections in A) crossed out in gray pencil “judicandus homo reus” in S^c and C^c (though not in MS^s), substituting the text of T^s, etc., “Huic ergo parce Deus.” These incomplete corrections were incorporated into all relevant contemporary

sources, as well as **US-Cn** and **RI**¹⁹¹³. The motivation for the change was doubtless the desire to make uniform the text declaimed by the Coro at the end of this section.

Although we have no evidence in V's hand, it seems likely that the composer at least authorized the change. Ricordi wrote to V about various problematic readings in the score, and after V's reply a Ricordi employee made corrections in pencil in **A** (see, for example, Note 76–78 to the Requiem e Kyrie). It is inconceivable that Ricordi would have introduced unauthorized alterations in **A**, which was to be returned to the composer, or in sources V would have proofread and used in performances under his direction or supervision. **WGV** accepts the altered text in **A**, and extends it to **MS**^s.

The articulation is generally consistent in **A**. At 651, \wedge for **MS**^s, etc.; slurs and  for **T**^s, etc. At 652, slurs with staccato dots on the first four notes in **MS**^s; \wedge on the second through fourth notes and $>$ on the third beat in **B**^c. Three problems at 652 need to be noted:


1. **B**^s: a slur covers the first four notes, with staccato dots on the second through fourth notes;
2. **S**^c: the slur reaches to the 652/653 bar line;
3. **T**^c: $>$ accents on the second through fourth notes.

In each case, **WGV** regularizes the notation as indicated above.

652 VI I (VI II = 8^a VI I) **A**: The three $>$ are hastily drawn and could easily be read as \wedge . **WGV** follows the unequivocal models of $>$ in **Fl**, **Ott**, and **Cl**.

653 **Fl** **A**: **Fl** I is marked “Solo” on the third beat above the staff, but this probably belongs to the substratum: downward-pointing stems for **Fl** I have been erased, indicating that the present part for **Fl** II (from the third beat of 653 to the downbeat of 657) was an afterthought.

653 **Ob** **A**: In addition to the **ppp** under the third beat, V wrote a **p** above the staff over the ζ on the second beat. **WGV** suppresses the **p** in favor of the **ppp**, found in every other part.

653 VI I **A**: V originally drew  from the first to the second note, then erased it. A **pp** above the second note probably belongs to this early layer, and **WGV** suppresses it. There are also two **ppp** in the part, one immediately to the right of the first note, another below the staff,

toward the middle of the measure. **WGV** interprets the signs as indicating an immediate drop to **ppp** after the downbeat attack (essentially, **sfppp**). On the fourth beat V wrote “dol.”; **WGV** interprets this as “dol[*cissimo*],” after the model of **S**^s.

653–656 **Fl** **A**: There are two slurs in **A**: one starts at the third beat of 653, ending slightly beyond the 654/655 bar line but without reaching the margin (654 is the last measure on a recto); the second runs from the downbeat of 655 to the third beat of 656. **WGV** regularizes the articulation in accordance with the shape of the phrase in **S**^s: it ends the first slur on the fourth beat of 654, adds a slur for the first two notes of 655, and shows a final slur from the third beat of 655 to the downbeat of 657.

655–657 **Ob** I, **Cl** I **A**: Both slurs are drawn in two strokes: in **Ob** I one slur joins the last three notes of 655 and another begins before the end of that slur and continues to the 656/657 bar line; in **Cl** I a slur covers the last three notes of 655 and the downbeat of 656, another begins shortly after the downbeat of 656 and extends to the downbeat of 657. In **I-Mric** there are two distinct slurs for **Cl** I, over the last three notes of 655 and from the downbeat of 656 to the downbeat of 657. (There is no reason to think that the second slur, added in gray pencil, is in V's hand.)

657 **B**^c, **Fg** I **A**: Forgetting the key signature and thinking of the local tonality of F minor, V neglected to write the required \flat on the *g* in these parts. Without it, the harmonic progression (a circle of fifths starting from the cadence on F minor) is derailed, and the shape of the motive is distorted. Although the \flat is lacking in **A**, **I-Mric**, **RI**, **RI**¹⁹¹³, **pRI**, and **pUS-Cso**, it is present in the piano reduction (though not the vocal line) of **pvRI**.

657–660 **A**: In orchestral presentations of the five-note motive, the slur is sometimes carried over to the fourth note (see especially **Vle** at 658 and **VI** I at 659). The shorter slur is so frequent, however, that there is little doubt about V's intentions.

659 VI II **A**: The measure, the first on a recto, is blank. The missing notes are supplied by both **RI** and **pRI**, though not by **I-Mric**.

660 **C**^c **A**: V wrote the part in soprano clef, thinking of **MS**^s and influenced by **S**^c at 659–660. The error, about which he complained in a

letter from Paris (see the first section, “Sources,” of this Commentary), is corrected in gray pencil in a foreign hand. **I-Mric**, **US-Cn**, **RI**, and **pRI** have the correction (the copy of **pRI** used here may be a second state); the first issue of **pvRI** does not, although later issues are correct.

661 S^s A: There is an \wedge on the penultimate note, probably left over from an early layer in which S^s attacked a \downarrow on $d[\flat]$ and tied it over the bar line. **WGV** suppresses the accent.

661 T^c A: **pp** on the second note / This was originally the only note in the measure (and it was tied across the 661/662 bar line to the following note). **WGV** places the dynamic marking on the first note, the more logical position.

661 Cor I, II A: “cres.” / **WGV** substitutes ————— to the third beat of 663, as suggested in the other parts.

662 T^c A: Although the slur extends well past the bar line of 662, the last measure on a recto, **WGV** considers this a slip of the pen and restricts the slur within 662, as do all relevant contemporary sources.

662 VI I A: V indicated “cres.” within the ————— . As the word adds no additional information, **WGV** suppresses it. In addition, V wrote \wedge on the last note; **WGV** substitutes $>$ as in S^s, Fl, and Cl.

662 Tr III, IV pUS-Cso: The note is played by both Tr III and IV. A, **I-Mric**, and **RI** all have a single stem for the note, a single tie, and no rest for Tr IV. On musical grounds too, it seems clear that only Tr III should play.

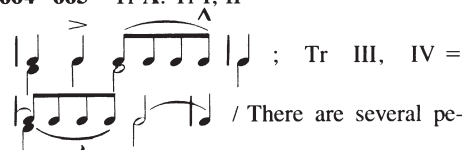
662–663 Fl A: At 662, the last measure of a recto, there is no part for Fl II; at 663, V tied $g[\flat]$ in Fl II back to the preceding measure, suggesting that Fl II is already playing. In **pUS-Cso**, Fl II enters with Ott at 662 (the solution adopted by **WGV**), which is preferable to having Fl II enter only on the fourth beat of 662. Predictably, **I-Mric** copied A, including the double tie; subsequently, **RI** (followed by **RI**¹⁹¹³) removed the Fl II tie.

664 pvRI: As V complained in a letter to Ricordi, the left hand of the piano reduction had an erroneous \downarrow on the antepenultimate note (corresponding to $b[\flat]$ in Vc, etc). The error does not stem from any confusion in A.

664 Cassa A: V originally wrote the word “cres.” toward the beginning of the measure, but the ————— was then drawn above it.

WGV eliminates the redundant verbal indication.

664–665 Tr A: Tr I, II =



; Tr III, IV =
/ There are several peculiarities in these parts: the slur on the third and fourth beats in Tr I; the slur on the first and second beats in Tr III; and the absence of a tie leading into, and second stem on, the downbeat of 665 in Tr IV. None of the analogous parts carry slurs, and **WGV** eliminates those of Tr. Furthermore, surely both Tr III and IV must play in 665, and **WGV** adds the missing tie and second stem.

669 S^s A: The \flat on the downbeat, derived in **WGV** from 667, is explicit in **pvRI**, though not in either **I-Mric** or **RI**.




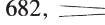
676 S^s A: The ————— extends past the downbeat; hence, V wrote **p** above the second note. **WGV** has regularized their position, following V's example in B^s. The relevant contemporary sources support this decision.



679 Soloists A: V wrote “dolciss[imo]” diagonally in the S^s and MS^s staves before 679, as well as “dolce” above S^s on the downbeat of 679. The former indication is difficult to decipher: **I-Mric** and **RI** omit it, while **pvRI** (followed by **RI**¹⁹¹³) reads “**allargando**.” Regarding it as a global indication, **WGV** marks MS^s, T^s, and B^s “dolcissimo,” while adopting the more clearly written “dolce” for S^s.



681–682 Cl, VI II, Vle A: At 681, Cl has seven $>$ in addition to seven staccato dots, while VI II has only the dots. At 682, Vle has staccato dots below the first four notes, the last three very faint as V's pen was running dry. That V placed much more prominent $>$ over the second through fourth notes in Vle at 682 (the first measure of a recto), and that some accents in Fg are written over and cancel staccato dots, argues for the general extension of $>$, as in **WGV**.

681–682 Ott A: In a situation similar to 662–663 for Fl II (see Note), V neglected to bring in Ott at 681, but in 682 proceeded as though he had. Just as at 662, 681 is the last measure of a recto. The evidence at 681, however, is strictly internal: it makes no sense for Ott to enter in mid-phrase rather than together

with Fl and Ob II. Although there is an explicit rest for Ott at 681 (which **I-Mric**, **RI**, and **pUS-Cso** copy, but **RI**¹⁹¹³ emends), **WGV** suggests that Ott play the opening notes of the melody.


681–682 A: There are few dynamic indications in **A**. The descending scales at 681 are marked **f** in Cl and Fg I, II, and **mf** in Coro, followed by  in S^c alone; there is a  to “*espress.*” for the start of the melody in S^s (681) and a  alone in VI I. At 682,  above and below the VI I staff presumably refer to VI I and VI II, respectively. The relevant contemporary sources are of little help: **pRI** have no explicit string dynamics; **I-Mric** has nothing for orchestra. **RI** adopts **mf** for strings, extended from Coro.

WGV accepts **mf** for Coro at 681, and extends  from S^c to other choral parts. The **f** are allowed to stand in woodwinds playing this same scale, but for VI II, Vle, and Vc an initial (**mf**) level is suggested, as in **RI**. On musical grounds, the  must be extended from Coro to orchestra. Following its guidelines regarding extensions from vocal parts to orchestral parts, **WGV** places these hairpins in square brackets.

Both the implicit dynamic level of Ob at 681, **p**, and the  of VI I have been incorporated into the two parts. (It makes no sense for VI I to enter at **mf**, as in **RI**.) For dynamic balance, **WGV** suggests the melody begin [**mf**] at the third beat of 681, a solution first adopted by **RI**¹⁹¹³. The  in VI I and VI II at 682, then, need be extended only to similar parts (Fl, Ott, Ob, Cl), since the remaining instruments have already reduced their volume at 681 (Cl, Fg, VI II, Vle, and Vc).

682 S^s A: There is a second slur covering only the third and fourth beats. V’s longer slur was presumably meant to supersede this shorter one, which **WGV** suppresses.

682–683 S^c, C^c A: Text is missing in these measures, the first on a new verso. There is no doubt as to the correct reading.

683 VI II A:  / Al-

though the $g[b]$ on the second beat is clearly written, the resulting major seventh sonority between VI I and VI II makes no sense. All relevant contemporary sources change the note to b^b . It is possible that V simply added an extra


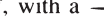


ledger line by mistake and that this pitch is a manifest error for b^b , but it is strange that V would have written a separate note to indicate a continuing tremolo on the same pitch. Might he have wanted a i-VI-i harmonic progression, forgetting that VI I would also need to be altered? In the absence of further evidence, however, the only possible emendation is to change the VI II pitch; **WGV** substitutes a dotted half on the last three beats of the measure, as in VI I and Vle.


683 Cb (Vc = Cb) A: “**pp** lega[te] e **ppp**” / The **pp** is written considerably to the left of the first note, while “lega[te]” is centered under it. From the slant of the pen, it seems that “lega[te] e **ppp**” was written at a different time from “**pp**.” The former indication is more carefully drawn and specifically directed at Cb. **I-Mric** and **pRI** keep the contradictory levels; **RI** suppresses the initial **pp**, also the solution of **WGV**.


688 VI I A: Above the first note there is a mark that may be an incomplete “4.” The relevant contemporary sources ignore it. Perhaps V began to write “4^a corda” (see VI II and Vle at 687); realizing that the part could *only* be played on the lowest string, he did not complete the instruction.

688–691 MS^s A: c'' / Imagining he was writing in alto rather than soprano clef, V placed his intended f' in the wrong space. He began to make a similar error in 693. Realizing this, he smudged out the c'' and wrote f' , but, as is so often the case, he failed to incorporate the corrections into the earlier passage. All the relevant contemporary sources give the correct reading.


691 VI I A: V wrote only six d^b on the first beat after the initial b^b , instead of the requisite seven.

693 Cor I, II A: Originally, Cor I, II = $g' + d''$ (notated), , on the first two beats. The notes were marked **f**, with a  leading to the second note. When V erased these notes, he neglected to erase **f** and the hairpin. There was also a  from the second note of 693 through the end of 694. When V decided to use the neighboring Cl staff, with which the  had interfered, he erased the sign; **WGV** restores it without typographical distinction.

693 VI I A: The  originally began on the downbeat; V later superimposed lines to continue the crescendo to the second note, eras-

ing part of the original sign so that the  would begin after the peak of the crescendo.

694 pvRI: As V complained to Ricordi, the right hand of the piano reduction lacked a necessary \natural on the third beat. The corresponding accidentals are present in A.

697 S^c, C^c RI¹⁹¹³, pvRI: While all other relevant contemporary sources properly read—and credit—the clear *f* dynamic in A, **RI¹⁹¹³** and **pvRI** transform it into *p* .

697–698 A: Thinking momentarily in B \flat major (although he did not change the key signature from five to two flats), V provided all accidentals needed to produce major thirds in this G-major chord, but he left the root and fifth without the necessary \natural signs. He noticed the error while examining the choral parts, and in a letter of 12 April 1874 notified Ricordi: “badate il *sol* alla fine del *Dies iræ* sull’Amen che è accordo di *sol mag.* quindi mettete tutti i \natural che mancano.” As a result, all remaining necessary accidentals were written into A in another hand. Among the relevant contemporary sources, **pvRI** and the string parts of **pRI** have all the

needed accidentals, while the choral parts have them in 697 but not in 698 (an obvious error). **Imric**, apparently copied before corrections were introduced into A, lacks nearly all the new accidentals. **RI**, on the other hand, corrects many errors, but not all of them.

698 VII A: There is an illegible mark over the third beat, perhaps “morendo.”

699 Timp A: The **pp** falls on the third beat; **WGV** moves it to the downbeat, as in all other parts.

699 VI I A: ppp / Given the many simultaneous examples of **pp** in other parts, **WGV** adjusts VI I accordingly.

700 Ott A: V drew double stems. As there was only a single Ott in V’s orchestra, **WGV** ignores the extra stem.

700 VII A: There is a stray mark resembling a hastily drawn \wedge on the first note, and a single stroke over the second note. While not musically impossible (there is a similar effect, using different notation, at the end of the *Lux æterna*), **WGV** follows the relevant contemporary sources in ignoring it.

N. 3. Offertorio

Sources

A: Volume 2, pp. 1–52 (1–2 being an added folio with rubrics; 52 blank)

The manuscript of the Offertorio, “Domine Jesu Christe,” consists of a “rubric page” (for its text, see below), followed by three fascicles of twenty-four-stave paper: one of seven nested bifolios; another of six bifolios, of which the last three leaves have been removed, leaving only stubs; and a third of one bifolio, clearly a late addition. The first two fascicles are numbered “1” and “2” in brown ink in the lower left corner, probably by the composer. They are also labeled “12” and “13,” respectively, in the lower left corner, a progressive numbering of the fascicles throughout the *Messa da Requiem*. Ink blots appear in the same position on both the last verso of the second fascicle and the first recto of the “replacement” bifolio, suggesting that V had already cut away the folios from the second fascicle when he set to work on the new ending, stacking it on the second fascicle before the ink had dried. This also suggests that the revision was made before V sent the Offertorio manuscript to Ricordi on 15 April 1874.

Unfortunately, there is no way to reconstruct the contents of the excised pages, but the original ending was presumably longer than the three-page ending that replaced it. On the recto of the second stub one can make out the first letter or two of indications V had written in the left margin beside the third and fourth staves. Both words seem to begin with “V,” as if he were calling for subdivided strings, as he would in the definitive version—but after eight to ten measures of music (two full pages), rather than just four. The original version consisted of at least three pages of music, and more likely of at least five. (Had the final folio been blank, V would probably have used it for the definitive version, rather than discarding it.)

After the added rubric page, the measures are laid out as follows:

p. 3	1–4	p. 9	30–34
p. 4	5–9	p. 10	35–38
p. 5	10–14	p. 11	39–43
p. 6	15–19	p. 12	44–47
p. 7	20–24	p. 13	48–52
p. 8	25–29	p. 14	53–57

p. 15	58–61	p. 34	140–143
p. 16	62–66	p. 35	144–147
p. 17	67–70	p. 36	148–151
p. 18	71–75	p. 37	152–155
p. 19	76–80	p. 38	156–159
p. 20	81–84	p. 39	160–162
p. 21	85–90	p. 40	163–167
p. 22	91–95	p. 41	168–172
p. 23	96–99	p. 42	173–177
p. 24	100–103	p. 43	178–182
p. 25	104–107	p. 44	183–187
p. 26	108–111	p. 45	188–192
p. 27	112–115	p. 46	193–197
p. 28	116–119	p. 47	198–203
p. 29	120–123	p. 48	204–207
p. 30	124–127		
p. 31	128–131	p. 49	208–211
p. 32	132–135	p. 50	212–216
p. 33	136–139	p. 51	217–222
		p. 52	blank

US-PHci: Philadelphia, Curtis Institute of Music

This is an entry V made in an autograph album, consisting of the opening six measures of the principal melody of the “Hostias” (120–125), without accompaniment (see Note 120–125). It is dated “Cologne 20 mai 1877” (for a more detailed description, see the first section, “Sources,” of this Commentary).

Seligmann: location unknown

This is another signed autograph excerpt from the “Hostias” (120–129), but this excerpt has a piano reduction of the accompaniment (see Note 120–125). It is dated “Cologne 23 Mai 1877” (for a more detailed description, see the first section, “Sources,” of this Commentary).

Introductory Notes

Instrumentation

At the left side of p. 3, V annotated his twenty-four-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini¹ [I]; at 212: [VI I, section 1]
 [II]; at 212: [VI I, section 2]
 Viole; at 212: [Violini] Secondi

1. At 63–86 V added a hand-written staff for “Due Violini” at the top of the page. At 212 he labeled the first two staves “Violini primi” and the next two staves as shown above.

- [2] Flauti; *at 212*: Viole
Ottavino
- [2] Oboè
- [2] Clarinetti in Sib
- [2] Corni in Mib ; *at 130*: in Fa; *at 164*:
in Mib
- [2] Corni in Lab ; *at 130*: in Do; *at 164*:
in Lab
- [2] Trombe in Mib
- [2] Trombe in Mib
- 2 Fagotti
- 2 Fagotti
- [3] Tromboni
- Oficleide
- Timpani
- [blank]
- [blank]
- Soprano
- Mezzo Soprano
- Tenore
- Basso
- Violoncelli
- Bassi

Title

At the beginning of the movement, V wrote “Offertorio” at the top center of p. 3; at the top left he specified “Messa da Morto”; at the top right he signed and dated the manuscript (“N.º 3 / G. Verdi / 1874”).

Rubrics

The following text is entered on the verso of the rubric folio (p. 2): “Nº 3. / Finito il Dies iræ leggesi il Vangelo— / poi Dominus vobiscum e un Oremus / che comincia Adesto Domine sup- / -plicationibus nostris per anima / famuli tui in cuius annua obitus / die officium commemoracionis im- / -pendimus: . . . ut siqua ei secularis macu- / -la inhæsit . . . dono tuæ pietatis indulgeas et / abstergas= per dominum nostrum Jesum / Christum filium tuum, qui tecum vivit / et regnat in unitate spiritus sancti Deus / per omnia sæcula sæculorum (pronti) / Amen Segue subito”.

Text

There are several small problems regarding the text in this movement:

35: V wrote “om-nium” in B^s; this is the only place in the work where he explicitly di-

vided the word. **WGV** prefers the standard division, “o-mni-um.”

38–39: V wrote “de-func-to-rum” in MS^s; two measures earlier, however, he divided the word as “defun-cto-rum” in B^s and would do so again at 203–204. This is also how he divided the word in his checklist of troublesome words appended to **MI**⁶⁹.

122, 132: As in the “Ingemisco” in the Dies iræ movement, V wrote “præces” consistently, rather than the “preces” found in **MI**⁶⁹, **MI**⁷⁴, and his own transcription and translation of the text (see the first section, “Sources,” of this Commentary).

151–154, 160–161: V erroneously wrote “Fac eis” (for “Fac eas”). He had spelled it properly at 146, however, and was to do so again at 208–210. The text is correct in **MI**⁶⁹, **MI**⁷⁴, and in V’s own transcription and translation of the text.

Critical Notes

2–3, 22–23 Vc A: In both passages the slur crosses the bar line but ends significantly short of the note, placed near the middle of the measure. **WGV** ends the slur on the last notes of 2 and 22, as in 6, 10, and elsewhere.

15 Vc A: There is a **p** above the staff, as well as the **ppp** below. The relevant contemporary sources adopt the **ppp** favored by **WGV**.

16–22 MS^s, T^s A: V first entered these parts into the S^s and MS^s staves. Noticing his mistake before writing 23, he copied 16–22 over on the proper staves. As originally drawn, the slur in MS^s began at the downbeat of 20 and reached the downbeat of 21. As recopied, the slur ends just after crossing the bar line; **WGV** extends it to the downbeat.

17, 21 Vc Sources: Although in both cases V placed the accent well to the left of the first note, rather than directly over it, there is no reason to reject these accents (as does **I-Mric**) or to shift them to the second note, following 13, 25, etc. (as do **RI** and **RI**¹⁹¹³). The accent on the first note is connected to the “mârcate” indication that appears only in 17 and 21.

28 T^s Sources: The necessary **h** before the third note, missing in A, was added in purple ink in **I-Mric**, presumably by V.

29 MS^s A: [glo]-riæ on the downbeat / This reading is reproduced in all relevant contemporary sources. Although the pronunciation of




“gloriae” in two syllables is possible, V marked “gloriae” as a three-syllable word in **MI**⁶⁹ (his copy of the Prospectus for the Rossini commemorative Mass) and used this more normal declamation here, simultaneously, in T^s.

31 A: There are few explicit dynamic levels here and in the following measures: **p** in Vle (31), **p** in T^s and Vc (33), **p** in Fg III (34). Believing a general level of **p** to be V’s intention, **WGV** extends it throughout the passage. Of the relevant contemporary sources, only **RI** extends the **p** to other instruments (Fg I at 29, Cor I at 31, and VI I and II at 33). **WGV** rejects the decision of **RI** and **RI**¹⁹¹³ to assign **p** to Fg I (but not Vc) as early as 29, and to keep Vc at **ppp** in 31.

31–32 Vle A: V erased an earlier version, difficult to decipher except for the thirty-second note repetitions of *e*^b in 32.

33 Cor III, IV A: V wrote a *c*’ open note head, but smeared it out before adding a stem. While that pitch would have been dissonant for Cor in *La*^b (producing a sounding *a*^b), V may have been thinking of Cor in *Mi*^b.

33–34, 37–38 Fg III A: Originally =

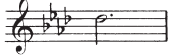
/ V later erased the part at 33 and 37 and the  in 34, and superimposed a  upon the  in 38.

35 Fg I, Vc A: > on the second note / **WGV** substitutes \wedge , found regularly in this phrase throughout the section. The > is also found in Ob at 37, second note.

41–43 Ob I, Cl I Sources: **RI** (followed by **RI**¹⁹¹³) positions the hairpins of 41–42 one measure too late, in 42–43. (In **RI** the reading is for Ob alone, Cl having no hairpins; **RI**¹⁹¹³ assigns the misplaced signs to both instruments.) The error originated with **RI**, for **I-Mric** copied **A** correctly.

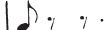
47–48 B^s, T^s WGV: The dynamic levels, lacking in both **A** and **I-Mric**, are derived from **RI** and **pvRI**, which probably extrapolated them from V’s explicit sign at 49 in **MS**^s. At 47 both sources accept the inconsistency between the **mf** of Fg and the **f** of B^s.

49 MS^s, VI I A: \wedge on the second note / As the > is significantly more prevalent here and at 48, **WGV** regularizes in this direction.



50 VI I A: Originally =  / V



immediately smeared it out, perhaps even before writing the dot.

54 MS^s, T^s, B^s A, WGV: The three soloists need to adjust their dynamics to match the drop to **p** (and even **pp**) in the instrumental parts. No relevant contemporary source (nor **RI**¹⁹¹³) offers any help to the soloists; the suggestions of **WGV** are enclosed in square brackets. (See also Note 54–57.)

54 Fg I Sources: In **A** Fg I has a dotted quarter note in the first half of the measure, doubling Cb (Vc = Cb); **I-Mric** (followed by **RI** and **RI**¹⁹¹³) substitute .

In choosing not to regularize the dynamic levels of Fg I with Vc and Cb, **WGV** agrees with all relevant contemporary sources. Only **RI**¹⁹¹³ changes the **pp** of Fg I to **p**.

54–57 A: There were important revisions in these measures, both in dynamics and pitches. V originally drew under B^s a  beginning on the downbeat of 54 and ending in the middle of 55; he also assigned **f** to the entrances of **MS**^s and T^s in 54. All these dynamic indications were later erased. The  in S^s originally began on the downbeat of 56, but V extended it back to the downbeat of 55. That V erased the two **f** indications in 54 supports **WGV**’s decision to drop to a lower dynamic level than the implied **f** continuing from 47–48.

One of the more legible revisions of pitches in these measures affects Ob I and VI I, which doubled each other more consistently in the original version: Ob had a *b*^b’ () on the downbeat of 56; VI I had an *f*’ () on the downbeat of 57.

54–58 B^s A: The slur starts midway between the two notes in 54. **pvRI**, followed by **RI**¹⁹¹³, begins it on the downbeat (neither **I-Mric** nor **RI** transmit the slur). **WGV**, influenced by the articulation of Fg I and by the placement of the dynamic indication in Cb (Vc = Cb), opts for the second note.

56, 58, 60 A: V neglected to write a number of accidentals in these measures: in 56 the fifth note of T^s lacks the *b*; in 58 and 60 the final notes of both B^s and Vc lack the *b*. In each case, a doubling instrument provides a model for the necessary accidental. That **pvRI** is the only relevant contemporary source that fails to provide these accidentals for Vc constitutes further evidence that the parts were prepared directly from **A**.

58–60 B^s, Fg I A:

/ **WGV** extends the slurs from Vc in these measures, and from other models found at 60–62 (including B^s and Fg I).



62 MS^s, T^s, B^s A: With a verso beginning at 62 and S^s entering for the first time, V neglected to resolve the preceding phrase, leaving blank measures for these vocal parts. **WGV** supplies the missing notes on the model of 60, as do all relevant contemporary sources (although in **I-Mric** the vocal parts were filled in by a later hand—not V's).


62 VI II, Vle A: VI II = c'; Vle = g / The awkward parallel fourths are the result of an oversight: having turned the page, V completed the cadence without consulting the preceding chord. In VI II he intended to write g, tied to the g of 61 (the link after 61 is definitely a tie, not a slur), but he became disoriented and wrote c' instead. This error led to another: V provided g in Vle to complete the triad. **WGV** restores the correct solution, one based on 59–60, an emendation also made by **I-Mric** (after writing and erasing g in Vle), **RI**, and **pRI**.


63–68 S^s, 2 VI A: S^s =

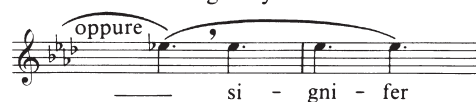
2 VI =



/ This version was copied into **I-Mric** (although the hairpins at 67–68 in 2 VI were omitted), but V subsequently revised **I-Mric** at 63–66, as in **WGV**. In the S^s part he erased the  and extended the  in purple ink; in VI I he used a gray pencil to cross out the hairpins under 2 VI and to add two four-measure

 (with “cres. sempre” embedded within each hairpin), above the 2 VI staff and below the Vle staff. Among secondary sources, **pRI** (VI I) and **pvRI** are based on A; **RI** and **RI**¹⁹¹³ correctly incorporate V's changes in **I-Mric**. (**RI**¹⁹⁶⁴ unfortunately restores the superseded reading of A.)

In the version of A the  indicated a swelling within a dynamic level of **pp**, a level that would continue to hold at 67–68. After the continuous crescendo, however, a dynamic marking is required at 67. In **I-Mric** there are four **ppp** indications, in gray pencil, probably in V's hand. Except for adopting the **ppp**, **WGV** rejoins A at 67. Since **I-Mric** never copied the hairpins at 67–68, we do not know whether V would have crossed them out. Unlike the hairpins at 63–64 and 65–66, however, they do not interfere with the revised dynamics, a crescendo truncated by a subito **ppp**. Since a swelling within a single dynamic level on this motive appeared earlier (from 13 on), the hairpins at 67–68 are preserved. That they are lacking in **RI** and **RI**¹⁹¹³ is a result of **I-Mric** having omitted them.

67–69 S^s A: V originally wrote

/ After erasing this and replacing it with the definitive version, V changed his mind again (perhaps worried about the breathing problems of S^s) and recopied the original version in the blank staff two staves above, labeling the passage “oppure” (this is the version given in the example). Still later he erased this version again. It would be pleasant to believe that hearing Stolz during rehearsals put his worries to rest, but there is no additional evidence. A superfluous slur over 67–68 (supplementing the necessary tie) is from this earlier layer—there was a similar slur in the “oppure” reading—and **WGV** suppresses it.

69–70 S^s A: In addition to the longer slur, there is a shorter slur beginning on the downbeat of 70 and continuing into the margin (70 is the last measure on a recto). **WGV** adopts the longer slur, as in 73–74.


In 70 V originally set the second syllable of “san-ctus” on the last eighth note, giving it its own stem and flag.

69, 71 VI I A: A single slur covers the entire measure. **WGV** prefers the half-measure slurs prevalent in this passage.



71–73 2 VI A: Slurs lead from 71 to 72 and from 72 to the downbeat of 73. Given the tie between 71 and 72, the first is redundant, and the second belongs to an earlier version, in which 2 VI had the same part as Fl at 72. **WGV** suppresses both slurs.


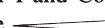
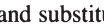
72–75 Fl **pUS-Cso**: Fl II remains silent, further justifying the extension of “Solo” from Ob and Cl to Fl.

73–75 Fg A: In Fg I, II there is a slur beginning in 73 and continuing well into the margin after 75 (the last measure on a verso). In Fg III, IV there is, in addition to the tie between 73–74, a slur that starts shortly after the 73/74 bar line and, like in Fg I, II, continues into the margin after 75 (although the necessary tie between 74–75 is lacking). It would make no musical sense to carry the Fg III, IV slur to 76, but the matter is not so clear with Fg I, II. Nonetheless, the musical context of the other wind parts suggests that the Fg slurs should end in 75, rather than continuing into 76. This decision of **WGV** is supported by **I-Mric**, **RI**, and **RI**¹⁹¹³, though not by **pUS-Cso**, where the Fg I, II slur continues to 76.

76 2 VI A: The  above the staff begins in the first half of 76, but another hairpin below it begins only after the last note of the measure. Although the Vle hairpin also starts toward the end of 76, those in Cl and VI II begin at or shortly before the bar line, while that in S^s starts on the first note of 77, the placement preferred by **WGV**. V wrote only a single arm of the hairpins in VI II and Vle, but his intention is clear. All relevant contemporary sources support **WGV** in not homogenizing V's differentiated dynamics.

76–77 S^s Sources: The ^ in A are missing in the relevant contemporary sources and **RI**¹⁹¹³.

77–80 A: There is a mixture of hairpins, the abbreviation “cres.,” and the phrase “cres. a poco a poco.” The last occurs above 2 VI and below Cl (in both cases together with ) , as well as in S^s (as “a poco a poco cres.,” together with ); the word “cres.” occurs alone at 79 in T^s, Fg I, II, and VI II, and

together with  at 79 in Fg III, IV and at 80 in Cor I and Cor III. Since the intended length of the  is so clear (80 is the last measure on a recto, and in the first measure of the verso, 81, V wrote “cres.” in many parts), **WGV** eliminates the single word “cres.” when it is redundant, and substitutes  in T^s, Fg I, II, and VI II. The longer verbal instruction is left unchanged in S^s and 2 VI, but **WGV** shifts the phrase from below Cl to above Fl, thereby emphasizing its function as a general sign of dynamics. The phrase has also been extended below Cb.

79 Cor I A: There are erasures in the part, and the copyist of **I-Mric** may have read \flat instead of \flat on the second note, and decided to omit it as redundant. The necessary \flat was added later to **I-Mric** in gray pencil.

79, 80 Fg I A: The slurs in the first half of these measures nearly reach the fourth note. **WGV** shortens them, following other examples in this passage (MS^s and Cl II). The relevant contemporary sources, as well as **RI**¹⁹¹³ and **pUS-Cso**, however, carry the slur to the fourth note.

80 Cl II A: One might expect Cl II either to double Ob II or to play a dotted half note. The relevant contemporary sources, **RI**¹⁹¹³, and **pUS-Cso** follow A, as does **WGV**.


80 VI I A:  / The appearance

of a dotted quarter note with a tie at the beginning of 80 is surely an unconscious imitation of 2 VI. **WGV** adjusts the part to the pattern of VI I found throughout this passage.

82–85 VI I **RI**, **RI**¹⁹¹³: “pizz.” from the third note of 82 / This unwarranted emendation is found in neither **I-Mric** nor **pRI**. Nor does V add such an indication to **I-Mric**, even though he made other corrections in these measures (see below). Indeed, the orchestral disposition is very similar to a passage in the final duet of *Rigoletto*—“Lassù in cielo” (201–206)—and there is no reason to think that V did not want in the Offertorio, as in the earlier work, VI II “pizz.” answered by VI I “arco.” “Lassù in cielo” must have been running through the composer's mind, for the unusual harmonic progression at 63–68 of the Offertorio recalls another, slightly later passage of the operatic duet (212–214), as Wolfgang Osthoff and other writers have noted.

The copyist of **I-Mric** miscopied VI I and VI

II in 82; then, after turning to a verso, he simply cued VI II to VI I at 83–85. V erased something from VI I at the beginning of 82 in **I-Mric** and repaired the staff in purple ink, but he did not correct the VI II part, which lacks a concluding sixteenth rest. In 83–85 V recopied VI II and wrote a wavy line, indicating *divisi*, from 83 to 86, again in purple ink.



VI I =  in the first half

of 82 in **A**; **WGV** beams the last two chords together, following V's notation in the remainder of the passage.

82–86, etc. Tr II **pUS-Cso**: The copyist entered the entire Tr IV part in this movement into both the Tr II and Tr IV parts. Thus, the music V prepared for Tr II was never played in performances using these manuscript parts.

82–87 Fl I, Ott, Cl I, Fg I **Sources**: **I-Mric** supplies staccato dots only for Cl I in 82. With unusual punctiliousness V added almost all the missing dots in purple ink, neglecting only Ott in 82. There are already sufficient models in **A**, so **WGV** need take no further note of these additions. For reasons difficult to fathom, **RI** (followed by **RI**¹⁹¹³) suppresses all staccato dots in the woodwinds at 82–85, but suddenly supplies them in 86–87.

84 Vc A: The “dim.” occurs near the end of the measure; **WGV** shifts it to near the beginning of the measure, as in other parts where the word is present.

86 Fl II A:  on the downbeat / **WGV** substitutes , as in the relevant contemporary sources, **RI**¹⁹¹³, and **pUS-Cso**.

89–111 A: This part of the “Quam olim Abrahæ” is repeated at 163–185. At 164–185, V wrote only vocal parts, Vc, and Cb. For the other instruments, he referred back to 90–111 by numbering corresponding measures from “1” through “22.” Except for vocal dynamic levels at the beginning of the repeated passage (163–170), differences between 163–185 and 89–111 appear to be unintentional. **WGV** normally regularizes these passages. General problems pertaining to the two passages will be discussed in Notes to 89–111; specific variants in the repetition will be cited there.

89–97 Woodwinds A: The second instrument of each pair initiates the point of imitation: there are rests above the notes in Fg I, II (Fg III,

IV = Fg I, II) in 91 (at 163 V labeled the melody “2do”), Ob in 93, etc. At 91 **I-Mric** has the rest in Fg I, but **RI** (followed by **RI**¹⁹¹³) interprets it as ^, while transmitting the sign correctly in the parallel 165. Similarly, in 89–95, **RI**¹⁹¹³ mistakenly leads off the points of imitation with Fg I and III, then Ob I and Cl I, but in 163–169 gets it right, thanks to V's “2do” (transmitted through **I-Mric** to **RI**, and thence to **RI**¹⁹¹³).

Although the slurring of the six-note figure in **A** is inconsistent, there are sufficient examples to suggest a model covering all the notes. Neither **I-Mric**, **RI**, nor **RI**¹⁹¹³ attempts a consistent articulation; discrepancies affect even corresponding measures in 89–97 and 163–171 (the latter should have been mechanically copied from the former).

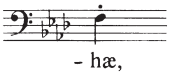
89–107 **WGV**: The dynamics in this passage are problematic. It is clear that the initial **p** dynamic (89) has changed to **mf** by 102 (the second statement of the broad descending phrase) and changes again to **f** at 107 (the third statement). In Ob II at 93 V wrote a barely decipherable “m”, which can only mean **mf**. (Readers with the facsimile may find similar examples of “m” at 82 in the Offertorio and at 530 in the Dies iræ.) The sign baffled **I-Mric** and **pvRI**: neither source (nor **RI** and **pUS-Cso**) has any dynamic indication in 93. On the other hand, V's **mf** in Fl I at 95 is unequivocal and is accepted in the relevant contemporary sources and **pUS-Cso**. **WGV** extends [**mf**] to the vocal parts, which need to adjust their dynamic levels to those of the orchestra.

The **mf** level presumably holds at 97, the first of three statements of the broad descending phrase. Although successive presentations of this phrase at **p**, **mf**, and **f** might be attractive, no textual evidence supports it: neither **A**, **I-Mric**, **RI**, **RI**¹⁹¹³ nor **pUS-Cso** offers a dynamic level at 97. V created a similar feeling, on the other hand, through his orchestration.

For the problem of dynamic levels in the reprise of this passage see Note 163–185.

89 B^s, Fg II (Fg IV = Fg II) **I-Mric**: In B^s, the copyist wrote a staccato dot on the fourth beat. V added ^ in purple ink, but neglected to cancel the dot. (**RI** reflects the uncorrected state of **I-Mric**; **pvRI** has the correct reading—^ without dot—and transmitted it to **RI**¹⁹¹³.) V

also added \wedge to Fg II (Fg IV = Fg II). A similar situation occurred at 91, where V added three more accents (T^s, B^s, and Fg II).

91 B^s A:  on the down-
- hæ,

beat / The parallel passage (165) has what is surely the correct reading: ab , without a staccato dot. V's error was partly due to a page break before 91. **I-Mric** has f , without a staccato dot, but it is circled in gray pencil and "la" is written in the margin. (In spite of other corrections V made in this very measure in **I-Mric**, he overlooked this error.) **RI** has f with no staccato dot; **pvRI** has the correct reading.

93 T^s A: There is a staccato dot, without an accent, on the fourth beat. At the parallel 167, V wrote $>$ in both MS^s and T^s. **WGV** employs \wedge throughout, the sign found everywhere else in this passage.

95–96 Fg I (Fg III = Fg I) A: The slur in 96 begins at the 95/96 bar line, which opens a recto. It is clearly intended to connect with at least the last note of 95. **WGV** extends the slur back to the second beat of 95, as in **pUS-Cso**.

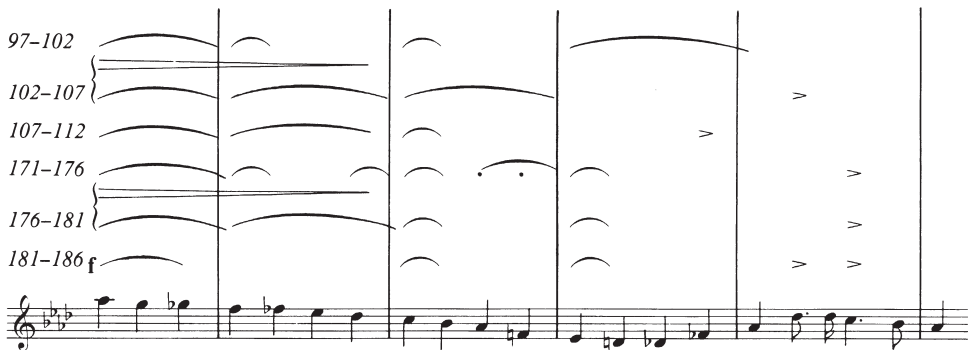
97–112, 171–186 A: V's signs of articulation for the principal vocal melody, which appears three times in each passage, are the following:

the fourth beat of 110, which has been extended only to 184.

Were other inconsistencies present at 97–112 preserved when this music reappears at 171–186, **WGV** might have opted for a more differentiated set of models. But it is hard to believe these inconsistencies are anything but the result of notational carelessness. It should come as no surprise that neither the relevant contemporary sources nor **RI**¹⁹¹³ regularize the articulation.

The articulation in the instrumental parts is less problematic, as V provided a number of continuous slurs, indicating legato performance throughout the phrase but not reflecting melodic grouping within it. Although some articulations suggest that V heard the phrase in two sub-phrases (the first of eight beats, followed by the remainder), there are too many contradictory examples to allow **WGV** to incorporate this division into the model adopted here.

97–99 VI I A: One arm of the > extends to the third note of 99. **WGV** prefers the model of Vc, which V clearly intended to conclude on the downbeat of 99. In every other appearance of > (102–104, 171–173, and 176–178), a page break intervenes between the second and third measures of the phrase, al-



The image shows a musical score with five staves of vocal parts and one staff of a principal vocal melody. The vocal parts are labeled with measure ranges: 97-102, 102-107, 107-112, 171-176, 176-181, and 181-186 f. The principal vocal melody is at the bottom. Various articulation marks are present, including slurs and accents (>).

It is difficult to find a musical justification for their differences. **WGV** regularizes the articulation, with some exceptions:

a) The > at 102–103 and 176–177 have been extended to 97–98 and 171–172, but not to 107–108 and 181–182.

b) The longer slur of 100–101 has been extended only to 105–106, 174–175, and 179–180. The shorter slur of 184 has been kept and extended to 110, in order to preserve the $>$ at

though the hairpins frequently extend into the margin after the second measure. **WGV** regularizes the dynamics, ending all hairpins on the downbeat of the third measure.

99 VI II A: One slur above the staff continues from 97 to the downbeat of 99; another, below the staff, starts just after the first note of 99 (the last measure on a recto) and continues into the margin. The copyist of **I-Mric** preserved only the slur above the staff (carrying it slightly be-

yond the downbeat), but a slur added in gray pencil connects the second through fourth notes of 99.

99 Vle Sources: Only **pRI** preserve the > on the fourth beat; neither the other relevant contemporary sources nor **RI**¹⁹¹³ have it here or at the parallel 173. At 99 (but not 173) **I-Mric** and **RI** transform the note into *b^b*, an error not reproduced in **RI**¹⁹¹³.

99 Vc A: In addition to the longer slur, a short slur covers the second through fourth notes.

101 S^s A: V first wrote the concluding syllable of “ejus” on the last note in 101, as though another word were to follow, then smeared it out.

101 S^s I-Mric: An > has been added to the second note in gray pencil. It is also present in **pvRI**, but not in **RI** or **RI**¹⁹¹³.

102–107 Cl A: Both of V’s slurs in this phrase (the longer one from the downbeat of 104 to the third beat of 106 and the shorter one covering the last three notes of Cl II in 106) are written below the staff. **WGV** assigns the longer slur to Cl I, and suggests an additional slur for Cl II from 102 through the second note of 105. The decision to assign slurs to Cl II is supported by **pUS-Cso**.

104 T^s A: A slur covers the entire measure. **WGV** extends instead the shorter slur over the first two beats present at all other appearances of the phrase. (See Note 97–112, 171–186.)

109–110 T^s A:



there is no reason to suspect that the two passages should be performed differently, **WGV** prefers the *lectio difficilior* of 183–184. The inconsistency is allowed to stand in the relevant contemporary sources and **RI**¹⁹¹³.



112 A: V’s differentiation between **f** in the voices and **ff** in the orchestra is very clear (even if its sense is uncertain). Only **pvRI** follows **A**. **I-Mric** regularizes to **ff**, **RI** and **RI**¹⁹¹³ to **f**.

112 Cor III–IV A: >, the only accent in the passage / **WGV** suppresses it, as do all relevant contemporary sources, **RI**¹⁹¹³ and **pUS-Cso**.

112–118 Timp A: There is no autograph evidence to suggest *G^b* at 112–114. While *G[♯]* is dissonant at 112, it becomes consonant at 115. Nonetheless, **pUS-Cso** specify “In *La^b* (un sol timpano)” at the beginning of the movement, later indicating “Cambia in *Sol^b*.” The same pitch is given in **Timp** through 118 (in fact, re-


peat signs are used through 117), and there would have been no time to retune a single “timpano” between 112 and 118. A later hand in **pUS-Cso** indicates a change from *G^b* to *G[♯]* at 115, but this has no textual authority. That V required two timpani tuned to *A* and *G* in the *Dies iræ* means he had available two large timpani that could have been tuned to *G^b* and *G[♯]*, but if this were his intention surely he would have made it explicit. The evidence leads to the conclusion that the note was a dissonant *G[♯]* at 112–114, becoming consonant at 115. Neither **I-Mric** nor **RI** provides any additional information, but **RI**¹⁹¹³ specifies *G[♯]* at 112.

113 VI II, Vle A: VI II originally = *d^b''*, Vle = *d^b'* (whether in combination with other pitches or not is unclear) / V erased the former reading and smeared out the latter. It is interesting to note how few instruments are assigned this fifth of the chord: Cl II, Cor III, and Vle.

114–117 A: V originally wrote  over *S^s*, between *T^s* and *B^s*, and under *Cb* from 114 to (or well beyond) the end of 115 (the last measure on a recto). He further annotated *S^s* and *Cb* (*Vc = Cb*) with “dim.” at 115. Subsequently he erased all these indications except the “dim.” for *S^s*. **WGV** omits the word, surely part of the rejected substratum. It is to this level that the “sempre dim.” in *S^s* and *Cb* (*Vc = Cb*) at 116–117 must belong (all other parts have  and/or “dim.”): as the “sempre” makes little sense in the absence of “dim.” at 115, **WGV** eliminates the word. In **A** the various indications of “dim.” at 116–117 are written either next to (or straddling) the 116/117 bar line or in the middle of 117 (where the whole notes are drawn). **WGV** places them all at the beginning of 117.




118 S^s, Cb (*Vc = Cb*) A: **pp** / This dynamic level was entered as part of the skeleton score. **WGV** replaces the **pp** in *Cb* (*Vc = Cb*) with **p**, the dynamic level of the instrumental parts added subsequently, but leaves unaltered V’s indication for the vocal parts.

118 Ott A: V mistakenly drew a double stem on the downbeat.

118–119 VI II, Vle A: The  in VI II extends to the end of 118. **WGV** brings it to a close at the third beat, where V wrote **ppp** in both VI II and Vle. V changed the spacing of the chords in the second half of 118 and in 119. Although it is impossible to reconstruct the erased

version completely, the *c'* in VI II appears to be a later addition and the word “divisi” was originally in Vle at the downbeat of 119. The hairpin may have been drawn before V’s revision. (Other erasures in 120–123, on the other hand, are probably due to a trivial and unrelated copying error.)


Although the situation in **A** is clear, secondary sources had difficulty interpreting V’s handwriting (particularly his **ppp**). The copyist of **I-Mric**, after erasing something between the two notes, assigned **f** to both VI II and Vle on the third beat of 118 and provided a hairpin in 119 to reduce the dynamic level to **ppp** at 120. Although the VI II and Vle parts of **pRI** were ostensibly prepared by the same craftsman, VI II was given **ppp** on the third beat of 118 while Vle has **fff**, with **pp** at 120. The other source based directly on **A**, **pvRI**, gives **p** to both S^s and the orchestral reduction at the downbeat of 118, with **pp** on the third beat.


RI wisely ignored **I-Mric**: **ppp** is assigned to both VI II and Vle on the third beat of 118, preceded by a  (above VI II). (These are also the dynamics of **US-Cn**.) **RI**¹⁹¹³ presents a reading that could not have been derived from either its customary sources (**RI** or **pvRI**): **p** on the downbeat of 118 with  leading to **f**(!) on the third beat. As in **I-Mric**, a  in 119 then leads to **ppp** in 120.

119 Cor I, II, Cor III, IV **A**: The changes in transposition printed here are drawn from V’s indications just before 130.

120 T^s **Sources**: The slur is very faint in **A**, and neither the relevant contemporary sources nor **RI**¹⁹¹³ include it.

120–125 T^s **US-PHci**, **Seligmann**: In **US-PHci**, an entry of the vocal part of 120–125 in an autograph album dated 20 May 1877, V wrote a different rhythm in 121:





 In **Seligmann**, another


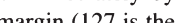
musical memento written three days later (120–129, with a piano accompaniment), he came up with yet another version: 

Neither excerpt has **^** in 124, or any slurs at all. At 120 the division of the word is explicitly “Hos-ti-as.” **WGV** follows **A** in all these matters, supported by subsequent repetitions of the phrase there.

122 Vc **WGV**: No dynamic level is found in

the relevant contemporary sources, although **RI**¹⁹¹³ sets the level as **ppp**, a choice adopted also by **WGV**.

127, 137, 149 **A**: V was careless in drawing hairpins in these measures: those in both orchestral and vocal parts converge at points falling indifferently between the third beat and the end of the measure. There is no consistency, even within single measures. In all three of the vocal presentations, however, the  clearly peak at or within the fourth beat (with an immediate ). **WGV** regularizes this notation by employing  to the beginning of the fourth beat and  immediately after. (It should be added, nonetheless, that the orchestral hairpins more often tend to converge toward the third beat.) **WGV** further notes only significantly different examples.

127 T^s **A**: The  continues through the last note in 127, followed immediately by  extending into the margin (127 is the last measure on a verso). **WGV** adjusts the hairpins, as described in Note 127, 137, 149. (See also Note 148–150.)

128, 138, 150, 158 Voices **A**: Only at the first appearance of this melody is there a grace note before the trill. Like **WGV**, **pvRI** preserves it at 128 but does not extend it; other relevant contemporary sources and **RI**¹⁹¹³ overlook it. V’s grace note here can serve as a guide for interpreting the trill in repetitions of the melody.

I-Mric misreads V’s “tr” at 128, 138, and 158, substituting “ten.” **RI** follows **I-Mric** in these measures, but suppresses the “tr” that **I-Mric** correctly transmits at 150; **pvRI** reads “tr” for all appearances, while **RI**¹⁹¹³ gives “tr” for the first three, “ten.” for the last.

130 B^s **A**: The slur reaches the 130/131 bar line. Like **WGV**, all relevant contemporary sources interpret it as ending on the last note of 130.

131 Ott **A**: “col Flauto” / V’s indication presumably means nothing more than that Fl and Ott are playing as a group. **WGV** suppresses the confusing and redundant phrase.

132 B^s **A**: The slur begins on the tied note. **WGV** postpones its appearance until the successive note, as in most other appearances of the figure.

134, 136–138 **A**: With this passage so firmly in F major, V often acted as if there were one flat in the signature, writing explicit flats only

for Cor. In all but two instances a simultaneously sounding “*B^b*” elsewhere in the texture allows the tacit extension of the necessary flat. In the remaining cases, the appoggiatura of *B^s* in 134 and the final note of *B^s* in 136, the flat is so clearly required that **WGV** eschews brackets. Not surprisingly, **I-Mric** fails to add the necessary accidentals—although flats have been added in purple pencil for *B^s* and *Vc* on their last notes in 137.

136 Cl I, Cor I A: The two slurs cross the bar line but do not reach the note on the downbeat of 137. **WGV** contains the slurs within 136, as do **I-Mric** and **RI**.

137 Cl I **I-Mric**: The copyist wrote *g'* (notated) for the second note, emended by *V* in purple ink to the *b'* of **A**. **RI** transmits the uncorrected reading, **RI**¹⁹¹³ and **pUS-Cso** the corrected one.

138 Cl I A: **WGV** interprets the sign on the downbeat as a carelessly written **p**, although it resembles \wedge . Apparently **I-Mric** read it as \wedge , but emended it to $>$ and extended it to Cor I and III.

140 VI I A: Although the dotted lines indicating *divisi* continue through this note (*V* wrote “*tutti*” only in 141), all VI I must play “*uniti*” already at 140.

140–141 Vle A:



cludes the slur at the end of the tremolo in 141, as in VI II.

140–143 *Vc*, *Cb* A: *V* originally wrote the bass line of 140–142 in the *Cb* staff, and cued *Vc* to it. (The part was the same, except that *Cb* had \downarrow on the downbeat of 142.) He then erased the line and cues and transcribed the line onto the *Vc* staff. There is an erased word in *Cb* at the beginning of 140, probably “*arco*,” which explains the absence of the term in both *Vc* (140) and *Cb* (143).

142 *S^s*, *MS^s* **WGV**: The differentiated dynamics of **A**, accepted by **WGV**, are present also in **pvRI**. **I-Mric** regularizes to **p**; **RI** and **RI**¹⁹¹³ to **pp**.

148–150 *T^s* A: *V* originally wrote ————— to the last note of 149 and a rather ambiguous ————— that began shortly after the note (although one of the arms does not begin until after the 149/150 bar line). Later, to clarify that he wished the *diminuendo* to begin sooner, he drew

another ————— , beginning halfway through the fourth beat of 149. **WGV** continues to regularize the hairpins, as described in Note 127, 137, 149, combining the two ————— into a single one beginning on the fourth beat.

151 *S^s* A: *V* originally wrote “*dolcis[simo]*,” later superimposing “*con espr[essione]*” on it.

151 Fl, Ob **WGV**: That only a single instrument of each pair should play, implicit in **A**, is confirmed by **pUS-Cso**.

151 Fl A: A slur links the two notes in 151, and there is no tie between 151 and 152 (152 is the first measure of a *recto*). **WGV** eliminates the slur and adds the tie, as in Cl at 151–152 and Fl and Cl at 153–154.

151 VI II A: A slur covers all the notes in the measure. **WGV** prefers the shorter slur, parallel to VI I and exemplified in VI II at 153.

152–153 *MS^s* A: The slur, drawn twice, continues to the downbeat of 153, but does not point toward the note. That there were changes in the vocal line suggests uncertainty on *V*'s part. (He had begun 152 with *c'–e^b'*, as in 154.) **WGV** prefers a shorter slur, exemplified in *B^s* at 152 and in both *MS^s* and *B^s* at 154. None of the relevant contemporary sources (or **RI**¹⁹¹³) has any slurs for *MS^s* or *B^s* in this measure.

154–155 *B^s* A: There is a lone ————— under *B^s* (possibly pertaining to *Vc*) from the downbeat of 154 to the downbeat of 155. It is probably part of a rejected substratum: note that *V* also wrote **f** in *B^s* on the downbeat of 155, then erased it.

154–155 VI II, Vle A: Both slurs cross the bar line, but neither arrives convincingly at the downbeat. (The VI II slur is barely visible, as *V*'s pen was almost entirely dry). **WGV**, following the relevant contemporary sources, ends both slurs within 154.

155 *MS^s* A: *V* originally wrote *c''* four times, perhaps with four $>$ beneath a slur.

156 Vle A: The length of the slur is ambiguous. It is interpreted as continuing to the third beat in **pRI**; **I-Mric**, **RI**, and **RI**¹⁹¹³ end it on the third note, as does **WGV**.

156–157 *Cb* A: The ————— originally concluded at the end of 156, with the first note of 157 marked **p**. Subsequently, *V* extended the hairpin, writing on top of the **p**. Although not necessarily inaccurate, the **p** probably belongs to the substratum alone, and **WGV** therefore omits it, as do **I-Mric**, **RI**, and **RI**¹⁹¹³. It is pre-

served, however, in **pRI** and **pvRI** (orchestral reduction).

156–159 MS^s A: There is no text in this part, and it is not strictly parallel to any other. **I-Mric** proposes an impossible solution, preserving V's tie between 156–157 but placing "[mor]-te" on the downbeat of 157; **RI**¹⁹¹³ and **pvRI** suppress "ad," rendering the text suspect both liturgically and grammatically. The declamation adopted by **WGV** is supported by **RI**.

157 Fl, Ob, VI II A: It would be possible to interpret the separate slurs in Fl and (especially) Ob as running together into a single larger slur. **I-Mric, RI, RI**¹⁹¹³, and **pUS-Cso** all have two slurs for Fl and a single slur over the entire measure for Ob—an incoherent solution. **WGV** prefers separate slurs, as in S^s.

157 Cor III, IV A: The change in transposition printed here is drawn from V's indication at 164–165.

158 VI I A: V originally wrote **ppp**, then altered it to **pp**, as in all other parts.

159–162 VI I A: V originally wrote, then erased, a tremolo pattern similar to that in VI II, but lying higher.

162 VI II I-Mric: The copyist omitted the diagonal slashes present in A; V added them in purple ink.

163–185 A: At 164–185 V wrote only vocal parts, Vc, and Cb, numbering the measures "1" through "22," so that the copyist could fill in the orchestration from the parallel and similarly numbered 90–111. Although most differences between the passages are small, and probably unintentional, one major difference in dynamics is particularly problematic. When the four soloists enter in 163, 165, 167, and 169, V indicated an **f** dynamic, rather than the **p** written at 89. Yet there is no indication whether dynamics in the orchestra should be adjusted.

We must take seriously the new dynamic level in the voices, coming as it does in a very different context from the first appearance of "Quam olim Abrahæ." It is inconceivable that V simply forgot the original vocal dynamics, and none of the relevant contemporary sources attempts to adjust the new dynamic level to the earlier one. On the other hand, V made no provision for altering the dynamic level of the orchestral parts at 163–171, even though the original levels are no longer appropriate for the new context.

The relevant contemporary sources provide little help. It was not to be expected that they would provide dynamic levels for which there were no models in the earlier passage, but it is clear from their refusal (and that of **RI**¹⁹¹³) to extend the **mf** at 95 to 169 that V's dynamics caused some bafflement. These sources do confidently extend the **mf** at 102 to 176, however, and the **f** at 107 to 181.

WGV changes the dynamic level to [*f*] in all orchestral parts from 163 to the downbeat of 171, in imitation of the vocal parts. A return to the original dynamic levels is shown by a suggested [*mf*] in both S^s and the string parts at 171, where the sharp change in texture provides a logical transition.

164–166 Vc A: A single slur covers all three measures, but at the parallel passage (90–92) there are individual slurs for each measure. **WGV** adopts the original model.

167 MS^s, T^s A: > / **WGV** substitutes ^, which predominates throughout the phrase here and at 89–97. See also Note 93 (T^s).

168 B^s A: A slur begins on the second note and ends between the third and fourth notes. **WGV** prefers the more logical and carefully written model of 94.

169 Fg I (Fg I = Fg III) I-Mric: The copyist wrote e[*b*]' on the fourth beat, rather than the correct *f*'. V corrected the pitch in purple ink; **RI**, however, transmits the error.

171–173 S^s A:



/ **WGV** corrects V's obvious slip in the next underlay (173 is the first measure on a verso) and regularizes the articulation, as discussed in Note 97–112, 171–186.

176–177 T^s A:


/ **WGV** holds both slurs within the measures (177 is the last measure on a verso). See Note 97–112, 171–186.

185 S^s A: | in the second half of the

measure / Given the unchanged orchestral parts, **WGV** follows **RI**¹⁹¹³ in regularizing this reading as in all parallel measures. The relevant contemporary sources allow the discrepancy to stand.

186 Voices A: V changed the dynamic mark-

ings of all four parts from **ff** to **f** by merging the two letters into one. Presumably he wished to reserve the **ff** for 190. All relevant contemporary sources and **RI**¹⁹¹³, however, give **ff** in vocal and orchestral parts alike.

186 VI II, Vle A:  on the first beat / Although this is a reasonable beaming, **WGV** adopts the continuous beaming found in the other seven presentations of the figure in 186–188.

186 Cb A: **fff** / **WGV** substitutes **ff**, found practically everywhere else in the orchestral parts.

189 VI I A: V originally wrote three slashes for each half note. Although his effort to reduce them to two on the first note was not wholly successful, there can be no doubt as to his meaning.

191, 194 Ott A: After the note on the downbeat of 191, V first wrote $\text{f} \text{—}$, then smeared the rests out. At the downbeat of 194 he began to write $b[b']$, but also smeared this out. Both instances demonstrate V's uncertainty about the precise point at which to remove Ott from the ensemble.

191–192 Fg I A: The slur ends midway between the 191/192 bar line and the note in 192 (placed in the middle of the measure). **WGV** concludes it at the end of 191, as in the clear model in Ob here and in Fg itself at the parallel 193. (The slurs in Fl and Ott reach slightly beyond the bar line, but they do not approach the whole note.)

193–194 VI I A: V entered the music of 192–193 into the staff at 193–194, then smeared it out. (There is a similar error at 204, where V entered the part of *S*^s at 205 then smeared it out.)

195–196 Cl I A: The slur continues over the bar line into 196. **WGV** holds it within 195, as in *S*^s and Fg I.

196 VI II A: The sign may possibly read **ppp**, but it seems more likely to be a carelessly drawn **pp**.

198 **WGV**: The indication “(*Come prima*),” absent in A, is found in all relevant contemporary sources except **I-Mric**.

198–199 A: After V had entered the vocal parts and bar lines into the score in 198, as well as **ppp** dynamics and possibly vocal parts in what was then the following measure (the equivalent of 200), he decided to introduce an extra measure of preparation for Timp, Vc, and

Cb alone (the present 199). This decision was reached before any instrumental parts were entered into the score. V erased the vocal lines of his original 198, as well as the dynamic level for what is now 200. He then drew a bar line dividing the original 198 into two measures and recopied the vocal parts into the first of them (the present 198). The instrumental parts of 198 and the new 199 could then be added.

V originally gave *MS*^s $e[b']$ at the cadence on the downbeat of 198, and recopied the note when the extra measure was created. Only later did he erase it and substitute $a[b']$, sacrificing the complete triad in favor of some badly needed contrary motion.

203–204 A: At 203, the last measure on a recto, the slurs in *S*^s (*MS*^s = *S*^s), *T*^s, *B*^s, and Ob extend into the margin. It makes little sense to carry the slur beyond the last note of 203, and **WGV** does not do so.

204 Sources: **I-Mric**, **RI**, and **RI**¹⁹¹³ regularize the dynamics to **ppp**; **pUS-Cso** have **pp** for Cl I, II, all Fg, and Trn III, but **ppp** for Trn I, II and Ofc. **WGV** allows the disparities of A to stand.

204–205 Timp A: Timp are lacking in these measures, and it is not impossible that V wished to eliminate them at the lower dynamic level. That 204 begins a verso, however, suggests an oversight. Thus, the addition of Timp following the model of 198–203 seems reasonable. Neither **I-Mric** nor **pUS-Cso** extends the part; **RI** is the earliest source to do so, but it erroneously adopts the rhythm of Fg, Trn, and Ofc at 204–205. **RI**¹⁹¹³ follows **RI**, but adds another error by omitting the diagonal slashes in 204.

206–207 Strings A: V originally intended to slur each group of three notes but subsequently erased the several slurs he had drawn and substituted staccato dots. Since some dots are superimposed upon the erased slurs, his original intention must have been to use slurs alone (rather than slurs combined with dots). The relevant contemporary sources all have staccato dots without slurs.

208–209 *S*^s Sources: All relevant contemporary sources interpret V's underlining of the verbal indication in 208 as a slur, and join V's two slurs in 209 into a single slur. Indeed, **pvRI** (followed by **RI**¹⁹¹³) places a single slur over both measures.

212 Strings A: In an earlier version, subsequently erased, the strings imitated the anacrusis of the voices at 210:

VI. I
con sordini

VI. II
con sordini

Vle
con sordini

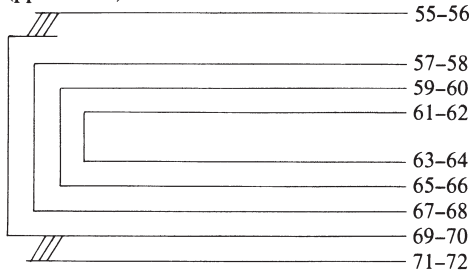
213–222 VI II A: V indicated “divisi” explicitly only at 213–216; at 217, the first measure of a recto, he neglected to continue the sign (a wavy line). It is certain that VI II must be “divisi” at 217–218, and improbable that they should suddenly shift to “uniti” at 219–222, even though that is technically possible. Like **RI**¹⁹¹³ and **pRI**, **WGV** leaves “divisi” in force. (**I-Mric** and **RI**, following **A**, do not carry the “divisi” sign past 216.)

N. 4. Sanctus

Source

A: Volume 2, pp. 53–84 (53–54 being an added folio with rubrics; 84 blank).

The manuscript of the Sanctus consists of a “rubric page” (for its text, see below), followed by two fascicles of twenty-eight-stave paper (labeled “14” and “15,” respectively, in the lower left corner, a progressive numbering of the fascicles throughout the *Messa da Requiem*). The first is a complicated fascicle of nine folios (pp. 55–72):



The second is a fascicle of three nested bifolios (pp. 73–84).

Although it is impossible to reconstruct with certainty the original state of the manuscript, the eight-measure introduction of the movement surely replaced an earlier version of the passage. The most economical hypothesis would be that the earlier introduction was longer than the definitive one. According to this scenario, the first fascicle consisted originally of five nested bifolios, and the introduction to the fugue occupied the first two folios rather than a single folio (as in the definitive version). Only a stub of the first of these folios remains (pp. 69–70 is the remainder of the bifolio). The second of these folios formed a bifolio with the present pp. 71–72. When V removed this second folio, he reattached the remainder of the bifolio by glueing it to the preceding folio (pp. 69–70).

If we accept the proposed scenario, there is no need to hypothesize a second independent revision, on pp. 71–72, at the first ten measures of the “Pleni sunt” section, as would be necessary were we to presume that the Sanctus was originally written in two fascicles of four bifolios. In fact, there is no evidence whatsoever for a significant revision in the middle of the movement.

After the added rubric page, the measures are laid out as follows:

p. 55	1–3	p. 71	79–83
p. 56	4–8	p. 72	84–88
p. 57	9–13		
p. 58	14–18		
p. 59	19–23	p. 73	89–93
p. 60	24–28	p. 74	94–98
p. 61	29–33	p. 75	99–103
p. 62	34–38	p. 76	104–108
p. 63	39–43	p. 77	109–112
p. 64	44–48	p. 78	113–116
p. 65	49–53	p. 79	117–120
p. 66	54–58	p. 80	121–124
p. 67	59–63	p. 81	125–128
p. 68	64–68	p. 82	129–132
p. 69	69–73	p. 83	133–139
p. 70	74–78	p. 84	blank

Introductory Notes

Instrumentation

At the left side of p. 55, V annotated his twenty-eight-stave paper as follows:

- Violini [I]
- [II]
- [Viola]
- 2. Flauti
- Ottavino
- 2. Oboe 1.
- 2.
- 2. Clarinetti in S^b 1.
- 2.
- [2] Corni in Fa
- [2] Corni in Do
- 4. Trombe in Do [I, II]
- [III, IV]
- 4. Fagotti [I, II]
- [III, IV]
- [3] Tromboni
- Oficleide
- Timpani
- [Soprani]
- [Contralti]
- 1° Coro [Tenori]
- [Bassi]
- [Soprani]
- 2° Coro [Contralti]
- [Tenori]
- [Bassi]
- Violoncelli
- Bassi

V reiterated many of these indications at 10, the beginning of the fugue.

Title

At the beginning of the movement, V wrote “Sanctus” at the top center of p. 55; at the top right he signed and dated the manuscript (“N.° 4. / G. Verdi / 1874”).

Rubrics

The following text and music is entered on the verso of the rubric folio (p. 54): “N° 4. / Prefazio /

Do - mi - nus vo - bi - scum

/ Il prefazio finisce colle parole sotto notate, ma / sarà bene avvisare di star pronti a queste prime /

quem Che - ru - bim et Se - ra - fim so - cia ex - ul - ta -

- tio - ne con - ce - le - brant. Cum qui - bus et

no - stras vo - ces ut ad - mit - ti ju - be - as de - pre - ca -

- mur sup - pli - ci c o n f e s s i o n e di - cen - tes

/ Segue subito”.

Text

In **MI**⁷⁴, but not in **MI**⁶⁹, there are two spelling mistakes: “Domine Deus Sabaoth” instead of “Dominus Deus Sabaoth” and “in nomine Domine” instead of “in nomine Domini.” The first error never occurs in **A**; the second appears only in **T**^{cl} at 50—although V made, and subsequently corrected, a similar error three measures later (in **S**^{cl}). **WGV** adopts the correct spelling.

V capitalized “Sanctus” inconsistently, sometimes using a capital “S” on its second and/or third appearance in each series of three statements. **WGV** follows **MI**⁷⁴, capitalizing only the first appearance in each series. Furthermore, V generally wrote an exclamation point after “Sabaoth,” rather than the period found in **MI**⁶⁹ and **MI**⁷⁴. **WGV** accepts V’s punctuation.

In this movement, V almost invariably divided “Benedictus” as “Be-ne-dic-tus,” fol-

lowing the division he noted in **MI**⁶⁹. (The annotation there may have been a mistake, since elsewhere in his checklist he divided words according to traditional practice: e.g., “Te-ste,” “In-ge-mi-sco,” “de-fun-cto[-rum].”) In a few places in the Sanctus, however, he wrote “Be-ne-di-ctus” (e.g., **S**^{cl} at 46–47), the preferred division, which **WGV** adopts and extends.

Critical Notes

In this highly contrapuntal movement, the relevant contemporary sources are of little use. Rather than attempting to provide coherent solutions, they transmit (with more or less accuracy) the readings of the sources from which they were copied. These contemporary sources will

therefore be cited sparingly in the following Notes.

2–3 A: V originally wrote the initial exclamation in **B**^{cl}, but erased it and reassigned it to **B**^{cl}, probably to create an antiphonal effect at the opening of the movement.

9–33 A: The fugal exposition and counterexposition (two additional entrances of the subject)—on “Sanctus, sanctus, sanctus, Dominus Deus Sabaoth! Pleni sunt caeli et terra gloria tua”—presents many difficult, even intractable problems. The composer did not work out a complete, coherent articulation in this passage, and his lacunae and oversights require considerable emendation, particularly in the articulation of orchestral parts. In the vocal lines each subject or countersubject generally bears the same text, and hence there is every reason to believe that V wished these lines to be performed in the same way throughout the fugal exposition. By analogy, it seems likely that the same is true for

accompanying instrumental parts, although their articulation, while related to that of the vocal parts, cannot simply be extended from it. It is the policy of this edition that throughout this fugal exposition the articulation, whether of vocal or instrumental parts, should be regularized to the extent feasible.

Instead of organizing the Notes to the fugal exposition by measure, **WGV** groups together all Notes pertaining to a contrapuntal musical line or problem.

Dynamics

Few dynamic levels are specified, but those present are notated coherently. The fugal subject (*S*) is **mf** (*S*^{cl} and Ob I at 9); the main counter-subject (*CS*) is **p** (*S*^{cll} and Ob II at 10); the orchestral eighth-note variation of *CS* is **pp** (*Vle* at 18, *Vc* at 22). While extending these levels might seem straightforward, several problems arise. Does the **mf** for *S* affect only the first five measures of *S*, or also the continuation of *S*? What level should be chosen for *VI* I at 15–20, which begin by doubling *CS*, but after one measure merge with the continuation of *S*? It is impossible to provide a complete and coherent annotation of internal changes in these lines: *V* made no attempt to do so, and neither does **WGV**. Instead, **WGV** extends the basic levels explicit in **A** and provides a suggested level of [**p**] followed by [**mf**] for figures similar to *VI* I at 15–20 and [**mf**] for *Ott* and *Ob* I at 31, which double part of the continuation of *S*.

The **p** dynamic level of *CS* also holds for the fanfare-like figure that follows after a brief rest (e.g., *S*^{cll} and *Ob* II at 19–21). In the two cases when this figure is preceded by something other than *CS* (*Cor* I, II at 27–29 and *Cor* III, IV at 31–33), **WGV** suggests the **p** level.

Fugue Subject (*S*)

(e.g., *S*^{cl} and *Ob* I at 9–13)

a) Vocal presentation

WGV extends the following articulation throughout the fugal exposition:



The slur on the last measure is present only in *S*^{cl} at 13; **WGV** extends it to other presentations

of *S*. Of the relevant contemporary sources, only **I-Mric** preserves the slur at 13, without extending it. In addition, none of the relevant contemporary sources preserves *V*'s breath marks.

WGV emends the following readings found in **A**:

12 *S*^{cl} **A**: > on the second and fourth notes, apparently superimposed upon ^ / *S* returns five more times in the choral parts of the fugal exposition. In four of these occurrences *V* wrote accents, and all are ^. Weighing this evidence more heavily than the apparent superimposition of one accent upon another, **WGV** substitutes ^ at 12.

17 *T*^{cl} **A**: > on the first note; staccato dots on the third and fourth notes / None of the other vocal occurrences of *S* have these signs of articulation, although the staccato dots appear in one instrumental presentation (*VI* I at 21). **WGV** consigns them to a footnote.

19 *T*^{cl} **A**: The second and third notes are slurred together, perhaps reflecting an earlier, erroneous reading of the text, which *V* corrected here. There are no other examples of this slur, and **WGV** suppresses it.

b) Instrumental presentation.

WGV extends the following articulation throughout the fugal exposition:



In a number of presentations *V* started the slur after the first note of the phrase, though not with sufficient consistency to require accepting that version as a model. Since the second note is generally a repetition of the first, it would be possible to start the slur on the second note. In general, however, *V*'s notation suggests a continuous legato, rather than a phrasing that reflects individual motives or articulates the internal structure of the theme. Although the double slurring in the fourth measure does not actually occur in **A**, both the longer slur and the two shorter slurs have precise musical meanings, and **WGV** accepts both models.

Several problems need to be noted:

12, etc. *Ob* I, etc. **A**: In *Ob* I at 12, there are rather confused and perhaps partially obliterated ^ above the second and fourth notes and > below them. (There is also an additional tiny ^,

placed *below* the fourth note, but with its point turned upward, the type of accent usually placed above the notes it governs.) Uncertainty between these models troubled V throughout the fugal exposition. At 16 in Cl I, there is an incomplete > on the second note and probably an ^ superimposed on an > on the fourth note. At 20, there are ^ on the second and fourth notes in Fg I, no accents in Cor I; at 24, ^ on the second and fourth notes in Cor III and VI I, no accents in Fg III; at 28, > on the second and fourth notes in Tr I and VI II (some of these may have been superimposed upon ^); at 32, > on the second and fourth notes in Tr III and VIe. As both models occur with approximately the same frequency, **WGV** accepts the more certain suggestion of the vocal parts and chooses ^. While it cannot be excluded that V intended an intensification toward the end of the passage, adopting > in place of the ^ prevalent earlier, the vocal parts—with their explicit ^ in 28 and 32—do not support such a hypothesis.

19 Fg I Sources: V drew the second note carelessly, slightly elongating the note head to serve as a ledger line, but placing it on the same level as the following *b*[^b]. **I-Mric** reads this correctly as *c'*, but **RI**, followed by **RI**¹⁹¹³, gives *b*[^b] for both the second and third notes.

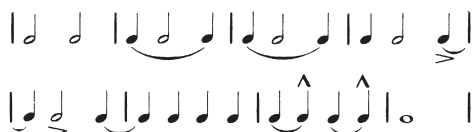
21 VI I A: There are staccato dots on the third and fourth notes, the only ones in instrumental statements of *S*. (There are also staccato dots in T^{cl} at 17, as noted above.) **WGV** consigns them to a footnote.

24 Fg III A: A stray mark over the first note could be read as a staccato dot or an incomplete >, but neither makes sense in this context. Neither the relevant contemporary sources nor **pUS-Cso** present any indication.

Continuation of the Fugue Subject (*S*)
(e.g., S^{cl} at 14–21)

a) *Vocal presentation*

WGV extends the following articulation for this melodic unit:



In **A** the only model for the slur over the third measure is S^{cl} at 16, where the last two notes are different pitches. **WGV** extends the slur to T^{cl} at

24 and S^{cl} at 32, but not to the two statements of this tonal answer where the last two notes are sung on the same pitch (C^{cl} at 20 and B^{cl} at 28).

Several problems need to be noted:

23 T^{cl} A: *b*̣ on the last note / In all corresponding measures throughout this exposition, V originally wrote the last note a third lower than the preceding half note (that is, an *e* or a *b*̣, in the appropriate range). After incorporating this reading into both vocal parts and doubling instrumental lines, he revised these lines, preferring to leap a fifth from the half note. (Perhaps he was dissatisfied with the doubled leading tone and the awkward downward leap away from it.) V effected this change in both vocal and instrumental parts at 15, 19, 27, and 31, but at 23 he altered Fg I while neglecting to alter T^{cl}. His intentions are clear, however, and **WGV** extends the correction to T^{cl} in 23. Neither the relevant contemporary sources nor **RI**¹⁹¹³ make this emendation.

24 C^{cl} A: A single slur covers the entire measure. **WGV** prefers the prevalent reading, a pair of two-note slurs.

24 T^{cl} A: The word “et” is lacking: in its place the syllable “ter-” of “terra” is found on the downbeat. This is clearly an error (24 is the first measure on a verso), and **WGV** supplies the missing word, as in S^{cl} at 16, etc.

29 T^{cl} A: The syllable “-ra” (of “terra”) is found on the downbeat rather than the correct “-a” (of “tua”). That 29 is the first measure of a recto contributed to this oversight.

b) *Instrumental presentation*

There are two principal versions of the continuation of *S* found among instrumental parts. Version (a1), identical to the vocal parts, is found exclusively in the woodwinds (e.g., Ob I at 14–21). There are also three presentations of an abbreviated version (a2) that breaks off after four measures, ending with either a whole note (VI I at 26–29) or a quarter note (Fg I at 22–25, Tr I and VI II at 30–33). (The end of this phrase is doubled in Ott and Ob I at 31–33.) Version (b) is found exclusively in the strings (e.g., VI I at 15–20). As noted before, this begins by doubling *CS*, but after one measure merges with the continuation of *S* (version a1); rather than ending with a whole note, it elides with a restatement of *S* or (in the case of Vc at 27–32) with the beginning of a new section. The second measure of the phrase may consist of one note

(b1) or two (b2)—it is at this point that V's tonal answer comes into play—but this creates no complications for determining the articulation.

WGV extends the following articulations throughout the fugal exposition:

(a1)

(a2)

(b1)

(b2)

The following issues require discussion:

14–18 Ob I A: After a slur extending from the downbeat of the first measure (14) to that of the second (15), there is a long slur beginning on the downbeat of the second measure and continuing through the downbeat of the fifth (18). In statements of the unabbreviated phrase (a1), this slur is the only one to reach beyond the last note of the third measure. **WGV** restricts it within 16.

Ob I also has a staccato dot on the downbeat of the third measure (16); the mark is unique and **WGV** suppresses it, as do **I-Mric** and **RI**.

20 VI I A: > on the second and fourth notes / In the same measure, however, Ob I has ^ . This confusion continues throughout the section. At 24, there are ^ on the second and fourth notes in Cl I and VI II; at 28, > in Fg I and VIe (in Fg I > is superimposed upon ^ on the second note and probably on the fourth as well); at 32, > on the second and fourth notes in Fg III and Vc. Although numerically there are more > than ^, **WGV**, influenced by the ^ found everywhere in vocal presentations of the continuation of S, employs ^ also in the instrumental parts.

23–25 Fg I, II A: V notated Fg I and II on the same staff, neglecting to show proper voice leading (by manipulating the direction of stems) for the instruments when CS and the continuation of S cross in these measures. Elsewhere in the passage V preserved the integrity of these contrapuntal lines (see, for example, Ob I and II in 14–17 and Cl I and II in 18–21), and **WGV** does so here as well, notating the Fg parts accordingly. The same problem occurs in Fg III, IV (also notated on a single staff) at 27–29.

24–25 Cl I A: The slur, though apparently made up of two separate strokes of the pen, continues through the whole note at 25. **WGV** restricts it to 24, as in every other presentation of the continuation of S.

25–29 VI I A: The slur begins on the last note of 25. This must be considered an error, and **WGV** starts its slur on the downbeat of 26. In another statement of version (a2) of the continuation of S, the slur in Tr I reaches to the fourth measure at 33; **WGV** extends this articulation to the other instances of (a2).

31–33 Vc A: The slur begins early (on the last note of 31) and ends late (on the downbeat of 33). **WGV** keeps the slur within 32, in accordance with the articulation prevalent elsewhere in the passage.

Main Countersubject (CS)

(e.g., S^{cl} and Ob II at 10–17)

a) Vocal presentation

WGV extends the following articulation throughout the first four statements of CS in the fugal exposition:

When the text for CS changes to “Pleni sunt . . .” at 26, the articulation in A also changes (see S^{cl} at 26–33). **WGV** preserves this altered articulation: an initial two-measure slur in 26–27, perhaps added to ameliorate the misaccentuation of the new text (**WGV** extends this slur also to C^{cl} at 30–31); a change from > to ^ at 28; and a revised slurring at 31–32.

The second measure of CS at 11 was originally four quarter notes in S^{cl} (bb'–g'–e'–c'). An equivalent part was found in every vocal and instrumental statement of CS. In each case, V

erased this version and substituted the two half notes of the final version.

The following emendations need to be recorded:

12 S^{cl} A: In addition to the two shorter slurs, a single slur covers the entire measure. It is unique in the vocal presentations of *CS*, and **WGV** consigns it to a footnote.

20 T^{cl} A: ^ on the last note / **WGV** substitutes >, as found in similar places in the first four vocal statements of *CS*. The > on the second note seems to have been superimposed upon ^.

32 C^{cl} A: On the second and fourth notes ^ and > are superimposed, but it is not clear which accent was written later. Given the clear use of ^ by V at 28 in S^{cl}, **WGV** adopts them here too.

b) Instrumental presentation

WGV extends the following articulation throughout the fugal exposition:



The following problems and variants should be noted:

10–13 Ob II A: In addition to the two-measure slur covering 10–11 (which actually extends in A to the downbeat of 12), there is a one-measure slur covering the three notes of 10. **WGV** suppresses this shorter slur in favor of the longer model, which it ends on the last note of 11. In addition, the slur over 12 crosses the 12/13 bar line, but falls far short of the whole note written in the middle of 13; **WGV** ends the slur on the last note of 12.

V began to notate Ob II a third higher, as though the part were in soprano clef (as in the vocal part being doubled). He realized his mistake before completing 12.

15–16 Ob II A: The slur ends between the two notes of 16, but musical sense demands that it conclude on the downbeat. There is no other model for the instrumental articulation of the last four measures of *CS* (i.e., Ob II at 14–17).

16 Cl II A: ^ on the last note / **WGV** substitutes >, as in practically every other presentation of this figure. Note, too, that at 28 in Ob II there are > below the second and fourth notes and ^ apparently superimposed upon ^ above

these same notes. A similar confusion occurs in Cl II at 32, where there are both ^ above the notes and > below them, although the latter seem distinctly more prominent and more carefully drawn. As we have seen, in 28 and 32 V shifted from > to ^ in the vocal version of this line, influenced by the new text. In these measures he momentarily adopted ^ for the instrumental parts as well—perhaps a lapsus—but eventually chose to continue with >. **WGV** therefore adopts > in all instrumental presentations of *CS*.

22–23 Fg IV A: The slur extends well into the margin after 23 (the last measure on a recto). **WGV** restricts it within 23.

23–25 Fg I, II A: As explained in the discussion of the continuation of *S* (Note 23–25, Fg I, II), V notated Fg I and II on the same staff and failed to show the proper voice leading when *CS* and the continuation of *S* cross in these measures. **WGV** preserves the integrity of these lines here and in Fg III, IV at 27–29.

In his notation of Fg I, II at 24–25, V wrote



Once the voice leading has been clarified, the tie across the 24/25 bar line makes no sense, since Fg II plays *c'* and concludes its part after the downbeat. **WGV**, following Ob II at 16–17 and 32–33, eliminates the tie.

27–29 Ob II A: The slur assigned to 28 alone in **WGV** is carelessly drawn: it begins before the 27/28 bar line and extends well beyond the 28/29 bar line into the margin (although V's pen ran dry after reaching the bar line). Nonetheless, it seems clear that V intended the slur to cover only 28. **I-Mric** interprets it thus, but **RI** and **RI**¹⁹¹³ offer a bizarre articulation: one slur extending from the first note of 26 to the downbeat of 27, another extending from the last note of 27 to the last note of 28. **RI**¹⁹¹³ extends this reading to Cl II at 30–32.

Abbreviated Instrumental Variant of *CS*

(e.g., VI I at 10–14)

This begins as an ornamented version of *CS*, but ends after five measures. The first half of the second measure of this design originally read



(or the equivalent pattern starting on *f*). Only after writing this version

throughout the fugal exposition did V substitute the definitive version.

WGV extends the following articulation throughout the fugal exposition and counter-exposition:



The following problems need to be discussed:

11 VI I A: In addition to the staccato dots over the first two notes, there is a slur. In the eight appearances of this figure, the slur appears three times: here, in Ob I at 27 (together with two staccato dots), and in Fl at 31 (with a staccato dot only on the second note). The slurs may have been associated with the earlier layer, with its stepwise motion between the first two notes, and **WGV** suppresses them.

As for the relevant contemporary sources: **pRI** have no slurs in this passage; **I-Mric** preserves the slurs at 11 and 31—also suppressing the staccato dots on the first two notes—but does not extend the slurs elsewhere; **RI** preserves the slur only at 11 (the first two staccato dots are suppressed); and **RI**¹⁹¹³ extends this articulation to all presentations by the strings, inconsistently shifting to staccato dots without slurs for the woodwind presentations at 27 and 31.

11–13, 15–17 VI I, VI II A: The long slur in VI I begins on the last note of 11 and continues through the downbeat of 13; a similar situation occurs in VI II at 15–17. Drawing on later models—those at 28 (Ott) and 32 (Cl I) are especially clear—**WGV** ends the VI slurs on the last note of 12 and 16, a decision supported by the relevant contemporary sources.

12 VI I A: ^ on the second and fourth notes / **WGV** substitutes > as in most examples of this figure and as in CS, of which this figure is an ornamented version. Here too A is not fully coherent: in 16, ^ on the second and fourth notes in VI II; in 20, both ^ and > in Vle; in 24, > in Vc; in 28, > in Ott and Ob I, some of them perhaps superimposed on ^; in 32, > in Fl and no accents in Cl I.

17 VI II A: There are staccato dots over the

last two notes. As they are found in no other appearance of the figure, they have been consigned to a footnote.

23 Vc A: There is an ^ over the last note, the only such example in the passage; it seems inappropriate here. **WGV**, like all relevant contemporary sources, suppresses it.

27–28 Ott A: In addition to the long slur, drawn here with overlapping strokes, there is a pair of slurs over the first two and the last two notes of 28. **WGV** suppresses the shorter slurs, perhaps the result of “contamination” from the vocal parts.

27–28 Ob II A: The slur begins on the last note of 27 and extends well into the margin after 28 (the last measure on a verso); V’s pen ran dry, however, and the segment of the slur after the last note of 28 is barely visible. In accordance with the model adopted here, **WGV** ends the slur on the last note of 28 (see Note 11–13, 15–17).

32 Cl I A: The third note is incorrectly written as *cb*’, an error copied into **I-Mric** and **RI**, but corrected in **RI**, where a *q* has been superimposed on the original *b*’.

Concluding Tag to CS

(e.g., S^{cll} and Ob II at 19–21)

After the main CS (in its unabbreviated form), the contrapuntal unit is completed by a short, fanfare-like tag on the text “Deus Sabaoth!” In the version presented in 19–21 and 27–29, the second and third measures are similar to the main CS, and it is reasonable to extend the articulation of the main CS at that point. **WGV** therefore adopts > for S^{cll} at 20 but, following the change of articulation in the main CS, preserves the ^ of A for T^{cll} at 28. The model for the instrumental presentations is unproblematic: A employs > in both measures, just as in the main CS.

There are two additional variants of this tag: at 23–24 (C^{cll} and Cl II) and at 31–32 (B^{cll}, Fg IV, Cor III, IV, Cb). In both cases, the articulation in A is clear. Note that in the final presentation (31–32), V originally followed 23–24, writing *e* (or *e*’) on the downbeat of 32 in vocal and instrumental lines alike. Deciding to strengthen the cadential dominant, he replaced it with *c* (*c*’).

32–33 VI I A: **f** on the last note of 32, **ff** on the downbeat of 33. **WGV** adopts the **ff** and moves it back to the last note of 32.

34–35, 38–39 Fl I, Ob I, Cl I, VI I A: V originally provided some staccato dots on the three-note anacrusis in the first half of these measures. Deciding instead to slur the notes, he superimposed slurs upon the dots. (This is clearly seen in Cl I at 34 and 38.) Although a few dots escaped this method of correction (e.g., over the third note in Cl I at 34 or the first note in Ob I at 38), they belong to the rejected articulation, and **WGV** ignores them.

As V first wrote this three-note anacrusis, it was chromatic: $f-g-g\sharp$ in 34 and 38, $d-e^b-e\sharp$ in 35 and 39. The form of the motive that spans a fourth (e.g., VI II in the second half of the same measures) underwent no changes.

34–37 Fl A: V wrote out the first half of 34 for Fl, then instructed Fl I to read from VI I (“1.º col 1.º VI”), Fl II from Ott. (V clearly intended Fl I to play an octave higher than VI I, and **WGV** places the part in that register without typographical distinction.) At 37, V again wrote Fl explicitly, in order to give them a few beats rest, as in the other woodwinds, but he mistakenly wrote the note intended for Fl I, c''' , with two stems. It makes no sense for Fl II to complete the phrase differently from Ott, with which it has been playing in 34–36, and **WGV** modifies the part accordingly. The relevant contemporary sources support this decision, as do **pUS-Cso**.

36 Vle A: \sharp before the second note / V confused this sign with the necessary \sharp in Vc. In Vle, however, it is a mistake, and **WGV** suppresses it.

37 Cor III, IV A: V originally wrote J at the beginning of the measure, then smeared it out.

37 Ofc A: $>$ on the downbeat / This is the only accent at the caesura between the phrases. **WGV** considers it a mechanical repetition of the accents in the surrounding measures and suppresses it.

37 Timp A: Although V’s use of the dominant (c) in Timp on the downbeat at the resolution of this F-major cadence is unusual, A is perfectly clear. Nor is there any obvious reason (such as a page break) to assume that V made a mistake.

37–38 Tr III A: V wrote the Tr I part into the Tr III staff from the last note of 37 to the last

note of 38, but immediately smeared it out and modified the part. He did not provide a rest for Tr IV in 38, but did so in 39.

38 Cl I A: Under the fourth note there is a suggestion of an $>$, but it would be the only one in the passage at this point, and **WGV** suppresses the sign.


38–39 VI I A: V originally wrote $a' + a''$ at the end of 34 and 38 and on the downbeat of 39 (but not on that of 35). He erased the a' at the end of both 34 and 38, and never drew the tie for the lower notes. He neglected, however, to erase the a' on the downbeat of 39. (39 is the first measure of a recto.) **WGV** suppresses it.

39 C^{cl} A: $b[b']$ on the downbeat / The note was corrected early on to d' in gray pencil by a hand other than V’s. The properly emended version is found in all relevant contemporary sources.

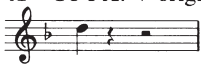
39 Cl I A: There is a staccato dot over the last note; **WGV** substitutes $>$, as in VI I (Fl I = VI I) at the parallel 35.

40 Tr III A: The \flat on the downbeat is added in blue pencil, not by the composer. It is present in **RI**, but not in **I-Mric**.

40 Timp A: V originally wrote f but replaced it immediately, smearing it slightly and superimposing the two diagonal slashes belonging to the c . Although in some other movements V employed three timpani, only two appear in the Sanctus, tuned to c and f . The former pitch is dissonant in both chords, while the latter belongs to the first chord but not to the second. V may have chosen the c because the ascending perfect fourth ($c-f$) mimics a V–I progression, even though the f is not the local tonic.

40 Cb (Vc = Cb) A: The first four notes were originally ; V erased and replaced this reading.

41 Ob I A: V originally wrote

, but later erased it and wrote the definitive version.

41–56 A: V supplied few dynamic indications in this passage. In the vocal parts, after the initial three entrances at 41–43 (**pp**, **p**, and **p**, respectively), he added no other sign until the **f** entrance of S^{cl} at 55, anticipating the next section; in instrumental parts, he wrote **pp** for VI I at 42, then nothing until the **f** and **ff** outburst at


57–58. The distinction between the **pp** of S^{cll} at 41 and the **p** of C^{cl} at 42 and S^{cl} at 43 is implausible. **WGV** substitutes **p** at 41 and extends this level to all entering vocal parts, as well as to all fugal entrances in the woodwinds and brass (changing to **f** for Fl and Cl I at 55, which double S^{cl} at their **f** entrance). The **pp** of VI I at 42 becomes the model for the dynamic level of the figuration in the string parts. **WGV** makes these extensions without using square brackets. **41–56 A**: In this stretto, V reassigned some entries to other voices and registers (in 42, 47, 50–52, and 56). The original sequence was as follows:

Measure	Voice	First note
41	S ^{cll}	d'
42	B ^{cll}	d
43	S ^{cl}	g'
44	-	-
45	C ^{cll}	a
46	T ^{cl}	a
47	C ^{cl}	d'
48	-	-
49	S ^{cl}	e'
50	B ^{cll}	e
51	S ^{cll}	f'
52	T ^{cl}	f
53	C ^{cll}	b ^b
54	B ^{cl}	B ^b
55	S ^{cl}	eb'
56	B ^{cl}	g

The B^{cll} entry at 50 consisted of only the first two measures.

V erased this version before orchestrating his score—the instrumental parts invariably double the definitive reading of the voices at the unison, and there are no signs of a version in which they followed the early version of the vocal parts. The changes seem to have been intended to keep adjacent entrances in similar registers.

45–54 A: 45–48 are a modified and transposed repetition of 41–44. V added > on the downbeat of two of the three instrumental statements of S (Cl II at 45 and Fg I at 46), an intensification of the preceding passage. **WGV** also extends this accent to Fg III at 47. A new stage begins at 49, where there are entries of the subject in every measure. Here V extended > even further: there are now examples of accents on the last two notes as well as the first, and accents in vocal as well as instrumental parts.

46 C^{cl} RI¹⁹¹³:  This reading is found neither in A nor in any of the relevant contemporary sources.

47–55 Strings A: There are two related problems in this passage. The first concerns which measures are to be played pizzicato; the second concerns the use of staccato dots.

The pizz. in VI I at 47 and Vc at 52 (duly revoked by V at 56 and 57, respectively) are unproblematic. The situation is more equivocal in VI II and VIe. In VI II, V wrote “pizz.” at 50 and “arco” at 56, but it is inconceivable that the passage from 52 to the downbeat of 54 could be played pizz. Given also the antiphonal relationship between the quarter-note figures in VI II and those in VI I and Vc, **WGV** adds “arco” at 52 and “pizz.,” again, in the second half of 54. Although V marked no change in VIe, the relationship between this part and the others suggests a shift to pizz. at the end of 52 and return to arco at 54, as in **WGV**.

Connected to the problem of pizz. vs. arco performance is that of staccato dots. Although VI I are pizz. at 47–55, there are staccato dots on the two notes of 47 and others from the last note of 51 through the second note of 53. There are also two staccato dots in the similar figure in VIe at 52–53 (last note of 52 and first note of 53), a passage **WGV** has interpreted as pizz. Did V intend *both* pizz. and staccato dots here? Or is pizz. an alternative for arco with staccato dots? In this passage **WGV** considers them alternatives: V's confusion about the distribution of pizz. and arco led him unintentionally to add some staccato dots to notes being played pizz. Notice that V was consistent and careful in placing staccato dots on the arco eighth-note pattern, even when he explicitly labeled it “staccate” (as at 42). But if he intended the pizz. notes also to be played staccato, he was considerably less consistent. At 47–55 there are thirty-four notes that V unquestionably marked to be played pizz. (the entire VI I and Vc parts, plus the three notes in VI II following the pizz. at 50). Of these, only eight (all in VI I) carry staccato dots. Even if we presume that V intended the passage to be performed with the additional pizz. and arco suggested by **WGV**, the ratio does not change significantly. **WGV** therefore suppresses the staccato dots found together with pizz. indications in A.

49 VI II A: There are staccato dots on the first

four notes. **WGV** replaces the first two with a slur, as in VI I at 45 and Vle at 51.

50 Ob II A: The mark over the downbeat is ambiguous, but it is best read as an incomplete > rather than an elongated staccato dot.

50 VI I A: V wrote, then smeared out, an *e''* (♪) on the downbeat.


54 Fg III A: V wrote what is now the Fg III part into the Fg I staff at 54–56, then smeared it out, including an > on the downbeat of 54. When he recopied the part in the Fg III staff, he neglected to incorporate this accent; **WGV** assigns it to Fg III without typographical distinction.

55 Cl I I-Mric: ♯, added in purple pencil to the last note; the sign is not present in either A or **RI**.

57–58, 61–62 Trn pUS-Cso: In 57–58, the parts show Trn I alone on the upper octave and Trn II and III below. Yet it seems more reasonable to have Trn II begin a descending line on *c'* rather than leaping up a seventh at 59. Furthermore, proper voice leading requires that both Trn I and II play *c'* when the pattern begins to repeat at 61. (Indeed, in **pUS-Cso** Trn II doubles Trn I on the first note of 61, then drops an octave to join Trn III, an inelegant solution.) **WGV** joins Trn II to Trn I on the upper octave at 57–58 and 61–62.

63 Cor III, IV A: > on the downbeat / This is the only example of an accent here, and **WGV** consigns it to a footnote.

64 Cb (Vc = Cb) A: Four staccato dots instead of four > / It makes no sense to change the pattern of accents that has been present from 57. V's oversight may in part have resulted from 64 being the first measure on a verso.

65 Fl I A:  / **WGV** substitutes ♪ on the downbeat, as in Ob I and Cl I. The preceding measures are written out in Ob I and Cl I, while they are only cued in Fl I. Furthermore, V originally wrote ♪ in Ob I and subsequently altered it to ♪. Neither the relevant contemporary sources nor **RI**¹⁹¹³, however, make the emendation.

65 Cl A: V originally wrote both parts in this measure and the beginning of 66 on the Cl I staff. Realizing his error, he erased the Cl II part and rewrote it on its own staff. In the course of these manipulations, the note on the downbeat for Cl I erroneously acquired two stems.


67 S^{cll} A: **WGV** suppresses an explicit,

though carelessly written, *f* before the downbeat. V was writing the vocal dynamic indications in a column and failed to notice that S^{cll} are in the middle of a phrase.

67 Tr III A: The *b* on the downbeat was added in blue pencil; it appears in **RI**, but not in **I-Mric**.


68 Vle A: There is a staccato dot on the sixth note, next to the slur covering the fifth and sixth notes. None of the other presentations of this figure includes a staccato dot here, and it seems to be merely a slip, influenced by the staccato dots on the following two notes. **WGV** ignores it.

69–73 Fg I, II (Fg III, IV = Fg I, II) A: From the downbeat of 69 through the downbeat of 73, V wrote three voices in the Fg I, II staff, while cueing Fg III, IV to that staff. **WGV** follows the solution of **RI**, **RI**¹⁹¹³, and **pUS-Cso (I-Mric** copies A blindly): in 69–72 it gives Fg I the highest part, Fg III the middle part, and both Fg II and IV the bass part. In 73, V wrote two ♪ on *db'* and one on *db*; **WGV**, following **RI** and **pUS-Cso**, gives the upper pitch to Fg I and III and the lower to Fg II and IV.

In 73 there is a . The sign occurs too early in the passage, and is unsupported by other parts. Given the > under Cb, **WGV** interprets it as an accent.

72 VI II, Vle A: V notated VI II as

 and Vle as

. **WGV** adjusts the notation to match VI I, realizing the first abbreviation in VI II and abbreviating the figures in Vle.

72–74 Cb (Vc = Cb) A: The part was originally an octave higher from the second note of 72 through the downbeat of 74. When V altered it at 72–73, he neglected to modify the downbeat of 74 (the first measure of a verso). A tie going into this downbeat and the absence of the *b*, however, both establish that a tie is intended and that this note, too, should be written at the lower octave.

V wrote > on the second through fourth notes of 72; he canceled them by drawing a slur through them—but not through the > at 73, which he clearly meant to keep.

73 Cor I, II A: V originally wrote ♪ with a double stem on the downbeat, then superimposed an open note head to convert it to ♪. The resulting shape is confusing, and **I-Mric**, **RI**,

and **RI**¹⁹¹³ interpret the value as \circ . The presence of a \bullet in the second half of the measure, however, clarifies that a \downarrow is intended; see too the readings of **T**^{cl} and **Tr** III, IV.

73 **Cor** III, IV **A**: There is a tie link to 74, but the following measure, which begins a verso, is blank.

74 **C**^{cl}, **C**^{cl} **A**: After turning to a new verso, V completed the text with “-ctus” (or, in the case of **C**^{cl}, “-tus”), rather than the correct “-ni” (of “Domini”).

75 **Ofc** **A**: $>$ on the downbeat / **WGV** suppresses this unique example. Either V intended a — or he simply wrote one accent too many.

75–78 **Cl** **A**: V originally intended that Cl should double **C**^{cl} at the unison. He wrote the part from 75 to the first half of 77 in the Cl I staff, but erased it before the ink was dry. He then entered all four measures into the Cl II staff, but they too were subsequently erased. Since the line does not provide the expected cadence at 79, and since there are no apparent erasures in that measure, it would seem that V changed his mind before arriving at 79.

76–93 **Cor** III, IV **WGV**: The arrangement of the two parts, in large part implicit in the musical arrangement, is confirmed by **RI**¹⁹¹³. **pUS-Cso**, on the other hand, give the phrase at 76–79 to Cor III.

79 **Cl** I **A**: V wrote “es.,” which can only be realized as “espressivo.” **I-Mric**, **RI**, **RI**¹⁹¹³, and **pUS-Cso** all ignore the sign.

79–83 **Fg** **A**: **Fg** I, II originally doubled **T**^{cl} and **B**^{cl}, respectively. V apparently changed his mind before reaching 84, where there is no erased substratum. Erasures are also visible in the **Fg** III, IV staff in 79–80 only.

82–83 **T**^{cl} **A**: Apparently confused, V wrote, then smeared out, the necessary tie.

83–84 **Cor** II **A**: The lack of a tie is partly due to the fact that the manuscript moves from a recto to a verso between these measures.

85 **Cl** I **A**: V wrote a notated d' in the second half of the measure, but partially smeared it out and replaced it with a rest. None of the other instrumental parts offers any evidence that V planned to continue doubling the vocal parts after the first half of the measure.

85–86 **A**: V revised his thinking about the spacing of the chord in the orchestra. He first assigned e' to **Ob** II, doubling the g' of **C**^{cl} with

Fg I an octave lower. He later erased this (and an early layer of **Fg** III, IV as well), redistributing the voices so that all vocal parts could be doubled at the unison.

86 **Coro** **A**: The hairpins peak in the middle of the measure, but at least in **T**^{cl} and **B**^{cl} that may be because the whole note is placed there. Moreover, in the case of **S**^{cl}, the upper line of the — begins immediately after the first note. That there is an \wedge on the downbeat in **S**^{cl}, furthermore, argues against continuing the — past this point.

87 **Fg** IV **I-Mric**: The copyist mistakenly wrote a double-stemmed f in the **Fg** III, IV staff; F was subsequently added for **Fg** IV in gray pencil. This was a simple copying error, for both f and F are clear in **A**.

87–93, 103–109 **C**^{cl} **A**: There is no explicit text in the part. Because the correct position of the syllable “tu-” (of “tua”) is not certain (see **S**^{cl} and **T**^{cl}, on the one hand, and **B**^{cl}, on the other), **WGV** prints the entire text in **C**^{cl} (“gloria tua”) in italics. Along with all relevant contemporary sources, **WGV** places “tu-” in 91 (and 107), rather than 92 (and 108).

88–91 **Cor** II **A**: V neglected to tie the notes, perhaps because 88 begins a new recto. **WGV** provides the necessary ties.

91–92 **Cor** III **A**: $>$ on the second note in both measures / **WGV** substitutes \wedge , the type of accent found elsewhere in the three presentations of this theme (i.e., at 83–84 and 107–108).

93–95 **Ob** II **I-Mric**: The copyist omitted the slur; it was later added in purple pencil.

96 **Vl** I **A**: A slur joins the first two notes. **WGV** substitutes staccato dots, as at the parallel 100 and throughout the string figuration in this passage.

96, 100 **T**^{cl}, **Cor** I, **Cor** III, **Vc** **A**: In both 96 and 100, **T**^{cl} originally had \wedge on the last note, altered by V to $>$. In 96, **Cor** III has both accents, the $>$ being more prominent. At 100, **Vc** has an ambiguous accent above the last note, perhaps the result of a similar attempt at correction, and a clear $>$ below it. **WGV** accepts the prevalent $>$ as a model, which is unequivocally present in **Cor** I at 96.

100–101 **T**^{cl}, **Vc** **A**: The slur in **T**^{cl} crosses the 100/101 bar line slightly, while that of **Vc** actually arrives at the downbeat of 101. **WGV** prefers the shorter slurs of 96.

103 **Ott** **A**: The measure was originally blank.

When V turned to the verso for 104, however, he continued the melody in Ott as though he had written the *f'* in 103. A later hand added the *f''* in blue pencil, with a question mark in the margin. **I-Mric**, drawn to the wrong solution, adds a rest, but **RI** and **pUS-Cso** properly add the note.

104–109 B^{cl} A: There is no text under this staff, and the declamation is confused by the presence of an extra tie between 104 and 105. **WGV** omits this tie and derives the declamation from T^{cl}, a decision supported by all the relevant contemporary sources that provide a text.

108 Vc A: **WGV** accepts the inconsistency between 92 and 108. V probably wanted a more emphatic articulation at 109, the end of an entire section, than at 93.

108–109 T^{cl} A: There is a tie between these measures (108 is the last measure on a verso), but V also wrote the syllable “-na” at 109. **WGV** suppresses the tie.

109 Fl II A: Although the value of the note on the downbeat (♩) is different from all other instruments (including Ob II and Cl II, which double Fl II at the unison), **WGV** preserves V’s rhythmic value. The composer may have wanted Fl II to hold the note briefly as part of an ensemble with Fl I and Ott in the first half of 109. The relevant contemporary sources also follow A.

109–110 S^{cl} A: The **pp** actually appears over the downbeat of 110. **WGV** moves it to the preceding upbeat.

111–112 Cl A: V wrote these measures in the Cl II staff, but realized his mistake before completing the phrase in 113 (on the next verso). He erased the part, but leaving the **pp** in the Cl II staff. **WGV** applies it to Cl I without typographical distinction.

113 VI II A: *a'* on the downbeat / In scoring this first measure on a verso, V was apparently confused with the Ob I and Cl I lines. The correct reading, of course, must be *f'*. **I-Mric**, **RI**, and **pRI** do not emend the part, but **RI**¹⁹¹³ does.

113–115 Fg I A: V mistakenly started the slur on the first note of 113, then erased the first part—not thoroughly enough, however, for it still begins on the third note. Furthermore, the slur ends at the 114/115 bar line. **WGV** adjusts the slur in accordance with the five other presentations of the phrase in 109–115.

115 Vle A: **WGV** does not emend the ♩ at this point. All relevant contemporary sources accept

the reading of A here, while **RI**¹⁹¹³ halves the value, as in Fg I and Cor I.

115–119 S^{cl}, T^{cl} A: In S^{cl} and probably T^{cl} as well, V originally set the word “Hosanna” a single time in these measures, prolonging the syllable “-san-” at 116–118.

119–120 VI I (VI II = VI I) A: The part was originally notated an octave higher in these two measures—but not in 121, the first measure on a recto. Before turning the page, V erased the original line at 119–120, and transposed it down an octave.

119–131 **WGV**: **WGV** has not regularized the notation of the three ascending and descending chromatic scales. In all three ascending scales, V chose *d*♯ in all registers, but in 128 he erased *d*♯''' in VI I and replaced it with *e*^b''', the pitch he then wrote in every register throughout his score at 128. Similarly, in the descending scale, V wrote *d*^b in 122, *c*♯ in the two subsequent scales (126, 130). More interesting is the consistent difference between the notation of the first pitches in the descending scale (*a*–*g*♯–*g*♭–*f*♯) and the corresponding pitches an octave lower (*a*–*a*^b–*g*–*g*^b). This was probably conditioned by the difference in harmonic function: the first appears within a triad or seventh chord on *a*, functioning as a dominant of D minor (*vi*), the second within a triad or seventh chord on *c* functioning as part of a cadence in F major (I).

127 Fl, Cor I, II, Ofc A: “staccate” / The word is redundant in Cor I, II and Ofc. In Fl, where only four notes are written (after which the part is cued to VI I), **WGV** realizes the instruction by placing staccato dots over these four notes.

127 Tr I, II (Tr III, IV = Tr I, II) A: Tr

originally =  / V

corrected the first three-quarters of the measure by superimposing the new Tr II beam on the notes and rests, as well as by smearing out the *a* and *b*^b.

127 Timp A: At first glance the ♩ appears to have been smeared out, but while there certainly is a smear, the note was actually written later. Perhaps V smeared out the note, then inked it in again. The choice of pitch is problematic, as *f* (the tonic) would have been a more common choice than *c* (the dominant). Perhaps V wanted

to withhold the tonic until the final cadence at 131. Neither **I-Mric** nor **RI**¹⁹¹³ preserves the note, but it is present in **US-Cn**, **RI**, and **pUS-Cso**. (See also Note 37, Timp.)

127 VI I (VI II = VI I) A: **fff** / **WGV** regularizes the dynamic level to **ff**, as in most other parts.

127, 130–131 Cb **RI**: Conceiving the Cb part for the old-fashioned three-stringed double bass, V was forced to switch octave rather than double Vc. Interestingly, **RI** makes an attempt at continuing the Cb *divisi*, doubling Vc throughout 130. The amendment is ill-conceived, however, since **RI** omits to provide the corresponding *divisi* at 127 or on the downbeat of 131.

131 Vle A: There is a staccato dot on the first note, the only one in this chord. **WGV** suppresses it.

131–135 Ott A: The part was cued to VI I from the fifth note of 127. At 131–135, however, it must play in the written register of Fl, not that of VI I. V clarified this at 136, where he explicitly showed Ott doubling Fl on the downbeat. **WGV** therefore interprets his notation as indicating “col Flauto” in this passage. The part is so interpreted in **RI** and **pUS-Cso**, while **I-Mric** merely repeats the abbreviation of A.

133–134 **RI**, **RI**¹⁹¹³: Influenced by preceding measures, the copyist of **RI** carelessly continued to write instrumental ties (which would, however, need to be reinterpreted as slurs) between

the final note of 133 and the downbeat of 134; **RI**¹⁹¹³ perpetuates the error.

134–135 Vc, Cb A: V originally tied the notes across the bar line, then smeared away the ties. None of the other instrumental parts show ties.

135 Sources: The seven explicit fermatas in A were long misinterpreted. Two of them (S^{cl} and VI I), having been drawn with great exuberance, protrude into 134 and 136. **pRI** correctly understood A, and give fermatas and no slurs. **pvRI** also recognized the presence of fermatas—they are in the orchestral reduction—but provides S^{cl} and T^{cl} with slurs extending from 134 to 136. The orchestral scores were less successful. **I-Mric** interprets the fermatas as slurs, and this error is found in **RI** and **RI**¹⁹¹³, but finally corrected in **RI**¹⁹⁶⁴.

137 Fl II A: The note on the downbeat was originally *f''*; V smeared it out and replaced it with *a''*. **I-Mric** omits the note, while **RI** and **RI**¹⁹¹³ present the superseded *f''*. **US-Cn** and **pUS-Cso**, however, have the correct *a''*.

137–139 A: One wonders whether V expanded the final passage at the last moment. Although 133–135 are allotted a generous amount of space on the page, 136–139 are squeezed into the remaining space—indeed, V had to extend the staves into the margin for the final measure.

N. 5. *Agnus Dei*

Sources

A: Volume 2, pp. 85–106 (85–86 being an added folio with rubrics; 105–106 blank)

The manuscript of the *Agnus Dei* consists of a “rubric page” (for its text, see below), followed by one fascicle of twenty-stave paper (labeled “16” in the lower left corner, a progressive numbering of the fascicles throughout the *Messa da Requiem*) containing five nested bifolios.

After the added rubric page, the measures are laid out as follows:

p. 87	1–4	p. 97	46–49
p. 88	5–9	p. 98	50–53
p. 89	10–13	p. 99	54–57
p. 90	14–18	p. 100	58–61
p. 91	19–23	p. 101	62–64
p. 92	24–27	p. 102	65–67
p. 93	28–32	p. 103	68–70
p. 94	33–37	p. 104	71–74
p. 95	38–41	p. 105	blank
p. 96	42–45	p. 106	blank

Kuhe: location unknown

This is an autograph excerpt with the opening four measures of the *Agnus Dei*. It was written in London on 24 May 1875, during the period in which V was supervising the English premiere of the *Requiem*. For a detailed description, see the first section, “Sources,” of this Commentary.

Menzel: location unknown

This is another autograph excerpt with the same opening four measures of the *Agnus Dei*, written in 1883. For a detailed description, see the first section, “Sources,” of this Commentary.

Introductory Notes

Instrumentation

At the left side of p. 87, V annotated his twenty-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini [I]
[II]

Viole

2. Flauti; at 46 : Fl I; at 71: Fl I and II

Ottavino;¹ at 46: Fl II; at 58: Fl II and III; at 71: Fl III

[2] Oboè; at 46: Fl III; at 59: Ob

[2] Clarinetti in Do

[2] Corni in Fa

[2] in Do

2. Fagotti

2. [blank]

Soprano

Mezzo Soprano

[Soprani]

[Contralti]

Coro

[Tenori]

[Bassi]

Violoncelli

C[ontra] Bassi

Title

At the beginning of the movement, V wrote “*Agnus Dei*” at the top center of p. 87; at the top right he signed and dated the manuscript (“N° 5. / G. Verdi / 1874”).

Rubrics

The following text is entered on the verso of the rubric folio (p. 86): “N° 5 / Dopo la Consacrazione— / Per omnia sæcula sæculorum Amen / Pater noster . . . / Poi altra orazione sul tono del Pater noster, / la quale quasi in fine ha le parole / præsta per eum cum quo beatus / vivis et regnas Deus in unitate spir. / sancti per omnia seclorum—amen— / quindi cenno di star pronti / Pax et communicatio Dñi nostri / Jesu Christi sit semper vobiscum= / Et cum spiritu tuo / subito Agnus Dei”.

Critical Notes

1–64 A: The slurring of the vocal lines—of soloists and chorus alike—is extremely inconsistent, both vertically and horizontally. Some—but not all—of the horizontal inconsistencies can be explained by page breaks that interrupt the slurs (except when V took the extra care to indicate that the slur should continue “across” the page break). There are examples of similar four-measure phrases slurred as 4, 3+1, 2+2,

1. Although V indicated an ottavino in his list of instruments, the instrument is replaced by a third flute throughout the *Agnus Dei*.

or 1+3, depending on the location of the page break. Some markings make little sense; others are reasonable *per se* but contradict without evident cause the slurring of the same phrase elsewhere in the movement. The most difficult question is whether in the vocal lines the music of 1–4, 8–11, 14–17, 21–24, etc., should be slurred in a single group of four measures, in two groups of two measures, or sometimes in one way and sometimes in the other. The autograph does not provide an unequivocal answer, and the relevant contemporary sources give no additional guidance at all.

In this edition, the longer slur, covering all four measures, has been adopted everywhere (a phrasing generally matched in V's notation of the instrumental parts). The extreme inconsistency of V's notation suggests that he was more concerned with having the phrase sung legato than in niceties of detail within that general articulation. Readers who wish to pursue this question further can determine the state of the manuscript from the notation of the edition (supplemented where necessary by footnotes and these Notes). The readings of secondary sources—especially regarding the slurring of the theme—only rarely warrant being cited here.

1 S^s, MS^s A: V wrote “soli” above the S^s staff and below the MS^s staff. **WGV** places the indication, once, between the two staves.

3 S^s, MS^s A: There is no slur between the grace note and principal note in the melody. This is true throughout the movement, in both vocal and instrumental lines. **WGV**, following its general criteria, adds the slur everywhere.

3 S^s, MS^s **I-Mric**: The copyist omitted V's ^ here and in parallel passages throughout the movement. Accents were subsequently added in purple ink at 3 (and only there, in both S^s and MS^s, presumably by V), but **RI** ignores them. Since other early sources include these accents in the Agnus Dei (**pvRI**, **pRI**), there is no reason to believe that they are later additions. More likely, the copyist of **I-Mric** made an editorial decision to omit the accents, regarding them as incompatible with a cantabile melody. Similarly, **RI**¹⁹¹³ ignores the accents in **pvRI**, choosing instead to follow the accentless **RI**.

3, 10, 16, 23 A: In these measures V originally placed the second syllable of “Agnus” and “dona” on the third beat. By 29 he had opted

for the last note, synchronized with the accent, and no substratum is visible.

V seems to have been uncomfortable with the text underlay in this phrase: in two album leaves he failed to recall it accurately. In **Kuhe** and **Menzel**, V wrote out the first four measures of the melody (starting on *e''*, as for S^s). He was clearly relying upon his memory, for instead of repeating “Agnus Dei” he unconvincedly tried to continue with the text “qui tollis [peccata mundi],” setting “qui” on the third or fourth beat of the third measure (in **Kuhe** and **Menzel**, respectively), and “tollis” on the two notes in 4.

7 **I-Mric**, **RI**, **RI**¹⁹¹³, **pvRI**: The breath marks here and elsewhere in the movement are omitted in these sources. Nonetheless, they were surely part of the original layer of A. Not only are they present in **pRI**, but at the fourth beat of 33, having misunderstood the S^s breath mark in A, **pvRI** places ^ over both S^s and MS^s.

8 S^s, MS^s A: The second syllable of “dona” (the words are written only once, between the staves) originally fell on the fourth beat of 8 (by analogy with “Agnus” in 1). It was immediately smeared out and recopied on the down-beat of 9.

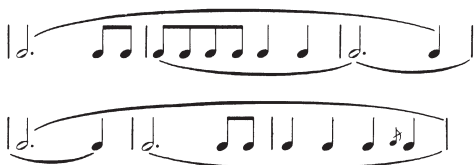
11–13 S^s, MS^s A: V's desired articulation, with three consecutive slurs, is reasonably clear in S^s (there are many models to justify continuing the first slur through the end of the second beat of 12). The notation in MS^s, on the other hand, presents only two slurs: a single slur beginning on the third beat of 11 and continuing through the end of 12, and a slur covering the three notes of 13, written twice (once above the staff and once below). Influenced by both the placement of the dynamic indication and later models of articulation (especially S^s at 56–58), **WGV** extends the version of S^s to MS^s. None of the relevant contemporary sources follows A. In **pvRI** (and **RI**¹⁹¹³) there are only two slurs, the second beginning on the third beat of 12 and continuing to the end of the phrase (the third beat of 13). The articulation of **I-Mric** and **RI** resembles that of S^s in A, except that the second slur concludes on the penultimate note of 12, rather than the final note.

14 **Coro Sources**: None of the relevant contemporary sources accepts the contradictory dynamics of A (**ppp** in S^c, **pp** in C^c and T^c); **pRI** regularize to **ppp**, the remainder (and **RI**¹⁹¹³) to

pp. Taking into account the dynamic level of the instrumental parts, **WGV** prefers the softer dynamic level.

14–18 Fg I, II (Fg III, IV = Fg I, II) **A:** The slur (actually two slurs, one from the downbeat of 14 to the downbeat of 16, the other beginning slightly before the first concludes) reaches the downbeat of 18, but it must have been V's intention to end it on the third beat of 17. In 17 V drew not only the longer slur but also two shorter slurs joining the two notes of Fg I and Fg II in 17. **WGV** suppresses these shorter slurs.

18–23 VI I (VI II and CI [from 19] = VI I) **A:** The line is marked with contradictory slurring, one set of signs above the staff, another below (a recto begins at 19, a verso at 24):



If V wanted to effect a “superlegato” by suggesting a different slurring from VI I and VI II (or a subdivision of each of the two groups), his idea was too arcane to be understood: none of the relevant contemporary sources presents conflicting phrasing.

WGV accepts the phrasing above the staff, a phrasing that agrees with other instrumental parts and respects the caesura in 20. **I-Mric** and **pRI** (VI I and VI II) are based on the problematic phrasing written below the staff.

24–25 S^c **A:** A single slur connects the notes from the third beat of 24 to the end of the triplet on the third beat of 25. **WGV** prefers an articulation similar to that found in S^s in 11–13 and 56–58: the slur concludes at the end of the second beat of 25, with a new slur beginning on the third beat and ending on the last note of the measure.

24–25 Cb Solo **A:** One slur covers all the notes of 24 and another (which appears to have been smudged out) begins at the third beat of 24 and concludes at the end of the second beat of 25. It would make no sense for Cb Solo alone to provide a continuous slur linking the two phrases. **WGV** presumes that some confusion during composition caused the peculiar state of **A**, and adopts the slur linking 24 and 25, while suppressing the other.

25 VI I (CI, VI II = VI I) **A:** There is a **pp**

above the third beat, and a **p** beneath it. **WGV** follows the other voices in choosing **pp**, as do the relevant contemporary sources.

25 Vc (Vle = Vc) **A:** V originally wrote a ♯ between the final two notes, then smudged it out and added prolonging dots after the preceding ♯. The difference between this reading and the final version—a slur to a ♯ followed by a ♯—is probably a matter of notation rather than a change in the way V “heard” the passage.

29 Vc **A:** Although the long slur actually begins in this measure, it makes no sense for a slur to begin in the middle of a series of tied notes. Faced with a choice between extending the slur back to 27 or postponing it to 30, **WGV** accepts the latter.

31 FI I (CI I = 8^a FI I) **A:**



relevant contemporary sources in interpreting this as a single slur.

33 FI I (CI I = 8^a FI I) **A:** V originally appears to have written



36 Vle **Sources:** V placed neither a grace note nor an ^ on the last note here, although there is a grace note in a similar context at 29. The two indications recur so regularly that they may be regarded as an integral part of the theme—in both vocal and orchestral parts—and it is unlikely that V intentionally assigned them to the vocal parts while withholding them from the Vle doubling those parts. (It is true, however, that Vle take a new direction in the following measure.) Although **I-Mric**, **RI**, **RI**¹⁹¹³ and **pRI** add neither mark at 36, the orchestral reduction of **pvRI** adds the grace note. **WGV** adds the accent as well.

37 S^s **A:** In addition to the longer slur, there is a redundant slur covering only the first two notes in 37. **WGV** suppresses it.

37 Vc **WGV:** A **b** before the **b** on the downbeat in Vc is clearly needed, although there is no model for it in **A** or in **I-Mric**, **RI**, or **pvRI**. Independently, both **RI**¹⁹¹³ and **pRI** provide it, as does **WGV**.

38–39 Vc **A:** The slur in 38 continues to the rest on the downbeat of 39, where it is joined by

another slur covering the two notes of 39. **WGV** follows the relevant contemporary sources in restricting the first slur to the notes of 38.

39 *S*^s, *MS*^s **RI**¹⁹¹³, **pvRI**: > on the downbeat in both parts, a reading absent in **A** and in other relevant contemporary sources.

40 *Cb* **WGV**: The “[*tutti*]” suggested here is present neither in **A** nor in the relevant contemporary sources, nor in **RI**¹⁹¹³. The part from here until the end of the *Agnus Dei*, however, is no longer appropriate for a single *Cb*.

40–41 *A*: *V* made numerous corrections in these measures. *Cl* II played an octave higher, with *Ob* II doubling at the unison. *Fg* III, IV originally held *C*+*c* for two measures. *VI* II

originally had ; a


whole-note *g* in 41, immediately smeared out, is doubtless an intermediate stage. (The original layer is otherwise erased, rather than smeared out.) The smooth voice leading between the definitive version of these parts at 41 (the last measure on a *recto*) and their continuation at 42 (which show no signs of correction) makes it clear that *V* effected these changes before beginning the instrumentation of 42.

41–42 *A*: The only tie present between these measures, the second of which begins a *verso*, is in *Vc*. That the composer was careless about ties is demonstrated by the absence of a tie in *B*^c, where it is essential (see below). Following **A**, **I-Mric** provides only the *Vc* tie, but a later hand in purple pencil added ties for *Fg* II, *Fg* IV, and *Cb*. **WGV** extends ties to these parts, and also to *B*^c, *Cor* II, *Cor* IV, and *Vle*—as did **RI**¹⁹¹³.

In 40–41 *V* wrote no text for *B*^c, but after the page turn there are continuation lines in 42 and then explicit text at 43–45. The copyist of **I-Mric** thought that in 40–41 the text of *T*^c was intended for *B*^c as well; although preserving the tie in *B*^c between these two measures, he assigned a new syllable (“[*do*]-*na*”) to *B*^c at 41. On the first note of 42 in **I-Mric**, *B*^c repeats “*do*-[*na*],” as in *T*^c. **RI** follows **I-Mric**, but **pvRI** interprets **A** correctly; as usual, **RI**¹⁹¹³ follows **pvRI** for the vocal parts.

42–45 *C*^c *A*: *V* originally entered the part in soprano clef, as though for *MS*^s. As he drew the penultimate note he realized his mistake, smeared away the original notes, and substituted the correct ones. He made the same mistake in

the parallel passage at 62–64, noticing his error after writing the final note of the phrase but in time to smear out the still-wet ink. In both cases the error extends only over a single page.

43–44 *Winds A*: *V* drew complete  over *Ob*, between *Ob* and *Cl*, between *Cor* I, II and *Cor* III, IV, between *Fg* I and *Fg* II, between *Fg* I, II and *Fg* III, IV, and under *Fg* III, IV; he also drew an incomplete hairpin under *Cl*. Most of these hairpins conclude slightly before the final note. **WGV** prefers the hairpins of *Ob* I and *Cb* (which reach the final note) and adopts this model throughout.

43–44 *A*: *V*'s explicit slurs from the second or third beat of 43 to the third beat of 44 in the orchestra occur only in accompanying parts (*VI* II, *Vc*, and *Cb*). Although there are no slurs for the melody at 43–44 (except for a partial slur in *C*^c), neither is there any reason to doubt that the composer intended it to be slurred in both the choral parts and the orchestra, as at 24–25. The matter is worth noting because of the similar but more problematic situation to be examined in Note 62–63 (*Fl* I, II, III, *Ob* I, *Cl* I).

Neither **I-Mric** nor **RI** adds slurs to the instrumental lines carrying the melody at 43–44. The *Vle* part in **pvRI** has the slur, while the *VI* I part (prepared by the same craftsman) does not. **RI**¹⁹¹³, however, adds these slurs to the melody, as does **WGV**.

44 *T*^c, *B*^c, *Vc*, *Cb* *A*: The note on the third beat was originally a half note in all four parts. The pitches were the same except in *T*^c, which originally had *g*. *V* made the corrections by erasing—not smearing out—the earlier readings. (For corrections in a similar passage, see Note 62–63, *T*^c, *B*^c.)

44 *Cl* I **I-Mric**, **RI**: These scores cue *Cl* I to *Ob* I—I-Mric failed to notice that in **A**, where the parts are written out completely, the note on the third beat in *Cl* I (*g*') differs from that in *Ob* I (*b*'). **RI**¹⁹¹³, printing the part in full, transmits the error, also found in **pUS-Cso**.

44 *Cor* II *A*: The (notated) *e*' , though undeniably present in **A**, is problematic. *Cor* II is the only part with a (sounding) *a*, which converts the prevailing G-dominant-seventh chord into a ninth chord; furthermore, this dissonance is not properly resolved (though, for that matter, neither is the sounding *f*' of *Cor* I). In the later parallel passage (in which the parts, however, are quite different throughout), *Cor* II has notated *e*'

at the end of 62—as in 43—but leaps to notated *c'* on the downbeat of 63. It is tempting to speculate that the note at the downbeat of 44 may be an error, but difficult to construct a convincing scenario. There are no hesitations or slips in the preceding measures, and any other transposition than *Fa* produces even more suspect pitches in 44. **I-Mric**, **RI**, and **RI**¹⁹¹³ follow **A**, as does the original layer of **pUS-Cso** (although a *c'* was added in a later hand). **WGV** presents the reading of **A**, but does not exclude the possibility of emendation—perhaps on the model of 63.

46–58 Fl A: V marked Fl I “*dolcissimo*” at 46 and again either “*dolce*” or “*dolcissimo*,” using an abbreviation that is difficult to decipher, at 47. He also wrote **p** just over Fl II and **pp** under Fl III at 46. Although it is certainly true that the three flutes must constantly adjust their dynamic levels to blend together properly and that Fl III tends to be set apart musically from Fl I and II, their roles are frequently changing. At 47, for example, the three flutes play together; at 49 Fl I and III are joined while

The three Fl parts in this passage underwent significant revision, and some of the original layer that V subsequently erased can be reconstructed. The revisions are more extensive in Fl I and II than in III, and in some instances Fl III did not form part of the original layer. (In 49, for example, V erased the chromatic scale in Fl II and entered it into the still-blank Fl III staff; at 56–57 a line was transferred from Fl II into the blank staff of Fl III—although this decision was made immediately, since Fl II was smeared out, rather than erased.) One wonders whether V had originally planned to use only two flutes, and whether the original layer of Fl I and II was based on a draft including only these two instruments. In any case, there was no early layer to be erased before he wrote “*Tre Flauti*” and bracketed the three appropriate staves at the beginning of the variation. The following example gives Fl I and II in 46–54 (without articulation, which cannot be confidently assigned to one or the other layer), adding erased readings in Fl III (although, as noted above, they may not belong to the same layer):

The image shows two systems of musical notation for three flutes (Fl. I, II, III). The first system covers measures 46 to 54. Flute I (Fl. I) has a melodic line with a slur from measure 46 to 54. Flute II (Fl. II) has a similar melodic line, also with a slur from 46 to 54. Flute III (Fl. III) has a more sparse line, starting with a whole note in measure 46 and then having rests. The second system covers measures 51 to 54. Flute I (Fl. I) has a melodic line with a slur from 51 to 54. Flute II (Fl. II) has a melodic line with a slur from 51 to 54. Flute III (Fl. III) has a melodic line with a slur from 51 to 54. There are question marks in brackets above some notes in measures 51 and 52, indicating reconstructed or erased parts.

Fl II is set apart, etc. To establish different dynamic planes in the notation creates the appearance of a coherent differentiation of function that V did not intend. **WGV** therefore regularizes the dynamic level at 46 as “*dolcissimo*” and **pp**, leaving the task of creating the proper blend among the three instruments to the performers.

47 Fl II A: The slur beginning on the third beat continues past the 47/48 bar line. **WGV** restricts it to 47, as do **I-Mric**, **RI**, and **RI**¹⁹¹³.

49 MS^s A: An extra slur joins just the two notes of this measure; **WGV** suppresses it.

53 Fl II A: The slur begins shortly after the downbeat and continues past the end of the bar line (53 is the last measure on a verso). The

beaming makes clear that V intended the slur to begin on the second note, and the slurring of Fl I here and in the parallel 46 provides evidence for ending the slur in Fl II at 53 on the last note of the measure.

54 Fl I, II, III A: This measure underwent significant changes during composition, as did the parallel 47. (See Note 46–58.) At only one point did V make a correction at 47 that he neglected also to make at 54: in the second note of Fl II. Originally a *c''* at 47, V altered it to *g''*, perhaps to gain a complete triad. In the context of the extensive changes made at 54 in all Fl parts, parallel to those at 47, it is improbable that V wished to except only this note. **WGV** therefore emends V's *c''* in Fl II to *g''*.

57 Fl II A: The fourth note was originally *c''*, altered by V to *e''*, as part of the corrections at 56–57, in which the Fl II part was reassigned to Fl III. **I-Mric**, confused as usual, presents the superseded *c''*, which reappears in **RI**¹⁹¹³ and **pUS-Cso**. V's correction, however, was incorporated into the piano reduction of **pvRI**, where the pitch content is clear even if the voice leading is uncertain.

59–60 VI I (VI II = 8^a VI I in 60) A: A slur extends from the downbeat of 59 to the second note of 60 (but V doubtless meant to end it on the first note), overlapping a slur covering the first four notes of 60. **WGV** accepts the overlap, a reading encouraged by A's lack of a staccato dot on the downbeat of 60. The relevant contemporary sources and **RI**¹⁹¹³, however, do not preserve the overlap, add the staccato dot, and (with the exception of the VI II part in **pRI**) place a slur over all eight notes in 60.

60 VI I (VI II = 8^a VI I) A: The sixth note is *f'''*, rather than *a'''*: V inadvertently omitted a ledger line.

62–63 T^c, B^c A: V wrote and later erased these readings in T^c and B^c:

He made the revision before filling in the instrumental parts, none of which has a trace of the early readings.

62–63 Fl I, II, III, Ob I, Cl I A: As at 43–44,

V provided examples of slurs for the instruments not carrying the melody (slurs that **WGV** extends to similar parts), while omitting slurs on the melody in Fl I, II, III, Ob I, and Cl I. Unlike 43–44, however, he wrote an articulation for a similar part in VI I (VI II = 8^a VI I): staccato dots covered by a slur. Should the wind parts be slurred? There are arguments on both sides of the question. The principal arguments in favor of the slur are the prevalence of slurs in the accompanying voices, in the vocal lines carrying the same melody, and in the preceding measures in the melody-carrying instruments themselves. It seems unlikely that V could simply have forgotten to add the slurs, but his placement of the diminuendo signs and the high position of the melodic line on the staff left little room for slurs. On the other hand, it must be conceded that the articulation of VI I and II makes it possible that V intended a more detached performance of the principal melody in the woodwinds as well. None of the relevant contemporary sources adds slurs to the woodwind presentations of the melody in 62–63, and **WGV** too withholds these slurs.

63 Fl I A: In addition to **p** below the staff on the third beat, there is another, carelessly written **p** next to the *b''*. Misreading the ambiguous indication and ignoring the clear ones, **I-Mric** presents only one dynamic level in this measure: **f** for Fl! **RI** properly changes this to **pp**.

64 B^c A: Separate slurs connect the notes in B^c I and B^c II. The former, which would have to be interpreted as a tie despite the change of syllable, has been suppressed.

64–66 T^c A: V mistakenly entered the T^c phrase beginning on the last note of 64 into the C^c staff. In 64, the last measure on a recto, he corrected this error by smearing out what he had written and recopying it on the proper staff—without recopying, however, what seems to have been a **pp** dynamic indication. On the following verso he effected the correction simply by writing an explicit tenor clef at the beginning of 65. (An independent error involving the C^c part in 62–64 has already been mentioned in Note 42–45.)

66–67 S^s, M^s A: V originally wrote in both parts

When he later emended the passage, he erased the original text and the first two notes (*c''-c''* in *S*^s, *c'-c'* in *MS*^s), writing instead the definitive version.

71-73 *Fg A*: Each pair of *Fg* parts is written with a single stem at 71; **WGV** notates them with two stems in order to clarify that the articulation of *Fg I* and *III* between 71 and 72 (a tie and a slur, modeled upon *Vle* and the other woodwinds, respectively) does not apply to *Fg II* and *IV*, which follow *Vc* and *Cb* in articulating the cadential bass line.

71-73 *Vle A*: In addition to the ties, *V* drew a slur beginning at 71 and continuing three-quarters of the way through 72. As there is no change of pitch the sign is superfluous, and **WGV** eliminates it.

72 *S*^s, *MS*^s, *S*^c *A*: *V* originally wrote half notes in each of these parts, making the entire phrase (69-72) an exact augmentation of the original version of *S*^s and *MS*^s at 66-67. When he erased these notes and the syllable "-nam" between the two soloist staves, he replaced the half notes with whole notes, but forgot to rewrite the syllable "-nam" under the new whole note. **WGV** supplies the syllable without typographical distinction.

73 *VI I A*: There is a tiny scrawl above the *VI I* staff which **WGV** has interpreted as a hastily written "lunga." The relevant contemporary sources ignore it.

N. 6. <Lux aeterna>

Sources

A: Volume 2, pp. 107–132 (107–108 being an added folio with rubrics)

The manuscript of the *Lux aeterna* consists of a “rubric page” (for its text, see below), followed by one fascicle of twenty-four-stave paper (labeled “17” in the lower left corner, a progressive numbering of the fascicles throughout the *Messa da Requiem*) containing six nested bifolios.

After the added rubric page, the measures are laid out as follows:

p. 109	1–3	p. 121	52–55
p. 110	4–8	p. 122	56–59
p. 111	9–13	p. 123	60–64
p. 112	14–17	p. 124	65–69
p. 113	18–21	p. 125	70–73
p. 114	22–25	p. 126	74–78
p. 115	26–29	p. 127	79–83
p. 116	30–33	p. 128	84–88
p. 117	34–38	p. 129	89–93
p. 118	39–43	p. 130	94–98
p. 119	44–47	p. 131	99–102
p. 120	48–51	p. 132	103–105

pvRI_{ny}: New York, Pierpont Morgan Library

Of the proofs of **pvRI**, which V is known to have corrected, only the *Lux aeterna* survives. This source is preserved in the Pierpont Morgan Library of New York and is described in the first section, “Sources,” of this Commentary. It contains V’s corrections, as well as others made by an anonymous proofreader at Casa Ricordi. All these corrections were incorporated into **pvRI**, some with further emendations (see Note 73–75 [T^s]). Furthermore, **pvRI** has some readings that were never entered into **pvRI_{ny}**—neither in the original proofs nor in subsequent corrections (see Note 17, 23 and Note 73–75). Although it provides precious evidence that V inspected the proofs of **pvRI** (and of *how* he read proof), **pvRI_{ny}** has little bearing on the readings of the definitive musical text, since

1. V’s only interventions concern the reduction of the orchestra.

2. It is not known whether the proofreader’s corrections were made before or after the proof was passed to V.

In the following Notes only those readings in **pvRI_{ny}** that differ from **pvRI** are cited. Except when there is explicit reference to **pvRI_{ny}**, it can be assumed that its readings are identical to those of **pvRI**.

Introductory Notes

Instrumentation

At the left side of p. 109, V annotated his twenty-four-stave paper as follows (**WGV** also notes subsequent additions and alterations):

- Violini primi
- Violini secondi
- Viole
- [2] Flauti
- Ottavino
- [2] Oboè
- [2] Clarinetti in Si^b
- [2] Corni in Fa
- [2] Corni in Si^b
- Trombe [I, II]¹
- [III, IV]¹
- [2] Fagotti
- [2] Tromboni
- Oficleide
- Timpani
- [blank]; at 43: Cassa sola scordata
- [blank]²
- [blank]
- Mezzo Soprano
- Tenore
- Basso
- Violoncelli
- Bassi

Title

V neglected to write the title at the beginning of this movement. **WGV** derives the title, *Lux aeterna*, from V’s instructions to his publishers, Ricordi and Escudier (see the section “The Title of the Work and ‘Le intestazioni de’ vari pezzi’” in the introduction to the score). It is also so titled in **RI**, **pvRI**, and **pRI**. At the top

1. Although V wrote “Trombe” diagonally across these two staves and provided a time signature at 1, Tr remain silent throughout the movement.

2. This staff has a time signature at 1, but is otherwise blank throughout.

right of p. 109, the first page of the musical manuscript, V signed the manuscript (“N° 6 / G. Verdi”).


Rubrics



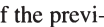
The following text is entered on the verso of the rubric folio (p. 108): “N° 6. / La messa finisce poco dopo. / Quando è finito l’Agnus / Dei cominci o subito o appena / poco dopo (come vuole il Sig.^r M.^o) / Segue Lux æterna”.

Critical Notes


1 Sources: **I-Mric** misreads the “**Molto moderato**” of A as “**Allegro moderato**,” an error transmitted to **US-Cn**, **RI**, and **RI**¹⁹¹³. The indication is correct in **pvRI**, **pRI**, and **pUS-Cso**. **4–6 MS^s WGV:** The hairpins are derived from **pvRI_{ny}**, where they were added by the proofreader and incorporated into **pvRI**. The hairpins are absent in the other two relevant contemporary sources (**I-Mric** and **RI**).

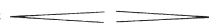

10, 38 Voices Sources: None of the relevant contemporary sources (or **RI**¹⁹¹³) preserves the breath marks of A.

11–14 MS^s Sources: All relevant contemporary sources follow A in beginning the  for MS^s at 11, and that for strings one measure later. V may originally have ended the first of the MS^s hairpins shortly before the 12/13 bar line and then extended it to the third beat of 13, but it is unclear whether the change was effected immediately or later.

At 14 V originally wrote a  over the entire measure (the first of a verso) in MS^s alone, but he later superimposed  in heavier lines, the two hairpins converging in the middle of 14. Presumably the change was made before V completed orchestrating the passage, for the string parts show no trace of V’s original conception. Guided by the string notation, **WGV** treats the  at 14 as the continuation of the previous one, a solution not adopted, however, by the relevant contemporary sources. **I-Mric** (and therefore **RI**), confused by the superimposed hairpins at 14, ends the MS^s hairpin at the 12/13 bar line and suppresses all hairpins in 14.


11–15 Strings Sources: Of the relevant contemporary sources, only **pRI** present a dynamic level for Vle, Vc or Cb here: **p** for Vc in 12. Since the crescendo does not begin until 12,

WGV prefers to extend **pp** from VI I and VI II to both Vle at 11 and Vc at 12. With the crescendo under way, [**p**] seems an appropriate level for Cb in 13. V began the  for Cb near the middle of 12, a graphic peculiarity preserved in **I-Mric** and **RI**.

In 14 the  in Vc and Cb converge on the whole note, placed (as usual) in the middle of the measure. The notation is ambiguous: does the crescendo peak on the initial attack or in the middle of the measure? From the other explicit hairpins in this measure, it is clear that in this case the Vc and Cb hairpins must converge on the third beat. The relevant contemporary sources offer some support, as most of the  converge after the whole note.

12 MS^s A: There are staccato dots on all four notes, but the two slurs are superimposed on most of the dots, apparently to cancel them. That is the interpretation of the relevant contemporary sources, all of which present the slurs without staccato dots.

12 Vc A: V originally wrote, then erased, *c* on the fourth beat.

13 VI I A: **WGV** eliminates a redundant “*res.*” within the .

14 VI I A: The three notes on the downbeat are joined by a single downward stem. **WGV** adopts an upward stem for the uppermost group of VI I, following the notation of VI II, which better indicates the voice leading.

15 Timp A: V wrote “*due Timpani*” over the staff. For the first ten measures of the part V provided an explicit *b* for the *B*; **WGV** extends the sign throughout the Lux æterna without typographical distinction.

16 Fg III, IV A: **ppp**, a level adopted in neither **I-Mric**, **RI**, nor **pUS-Cso**; furthermore in the parallel 22, V wrote **pp** into each of the four staves. The **ppp** found its way into one source: in the orchestral reduction of **pvRI_{ny}** the dynamic is **ppp** at 16, **pp** at 22. In **pvRI** the **ppp** is not only preserved at 16, but also extended to 22.

16–26 pvRI_{ny}: V expressed dissatisfaction with the reduction here, which presents the three Trn at the original pitches, but transcribes the roll for the two Timp as a tremolo an octave below the original pitches. It was as follows, for example, in 16–17:


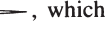


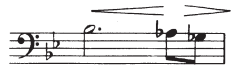
In the left margin, beside the reduction of 15, V wrote in black ink: “mi piacerebbe più il Timpano ò Timpani all’8^a sopra ed i Tromboni all’8^a sotto . . . Così . . .

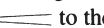







(I would prefer the timpano (or timpani) an octave higher and the trombones an octave lower . . . Thus . . . [see the musical example], which is not difficult [i.e., to play]). In the bass staff he also crossed out the tremolo and wrote it an octave higher. (A facsimile of this page is given in *The Mary Flagler Cary Music Collection* [New York, 1970], Plate V.)



V was much concerned with the spacing of these evocative chords: in A there are traces of an earlier reading of Fg at 16–17 and 22–23.

17, 23 B^s A, pvRI: In A V drew a  at 17 reaching the last note; then, in lighter strokes, he began to draw a , which he did not complete (17 is, however, the last measure on a recto). At the parallel 23 he originally wrote



, but

later, without erasing the earlier layer, he extended the  to the bar line with heavier strokes. Accepting this model, WGV presents a single  in both 17 and 23, lengthening slightly (on the model of 23) the hairpin in 17. **I-Mric** and **RI** also follow V’s final conception, presenting a  in both measures without  or slur.

The transmission of these readings in **pvRI** raises an important point: even after V read and returned proof, further changes could be introduced by Casa Ricordi. In **pvRI^{ny}** there is a single  at 17, but in 23, confused by the crisscrossing lines in A, this source mistakenly adopted the earlier layer of dynamics ( converging on or near the third beat) and misread one of V’s hairpin lines as a slur. This reading stands in **pvRI**. Furthermore, even though neither V nor the Ricordi

proofreader made any such indication at 17 in **pvRI^{ny}**, the slur (but not the two hairpins) was then extended to 17 in **pvRI**. **RI¹⁹¹³** accepts the  without the  from **RI**, but also adopts the slurs from **pvRI**.


21 B^s Sources: The rather small ^ in A are overlooked by all relevant contemporary sources (and **RI¹⁹¹³**).

25 B^s A: The sign, interpreted here as an enthusiastically drawn >, might in another context be read as . As so often in cases of ambiguity, **I-Mric** (and therefore **RI**) simply suppresses the sign; **pvRI** reads it as a  reaching the third beat; **RI¹⁹¹³** extends it to the last beat, regularizing vertically with **MS^s** and **T^s**.

26 Fl I, Cor I I-Mric: The copyist left these parts blank (26 is the first measure of a recto). This is queried in gray pencil, but no correction is offered. **RI**, **RI¹⁹¹³**, the reduction of **pvRI**, and **pUS-Cso** all have the correct notes.

29 MS^s A: The slur extends beyond the bar line, but does not continue into the margin (29 is the last measure on a recto). **WGV**, following all relevant contemporary sources, ends the slur on the last note of 29.

31 MS^s WGV: The necessary flat on the fourth beat is present in **RI¹⁹¹³** and **pvRI**, but not in A, **I-Mric**, or **RI**.

31–36 A: There are many erasures in this passage, and every detail of the original version cannot be fully reconstructed. The phrase at 31–34, however, was originally a modified repetition of 27–30, with a different harmonic conclusion. Two  were drawn from the downbeat of 31 to the end of 33 (one above the **MS^s** staff and one below the **B^s** staff). The original version of 35–36 was similar to 37–38, but presented first **ff**, then repeated **pp** (with variants) at 37–38:

When V revised 31–36, he changed the slightly


varied repetition of the two phrases. In the process, he erased both **ff** at 35 and **pp** at 37, shifting the **pp** to 35.

32, 34 MS^s A: There is a slur over each measure, a notation reproduced in **I-Mric** and **RI**. The slur at 32, which covers all four beats (including the rest) was part of an earlier layer (see Note 31–36). The slur at 34, on the other hand, was written after V erased the substratum. The signs are equivocal because in the definitive version they join identical notes bearing different syllables. The slur in MS^s in 33 (the last measure on a verso) extends beyond the bar line. This suggested to **pvRI** the solution of a single slur joining 33–34 in MS^s and B^s. **WGV** accepts this reading, extending it also to 31–32.

34 MS^s A: In revising this passage, V changed the declamation in both MS^s and B^s. Originally the second syllable of “e-is” fell on the downbeat of 34. He erased this syllable in both voices, but wrote the final declamation in B^s only. **WGV** extends the text to MS^s.

39–42 B^s Sources: In **pvRI**ny the slur at 39 originally covered notes 1–3 (as in **A** and **I-Mric**), but the proofreader replaced it with a longer slur ending on the last note of 41. **RI**¹⁹¹³ goes further, ending the slur on the downbeat of 42. **RI** extends the slur more modestly through the fourth beat of 39, the reading favored by **WGV**.

41–42 T^s **pvRI**ny: The part originally followed **A**, but the proofreader added an **f** on the downbeat of 41 and a slur from the downbeat of 41 to that of 42. Neither addition appears in **I-Mric** or **RI**, but **RI** contributes an impossible tie across the 40/41 bar line. **RI**¹⁹¹³ accepts both the slur (though not the **f**) from **pvRI** and the tie from **RI**. **WGV** rejects these additions, but extends vertically the hairpins (39–42) and “dim” of **A**. (Curiously, neither the relevant contemporary sources nor **RI**¹⁹¹³ make these rather obvious emendations.)

43, 45, 47, 49, 51, 53 Fg I–IV, Trn, Ofc A: The  are of medium length, none reaching the bar line. (Their shape baffled **pUS-Cso**, which consistently interpret them as >.) **WGV** presumes V wanted a stronger attack and rapid decay (to the **pp** of the other instruments). The suggested “[**pp**]” in 43 is intended to suggest the proper performance throughout the passage.


46 MS^s, T^s **pvRI**ny: There were no dynamic indications in MS^s in the proofs, but the proofreader added **p**, while also emending **pp** in T^s to **p**. This version is adopted by **RI**¹⁹¹³ and **pvRI**, but **I-Mric** and **RI** join **WGV** in following **A**.

48 T^s **pvRI**ny: The proofreader added a slur over the four notes, an obvious extension from MS^s that **WGV** makes as well.

48 Cl A: V neglected to provide the crossbeam joining the four notes, so that they appear to be four quarter notes.

50 B^s A: The second note was originally *f*.

50 VI II A: **f** on the downbeat / Although the dynamic marking is unquestionably associated with VI II, V might have intended it for VI I, which double the **f** melody of B^s. Still, the level seems excessive. This is particularly true given V’s **pp** in Cb (a counterpoint to the VI I melody), which cancels the earlier **f** for the Cb pizz. notes at 43–49. (This **pp** is preserved in **pRI**, but is suppressed by **I-Mric**, and therefore by **RI** and **RI**¹⁹¹³.) Although it is unlikely that V would have wanted VI II alone to play **f** throughout 50 (and 51), he may have been using the sign as an implicit accent (VI II is the only part with the tonic of the chord on the downbeat). The **f** for VI II is preserved in **I-Mric**, **RI**, and **pRI** (but not in **RI**¹⁹¹³). With genuine perplexity, **WGV** consigns it to a footnote and substitutes a bracketed accent on the downbeat.

51 MS^s **pvRI**: What **I-Mric** and **WGV** interpret as a slur (written twice, once faintly and a second time more decisively), **pvRI** takes to be a , without a slur. This reading, adopted by **RI**¹⁹¹³ as well, seems improbable, especially as none of the other parts has a crescendo until the following measure.

51, 53 Cassa **RI**, **RI**¹⁹¹³: These scores add notes on the downbeats, as in 43, etc. There, however, Cassa formed part of a sonority with Cb pizz. The organization of **A** does not suggest an oversight here (there is, for example, no confusing page turn to offer an explanation of V’s supposed forgetfulness). **WGV**, like **I-Mric**, follows **A**.

51–53 Winds A: By mistake V wrote Ob I in the Ott staff in 52–53, with a slur from the downbeat of 52 continuing as far as the second beat of 53. When he recopied the part into the correct staff, he neglected to include the slur. Encouraged by the presence of that slur in the

substratum, by the slurs in Cor III, and by those in the strings, **WGV** extends slurs to the winds in 51–53. It should be noted, however, that neither **I-Mric** nor **RI** does so, and **pUS-Cso** is inconsistent in this regard (Ob I has separate slurs covering 52 and 53, but neither Fl I nor Cl I has slurs).

WGV models the slurs in Fl I and Cl I upon VI I. As for Ob I, rather than the long slur found in the Ott staff of **A** or the two measure-long slurs in **pUS-Cso**, **WGV** follows the similar Cor

65 A: pp has been added in red pencil, probably by V, between the staves of VI II and VIe and those of Vc and Cb. Among the relevant contemporary sources, **I-Mric** has no dynamic markings and **RI** writes a single **p** in all three parts (**RI**¹⁹¹³ extends **p** to all string parts). On the other hand, **pRI** have **pp** for all parts, as does the orchestral reduction of **pvRI**.

67–74 pvRI*ny*: Again V commented upon the orchestral reduction, of which 67–70 are shown here:

The image shows two systems of musical notation. The first system consists of a treble clef staff with a complex melodic line featuring many slurs and a bass clef staff with a simpler accompaniment. The second system continues the same musical material, with similar slurs and dynamics in both staves.

III, IV in closing the slur before the repeated note in 52.


52 Cl A:  / The

rhythmic error in Cl II is repeated by **I-Mric**. **WGV**, along with **RI** and **pUS-Cso**, corrects it on the model of Fl II and Ob II.

52 Cor II Sources: Although the > is unquestionably written closer to Cor II, it could have been meant to apply to Cor III. Neither the relevant contemporary sources nor **pUS-Cso** preserve it in either part.


54–59 Ott A: V originally wrote the melodic line of Fl I, II also in the Ott staff (using a single stem throughout). Unlike 52–53 (where he seems to have confused the Ott staff with that of Ob), at 54–59 he probably at one time intended to have Ott join in the melody.

56 VI II A: V originally wrote

 ; later he smeared out the upper part and substituted the definitive version, in which both groups of VI II play together.

He crossed out the reduction of 67–68 and 70–71 and wrote in the margin: “qui è inutile la frase cantabile al Piano Forte ed ha molto maggior colorito mettendo l’arpeggio del Clarino” (Here the cantabile phrase is useless in the piano part, and much more color would be achieved by putting in the clarinet arpeggio).

On the next page he revised the reduction of

the left hand in 73:  , commenting: “anche qui meglio del cantabile preferirei il movimento dei Violoncelli” (Here too I’d prefer the cello figure to the cantabile).

In both cases V objected to doubling B^s at the expense of another strand in the texture. (See also Note 100–102.)

67 Fl, Cl WGV: That only a single Fl should play the arpeggios is suggested by the fact that only Cl I plays them. This is confirmed by **pUS-Cso**, where Fl II is silent. V’s slurs in both Fl and Cl sometimes fall short of the final note in each group, but there are sufficient models—especially in the less crowded 100—to confirm V’s intentions. **WGV** carries these slurs to the

eighth and final note without typographical distinction.

In 67 V wrote a slur for each beat in Cl I, unlike Fl at 67 and both Fl and Cl in 100, which have slurs for every two beats. The shorter slurs are obviously due to graphic considerations: the alternation of beams above and below the note heads in the first two beats and the problem of accommodating Cl I and II in the second half of the measure.

69 MS^s, T^s **WGV**: The dynamic levels adopted here, added by the proofreader in **pvRI**ny, are also taken up by **RI**¹⁹¹³.

69 Fl, Ott A: The last note = ♯; **WGV**, along with **RI** and **pUS-Cso** (Fl I), emends to ♯₇, as in parallel parts. **I-Mric** and **pUS-Cso** (Fl II and Ott) follow A.

69 Fg I (Fg III = Fg I) A: In addition to the long slur from 67 through 69, there is a shorter slur joining only the two notes of 69, which **WGV** suppresses.

69–70, 72–73 T^s **pvRI**ny: The proofreader added slurs extending through the second beats of 70 and 73. The long slur is preferred also by **I-Mric** and **RI**. **WGV** follows A, where the slurs conclude within 69 and 72. (To be precise, the first slur ends at the margin after 69, the last measure on a verso; the reading of the second slur is clear, however, and serves as a model for interpreting the first.)

70–72 A: Only the vocal parts, Vc, and Cb are written out; the remaining parts are cued to 67–69. However, V neglected to resolve Ob II and Cor III at 70. The note of Ob II can be supplied from 73, and both **RI** and **pUS-Cso** emend the part. (**I-Mric** simply recopies the three preceding measures in both parts, apparently unaware of the problem, although a later hand in gray pencil queries “risoluzione?” in the Cor III, IV staff.)

The situation in Cor III, IV is more difficult, and neither **RI** nor **pUS-Cso** attempts a solution: like **I-Mric** they recopy 67–69. (Not surprisingly, in **pUS-Cso** Cor III is given the solo at 67–68 and the higher part in 69.) **RI**¹⁹¹³ supplies the necessary resolution at 70—the *e*'' (notated) derived from 73—but offers no guidance for distributing the parts between Cor III and IV. In order both to accommodate the resolution of the upper part at 70 and to allow the same instrument to play the solo at 67 and 70,

the part at 67 must be assigned to Cor IV, as suggested by **WGV**.

73 VI II A: **WGV** suppresses a misplaced staccato dot on the seventh note, which is also tied to the eighth.

73 Vle A: The indication “arco” is a later addition in gray pencil (probably not in V’s hand); **WGV** nonetheless accepts the instruction and extends it to Cb. Both Vle and Cb have “arco” in **pvRI**; neither does in **I-Mric** or **RI**.

In A V wrote explicitly only the first four notes of Vle: the remainder of the measure is marked “coi Viloncelli” [*sic*], meaning an octave higher. **I-Mric** transcribes V’s instruction as “coi Violini,” and **RI** and **RI**¹⁹¹³ actually print the part in unison with VI I! Working directly from A, **pvRI** realize the abbreviated notation as in **WGV**.

73–75 MS^s, T^s, B^s A: That 73 is the last measure on a recto creates some ambiguity concerning the slurs in these measures. In both Cl I and Fg I (Fg III = Fg I), the slurs at 73 clearly extend into the margin. The situation is more equivocal in the vocal parts:

MS^s: the slur extends considerably beyond the last note of 73 but does not actually reach over the bar line into the margin. Nonetheless, V’s intention seems clear—note also its imitation of the previous line in B^s—and **WGV**, like **RI**¹⁹¹³, extends the slur from 73 to the end of 74. (It should be noted, however, that none of the relevant contemporary sources adopts this solution.)

In A the slur at 74 in MS^s extends to the downbeat of 75, but this version probably reflects an earlier layer of pitches, in which two eighth notes on the fourth beat (*d*''–*c*'') led stepwise to *b*♯' on the downbeat. **WGV** concludes the slur on the last note of 74, as do **I-Mric**, **RI**, **RI**¹⁹¹³, and **pvRI**ny. On the other hand, **pvRI** extends the slur as far as the downbeat of 76, a musically unsatisfactory extension that postdates the corrections of **pvRI**ny.

T^s: There is no slur at 74–75 in A, **I-Mric**, or **RI**. The proofreader of **pvRI**ny added a slur over 74, but **pvRI** (followed by **RI**¹⁹¹³) extends it to cover the two notes in 75 as well. **WGV** prefers to conclude the slur on the final note of 74, as in MS^s and B^s here, and as in T^s in 72, thus articulating the deceptive cadence.

B^s: There are two slurs in A, one in 73 and

one in 74. Given the situation in MS^s, Cl, and Fg, **WGV** suggests that the slur be continuous. The relevant contemporary sources, however, do not concur. Due to a page break, **I-Mric** is somewhat ambiguous; **RI** and **pvRI** follow **A**; **pvRI**, through a “correction” made after the proofreading of **pvRI**, draws a single slur from 73 to the third beat of 74.

77–78 **Voices A**: There are signs of extensive revisions in 75–78, but most of the original version cannot be securely reconstructed. It is clear that at 77–78, however, MS^s originally sang *g''–g''* and T^s sang *e[b]′–e[b]′*.

78 T^s, B^s **I-Mric**: > has been added in pencil to both parts.

79, 81 **A**: Two symbols are incompletely drawn but have enough extra bumps to justify interpreting them as **pp**: Fg I, II at 79 and VI I at 81 (although **pRI** read the latter as **p** and extend it to VI II). A **ppp** is added in red pencil to **A**, probably by V, between the staves of Vc and Cb at 79. The other signs are clear and can be reconstructed from the musical text of **WGV**. **WGV** regularizes to **pp**, while preserving the **ppp** for Vc (and, by implication, Cb).

The relevant contemporary sources are of little help here: in all of 79–83, **I-Mric** gives only one dynamic level—**pp** for Fg III, IV—and **RI** merely extends that to Fg I, II; **pvRI** assigns **pp** to all three vocal parts, **p** to the orchestral reduction at 79 and again at 81. Finally, **pRI** give **p** to VI I and II at 81 and **ppp** to Vc and Cb at 79 (it is the only source to adopt this addition to **A**).

79 Cor I, II **A**: V wrote “s” in the Cor I, II staff, indicating solo (his usual, if not invariable, sign for “secondo” is a “2”). It is clear, however, that Cor II must play this solo. V drew only single stems and they all point downward, even though the part lies entirely below the staff. Indeed, V even drew rests above the whole notes in 79 and 80. **I-Mric** ignores the sign and the rests, but preserves the direction of the stems. **RI**, **RI**¹⁹¹³, and **pUS-Cso** all entrust the solo to Cor II.


79–83 **A**: V’s markings suggest that continuous slurs are needed in the instrumental parts. It should be noted that the slur in Cl I is actually an amalgam of two overlapping slurs, the first concluding on the second beat of 81, the second beginning between the third and fourth notes of 80. In Fg I, although the two slurs do not over-

lap, they meet in the middle of a held note: it seems clear that the entire phrase is meant to be legato, and **WGV** so interprets it.


More controversial are the vocal slurs. **WGV** follows **A**, lengthening only the slur in T^s at 80, in imitation of the slur in the same part at 79. As often happens in a series of one-measure slurs drawn by V, some of the slurs in MS^s begin before the downbeat and/or end after the final note (sometimes even extending beyond the bar line). V’s intention seems clear—**I-Mric** and **RI** both give a series of one-measure slurs in MS^s—and **WGV** adjusts the length of these slurs without typographical distinction. While **I-Mric** and **RI** provide no slurs at all for T^s or B^s, both **RI**¹⁹¹³ and **pvRI** give T^s a slur covering the entire five-measure phrase and B^s a slur starting either on the third beat of 81 (**pvRI**) or the downbeat of 82 (**RI**¹⁹¹³) and continuing to the end of the phrase. Both sources also add an additional slur for MS^s, starting on the third note of 82 (**pvRI**) or, more sensibly, on the fourth note (**RI**¹⁹¹³), and concluding on the downbeat of 83.

81 Fg II, IV **A**: V originally wrote a whole note *f* in both parts, clearly a slip of the pen.

81 Vle **A**: ^ on the fourth beat / **WGV** emends to >, found in five other parts playing or singing this line. Perhaps V was distracted by the proximity of ^ in the VI I part.

82 Fg I, Vc **A**: On the third and fourth beats V originally wrote , probably with both notes on *f*, as in B^s. He later erased it and supplied the definitive reading.

83 Fg IV **A**: V originally wrote $B[b]_1$, but later erased this note.

85–88 Soloists **pvRI**: Although this source preserves V’s **pp** for B^s in 84, the proofreader added **p** at the entrances of MS^s and T^s (85 and 86, respectively), as well as a  to T^s from the downbeat of 87 to that of 88. **WGV** also adds the hairpin, on the model of the hairpins above MS^s and below B^s in **A**, but prefers to set the beginning dynamic levels at **pp**, as in the only voice V actually marked, B^s at 84. **I-Mric** and **RI** offer no dynamic levels; **RI**¹⁹¹³, regularizing the readings of **pvRI** in the wrong direction, assigns **p** to all three soloists at their entrances.

88 B^s **pvRI**: The precautionary flat on the second note, absent in **A**, is present in the piano reduction of the vocal parts (though not in the

parts themselves). Neither **I-Mric** nor **RI** provides an accidental there, but **RI**¹⁹¹³ does: a \flat enclosed in parentheses, strange to say.

96 Fl A: V wrote all but one of the notes in 96 and 98 with double stems (the exception is the third note of 96) and wrote “Soli” before the first note of 96. Both **I-Mric** and **RI** preserve “soli,” though without extending it to Ott. The term does not appear here in **RI**¹⁹¹³ or **pUS-Cso**.

96 Vc A: The **pp** is an addition in red pencil, possibly in V’s hand, incorporated in **pRI** but not in **I-Mric** or **RI**. **WGV** extends it also to Cb.

96, 98 Fg, Trn, Timp A: V copied these parts one staff too high, and, rather than simply re-labeling the staves, went to the trouble of erasing them and recopying them in the proper staves. V can be nonchalant about some aspects of his score, but not usually about the placement of parts in the appropriate staves.

100 Ott Sources: V marked the part “Solo,” a superfluous indication preserved by **I-Mric**, **RI**, and **pUS-Cso**, though not by **RI**¹⁹¹³.

100–101 Cl I A: The second slur continues over the bar line almost to the second note of 101. **WGV** follows Fl I in restricting the slur to 100.

100–102 **pvRI***ny*: Once again V found fault with the reduction of the orchestra, which reads as follows in the proof:

Musical score for Flute I (Fl I) showing measures 100 and 101. The score is in G major and 4/4 time. The right hand plays a melodic line with slurs and accents, while the left hand plays a bass line. Dynamics include "dolcissimo con calma senza affrettare" and "dim."

Musical score for Clarinet I (Cl I) showing measures 100 and 101. The score is in G major and 4/4 time. The right hand plays a melodic line with slurs and accents, while the left hand plays a bass line. A dynamic marking "p" is present in measure 101.

Objecting to the changes made in the Cl I line in order to accommodate other notes in the score, V wrote in the right margin: “anche qui il Clarinetto semplicemente come stà prima pel *carattere* poi per l’armonia che diventa *chi sa cosa*” (Here too the clarinet should be just as it stands [in the score], first for the *character*, then for the harmony which becomes *who knows what* [as it had been realized in the proofs]). He

crossed out the left-hand part from the second beat of 100 through the downbeat of 102, substituting (in 102) a \sharp at the beginning of the measure and adding staccato dots on the two chords at the end. For these two corrections he placed cues (+) in the musical text and in the margin, with the comments: “punti” (dots) and “via le note / si metta la pausa” (remove the notes / put in the rest). It may be that these last two corrections were made at a later time (or possibly in another hand), for all the other passages of which V complained are canceled in blue crayon.

101 VI I, VI II A: V originally wrote $b[b']$ for VI I (♩), but later erased it and wrote the definitive version, perhaps with some hesitation, for there are additional smears. VI II originally had $b[b']$ (♩) tied to the previous note, but V smeared it out and replaced it with the definitive version. Both revisions are connected with the problem of sustaining a tonic pedal in a register that would not interfere with the arpeggios of Fl I and Cl I.

102 Cl I, Cor III, IV Sources: The relevant contemporary sources, as well as **RI**¹⁹¹³, the reduction of **pvRI***ny* (which, before V altered the reduction, reflected Cor III, IV in the left hand), and **pUS-Cso**, all accept the discrepancy between the ♩ of Cl I and Cor III, IV, on the one

hand, and the ♩ in the voices and strings. **WGV** easily resists the temptation to regularize the two durations.

102 A: The only dynamic indication is the **p** in Cor I, II, a higher level than the **pp** of the preceding measures. While wishing that V had been more lavish with dynamics here, **WGV** takes the sign seriously and extends it. **pUS-Cso** give **p** to Cor III, IV, but do not extend it to any

other part, and **p** is the dynamic level of the orchestral reduction in **pvRI**. **I-Mric**, **RI**, and **RI**¹⁹¹³ suppress the dynamic indication of **A**, however, thus letting the earlier level stand. This is not an unreasonable alternative to the one suggested by **WGV**.

102 VI II A: The last two notes were originally *d'*, an obvious slip of the pen (even if it was also copied into **I-Mric**), as the repeated *b[b]* in the following measures suggests. A later hand (the composer's?) added an extra ledger line and the words "Si Si" in red pencil. **RI** and **pRI** follow the corrected reading, as does **WGV**.

102–103 A: **V** provided ample models of staccato dots in 102, but in 103 only **Cl** and **VI I** have any articulation: staccato dots under a slur. That these indications occur on the uppermost staves for the strings and for the relevant winds suggests they have global significance: they count for more than their rather paltry numbers would suggest. **WGV** credits and extends them. The other sources do not, and their individual stories are interesting.

I-Mric (and therefore **RI**) omits all dots from 102–103 and provides slurs only in the upper strings at 103; **RI**¹⁹¹³, knowing nothing of the staccato dots in **A**, removes the now unconvincing slurs on the repeated notes in the strings, leaving no articulation whatsoever in these two measures—a serious omission. Examining **pvRI**_{ny}, **V** added staccato dots to the

orchestral reduction of 102; he failed to notice (or did not bother to correct) the articulation of 103, however, in which only the second through fourth beats bore staccato dots and slurs. The articulation of **pRI** is both inconsistent and comprehensible: the articulation of **VI I** in **A** is simply copied and extended to the remaining high strings adjacent to it, while **Cb** (**Vc** = **Cb**) is simply copied from **A**. (This constitutes strong evidence for the direct connection of **pRI** and **A**.) Although **pUS-Cso** are inconsistent, a few points can be made: all the parts that have any articulation at all have staccato dots—without slur—in 102; **Cl I, II** follow **A**, and their readings are extended to all four **Cor**; **Fg I, II, and III** and **Trn I, II** have staccato dots over all six notes in 102–103, without any slurs. It is obvious that **pUS-Cso** are more directly related to **A** than to the tradition initiated by **I-Mric**.

102–103 Fl I I-Mric: The copyist wrote *g'''* in both measures, but neglected to write a tie between them; a later hand added "si" in purple pencil at 102 (the last measure of a recto) and a tie. **RI** also has *g'''* in 102, but it is tied to the correct *b[b]'''* in 103. (The part is correct in **RI**¹⁹¹³ and **pUS-Cso**.)

103 Timp A: **V** originally contemplated beginning the roll here, on *B[b]*. Indeed he drew the *B[b]* twice in the course of his deliberations, but finally settled the matter with a rest.

N. 7. *Libera me, Domine*

Sources

A: Volume 2, pp. 133–218 (133–134 being an added folio with rubrics; 217 and 218 blank)

The manuscript of the *Libera me, Domine* consists of a “rubric page” (for its text, see below), followed by six fascicles of twenty-eight-stave paper (“type 1”) containing, respectively, four, two, three, three, four, and five nested bifolios. These fascicles are labeled “18” through “23” in the lower left corner, a progressive numbering of the fascicles throughout the *Messa da Requiem*.

After the added rubric page, the measures are laid out as follows:

p. 135	1–2	p. 168	149–153
p. 136	3–6	p. 169	154–158
p. 137	7–10	p. 170	159–163
p. 138	11–14		
p. 139	15–19	p. 171	164–168
p. 140	20–23	p. 172	169–172
p. 141	24–27	p. 173	173–178
p. 142	28–31	p. 174	179–183
p. 143	32–35	p. 175	184–188
p. 144	36–39	p. 176	189–194
p. 145	40–44	p. 177	195–200
p. 146	45–49	p. 178	201–206
p. 147	50–54	p. 179	207–212
p. 148	55–59	p. 180	213–218
p. 149	60–64	p. 181	219–224
p. 150	65–69	p. 182	225–230
p. 151	70–74	p. 183	231–236
p. 152	75–78	p. 184	237–242
p. 153	79–82	p. 185	243–248
p. 154	83–86	p. 186	249–254
p. 155	87–90	p. 187	255–260
p. 156	91–95	p. 188	261–265
p. 157	96–100	p. 189	266–270
p. 158	101–105	p. 190	271–275
		p. 191	276–281
p. 159	106–109	p. 192	282–287
p. 160	110–113	p. 193	288–293
p. 161	114–118	p. 194	294–299
p. 162	119–124	p. 195	300–305
p. 163	125–131	p. 196	306–311
p. 164	132–135	p. 197	312–317
p. 165	136–140	p. 198	318–322
p. 166	141–144		
p. 167	145–148	p. 199	323–327

p. 200	328–332	p. 210	385–389
p. 201	333–337	p. 211	390–395
p. 202	338–342	p. 212	396–401
p. 203	343–348	p. 213	402–407
p. 204	349–354	p. 214	408–413
p. 205	355–360	p. 215	414–416
p. 206	361–366	p. 216	417–421
p. 207	367–372	p. 217	blank
p. 208	373–378	p. 218	blank
p. 209	379–384		

A69: Villa Verdi, S. Agata (Busseto)

This is the autograph manuscript of the 1869 version of this movement, V’s contribution to the composite *Messa per Rossini*. It is conserved in the Villa Verdi at S. Agata (Busseto). The 1869 *Libera me* appears in this edition as Appendix 2, and **A69** is described in the sources notes for that appendix; also described there is **I-Mric(LM69)**, a quite inaccurate copy of **A69** conserved in the Ricordi archives. On occasion **WGV** uses evidence provided by **A69** to interpret ambiguous and problematic readings in the definitive *Libera me* movement, though always seeking to avoid the inadmissible step of substituting a preliminary version for V’s final thoughts.

Introductory Notes

Instrumentation

At the left side of p. 135, V annotated his twenty-eight-stave paper as follows (**WGV** also notes subsequent additions and alterations):

Violini	[I]
	[II]
Viole	
Due Flauti	
Ottavino	
[2] Oboè	
[2] Clarinetti [in] $S\flat^1$	
[2] Corni in $M\flat$	
[2] Corni in Do	
[2] Trombe in Do	
[2] Trombe in Do	
Due Fagotti	
Due Fagotti	
Tromboni; at 207: Tromboni 1 ^o , 2 ^{do}	
Oficleide; at 207: 3 ^o Trombone,	
Oficleid[e]	

1. Note that in **A69** V called for Cl in Do.

Timpani
 Cassa sola²
 [blank]
 [blank]
 [blank]
 Soprano solo
 [blank]
 [Soprani]
 [Contralti]
 Coro
 [Tenori]
 [Bassi]
 [Violoncelli]
 [Contrabbassi]

Title

At the beginning of the movement, V wrote "Libera me, Domine" at the top of p. 135; at the top right he signed the manuscript ("N.° 7. / G. Verdi").

Rubrics

The following text is entered on the verso of the rubric folio (p. 134): "N.° 7. / Quando, finita l'Orazione e / cantato un ultimo Amen sa- / rà detto a voce bassa senza can- / to Dominus vobiscum etc. e / Requiem etc. et lux perpetua / luceat ei, requiescat in pace Amen / tutto sommessamente, e vedrà il / celebrante accostarsi al lato / del Vangelo, intoni subito / Libera me".

Text

Adopting the text of the Dies iræ Sequence, V set "Dies iræ, dies illa" at 47–72 (and again at

2. In the Libera me (1869), V called for "Cassa sola senza Batteria"; the term "Gran cassa" never appears in **A69**, and "Cassa" alone is used only once, in the phrase "La cassa pianissimo" at 268. **WGV** believes that neither in the Libera me (1869) nor in its 1874 revision for the *Messa da Requiem* did V ever intend cymbals to play along with the drum. In **A**, the following indications are found in the course of the movement: "Cassa sola"; at 4: "Cassa"; at 45: "Gran cassa" [the indication is not explicit, but comes from the Dies iræ movement; Libera me 45–105 are cued to Dies iræ 1–61]; at 90: "Cassa" [here too the indication comes from Dies iræ]; at 112: "Cassa sola"; at 175: "Cassa" [reiterated at 298 and 396]. **WGV** uses the term "Cassa sola" for the first part of the movement; continues with "Gran Cassa" at 45–97; and returns to "Cassa sola" for the remainder of the Libera me. This is similar to the terminology V employed (and **WGV** adopts) in the Dies iræ movement.

83–85, 90–93, etc.), thereby inverting the liturgical text of the Libera me Responsory ("Dies illa, dies iræ"), which is followed in **MI**⁶⁹ and **MI**⁷⁴. V also inverted the word order in the 1869 Libera me, even though no reprise of the Sequence was at issue there. Rather than a conscious attempt to reinforce the link between the two movements, the inversion probably resulted from V's greater familiarity with the text of the Dies iræ Sequence.

There are two spelling errors in the Latin text in **MI**⁷⁴:

1. In the final section of the Libera me, **MI**⁷⁴ has "in dies [*recte* die] illa tremenda".

2. The second of three appearances of the word "sæculum" is written "seculum." **WGV** regularizes the spelling to the prevalent form.

Critical Notes

1, 7, 9, 171, 416 S^s A: In the recurring intonation in free rhythm, V used both "**senza tempo**" and "**senza misura**." **WGV** prefers the latter term, which is more exact. In **A69** V preferred "**senza tempo**," writing "**senza misura**" only once, for the vocal part in 1, but in 1874 "**senza misura**" is the predominant indication:

I: V wrote "**senza misura**" three times, near the top of the score (between VI II and Vle), near the bottom of the score (in the Cb staff), and above S^s, where he had begun to write "**senza tempo**" but changed the indication to "**senza misura**."

7, 9: he used only "**senza misura**," writing it three times in each measure, above and below the score and near the Ott staff.

171: he wrote "**senza tempo**" twice, above VI I and S^s, and "**senza misura**" twice, above Vle and near the bottom of the score (in the B^c staff).

416: he wrote "**senza tempo**" three times, between VI I and II, below the score, and above S^s, and "**senza misura**" once (across the Cor staves).

1 Voices A: V originally wrote breath marks after the thirteenth note (i.e., after "æterna") in 1 (S^s), 7 (all four parts), and 416 (S^s), later erasing them.

2 Ob, Vc A: **ff** / The differentiation between **f** (five examples) and **ff** (two) makes little sense. While **I-Mric** and **pRI** accept non-uniformity of dynamics, **RI** regularizes to **f**, the prevalent dy-


namic level. Influenced in part also by the softer level in **A69** (**mf** in all instrumental parts), **WGV** follows **RI** in extending **f** to all instrumental parts.

4 A: The dynamic levels are problematic. **WGV** accepts, with some misgivings, the different levels of soft dynamics in **A** for the strings, although the various formulations (“**pp** staccate” in **VI I** [**VI II** = **VI I**], “**pp e staccate**” in **Vle**, and “staccate assai e **ppp**” in **Cb** [**Vc** = **Cb**]) have been regularized to a dynamic level and “staccate assai.” In **A69** the dynamic level in the strings is uniform (“**pp**” or “pianissimo”). There is no reason to alter the differentiated dynamics of **Trn**, **Timp**, or **Cassa sola**, as their parts are very different. (In **A69** **Cassa sola** has **pppp**, as in **A**; **Trn** and **Timp** do not appear.)


More difficult to resolve is the sign in **Cor I**, **II**, an **mf** and a **pp** superimposed. **V** may have mistakenly copied the **mf** from **Cor I**, **II** in **A69**, even though these instruments are closer to **Cor III**, **IV** in the final version (in both cases the parts double the vocal line). **WGV** considers the **pp** a correction of the original **mf** and adopts it. (Notice that there is a **pp** in **Timp**, the only similar part with an explicit dynamic level.) As for **Cor III**, **IV**, **WGV** derives <**mf**> from **Cor I**, **II** in **A69**. The relevant contemporary sources are of no use here, while **RI**¹⁹¹³ extends **pp** to all instrumental parts but **Cor III**, **IV**, for which it offers no dynamic level.

7 S^c A: Although erasure of the breath mark and modifications of some notes make an accurate reading difficult, the second slur appears to begin on “[æter]-na.” (It is possible that **S^c** originally had a dotted rhythm here, as in **A69**.) **WGV** begins the second slur with the new grammatical unit “in die illa . . .” **I-Mric**, **RI**, and **RI**¹⁹¹³ suppress the two slurs, as well as the staccato dots; **pvRI** and **pRI** end a first slur after “morte” and begin a second on the next note, a division that makes no syntactical sense.

9 Coro A: “ancora più piano” is written vertically across the staves; **WGV** realizes it by placing the phrase above and below the vocal parts.

11–12 Strings A: As in **A69**, some  cross the bar lines, some conclude before them. In this context, **WGV** prefers the former notation.

12–13 S^s, Vc WGV: The slurs in **Vc** at 12

and 13 and the  in **S^s** at 13 are extended from models in the reprise at 106–110. In **A69** they are present in both passages.

12–13 Fg I, II A: **V** entered the **Fg I**, **II** parts into the **Tr I**, **II** staff; soon recognizing his error, he erased them even before the ink had completely dried.

14 S^s A: There are two γ on the fourth beat. Probably **V**, in a moment of distraction, thought that the final note fell in the first half of the fourth beat, to which he therefore added an γ . When he realized his error he provided a second γ . **WGV** substitutes a ζ .

14 Timp I-Mric, US-Cn, RI, RI¹⁹¹³: The third note is mistakenly read as **B**; **pUS-Cso** follow **A**, as does **WGV**.


14 Cb A: There is a staccato dot on the first note and an accent on the first note of the third beat; **WGV** eliminates both indications, the only such signs in the passage. **WGV** replaces the staccato dot with an $>$.

18 Fg II I-Mric: The last note is *c*, rather than *eb*. The mistake is corrected in purple pencil, but **RI** preserves the incorrect reading.



20–22 Fl WGV: The **ppp** dynamic at 20, extended from **VI I**, is supported by **A69**. The first slur covers the three notes of 20, while the second begins on the downbeat of 21 and ends just short of the 21/22 bar line. **WGV** leads both slurs across the bar line, as in 33–34 and as in the corresponding passages in **A69**.



20–22 VI I A: The slur starts on the second note of 20, but following all relevant contemporary sources **WGV** begins it on the downbeat. It then continues across the bar line into 21, which is not written out but rather cued to the previous measure. Following the lead of the more explicitly notated **A69**, where the slur embraces the equivalent of both 20 and 21 (19–20 in the 1869 *Libera me*), **WGV** makes the slur continuous from 20 through 22.


21–22, 33–34 S^s A: The phrase “sum ego” was originally set to the notes *eb'–d'–c'*; **V** then corrected both passages, returning to the monotone delivery of the phrase, as in **A69**. At 41 the definitive reading was entered directly.


22–27, 33–34 A: The dynamics in these measures are problematic in several ways. First, **ff** (or possibly **f**) of **S^s** at 22 is not explicitly mirrored in the string parts here, nor does the level recur in parallel passages at 25 and 34. In each case, the  in the strings implies an

opening at an increased dynamic level, from which the level descends either to the previous level (**ppp** at 23–24) or to a newly defined one (**p** at 27–28 and 35–36). Neither **A69** nor the relevant contemporary sources offer any help.

Another problem is the  themselves. The first set of hairpins in **A**, at 22–23, is close to the model adopted by **WGV**: the hairpin in **VI I** continues to the 22/23 bar line, the others conclude at the third beat. (In **Vle** one arm of the hairpin actually continues to the fourth beat, where the **Vle** hairpin also concludes in **A69**—see Appendix 2, Note 22). This model is generally supported by the readings at 34–35 (see below), but **V** muddied the waters while correcting **I-Mric**. This source has  for **S^s**, **VI**, and **Vle** from the third beat of 22 through the downbeat of 24. **V** added a similar hairpin in **Vc** in purple ink, beginning at the second beat of 22 and ending just short of the 23/24 bar line, that is, later than in any of the three passages in **A**. That he failed to notice the erroneous \downarrow preceding the *b* of **Vc** (22, last beat) suggests he was not proof-reading with full attention. In any case, **WGV** follows **A** in ending the **Vc** hairpin on the third beat.

In the similar passage at 25–27, the  originally reached only to or near the end of 26 in **VI I**, **Vle**, and **Vc** (a shorter hairpin in **VI II** concludes at the third beat of 26), with the word “dim.” at the second beat of 27 in the same three parts. (The situation is similar in the parallel passage in **A69**, 24–26, although its continuation is somewhat different.) Subsequently **V** extended the hairpins in **A** to the third beat in **VI I** and **Vc** (as, presumably, he should also have done with the hairpin in **Vle**), erased the “dim.” in **Vle** and **Vc** (as, presumably, he should also have done in **VI I**), and added a **p** in **Vc** between the third and fourth beats and an additional “dim.” in **VI I** at the fourth beat. **WGV**, comparing the situations also at 22–23 and 34–35, regularizes the notation, realizing the two “dim.” indications in **VI I** by lengthening the  in that part through the end of 27. The **p** has been accepted as the new dynamic level for 28–31 (see also the explicit dynamic levels in the woodwinds at 31), and placed on the third beat of 27 in **VI II**, **Vle**, and **Vc**. The new dynamic level is specified in brackets for **Fl** and **VI I** at the downbeat of 28.

Finally, at 34–35 the  in **Vle** and

Vc close unambiguously on the third beat. The hairpin in **VI I** reaches the fourth beat, rather than continuing to the bar line. Although the situation is not exactly parallel to 22–23 or 25–27, because of the reiterated  at 36, **WGV** nonetheless extends the hairpin in **VI I** to the bar line, as in the parallel passage in **A69** (33–34).

23–24, 27–28, 35–36 **Strings A**: In all three cases, each a deceptive cadence, there is a page break between the two measures, creating uncertainty about the length of the slurs:



23–24: the slurs in **Vle** and **Vc** reach the end of the staves, well beyond the notes (particularly in **Vc**), but do not extend into the margin. (In **A69** the **Vle** slur continues into the margin, while that of **Vc** does not.) **WGV**, following all relevant contemporary sources, continues the slur across the bar line.

27–28: the slurs either reach the bar line (**Vc**) or extend well into the margin (**Vle**). A sharp break in the musical discourse is surely intended here, and **WGV**, following all relevant contemporary sources, ends the slur on the last note of 27.

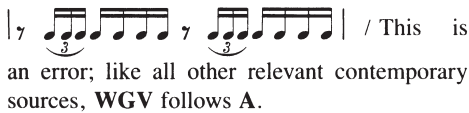
35–36: the only explicit slur (**Vc**) extends well into the margin. (In **A69** the **Vle** slur reaches the bar line; the **Vc** slur extends into the margin.) Although none of the relevant contemporary sources carries slurs across the 35/36 bar line, **WGV** follows **A**, carrying the **Vc** slur to 36 and extending this model to **VI II** and **Vle**. **24** **VI II A**: The wavy line indicating “divisi” ends at the downbeat of 24, but **VI II** cannot play “uniti” until 28.

25 **VI I A**: **V** started to draw \wedge at the start of the fourth beat, mechanically continuing the pattern of accents on the second and fourth beats in the previous measures. Realizing that the melodic pattern had changed, he left it incomplete. The mark is barely visible, and **WGV**, following all relevant contemporary sources, ignores it.


25 **S^s Sources**: Of the relevant contemporary sources, **RI** alone preserves the breath mark. It does not, however, have the slur. A similar example of a breath mark under a slur is found in the “Ingemisco” section of the *Dies iræ* (456). Neither slur nor breath mark is present in **A69**.

27 **S^s A**: The   peak slightly to the right of the third beat. **WGV** shifts the peak so that it falls on the third beat, where in **A69** **V** provided an accent.



28–31 VI I I-Mric, RI¹⁹¹³:

 / This is an error; like all other relevant contemporary sources, **WGV** follows **A**.

31 CI I A: There are two slurs under the first three notes and under the notes on the fourth beat. Both slurs belong to a substratum in which woodwinds and Vc began the scale at the beginning of the third beat. In fact, the first slur begins at the start of the third beat, under an erased note which V substituted with a ♯. Furthermore, similar slurs are erased in Ob I.

32 Strings A: The location of the **p** in the various parts is somewhat haphazard. In VI I it falls after the twelfth note, in VI II under the tenth. **WGV** adjusts the hairpins and the location of the dynamic indication so that **p** is reached on the fourth beat in the upper strings. In Vc there are two **p**, one above the staff and the other below, each placed between the third and the fourth beats. Guided by the length of the , **WGV** places **p** on the third beat.


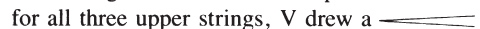

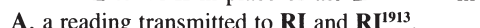
34 VI I A: There is a slur between the fourth and fifth notes. **WGV** suppresses it, following the models of 22 and 25 in **A** and of all three corresponding measures in **A69**, where there are no slurs leading to the higher note that begins the diminuendo.

36 Vc A: The  is shorter than usual, intersecting with the slur midway between the first two notes. The clear  in VI I and Vle (as well as the readings of **A69**) indicate that a hairpin was intended. The sign in **I-Mric** is ambiguous, while **RI**, **RI¹⁹¹³**, and **pRI** all give > rather than the hairpin.


36–44 A: This passage differs significantly from its counterpart in the 1869 *Libera me* (35–41). Initially 36–37 followed **A69** (35–36) closely: V apparently adopted a continuous sixteenth-note motion in VI I (although the pattern differed slightly in 37), while both VI II and Vle originally followed **A69**. These readings were subsequently erased and replaced. In **A69** this continuous motion suddenly stopped, leaving S^s alone. The expansive cadence of the definitive *Libera me* superseded that idea, and so V discarded the sixteenth-note motion, which no longer served a useful purpose.

The erased substratum of 38 is difficult to reconstruct, but it too seems to have been more active rhythmically than the definitive version.

Finally, Vle originally had the same dotted rhythm as VI I in the second half of 39; V later substituted two eighth notes.

38 Strings A: In addition to explicit  for all three upper strings, V drew a  between the violin staves, starting on the downbeat and leading to the third beat. This sign must be the product of some notational confusion (the measure is heavily revised), and **WGV** eliminates it. Curiously, both **I-Mric** and **pRI** give  to VI II in place of the  in **A**, a reading transmitted to **RI** and **RI¹⁹¹³**.

In addition, **WGV** suppresses a slur in Vle from the third beat of 38 to the second beat of 39. Because of the repeated note and accent on the downbeat of 39, this slur makes little sense. Indeed, it may be part of the substratum (see Note 36–44).

39 VI I A: The  converge after the third beat; **WGV** prefers the logical point of convergence on the third beat.

41 S^s A: The last note was originally *c'*; V later replaced it with the definitive *c''*.

45–105 A: V wrote only Coro, Vc, and Cb. For the remaining instrumental parts he referred back to the beginning of the *Dies iræ* movement, writing: “Come di principio del *Dies iræ* per 61 battute.” For commentary relative to these instrumental parts, see the Notes to N. 2, *Dies iræ*.

52–53 T^c I A: There is an impossible tie between the two *g'*, obviously a slip of the pen.

54, 64 Cb A: A single slur covers the second half of 54; in the second half of 64, a single slur covers the first six notes. **WGV** substitutes two shorter slurs, one per beat, as in Vc and as in the corresponding measures in the *Dies iræ* (see N. 2, *Dies iræ*, Note 10).

57 Cb A: There are staccato dots on the last seven eighth notes. Following 47 and, more particularly, *Dies iræ* 3–4 (see N. 2, Note 3–4)—the only instance where this measure is fully scored—**WGV** eliminates them.

59–63 Chorus A: Following his normal practice and taking for granted self-evident extensions, V did not write the words explicitly in every part. In none of the parts attacking the held note at 59 (S^c I, C^c I, T^c I, B^c), however, did he write the first syllable of “il-[la].”

59 Vc, Cb A: There is a staccato dot on the downbeat in each part. It appears in none of the four corresponding measures in the *Dies iræ*,

nor is it found in VI II or VIe. Following earlier models, **WGV** suppresses this staccato dot.

73 Cor III **pUS-Cso**: The *d'* has been crossed out and replaced by *c'*; perhaps the player was offended by the major second with Cor IV.

74 B^c A: The final syllable falls between the last two quarter notes. Following the declamation of T^c, **WGV** places it on the third beat, as do **I-Mric**, **RI**, and **pRI**. **pvRI** (followed by **RI**¹⁹¹³), however, places the final syllable on the third beat in T^c and on the fourth beat in B^c.

78 S^s A: V momentarily forgot that “*miseriæ*” has four syllables. In the 1869 *Libera me*, in fact, he had set it as a three-syllable word. Working from **A69** when preparing the definitive version, he wrote, then erased, a half note on the downbeat in S^c.

78 Timp A: See Note 34 to N. 2, *Dies iræ*.


81 Vc A: The first three notes are beamed together, as they were in the *Dies iræ* at 37. **WGV** continues to separate the first note, regularizing the notation with VI II and VIe.


89 Vc A: Vc is instructed to play *col basso*, hence Vc = G on the downbeat. (**A69** had an explicit G in Vc.) In the corresponding measure in the *Dies iræ* movement (45), however, V smeared out what he had initially written (including a G—the remainder cannot be reconstructed) and wrote a *g*. **WGV** extends this reading to the *Libera me*.

The copyist of **I-Mric** originally drew diagonal lines indicating that Vc = Cb. Although these are not crossed out, another hand, in blacker ink, added *g* (♩) on the downbeat, with > above it. There is also another, probably intermediate indication: *b* (?) in gray pencil, later erased. **RI** has *G*, while **RI**¹⁹¹³ has *g*; neither accepts **I-Mric**'s >, which is not supported by **A69** or A (for either movement).

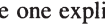
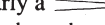

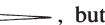
105 Cb **RI**¹⁹¹³: This edition begins the tremolo (which starts in 106 in A) one measure too early. All relevant contemporary sources follow A.

106 Timp A: There is what may be an incomplete **p** before the part. It is inappropriate in the context of the previous measure (the last measure of the passage cued to the *Dies iræ*), which is at the dynamic level of **pp** or softer. Perhaps V realized his mistake before completing the sign. In any event, **WGV** ignores it, as do the relevant contemporary sources.

106–107 Vc A: A  in 106 is continued with new strokes through the third beat of

107. Surely V intended a  in 107. In 106, furthermore, V originally wrote *f–g–a* ♯, but later modified the part.


106–109 S^s A: V wrote S^s a staff below the correct one, then erased the part and recopied it on the proper staff.

107, 109 Cor III, IV, Tr A: It would be possible to read the dynamic signs at 107 either as > or ; but the one explicit mark at 109, in Cor III, IV, is clearly a  (starting on the first note rather than the third, a mistake **WGV** emends). Given the context, the reading as  seems preferable, although the alternative choice is certainly possible. (See also Appendix 2, Note 83, 85.) **I-Mric**, **RI**, and **RI**¹⁹¹³ all have , but in 109 both **I-Mric** and **RI** begin them on the first note, as in A (Cor III, IV). **RI**¹⁹¹³ extends this reading, so that all six hairpins in 107 and 109 start on the first note.

110–114 VI I A: After turning the page to the verso containing 110–114, V first filled in the VI I part. He mistakenly recopied the two-measure phrase a third time—that is, 108–109 were recopied in the space allotted for 110–111—and then copied 110–112 into the space of 112–114. While he may not have made his corrections immediately (they are effected by erasure rather than by smearing), he must have realized his error before filling in the other parts, which show no signs of correction in these measures.

111 Cor III, IV A: > on the fourth beat / This accent appears in none of the other parts, and **WGV** suppresses it. In **A69** no part has this accent.

111 Timp, Cb A: **ff** / **WGV** regularizes the dynamic level of the instrumental parts to **f**, while keeping both S^s and Coro at **ff**, the level specified in all choral parts. In **A69**, however, almost all parts (instrumental as well as vocal) have **ff**.

112 Cassa A: V originally placed the **pp** shortly after the note, then canceled it by superimposing a  and rewriting the **pp** at the end of the hairpin.

113–124 A: In **A69** V moved abruptly to the new key (A minor), with a four-measure phrase on the dominant of B^b minor (89–93) repeated a half step lower on the dominant of A minor (93–97), followed by additional measures of dominant preparation (97–103). In the 1874

version the progression (now to B^b minor) is more gradually prepared and reinforced with four additional measures of dominant preparation. Several layers of correction are visible (for additional problems in B^c, see Note 118–121):

1. After prolonging an unharmonized *F* for one four-measure phrase (113–117 [second beat]), *V* started to write a passage in S^c, B^c, and Vc alone at 117 (third beat) through 121 (second beat) identical to the phrase in **A69** (89–93, second beat). After writing a natural sign for the *E* in B^c in the middle of 121 (equivalent to the third beat of 93 in **A69**) he decided against the modulation to A minor, and rewrote S^c, B^c, and Vc (and filled in the other parts) with the music remaining on the dominant of B^b minor.

2. At this point he began to write, from the second half of 121, the Cb part that would ultimately become 125–128.

3. Finally he erased this Cb part and repeated the music of 117–120: the measures of this repeat became 121–124. In the process, he drew a bar line down the middle of the original 121, and then copied the canceled Cb part at the definitive 125–128. Except for a trivial slip in S^c (two half notes in 123 in S^c, which *V* corrected to a dotted half note and quarter note), the choral parts in 123–124 are entered directly, without correction.


The final measures of the section, 124–131, are essentially the same as the last seven measures of **A69** (96–103), but transposed up a half tone.

115–116 Cl A: *V* originally had Cl double Fg I, II and Cor I, II (on *f'*); he subsequently smeared out the Cl part.

117–118 Vc A: A slur covers the second note of 117 through the downbeat of 118. Given the nature of the passage (repeated sixteenth notes), **WGV** suppresses this unique slur, which was not repeated by *V* at the analogous 121–122.



118–121 B^c A: *V* had a number of false starts with the declamation of this passage (see Note 113–124). At 118 he originally wrote “il-” but never completed it (with “-la”). Later he erased the “l,” transforming the word to “i-[ræ].” (At one point he also wrote “i-” at 119, but seems to have erased it.) Amidst this confusion, *V* neglected to provide the second syllable of “i-ræ.” The most reasonable solution, found in **pRI** and supported by 121–124, is simply to add the

missing syllable at 120, when the *F* is first attacked. **I-Mric** and **RI**, however, place the syllable on the downbeat of 121, while keeping *V*'s tie between 120 and 121, an impossible solution. Two other sources, **RI**¹⁹¹³ and **pvRI**, also add the missing syllable to the downbeat of 121, but suppress the tie.

124 Cor I **I-Mric**: A > on the second note, a misreading of the  in A, has been crossed out in purple pencil. It was the only accent or hairpin in Ob or Cor in the measure.

127 A: The **p** in Fg I, II is carelessly written and trails off toward the right (as though leaving space for additional loops). The **ppp** of **WGV**, present in Fg I, II in **pUS-Cso**, is also suggested by the diminuendo from the previous explicit **pp** (and by Ob at 131). In Trn at 127, **WGV** substitutes “morendo” for the repetition of “dim.,” as in Cb.

132 Cor I A: The pitch = (notated) *c''*, surely a tone too low.

138–140 Coro A: In S^c the  at 139 and 140 extend beyond the last note. **WGV** prefers the model of 138, where the hairpin ends on the last note. Likewise in C^c and B^c some of the  extend past the second note. **WGV** prefers the unequivocal model of B^c at 139 and 140, where the hairpin ends on the second note.

140 S^c A: **WGV** omits what appears to be the beginning of a tie at the end of the measure (the last on a recto), as there is no note on the downbeat of 141.

141 S^s A: The first three notes were originally *d^{b''} - c'' - bb'*, as in **A69** (in A minor). *V*'s revision postpones the line's closure on the tonic.

145 S^s A: After providing three ♭ to cancel three flats (A, D, and G), *V* correctly wrote the new signature of two ♭ (B and E) in all parts except S^s, where he mistakenly indicated three ♭ (B, E, and A).

145 S^c A: The **ppp** is preceded by a separate **pp**, probably an earlier attempt at writing the dynamic level.

145–146, 149–150 S^s A: The slurs reach slightly beyond the 145/146 and 149/150 bar lines, but do not extend to the following notes. The relevant contemporary sources extend the slurs to the downbeat or even to the final note of the second measure. In **A69**, however, both slurs end on or before the final note of the first measure; **WGV** prefers these shorter slurs. While in the Requiem e Kyrie (17–18, etc.) the

longer slurs are used consistently, the articulation of that VI I presentation cannot be taken as a model for the vocal presentation in the *Libera me*.

148 S^c A: The first half of the measure was originally identical (though transposed) to the corresponding passage in **A69** (120).

150 S^c A: The hairpin printed at 151–152 in **WGV** actually begins in the second half of 150. **WGV** follows **A69** in beginning the sign on the downbeat of 151, as in T^c and B^c.

153 S^c A: A redundant **f** before the first note has been suppressed.

158 C^c A: The “*ancora più piano*” assigned here to C^c is actually written diagonally across the three bottom staves of *Coro*, implying a global indication.

164 S^s, *Coro* **WGV**: The reading adopted here corresponds to **A69**. That is:

1. There is no staccato dot on the downbeat (it is erroneously added in **I-Mric**, **RI**, **RI**¹⁹¹³, and **pvRI**).

2. There are slurs over the last three notes, i.e., over the notes with staccato dots. (**I-Mric** and **pvRI** do not add slurs; **RI** and **RI**¹⁹¹³ add slurs, but over all four notes, since all four carry staccato dots in these sources.) The slurs are musically essential, since it is unlikely V would have wanted normal staccato dots here.

3. The articulation of S^s is extended to *Coro*, as in **RI** and **pvRI** (but not **I-Mric** and **pRI**).

164–165 S^s A: The — reaches the downbeat of 165; **WGV** ends it on the last note of 164, as in S^c, T^c, and B^c.

171 Sources: Although **I-Mric**, **RI**, and **pRI** interpret **A** correctly, **pvRI** gives the piano reduction of VI I and II a rest with fermata on the downbeat; the instruments thereby enter simultaneously with S^s. This reading was adopted by **RI**¹⁹¹³. There is no reason to consider this version authentic, even though V did proofread **pvRI**, after his fashion. Recall that also in **A69** the strings initiate the tremolo before S^s enters.

171 A: V wrote “*senza tempo*” above VI I and S^s; **WGV** emends to “*senza misura*” for reasons explained in Note 1, 7, 9, 171, 416.

173 Vle Sources: There is a \flat in **A**, added in gray pencil, perhaps by Ricordi. The addition is authorized by V’s letter of 2 June 1874, where he complained of errors in **pvRI** and wanted the \flat (originally missing in **A**) added in the piano

reduction of 173 and a precautionary \flat (present in **A**) added to the *a'* in 174. Both corrections are made in the second impression of **pvRI**.

174 S^s A: $\text{J} \dots \text{J} \text{||}$ **WGV** eliminates the third prolonging dot, an obvious slip of the pen.

175–178 Strings A: There is an erased substratum that cannot be reconstructed completely. At 175–176, the upper strings may have read:

The point of the change was doubtless to get the upper strings out of the singer’s way. There are also adjustments in Vc, perhaps resulting from the revoicing of the upper parts. (Erasures in the *Ofc* and *Timp* staves, on the other hand, are simply the correction of a copying error, in which V placed *Timp* and *Cassa* one staff too high.)

179 S^s A: V originally wrote a J on the downbeat, then substituted a J .


179 Trn A: Although the note has only two stems, it is clear from the preceding measures that all three Trn are to play.

179–207 *Coro* **WGV**: There is no reason to think V intended the subject to be performed differently on its successive entries during the fugal exposition. **WGV** therefore extends the more complete markings of the first presentation to later entries, in most cases also regularizing measures where V employed notational variants for essentially the same sound. In one case—the $>$ on the penultimate measure of the fugal subject—a reading from a later presentation (T^c at 206) has been incorporated into the model. Exceptions to this general procedure are discussed in the Notes.

179 C^c A: There is no dynamic indication here or at the entries in 186 and 193. The **f** in **WGV** is extended from V’s marking for T^c at 200.

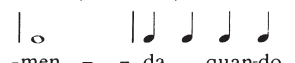
186, 193, 200, 207 Orchestra A: Although not always completely consistent in his notation of the ornamental notes, V normally used three beams for the group of four ornamental notes and only two for the group of three. The same


notation is present in **A69**. The following anomalies have been emended: Fl (three beams) at 186; Fl, Ott, and Ob (three beams) and Vc and Cb (two beams) at 193; Fl and Ott (three beams) at 200; Fl (three beams) at 207.


187 S^c A:  This is the articulation found in the first two fugal entrances in **A69**. In adopting it, V may have forgotten that he had used a different articulation (four >) at 180. **WGV** prefers the model of 180.

188 C^c A: An > over the second note was smeared out by V and replaced by ^.

192–193 S^c A: The text underlay is perfectly clear, and **pvRI** and **pRI** follow **A** correctly. In **I-Mric**, however, S^c =


 . Someone made matters worse by an emendation in gray pencil of uncertain date:

 . **RI** gives the latter reading without the tie, an impossible situation, while **RI**¹⁹¹³ restores the tie.

193 S^c A: The slur between the second and third notes was made in two tries and could be taken graphically to be a . The latter would make no sense, however, while the slur interpretation is supported by 186 and 200.

193, 207 Fl A: Although there is only a single set of stems on the ornamental scale, the double stem on the principal note unequivocally suggests the presence of both Fl. **WGV** indicates “a 2” without graphical differentiation. Note also that in both measures the scales in Cl are double-stemmed.

195 C^c A: V wrote, then partially erased, an *f* dynamic marking between the first two notes.


195–196 S^c, B^c A: Here **WGV** preserves A’s long slur in S^c, rather than regularizing the articulation in accordance with the model of the countersubject. V may have wanted the broad sweep effected by the long slur now that the countersubject is in the uppermost voice. On the other hand, **WGV** does alter the articulation of B^c at 196, , following the models of 182 (C^c) and 189 (S^c).

199–200 Vle A: V wrote the G-major chord *g + d' + bñ'* (dominant of C minor) in 199, as in 192, and began the ornamental scale in 200,

starting on *g* as if to lead to *c*. After writing two notes of the scale, he realized his error and partially smeared them out, writing instead a scale from *d'* to *g*. (The error does not occur in **A69**, where the reading corresponds to **WGV**.) Curiously, he did not correct his mistake in 199, which **I-Mric** dutifully copies. **RI** emends to *f# + d' + a'*, a reading adopted by **RI**¹⁹¹³. Since in all other parts the chords at 185 and 199 are identical in spacing and scoring, **WGV** prefers to duplicate the chord played by Vle at 185 (the emendation made by **pRI**). This is also the reading of the corresponding measure (169) in **A69**.

202 B^c A: > on the second note / Given V’s alteration of > to ^ at the parallel 188 (see Note), **WGV** regularizes the notation.

207 Fg III, IV **RI**¹⁹¹³: Unlike **I-Mric**, **RI**, and **pUS-Cso**, **RI**¹⁹¹³ assigns the ornamental scale to both Fg III and IV, clearly a mistake. In **A** there is only one set of stems, pointed upward.

207 VI II A: Although V drew a  from the last note of 207 through the downbeat of 208, an > is clearly intended, as all relevant contemporary sources recognize. Furthermore, **A69** gives an unambiguous accent.

208 B^c A: The first note appears more like a *c'* than the *b^b* V clearly intended.



210 Ott A: Second note = *f'''*, a slip of the pen. The position of the note is correct, but one ledger line is missing.


210 Tr I **I-Mric**: The missing stem on the second note was supplied in purple pencil.

210 VI I A: Each note bears a staccato dot. **WGV** substitutes four >, as in the directly parallel Ob I part and also similar parts elsewhere in the texture.

210 Vle A: The first two notes carry staccato dots. **WGV** substitutes two >, as in all parallel parts (e.g., Fg I and Trn I, II).

211 Ob I A: > on the downbeat / The accent can be dismissed as a slip of the pen: V simply continued the series of accents from the previous measure.

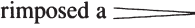

212 B^c A: V originally wrote two ; he then erased this version and substituted a .

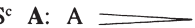
212 Fg I **I-Mric**: The necessary  on the last note, present in **A** but omitted by the copyist, was later supplied in purple pencil.

213 Fg A: Fg III, IV = “unis.” of Fg I, II, resulting in very awkward voice leading. That 213 is the first measure of a verso helps explain V’s oversight, along with the fact that he was copy-

ing directly from **A69**, where the voice leading was unproblematic (the parts having been in unison since the equivalent of 207). Not recognizing the problem, **I-Mric** and **RI** simply repeat the abbreviation; **pUS-Cso** emend Fg III, IV by beginning 213 with a half-measure rest, while **RI**¹⁹¹³ and **WGV** adopt the parallel Trn III and Ofc parts as a model for Fg III, IV on the downbeat of 213.

213–219 B^c, Fg II (Fg IV = Fg II), Cb A: As V first wrote this passage, it corresponded in all essentials to **A69** (183–189); the parallel passage (284–290) was similarly copied from **A69** (254–260). V's revision was made at a late stage of composition, for erasures are found not only in the skeleton score but also in Fg. The changes affected both the declamation in B^c and the part writing. V's primary concern was probably the latter: the 7–6 suspensions between the outer voices in the 1874 version are more effective than the rather confused syncopated harmonic rhythm in **A69**. But the resulting declamation, with its repetition of "die" and its omission of "illa," is hardly an improvement.

A few > in 214 and 216 in A remain from this substratum. In each case the accent was originally placed on the second half note of the measure. In 214 **WGV** has appropriated an >, originally intended for the second half note in Fg II (Fg IV = Fg II), for Fg I (Fg III = Fg I) without typographical differentiation. In 216 an > in Fg II (Fg IV = Fg II), placed directly under the whole note (midway between the two erased half notes), probably belongs to the later layer; V superimposed a  on the >, with the intention of canceling the latter. (No parallel part has an accent in this position.) Also in 216, B^c has an > near the erased second half note of the original version; **WGV** suppresses it. In Cb, > in the second half of both 214 and 216 were erased and superseded by a superimposed .

214 S^c A: A  reaches from 214 through the downbeat of 215 (see VI II at 207), but the parallel orchestral parts have >. At 216 the much shorter mark in S^c is better read as >, and is so interpreted by all relevant contemporary sources. Furthermore, **A69** has unambiguous accents in both measures. **WGV** emends the hairpin at 214 to >. The secondary sources have various reactions to the sign at 214: **I-Mric** and **RI** simply omit it; **pRI** print >;

RI¹⁹¹³ and **pvRI** give a hairpin in 214 and > in 216—a less than satisfactory solution.

214–219 A: As in **A69** (see Appendix 2, Note 184–189), slurs of the kind exemplified in Ott at 214–215 tend to start after the first note of the figure and often to conclude before the following downbeat. Again as in **A69**, there are more of the longer slurs in the repetition of this passage at 285–289, and **WGV** prefers this model throughout.

219 Ob I A, **I-Mric**: In A the **p** is placed between the first two notes. **WGV** follows the model of S^s in moving it to the first note of the phrase. The copyist of **I-Mric**, misreading the **p** dynamic in A, placed a meaningless ^b on the second note. This is queried in **I-Mric** by another hand, using gray pencil.

225 Fg I A: There is a slur over the first two or three notes, similar to a slur present in **A69** (see Appendix 2, Note 195). **WGV** suppresses this unique example.

225–226 S^c, C^c, Ob I, Cl I A: V originally followed the corresponding measures in **A69** (195–196), but later altered the part writing, removing the awkward parallel fourths.


227 Ob I A: Although V concluded the slur on the downbeat, **WGV** follows the more logical notation of **A69**, extending the slur over this note.

227 B^c A: Although no dynamic level is specified, there is an **f** in Fg III, IV. In the analogous passage in **A69** (197), on the other hand, there is an **f** in B^c and none in Fg III, IV. **WGV** derives the **f** for B^c from **A69**.

231 Fg III, IV A: There are staccato dots above and accents below the last two notes. Taking into account the reading at the similar 227, **WGV** suppresses the staccato dots.

234, 236 Fl, Ott A: There is no grace note before the trill in 234 (Fl and Ott) or 236 (Ott = Fl), but **WGV** takes V's explicit grace note at 238 in Fl (Ott = Fl) as a model and supplies the notes at 234 and 236. There are no examples of grace notes in the parallel measures in **A69** (204, 206, and 208).

235 Tr III, IV A: **WGV** suppresses a staccato dot on the downbeat, an obvious slip of the pen.

237 Timp A:  / **WGV** adjusts the notation to 233 and 235, where there are only two slashes.

239–246 **WGV**: As in the case of **A69** (see Appendix 2, Note 209–215), the reduction of

texture and explicit **f** for Fg and Cb (Vc = Cb) suggest a lowered dynamic level for the entire orchestra and chorus in this passage.

241 Cl I A: Carelessly drawn signs or marks over the first two notes graphically resemble staccato dots, but they make no sense in this context and **WGV** eliminates them.

242–243 Ob A: Although V left 242 (the last measure on a verso) blank, it is illogical for Ob, which otherwise double C^c, to begin playing only after the first notes of the C^c figure. In fact, these missing notes in Ob are included in **A69** (at 212), and their absence in **A** must be considered an oversight; **WGV** adds them. At 243, V originally wrote two half notes, as in **A69**, but also added a tie leading from the second across the 243/244 bar line. He then smeared out the second half note and the tie, substituting the definitive reading shown in **WGV**.

246 Cb (Vc = Cb) **I-Mric**: > on the downbeat, later crossed out in gray pencil by another hand; there is no reason to suspect that this hand was V's. The situation may seem parallel to the downbeat of 207, where there were accents on neither the concluding chord of the cadence nor on the first note of the inverted fugue subject. In 246, however, V's placement of the **f** dynamic sign in Fg I, II, Trn I, II, and Cb (Vc = Cb) suggests that the orchestral voices follow the vocal line, which begins anew on the second note of the measure. The downbeat, then, is best viewed as completing the cadence, rather than as beginning the new phrase. The accent is preserved for Vc and Cb in **RI** and in the reduction of this line in **pvRI**. **WGV** both preserves it and extends it to Trn and Ofc.

248 Ob II A: The natural before the first note is added by another hand in gray pencil; it was present in **A69**, but is lacking in **I-Mric** and **RI**.

248 Cor I, II A: V incorrectly wrote \flat rather than \natural on the first note, an error also present in **A69**, **I-Mric**, and **RI**. **WGV** substitutes the correct accidental.

248 VI I A: **ff** / All other explicit dynamic levels here are **f**, and no differentiation can be intended. **WGV** substitutes **f**.

248–250 T^c A: V originally began to follow **A69** (218–220), writing



He provided text and music at 248, the last measure on a recto (as in **A69**). After turning the page he entered the notes for 249–250, without the text, perhaps also drawing ties before the 248/249 bar line and/or after (as in **A69**). He then decided to alter the entire passage. (It is possible that the ties belong only to this later layer.)

249 Ob II A: A slur covers the last three notes. Given the preponderance of accents without slurs in other voices, **WGV** suppresses it. See also Note 250–251 (Cl I).

250 Tr I (Tr III = Tr I) A: > on the downbeat / This is the sole example of a downbeat accent in any instrumental part other than the bass from 248 through 252; **WGV** suppresses it.

250 Vle A: There are staccato dots on the last three notes. **WGV** substitutes accents, as found extensively in similar parts throughout this section.


250–251 Cl I A:



ing models found throughout this passage, **WGV** substitutes accents for the staccato dots in 250 and eliminates the slur at 251. See also Note 249, Ob II.

251–252 Fg I, II (Fg III, IV = Fg I, II) A: Although V employed a single stem for the parts from 251 through the downbeat of 252, **WGV** provides separate stems in order to clarify that the accents on the downbeats (extended from other bass instruments) affect only the lower part. V provided a model for this notation at 249.

At the downbeat of 252, V wrote $b\sharp + d'$, different from the $b\sharp$, with two stems, of **A69**. The logic of the Fg I part, in fact, suggests that the d' may well be an error, but there is no hesitation in V's notation and the pitch is certainly possible: hence, **WGV** respects the reading of **A**.

252 VI II A:  / **WGV** eliminates the staccato dots, which appear in no similar part within this passage.

256 Fg I, II A: > on the third and fourth beats / **WGV** substitutes staccato dots as in Cor III at 256 and Cor I at 257. Compare also the similar passage at 312ff.

259–260 Fg I A: The slur continues slightly past the 259/260 bar line, without reaching the

whole note in 260. Following musical sense and the reading of **A69**, **WGV** restricts it to 259.

259–262 Tr A: All the \flat are lacking for the b , e' , g' , and b' .

260 B^c A: V completed the word “[i]-gnem” here (perhaps written over an earlier reading), but then repeated the same concluding syllable under the second note of 261. This is not a copying error from **A69**, which has a continuation line over the equivalent of 260. **WGV** follows the model of **A69** and **pvRI** in omitting the premature completion of the word. Another emendation is possible, but less attractive: while **I-Mric** copies **A**, even adding a continuation line on the first note of 261, **RI** and **pRI** leave the syllable at 260 and add “i-” to the downbeat of 261. The text therefore reads “per ignem ignem.”

261–262 Fg A: The slurs in both Fg I, II and Fg III, IV cross the bar line but fall far short of the note on the downbeat of 262 (a whole note placed in the middle of the measure).

262 S^c A: V omitted the word “me” on the downbeat; it is present in the analogous measure in **A69** (232).

263–276 Fl I, Fg I **A69**: In the 1869 version these instruments presented the inverted fugue subject at its normal pace, simultaneously with the augmentation of the theme. The awkward part writing in Fg in 275–276 is the result of V’s having drawn 276 directly from the 1869 movement, in spite of his having revised 275.

272–273 Fg I, II **I-Mric**: The copyist wrote the contents of 273 twice, in 272 and 273; this is queried in gray pencil.

275–276 S^s, Fg I, VI I A: The only slur extending well into the margin is VI I (VI II = VI I at the lower octave), and **WGV** carries it to the downbeat of 276. The slurs in S^s and Fg I are ambiguous, crossing the bar line but not extending into the margin. Given the voice leading, **WGV** prefers to restrict these slurs within 275.

276–284 A: Some of the slurs are drawn carelessly, starting late or ending early. V’s intention is clear, and **WGV** regularizes wayward examples. Some significant deviations, however, need to be noted:

1. At 279–281 a single slur extends from the second note of 279 in Fg I, II (Fg III, IV = Fg I, II) past the 280/281 bar line. **WGV** prefers the shorter slurs found elsewhere in the passage.

2. At 282–284 there are several carelessly drawn slurs. S^c =




(Fg III, IV = Fg I, II) =



WGV assimilates these slurs to the model adopted throughout the section.

284–290 **WGV**: This passage corresponds to 213–219, from which the slurs in Fg II (Fg IV = Fg II) and Cb (Vc = Cb) are derived. As noted earlier (see Note 213–219), in both passages V originally followed **A69**, revising them only after the orchestration stage.

287 VI I A: The g' is missing, but the presence of two ties leading out of 286 suggests that V omitted it unintentionally. Furthermore, it is present in **A69**.

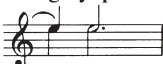
288 Timp A:  **WGV** adds a third slash, adjusting the notation to agree with 284 and 286.

288, 290–291 Trn A: Forgetting that he had shifted Trn III to the Ofc staff, V placed all three Trn on a single staff, as in **A69**. He must have realized his mistake before reaching 292—there are no signs of correction there—and then erased the ink before it had completely dried.

289–290 Cl I, Vle A: The slur in Vle ends on the downbeat of 290, while that in Cl I crosses the bar line but does not reach the downbeat. **WGV** prefers to hold the slur within 289, as in S^s, S^c, and Fl I, II. In **A69** none of these slurs reaches the bar line. (Note also that the part of Vle in 290 was originally identical to the analogous measure [260] of **A69**.)

290 Cor III, IV, Tr III, IV A: There are > below the first two double-stemmed notes and staccato dots above them in Cor III, IV, as well as > on the corresponding notes in Tr III, IV. **WGV** follows the procedure otherwise exemplified in all orchestral parts in A: accents for the melodic notes, staccato dots for the accompanimental voices. Hence, **WGV** eliminates the staccato dots in Cor III, IV and substitutes staccato dots for the accents in Tr III, IV.

294–295 Cor I, II A: V started to copy **A69**, but after reaching the first note of 295 (without writing the prolonging dot) he modified the part. Although the appearance of A is somewhat

untidy, V's meaning is clear. **I-Mric**, peculiarly, substituted a $\ddot{\text{z}}$ for the last note of 295 (which is absolutely unambiguous in A). This was corrected later in gray pencil, but **RI** instead emended to . The part is correct, however, in **RI**¹⁹¹³.

296–307 Trn III, Ofc A: These parts are written on a single staff with separate stems; **WGV** prints them with a single stem. The explicit accents are invariably written above the staff (for Trn III), but Ofc was surely meant to adopt them as well.

298 Cb A: The slur is placed too far to the right, beginning between the two thirty-second notes and ending on the principal note. **WGV** emends on the model of 300 and 302, where the slur does not reach the principal note.

298–307 S^s, S^c A: Both parts have continuation lines at 298 with no further text until the second note of 307. The text is fully written out for the remaining three vocal parts. The same arrangement occurs in **A69**, although in that manuscript S^s and S^c are on the same staff. **I-Mric** and **RI** follow A, while **RI**¹⁹¹³, **pvRI**, and **pRI** extend the text from C^c and T^c to S^s and S^c. **WGV** follows A. V's notation seems quite clear, even though singers might wish for a more grateful vowel for the melisma.

299–300 A: Several slurs at 299 (the last measure on a verso) extend slightly into the margin: Fl, Ob, Cl, Fg I, II (Fg III, IV = Fg I, II). **WGV** restricts the slurs within the measure, as at the similar 297, 301, and 303 (but see Note 301–304; see also Appendix 2, Note 267–268.)

301–304 Ob A:



/ **WGV** confines the slurs to 301 and 303, as in the other similar parts.

303–305 B^c A: V originally copied the part (with its immediate repetition of “quando cœli”) from **A69**, but later revised this reading.

304 Trn I, II A: “legato” before the second note / **WGV** suppresses the verbal indication, which is implicit in the slurs extended throughout 304–307.

304–305 Cb A: V originally wrote *G* in these measures, but later erased the notes and rewrote them an octave higher (as in **A69**); 306–307, the first measures on the following verso, have *g*, with no trace of an earlier reading.

306 Cor I, II A: There are > on both notes, which make no sense in isolation. Furthermore, they appear in no part in **A69**. **WGV** suppresses them.

V originally entered notated *g''* for both notes of Cor I, as in **A69**, but immediately smeared out these notes and wrote the definitive version. (There is no reason, however, to associate the accents with this substratum.)

308 Vlc A: **ppp** beside the note, **p** below the staff / all relevant contemporary sources choose **ppp**, as does **WGV**.

312–328 A: Within this contrapuntal passage, there are several small inconsistencies in the presentation of articulation for the subject and answer in the instrumental parts. (Very few inconsistencies are present in the vocal parts.) In general these inconsistencies are musically unconvincing, and it is the judgment of **WGV** that they are the product of notational inexactitude rather than of compositional intention. **WGV** has sought a coherent presentation of the recurring individual lines. Emendations of A are signaled in footnotes and in the following Notes.

312 B^c A: There is what appears to be an > on the third note, but it may be a carelessly drawn staccato dot. In any case, the following entries of the subject indicate that a staccato dot was intended.

312–313 Vc A: By and large the following articulation is found consistently in the strings for these first two measures of the fugue subject, although some signs are occasionally omitted:



In this first presentation in Vc at 312–313, however, there are two points of difference:





Notice the > on the first note (which later becomes \wedge) and the slur with staccato dots beginning on the downbeat of the second measure (rather than on the second note). In writing out Vc the composer may have been influenced by the presentation of the theme by B^c in the staff directly above. In other presentations, however, V consistently maintained a distinction between the articulation of the vocal and of the instrumental parts, and **WGV** preserves this distinction even here, emending Vc in accordance with V's clearly preferred instrumental articulation.

314 Ott A: “Solo” / While writing the term in

Fl, Ob, and Cl, V mistakenly added it to Ott; in **A69** it is absent in Ott, but appears in the other three parts. It is fanciful to argue that V used the term intentionally to indicate that the part is exposed or important. There is, in fact, only one other instance in the *Messa da Requiem* where the Ott part is marked “Solo”: Lux æterna at 100, where it has a single sustained note doubling the upper strings, no more a *Hauptstimme* than in the present case. On the other hand, there are passages for Ott which are more exposed and important than these, but V does not use the term “Solo.” Its appearance here is best viewed as a careless slip. Although **I-Mric** and **RI** keep it, **RI**¹⁹¹³ and **pUS-Cso** omit it.

315 B^c **WGV**: The elongation of the slur through the last note here and in parallel measures derives from the model in S^c at 325.

316 C^c A: ^ on the fourth beat / This is the only use of ^ in the vocal lines within this passage. **WGV** substitutes >.


317 S^c A: The sign on the second note could most easily be read as >; given the  of B^c at 323, the similar signs in the strings in **A**, and in both strings and voices in **A69**, **WGV** interprets it as a .

317–318 VI II A: The slur continues into the margin past 317, the last measure on a recto; in Vc at 315 the slur continues slightly beyond the 315/316 bar line, but falls short of the downbeat. **WGV** prefers to end both slurs on the last note of the first measure. The slur over the first three notes in VI II at 318 is unambiguous, and neither overlapping slurs on the downbeat of 318 nor a continuous slur (from the second note of 317 to the third note of 318) would be musically effective.

318, 324 VI I, Vc A:  in VI I

at 318 and Vc at 324 / **WGV** prefers the articulation found in Vle at 316 (present also, though in a slightly different context, in VI II at 326). This articulation is found for all four appearances of the figure in **A69**.

323 VI II A: > on the downbeat / **WGV** substitutes ^ . See Note 312–313.

323–324 Vc A: The  extends beyond the 323/324 bar line; **WGV** ends it on the last note of 323, as in VI I at 317.

323–325 T^c A:

 in di - e il - - la il - la tre -

/ V confused the text here: there can be no justification for the omission of “æterna” and repetition of “illa.” **WGV** adjusts the text as in the parallel parts. That 323 is the first measure on a new fascicle may help explain V’s confusion, but there is more to it than that. As discussed in Note 282–298 to Appendix 2, in 1873–74 V used **A69** to work out changes in the text underlay in these measures. In the equivalent of 323–324 (**A69**, 293–294) there are three different texts: the original (which is crossed out) and two attempts at revision. The text V entered into **A** is squeezed in above the crossed-out original 1869 text, while the text **WGV** adopts (and which V had already worked out some measures earlier in **A69**) is written below it. V simply copied the intermediate rather than the final layer into **A**.

325–327 Strings **WGV**: As the music moves toward the conclusion of this section at 328, the articulation of the figuration can no longer be equalized to earlier presentations of the themes, and **WGV** generally follows **A**. The slur in VI II covering the second and third notes of 326 actually reaches the fourth note (as it does also in **A69**—see Appendix 2, Note 296), but the tie leading from the fourth note suggests that the slur should end on the third note.

326 VI I A: The first slur nearly reaches the second note, but it is clearly meant to end on the first: an overlapping of two slurs is musically improbable here.

327–328 Fl A: At 327, the last measure on a recto, both Fl are present (without ties into the margin); at 328, only Fl I (with a tie connecting back to 327). Nonetheless, it seems clear that the absence of a part for Fl II at 328 is a mistake due to inattention and also to the fact that in **A69** Fl II does not play in the equivalent of 326–328. **WGV** supplies the note, as did **pUS-Cso**. (There are also various changes in Fl at 326–328 in **A**: after the downbeat of 328, for example, V originally showed both Fl playing the part finally assigned to Ott.)

328 Coro A: As in **A69**, V originally called for two voices on a part in his score and in his footnote, rather than four. Later he altered the word “Due” to “Quattro” in the vocal parts and the number “2” to “4” in the footnote. A corollary of this change was the erasure of another footnote that had called for the addition of two singers to C^c at 336, so that the fugue subject

would be more audible. That note, copied from **A69**, reads: “Qui si aggiungeranno altri due Contralti onde sia più sensibile il *Soggetto*.”

329–336 S^c A: V originally copied the rather ungainly line from **A69** (299–306), later revising it as in the definitive version. Note, however, that the first two measures of the 1869 version introduce an important motive used extensively later in the piece (beginning at 352 and then 402 in the 1874 version); these relationships are thus attenuated in the definitive version.

331 Cl I A: “stacc[ate]” after the first note / **WGV** suppresses this redundant indication.

331 Fg III A: there is a staccato dot on the downbeat, surely a careless error (see Cl I at 333 and Fg III at 335).

332 Cb (Vc = Cb) A: The *G* (prolonging the dominant rather than coming to a cadence) is entered directly; in **A69** V had written *c*.

333 Cl I A: The required \flat on the third note is a later addition in blue pencil; it is lacking in **I-Mric** and **RI**. The corresponding \flat on *a* was present in **A69**.

334 S^c A: A slur covers the four notes of the measure. One might argue that the articulation intentionally anticipates that of the new section (beginning at 336), but both the unchanged articulation in the woodwinds and the persistent staccato dots in B^c at 335 suggest that the slur at 334 is simply a slip. Moreover, there is no articulation at this point in **A69**. **WGV** extends here the articulation found elsewhere in *Coro* throughout this series of entries.


336–343 Tr I A: Copying almost exactly from **A69**, V wrote the part as though there were a key signature of three flats. **I-Mric** copied it from **A** without the necessary accidentals, but in 336–337 they were added in gray pencil with a cautious question mark.

Curiously, **pUS-Cso** label the part “decisa” at 336, an apparent misreading of an abbreviation of “dolcissima” in its source (probably an intermediate set of parts drawn from **A**). It is less likely that **pUS-Cso** were copied directly from **A**, for there “dolcissima” is written out in full. (The term does not appear at all in **I-Mric** or **pvRI**.) Among other sources, “dolcissima” is found in **RI** and **RI**¹⁹¹³.

337–342 T^c, B^c A: V copied these parts from **A69**, then erased them and entered the simplified, definitive version. This was done before

V completed the orchestration of the passage, for Fg have no trace of the earlier layer.

The original layer included several slurs that were subsequently only partially erased. Guided by the notation in Fg I and III, **WGV** interprets the notation freely, omitting the slurs in B^c but preserving and extending them in T^c.

345 Cor III A: The  begins before the 345/346 bar line, rather than on the downbeat of 346. **WGV** aligns it with the hairpins in other parts, including Cor I.


348 Cor I A: V copied the half note resolution from **A69** (318; see relative Note in Appendix 2), then smeared it away.

350 C^c A: “-da” / V copied this from **A69**, where the word is “tremenda.” Since 349 and its equivalent in **A69** (319) begin new versos, V did not have the beginning of the word before him. **WGV** substitutes the final syllable of “æterna.”

351–358 A: In **A69** V had assigned the basic contrapuntal structure to chorus and orchestra together: the line presented by Fg I and Vle in the definitive version was also sung by T^c in **A69**, while the pedal *g*’ was sung by S^c (as well as being played by Tr I and VI II). In 1874 V increased the importance of the S^c by removing all other vocal parts. Although there is no trace of the original choral parts in **A**, V did copy the original version of Tr I, which had reflected the rhythm of S^c at the measures equivalent to 356–358. He then erased this reading and replaced it with the neutral sustained note of the definitive version. For a parallel change, see Note 359–366.

355–358 Ob A: V drew a slur from 355 through the end of 358. That 355 begins a *recto* helps explain this anticipation of the slur, which on musical grounds must cover only 356–358, as it does in the equivalent measures of **A69** (326–328).

357–358 Fg I **I-Mric**: A slur covering both measures was added in purple pencil. It is lacking in **A** and **RI**.

358, 366 A: Although some of the  extend to the bar line, the entrance of Tr **ppp** in the second half of 358 and the **p** and position of the hairpin in Vle (358), as well as the shorter hairpins at 366 (especially in VI I) all support **WGV**’s decision to conclude the hairpins midway through the measure.

359–366 A: As in the case of 351–358 (see

Note), in **A69** the chorus participated in this passage, B^c doubling Fg III and Vc, and C^c and Tr III providing a sustained g' and g, respectively. As before, **A** reveals no trace of the earlier version in the choral parts, but a solo Tr (here Tr III) originally followed the rhythm of the choral part it had doubled. V copied this from **A69** into **A**, but later replaced it with the sustained g.

366–367 B^c A: V wrote “**pppp**” at 366, the last measure of a verso. At the new recto (367), he wrote “**Tutti ppp**” and “cominciando sottovoce.” **WGV** moves the markings of 367 to the upbeat and consigns **pppp** to a footnote.

369 Coro A: “**Tutti**” is written diagonally across the S^c and T^c staves, surely intended as a global indication for the three uppermost choral parts.


369–370 S^c A: The articulation is quite clear and **WGV** extends it to 373–374. **I-Mric**, **RI**, and **pRI** follow **A**; **RI**¹⁹¹³ and **pvRI** suppress the slur. **A69**, it should be noted, begins the slur on the downbeat of the measure equivalent to 370, and repeats it four measures later (see Appendix 2, 340 and 344).

370 Cl, Cor A: V wrote “Solo” for Cor III, but only the letter “S” for Cl I and Cor I (V’s way of writing an “S” is very different from his way of writing a “p”). Perhaps mistaking these indications for **p**, **I-Mric**, **RI**, and **RI**¹⁹¹³ assign **p** as a dynamic level for all three. For different reasons (i.e., V’s dynamic indication for Cl in the parallel measure [340] in the 1869 *Libera me*), **WGV** joins them. (See also Appendix 2, Note 340.)

370 B^c A: A sign that looks like a slur connects the first two notes. Since the notes are the same but with two different syllables, the indication makes no sense and must be interpreted as a slip of the pen based on instrumental parts. **WGV** suppresses this slur, which is not present in **A69**.

371 Cb (Fg I, II, Vc = Cb) A: ^ on the first note / **WGV** substitutes >, as at 367–369.

376 Ob A: In addition to **pp** there is another partially erased sign, probably a “cres.” copied from **A69**.

377 Fg I, II (Fg III, IV = Fg I, II), Vle A: A line starting in the middle of 377 in Vle was probably V’s first effort to draw the . He did not complete it because the sign had been written too early. Similarly one arm of the Fg

hairpin begins on the third note of 377. In **A69** all hairpins begin at the downbeat of the equivalent of 378. **WGV** aligns both Fg and Vle hairpins with the others, which generally begin on the downbeat of 378.

379 Cor III, IV **I-Mric**: The copyist provided neither a tie between 378 and 379 nor a flat at 379; the latter sign was later added in purple pencil.

380–381 Ob II, Cor III, IV **WGV**: There are no ties across the 380/381 bar line for these parts, either in **A** or **A69**. In both manuscripts V was quite careful with the placement of ties: they are present in every other appropriate part. Furthermore, in both manuscripts V placed an explicit ^b in Cor III, IV on the downbeat of 381 (or its equivalent in **A69**, 351); compare Fg, Ofc, and Cb (Vc = Cb) in **A**, where the ^b is placed on the second note of the measure because of the tie. These ties are present in neither **I-Mric** nor **RI**, although they are added in **RI**¹⁹¹³. In **pUS-Cso** there is a tie for Ob II, but not for Cor III, IV.

380–381 Trn III, Ofc A: The part is written with single stems; although the stems point upward, that may simply be a result of the position of the notes on the staff. Since V provided double stems for Cor III, IV in this measure, it is reasonable to suppose he would have done so here, too, had he wanted both instruments to play. The voice leading suggests, furthermore, that if Trn III had been intended, it should have played an octave higher than Ofc. **WGV** follows the solution of **pUS-Cso**, assigning the part only to Ofc. However, it should be pointed out that **I-Mric**, **RI**, and **RI**¹⁹¹³ indicate that both instruments should play.


381 Cb (Vc = Cb) A: The last two notes bear staccato dots. **WGV** alters them to >, as in all parallel voices.

383, 385, 387 A: It is striking how few examples there are of downbeat > in the instrumental parts in these measures—Cor I, II, Timp, and Cb (Vc = Cb) at 383, Ott at 385—with respect to the number of accents in other positions in the phrase. Taking into account the several examples in the vocal parts (which cannot be ignored), however, as well as the parallel passage in the 1869 *Libera me* (where there are significantly more downbeat accents in both vocal and instrumental parts in these measures), **WGV** extends the accents everywhere. Al-

though it might be attractive to imagine that V was differentiating the dynamics, creating “stronger” and “weaker” measures, the *fff*, “tutta forza” context and the nature of the musical material make such a hypothesis difficult to sustain.

388 Cor III, IV A: > on the downbeat / **WGV** eliminates this accent, which appears in no other part at this point (nor is it present in any part in **A69**). It is a simple slip, occasioned by the accents surrounding it.

388–389 Fg I, II A: A slur beginning on the last note of 388 concludes at the end of 389 (the last measure on a verso); it was probably copied from a similar sign in Fg III, IV in **A69**, even though the revised version of this passage is quite different. The slur appears in no other instrumental part in A, and **WGV** suppresses it.

388–395 Coro A: There are numerous erasures in Coro, but the original version cannot be reconstructed. The S^c part, however, shows no corrections (except for an erased *b* before the *d*'' on the downbeat of 389); this suggests that even before beginning to fill in these measures V had decided to depart from the 1869 version, letting the soloist soar above the chorus and descend from *c*''' in a final augmentation of the fugue subject. There are changes that affect pitch and, particularly, declamation. In 390 and 393, for example, S^c originally sang | ; perhaps this sharper rhythm was suppressed for reasons of declamation or because it might have distracted attention from S^s. (For changes in the final measures of this passage, see Note 396–397.)

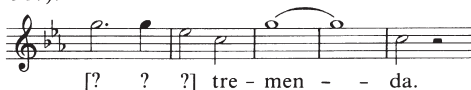
390–393 Trn III, Ofc A: V wrote above Trn III a slur from the downbeat of 390 to the downbeat of 392, and another from the downbeat of 392 through the end of 393. Under Ofc he wrote a single slur from the downbeat of 391 through the end of 393. **WGV** interprets this notation as a single slur covering all four measures in both instruments.

391–392 Fl I, Ott pUS-Cso: Both parts have *g*''' on the second note of 391, rather than *b**b*'''. It is not clear whether this was an emendation or a copying error. Berlioz's treatise on orchestration (in Mazzucato's translation) helps explain why V did not follow the line up to *c*''', but instead changed register abruptly. Berlioz defines this note as “durissimo” for Fl, although he has no objections to *b**b*''', even for

held notes at a soft dynamic level: “può senza nessun pericolo sostenersi *piano* quanto si voglia” (it can be sustained *piano* without danger for as long as you like). As for the *c*''' in Ott, he writes: “. . . non esce che assai difficilmente, e il di cui suono è inoltre quasi insopportabile, e che conviene in conseguenza omettere di scrivere” (the note comes out only with great difficulty, and its sound is, moreover, almost unbearable; therefore it is best to avoid using it). (See Berlioz [cited in the introduction], 2:47–48, 54.)

394 S^c A: Although the > is partially erased, it was probably an innocent victim of other revisions. **WGV** regards it as remaining valid.

396–397 S^s A: After turning the page and beginning to fill in 396, V may have started to follow **A69** once more. In S^s he appears originally to have duplicated the rhythm assigned to both S^c and doubling orchestral parts in **A69** (366–367):



(The first syllables cannot be deciphered, but the last three are certain.) He soon realized that the text was incorrect, as the previous text read “Libera me de,” and the required continuation (“morte æterna”) would not fit the music of **A69** he had just recopied in A. He therefore changed the text, also altering the rhythm of S^s slightly, then proceeded to fill in the choral parts, which have the final rhythm with no earlier version visible.

When he later entered the orchestral parts into his score (presumably after the vocal parts were written out), he adopted the rhythm of the 1869 version rather than the newly revised rhythm of the vocal parts in A. Indeed, with the exception of a minor change in Vc and Cb (dropping an octave to *G* in 398 rather than a measure later), he simply copied the parts as they stood in **A69**, without revision. (He originally gave Cor II *e*' [notated] in 399, as in **A69**; the *g*#' is an afterthought). There is therefore at least a possibility that the rhythmic clash between the voices and the orchestra came about by mistake. Even were that the case, however, the effect is so clearly audible and V had so many occasions to correct his score that he must be considered to have approved the version of A.


397 Timp A: | ξ | / **WGV** adjusts the sign to match the notation of 396 and 398–399.

398–399 T^c A: The part originally was *d'–g'*, with a connecting slur. A later hand, in gray pencil, altered the *g'* to a repeat of the *d'*, as in **A69**. The slur remains, and was not transformed into a tie. The *d'* appears in all relevant contemporary sources. **WGV** regards the alteration as authentic: the nature of the change does not suggest an arbitrary intervention by an employee at Casa Ricordi.

401 Fg I, Vc **WGV**: Apart from being suggested by V's explicit notation in VI I at 402, the "espressivo" extended here (and to Fg III and Cb at 409) by **WGV** is present in the 1869 *Libera me*.

404–408 VI I A:



/ It seems unlikely that V could really have meant this. From its introduction at 352–353, the motive at 404–405 has been covered by a single slur: . It makes no


sense to break the continuity in mid-phrase. In **A69** the slur ends on the equivalent of 405; there is no slur in the next three measures. This is the model adopted by **WGV**.

404–408, 412–416 Voices **A69**, A: In **A69** in both passages S^s had the text "Libera me," while Coro responded "Domine." At first V had followed this scheme in A, but he later replaced all occurrences of "Domine" with "Libera me," focusing attention on the plea rather than on the addressee. In two places, however, he neglected to change the final syllable from "–ne" to "me" (Coro in 408, the first measure on a verso, and T^c in 416). This change of plan naturally required changes in the rhythm of the choral parts. The differences between the two versions, however, are more far-reaching than this.

In the 1869 version S^s was far less prominent than in the final version: S^s was twice joined by (and therefore covered by) S^c entering two measures later at the unison, and the concluding declamation at the equivalent of 416–417 (Appendix 2, 386–387) was assigned to B^c. In 404–408 of the final version, V left S^s audible on top by providing a lower part for S^c. (In fact, in the final version S^c, C^c, and T^c sing the same notes that C^c, T^c, and B^c sang in the 1869 ver-

sion.) In the repetition of the passage (412–416), V reached the final version only through an intermediate stage. He copied the S^s part from **A69** into 412–416, but with a \circ (or possibly a \flat) on the downbeat of 416. That it was not a breve (unlike the concluding notes for Coro) suggests that he may already have planned to assign to S^s (rather than B^c) the concluding declamation. Subsequently he erased the S^s part in these measures and reassigned it to S^c.

407 T^c A: The necessary \flat on the downbeat is lacking in A; that V originally provided a tie between 406 and 407 may help explain the oversight (although there is no accidental on the second note either). The accidental is also lacking in the original layer of **I-Mric** (but it was later added in purple pencil) and in **RI**.

410–411, 412–413 Vle A: A single line does double duty as a slur and as the upper stroke of the . **WGV** prints both signs without typographical differentiation.

414–415 B^c, Cb (Vc = Cb) **I-Mric**: The tie between the two measures in Cb was added later in purple pencil, as was the \flat in B^c on the downbeat of 415.

416 A: V wrote "senza tempo" three times (between VI I and VI II, below the score, and above S^s), and "senza misura" once (across the Cor staves). **WGV** regularizes to "senza misura," as explained in Note, 1, 7, 9, 171, 416.

416 S^s A: There was originally a breath mark after "aeterna," later erased. (See Note 1, Voices for similar examples.)

417 S^c A: $c\flat'$ —a slip of the pen, since the note is clearly tied to the preceding one and the explicit natural is not needed for the c' . The confusion arose from the page turn before 417 and from the fact that S^s has c' .

417–421 A: The various tempo and dynamic indications are located in the following places in A:

417: "a tempo" above the score: "tempo" above Ob; "tempo" under the score.

418–419: "poco allargando" above the score, over S^s, and diagonally between C^c and T^c (obviously intended as a global indication).

420–421: "morendo" above the score, under Timp (where it has special significance), above S^s, and diagonally between C^c and T^c (another global indication).

Appendix 1

The 1874 Version of the “Liber scriptus”

As discussed in the introduction to the score, V’s original setting of these two tercets of the *Dies iræ* was a four-voiced fugue, scored for chorus and orchestra (with the instrumental parts generally doubling the vocal lines). This version was performed at the premiere of the *Messa da Requiem*, on 22 May 1874, and was never removed from A. It was copied into **I-Mric**, and also appears in the earliest editions of **pvRI** and **pRI**. By autumn 1874, V had decided to replace this fugue with a solo for Mezzo Soprano. The new piece was completed during the first half of February 1875 and first performed three months later, at the Albert Hall in London, on 15 May 1875. (See the introduction to the score for further details.)

N. 2a. “LIBER SCRIPTUS” (1874)

Principal Source

A: Volume 1, pp. 68–80.

The structure of the autograph, including the distribution of measures on the pages, is examined in the Notes to N. 2, the *Dies iræ*. This section of the *Dies iræ* extends from the third measure of p. 68 to the fourth (and penultimate) measure of p. 80. V neither changed the organization of his twenty-eight-stave paper at the beginning of this section nor reiterated the list and distribution of the performing forces. (These are described in the introductory notes to N. 2.) There is a double bar at the beginning of this section but none dividing its conclusion from the reprise of the “*Dies iræ*” music (at 216 of the 1874 version, 239 of the definitive version).

Introductory Notes

Slurs and articulation

V was particularly careless in his notation of slurs in the “*Liber scriptus*,” and **WGV** often finds it necessary to shorten slightly the slurs of A. Normal editorial policy would require the modified slurs to be dotted, with V’s actual slurs appearing in footnotes. In the case of the “*Liber scriptus*,” however, an excessive number of footnotes would result. Yet dotting such slurs without showing V’s own notation in a footnote

would be a more extreme misrepresentation of A. For this piece, then, **WGV** uses solid slurs where V’s actual slurs have been shortened slightly. These instances are all listed in the following Notes. When **WGV** modifies a slur more extensively, on the other hand, it continues to dot the new slur and footnote the original.

For similar reasons, **WGV** does not provide footnotes for every sign of articulation or dynamics present in A but omitted in this edition, although all are listed in the Notes. Whenever a sign is added to the score, however, it is typographically differentiated; whenever a sign replaces another sign (e.g., when an accent takes the place of a staccato dot), the sign replaced is footnoted.



Critical Notes




162–184 Sources: These measures constitute the four-part exposition of the fugue, plus a short counter-exposition featuring two further entries of the subject; in addition to the statements of the subject (*S*), three countersubjects are present through 182 (*CS* 1, *CS* 2, and *CS* 3). Within this section, the voices in turn present *S*, *CS* 1, *CS* 2, and *CS* 3 (although not all parts get through the full sequence), beginning with *S*^c (accompanied by VI I), and continuing with *C*^c, *T*^c, and *B*^c (accompanied, respectively, by VI II, VIe, and Vc). There is every reason to believe V wished the articulation of the fugue subject and of each countersubject to be uniform within the chorus and within the strings, but not necessarily uniform *between* the two groups (although their articulation is similar). This non-uniformity between chorus and strings is accepted by **I-Mric**, **pvRI** (chorus and piano reduction), and **pRI**. It is the policy of **WGV** that throughout this fugal exposition the articulation, whether of the vocal or the instrumental parts, should be regularized to the extent feasible.


With the entrance of woodwinds and brass in 184 the fugue changes its course radically: the countersubjects are discarded, and the subject never reappears in its entirety (a feature common in V’s fugues). It should be understood, then, that references to “*S*” from 184 invariably signify an abbreviated version. Thus, the passage from 184 to the end of the original “*Liber scriptus*” (215) cannot provide models for the articulation of the exposition and its counter-exposition (162–184).

In discussing this initial section, it will be convenient to begin with dynamics and then to consider the articulation of each contrapuntal unit in turn (*S*, *CS 1*, *CS 2*, *CS 3*). To facilitate comparison among the various statements, notes will be identified, as appropriate, either by their position in the contrapuntal unit or by their position in a given measure. References to a measure within *S*, *CS 1*, *CS 2*, or *CS 3* always refer to complete measures (i.e., excluding the anacrusis).

Dynamics


In **A** (and **I-Mric**, **pvRI**, and **pRI**) only three dynamic levels are indicated before the general level of **f** is attained (with the entering woodwinds and brass) at 184: **p** at 162 in VI I (first note of *S*), and **f** on the second note of 174 and 178 in *S*^c and *C*^c, respectively (in each case, the first note of *CS 3*). Although  cover the second and third measures of each four-measure contrapuntal unit, V surely intended that the general dynamic level remain **p** until the **f** at 184. The  call for an expressive swell within each phrase, but the beginning of the next phrase must return to **p**. **WGV** therefore extends the **p** of VI I to each entering part, both in the orchestra and in the chorus (where the indications are enclosed in square brackets). **WGV** leaves it to the performers to shape the dynamic levels within each contrapuntal unit, as did V.


Nor do the **f** indications at 174 and 178 affect the general dynamic level. At 174 both *S*^c and VI I have a short  reaching the third beat (but not the fourth). Although **I-Mric**, **pvRI**, and **pRI** interpret the hairpin as >, this reading seems unlikely, since the mark on *S*^c at 174 suggests that V drew one stroke of a normal >, but then, changing his mind, substituted . The resulting **f**  (presumably to the **p** level of the other voices) is perfectly reasonable. The **f** are placed upon syncopated high notes reached by an octave leap. Taken in conjunction with the incomplete > at 174, these signs are equivalent to **sf** (a mark rarely used by V) within the prevailing dynamic level.


Although V sometimes began the  on the downbeat of the third measure of the four-measure unit, there are sufficient models to establish that they are meant to cover the second

and third measures. Furthermore, V originally wrote the hairpins in *S*^c over 165 and 169 only, but then extended them back to 164 and 168.

The following readings from **A** should be noted:

166–167 *S*^c **A**: Amidst a tangle of lines, there seems to be a  from the third beat of 166 to the end of 167 (i.e., for the first six beats of the unit, *CS 1*), the only such example in this section. **WGV** suppresses it.

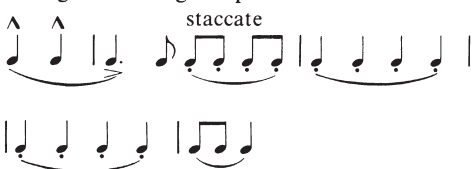
169 **A**: **WGV** suppresses a redundant , covering this measure only, between the *S*^c and *C*^c staves.

172–174 VI I **A**: The longer arm of a carelessly drawn  ends between the first and second notes of 174.

Fugue Subject (*S*)


a) Vocal presentation

WGV extends the following articulation throughout the fugal exposition:



V wavered between two distinct models for the

first three notes,  or

, although on some occasions in the chorus articulation he mixes elements of the two versions. (The slur is clearly present at both 162–163 and 182–183, and has been included in all these examples.) Both articulations suggest two agogic accents, played détaché, followed by a stronger, stress accent. He decided early on to replace ^ on the downbeat with >: in 163 (*S*^c), 171 (*T*^c), and possibly 167 (*C*^c) he had written ^, but then superimposed >. Although there is no sign on the downbeat of 175 (*B*^c), in both 179 (*S*^c) and 183 (*T*^c) V wrote > directly. He was far less decisive about the two notes of the upbeat: there are ^ in 162 (*S*^c), perhaps replacing previously written staccato dots; staccato dots in 166 (*C*^c); ^ in 170 (*T*^c), apparently written directly; no articulation in 174 (*B*^c); staccato dots in 178 (*S*^c); and ^ in 182 (*T*^c). **WGV** adopts the version that appears to be V's

final intention:  , a choice supported by readings in the instrumental parts.

WGV emends the following readings found in A:

166, 178 A: As described above, C^c (at 166) and S^c (at 178) have two staccati on the upbeat of S; **WGV** substitutes two ^.

179 S^c A: The slur is drawn rather exuberantly, beginning just after the second note and extending over the 179/180 bar line. **WGV** restricts it to the third and fourth beats, as it appears otherwise throughout the fugal exposition.

b) Instrumental presentation

WGV extends the following articulation throughout the fugal exposition:



As in the choral parts, V wavered between two distinct models for the first three notes:

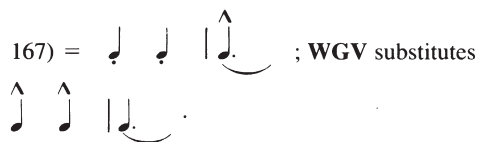


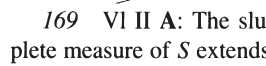
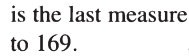
It is even clearer in the orchestral parts (entered after the choral parts) that the latter represents V's final intention. While the first two entrances of S (VI I at 162–163 and VI II at 166–167) employ the former articulation, V consistently adopted the latter (though omitting the accent at the downbeat of 171 and 175) beginning with the third entrance (Vle at 170). **WGV** rejects the hypothesis that the contrast between the two articulations was deliberate, designed to create an intensification at 170–171 in the strings: it makes no sense to hypothesize the existence of such a design in the strings in the absence of a similar one in the chorus.

The articulation proposed by **WGV** in the first complete measure of S in the strings, though different from that in the chorus, is relatively stable throughout the fugal exposition in A. See below, however, Notes 175 and 179.

WGV emends the following readings found in A:

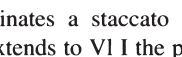
162–163, 166–167 A: As described above, VI I (at 162–163) and VI II (at 166–



167) =  ; **WGV** substitutes  .

169 VI II A: The slur over the third complete measure of S extends into the margin (169 is the last measure on a recto). **WGV** restricts it to 169.

175 Vc A:  / **WGV** eliminates the peculiar double staccato dots and extends to Vc the pattern of articulation already established in VI I, VI II, and Vle.

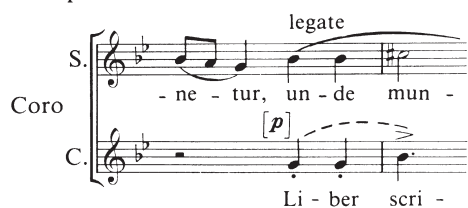
179 VI I A:  / Here too, **WGV** eliminates a staccato dot (on the third note) and extends to VI I the previous pattern of articulation. Notice that V essentially returned to this pattern at 183 (Vle), where there is no staccato dot on the third note and the measure begins with a slur (which, however, only covers the first two notes).

180–182 VI I A: A single slur covers 180–181 and nearly reaches the downbeat of 182. **WGV** substitutes two separate slurs for 180 and 181, as in all other presentations of S in the fugal exposition.

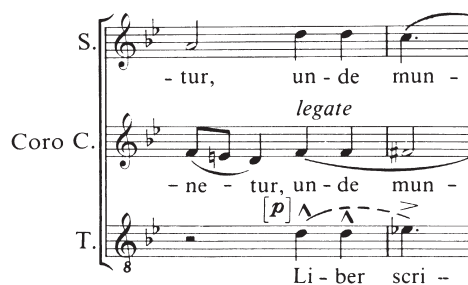
Countersubject 1 (CS 1)

Vocal and instrumental presentation

The opening notes of CS 1 and CS 2 were different in V's original version of this passage in the vocal parts. At 166 he wrote



At 170 there was a similar beginning for CS 1 (C^c), along with the original version of CS 2 (S^c):



The music was also different at 174, where the opening of CS 2 (C^c) was modified to follow at the lower sixth the line of CS 3 (S^c):

The same version was essentially present at 178:

V modified all these readings in CS 1 and CS 2 before entering the instrumental parts, where the definitive version alone is present. (His revision of CS 1 at 166, for example, removed both the augmented second interval and the anticlimactic immediate return to the note presented so strongly on the preceding downbeat. It also supplied contrary motion across the bar line.)

WGV extends the following articulation throughout the fugal exposition in both the vocal and instrumental parts:

There are two points of uncertainty in A: the extent of the slur at the beginning of CS 1 and the type of accent in the third complete measure. For the slur, there are significant inconsistencies in A in both the vocal and instrumental parts,

and the relevant contemporary sources (**I-Mric**, **pvRI**, and **pRI**) offer no coherent solution. **WGV** adopts the model found most clearly in 170–171 (C^c), where the slur covers only the first four notes. (While **pvRI** and the choral parts in **pRI** are inconsistent in their presentation of the slur, they never extend it beyond the fourth note.)

WGV emends the following readings of slurs found in A:

166–168 S^c, VI I A: In S^c, one slur (adopted by **WGV**) covers the first four notes of CS 1, another (suppressed by **WGV**) covers its second through sixth notes. In VI I, the slur continues slightly past the downbeat of 168; **WGV** restricts it to the first four notes.

174–176 T^c A: The slur crosses the bar line and nearly reaches the downbeat of 176; **WGV** restricts it to the first four notes.

178–180 Vc A: One slur covers the first two notes of CS 1 (i.e., the last two notes of 178, extending to the bar line after 178, the last measure on a recto); another begins after the page turn and covers 179–180, ending at the bar line after 180. **WGV** continues to favor the slur covering only the first four notes.

The second question about CS 1 concerns the type of accent placed on the whole note in the third measure. Although V wrote ^ in S^c at 169, he clearly intended these notes to have this

articulation: $\left| \overset{\wedge}{\text{J}} \overset{\wedge}{\text{J}} \right| \underset{\equiv}{\text{J}} \left| \right.$. In both 173 (C^c)

and 177 (T^c) he originally wrote ^ on the whole notes, but superimposed >; in B^c at 181 he entered > directly.

Only two of the four string presentations have any accents at all in the second and third measures: three ^ in 176–177 (Vle) and a lone ^ on the whole note in 169 (VI I). Given the lack of clear evidence for V's intentions in the strings, **WGV** extends to the strings the articulation of the choral parts.

Countersubject 2 (CS 2)

Although CS 2 and CS 3 are similar to S, especially in rhythm, it would be a mistake to impose the articulation of S upon them: the difference in articulation helps to give the countersubjects a semblance of independence.

a) *Vocal presentation*

WGV extends the following articulation throughout the fugal exposition:



The principal problem in the articulation of CS 2 is whether the first slur ends at the second note or continues across the bar line. In *S*^c at 170–171, V drew a slur over the first three notes of CS 2 but erased the segment between the second and third notes; another slur connects only the first two notes. (As noted above, V altered the pitches of CS 2, and one of the slurs probably originated in the substratum.) In the next two appearances of CS 2, the anacrusis occurs at the end of a page and the readings are ambiguous. (In *C*^c at 174–175, the slur extends beyond the bar line into the margin, but does not continue on the next page; in *T*^c at 178–179, a slur covers the first two notes and touches the bar line, without extending into the margin.) Because of the erasure in the first (*S*^c) presentation, **WGV** employs separate slurs for the anacrusis and for the continuation of CS 2.

WGV emends the following readings in A:

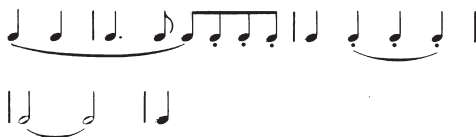
171 *S*^c A: The last four notes are beamed in two groups of two. **WGV** prefers the continuous beaming found in *C*^c at 175, as did **pvRI**, the only relevant contemporary source to impose a consistent solution of this problem. (See also Note 179.)

172–173 *S*^c A: A slur begins between the first two notes of 172 and just crosses the 172/173 bar line. Although no direct evidence is afforded by the other two choral statements of CS 2, **WGV** interprets the slur as covering only the second through fourth beats. It would be undesirable either to start the slur on the first beat (overlapping another slur before a change of syllable) or to continue the slur across the bar line to the antepenultimate note of CS 2 (a dissonant suspension). The clear three-note slur in VI II at 176 is also suggestive.

179 *T*^c A: The last four notes are beamed in two groups of two. V inadvertently followed the beaming of *S* (*S*^c), a mistake he also made in CS III (*C*^c).

b) *Instrumental presentation*

WGV extends the following articulation throughout the fugal exposition:



WGV emends the following readings in A:

170–174 VI I A: The slurs are carelessly notated. The first slur covers the first three notes, followed immediately by another covering the third and fourth (or third through fifth?) notes; the slur here assigned to the second through fourth notes of 172 actually begins between the first and second notes and reaches the 172/173 bar line; the slur here assigned to 173 reaches but does not cross the 173/174 bar line.

174–175 VI II A: The slur in 174 (the last measure on a verso) is placed too far to the left: it begins between the first two notes in the measure (i.e., between the final note of CS 1 and the first of CS 2) and just crosses the 174/175 bar line, barely extending into the margin. **WGV** connects it to the slur that begins with the downbeat of 175.

179 Vle A: | / V appar-

ently copied the articulation of *S* (VI I) by mistake (for the staccato dot on the third note of VI I in this measure, suppressed by **WGV**, see the Notes pertaining to *S* above). This hypothesis is also supported by V's articulation of the VI II part in this measure (see the discussion of CS 3 below).

Countersubject 3 (CS 3)

a) *Vocal presentation*

WGV extends the following articulation throughout the fugal exposition:



This model is adopted from complementary articulation in the two presentations (*S*^c at 174–178 and *C*^c at 178–182).

WGV emends the following reading in A:

179 *C*^c A: The last four notes are beamed in two groups of two. V inadvertently followed the beaming of *S* (*S*^c), a mistake he also made in CS II (*T*^c).

b) Instrumental presentation



WGV extends the following articulation throughout the fugal exposition:



This is essentially the articulation of VI I at 174–178: only the slurring at 176–178 is problematic (there are no slurs at all in VI II at 180–182). V apparently tried to write a great number of slurs with an inkless pen, giving the appearance of a wild, flailing attack on the paper. (Many of the lines cannot be seen in the facsimile.) A slur covers the first two notes of 176, traced beyond the 176/177 bar line with a dry nib. Another has an inked portion from between the second and third notes of 176 (but with a dry-nib segment beginning between the first two notes of the measure) to the 176/177 bar line (but continuing with a dry nib to the second beat of 178). Yet another slur covers the last four notes of CS 3 (from the downbeat of 177 to the downbeat of 178). (There are also slurs traced with a dry nib from the end of 176 to the downbeat of 177 and from the downbeat to the third beat of 178.) V's confusion here is manifest and, predictably, secondary sources offer no help. Bearing in mind the sense of the articulation in the vocal parts, **WGV** suppresses the slur segment connecting the first two notes of 176 (together with its dry-nib extensions), adopting instead the slurs from the second to fourth notes of 176 (without its dry-nib extensions) and from the downbeat of 177 through the downbeat of 178.

WGV also emends the following reading in A:

179 VI II A: There is a staccato dot on the third note of 179, which is also tied back to the second note. V inadvertently copied this from VI I, an error he made in VIe as well. (See Note 179, VIe, in the treatment of CS 2.)

184–185, etc. A: The articulation of *S* is fairly clear during the fugal exposition, but in presentations of the abbreviated *S* from 184 through the end of the “Liber scriptus” (whether written as  or ) V wavers on several points:

1. How to articulate the first three notes;
2. Whether there is a staccato dot on the fourth note;
3. Whether the vocal slur begins on the fourth or fifth note.

Secondary sources offer no assistance. It will prove useful to consider these three problems globally (first for the instrumental parts, then for the choral parts) before examining particular problems.

a) Instrumental presentation

1. The articulation of the first three notes is generally three >, except for the soft sections (188–192 and 207–213). At 188–192, V's notation seems chaotic, and no two of the six presentations are the same; at 207–213, V adopted the ^ ^ > model he generally used in the exposition. **WGV** accepts this articulation for the soft sections.

2. There are sufficient examples of a staccato dot on the fourth note for it to be extended throughout. Nonetheless, this dot is not as integral to V's conception of the articulation as, say, the opening accents or the staccato dots on the fifth through eighth notes.

b) Vocal presentation

1. After some initial wavering, the chorus is fairly consistent, in both soft and loud sections, in keeping the ^ ^ > articulation of the exposition.

2, 3. We must distinguish between the loud and soft passages.

In the loud passages V is inconsistent about whether to place a staccato dot on the fourth note and whether the slur should begin on the fourth or fifth notes. Neither point correlates with declamation. **WGV** adopts the staccato dot on the fourth note (as in the orchestral model), and also begins the slur there.

In the first soft section (188–192), V seems to have reverted to the articulation of the opening: no staccato dot on the fourth note and the slurs (three times out of four) arguably starting on the fifth note, not the fourth. **WGV** accepts this as a model for 188–192. In the final soft section (207–213), four out of five presentations have the staccato dot on the fourth note and three of them—those with a single syllable on the third through eighth notes (the first complete measure of the figure)—cover them with a single slur. **WGV** accepts this model for 207–213. In the remaining two presentations (those

setting additional text), the slur begins once with the fourth note and once with the fifth. **WGV** prefers and extends the former model.

All emendations made in the readings of **A** (that is, those not immediately apparent in the text of **WGV**) are discussed in the following Notes.

184 S^c, B^c A: S^c =  ; B^c = 

/ **WGV** omits the slur in S^c (which is not repeated in any other loud presentation of the motive and may have been inadvertently carried over from T^c in 182) and replaces the > with ^, as described in Note 184–185, etc.

184 Cor III, IV I-Mric: The transposition was originally specified as “In Sol,” a misreading of **A**, where V’s “Do” is difficult to read. A later hand, using gray pencil, corrected the reading in I-Mric to “In Do.”

184 VI II A: The slur from the first note of 183 to the downbeat of 184 overlaps with another slur from the downbeat of 184 to that of 185. **WGV**, following the model suggested by Ob, restricts the slurs to the last three notes of 184.

184–185 A: Despite his placing **f** at the downbeat of 185 in S^c and Cb (Vc = Cb)—**WGV** suppresses the marking—V unquestionably intended all instruments and voices entering in the middle of 184 to enter at a level of **f**. S^c, at least, also has an explicit **f** at the third beat of 184, so that its **f** at 185 is redundant. More difficult is the situation with those lines that continue through 184: C^c (doubled by Ob and VI II) and T^c (doubled by Cor III, IV and Vle). That Ob and Cor III, IV enter on the second and third beats of 184, respectively (the former with an explicit **f**, the latter with an implicit one), makes imperative the extension of these levels to similar parts. It should be noted, nonetheless, that V wrote **f** in VI II at the downbeat of 185, a sign that **WGV** suppresses. Secondary sources fail to address the matter: they keep but do not attempt to interpret V’s dynamic levels.

185 Ob, Cor I, VI II A: Although V wrote no staccato dots on the two eighth notes of the first beat here, **WGV** adopts as a model the staccato dots present in Cor II at 201.

185–186 S^c, B^c A: There are two slurs in S^c: the first begins between the first and the second notes of 185 and continues past the downbeat of 186; the second, somewhat darker, covers only the last five notes of 185. **WGV** adopts the sec-

ond slur, thus ending it before the accented high point, as in 187–188 (C^c), 193–194 (S^c) and 199–200 (S^c). In B^c there are two overlapping slurs, one from the second note of 185 to the downbeat of 186, and the other connecting the first three notes of 186. **WGV** restricts the first slur to 185, in accordance with the model found in C^c and T^c in 187.


186 T^c A: *g* on the second beat / The parallel parts of Cor III, IV and Vle, however, have *b*̣. Although there are no exactly parallel places, the *b*̣ fits better the general harmonic model—a diminished seventh chord, rather than a dominant ninth. Even though I-Mric, **pvRI**, and **pRI** all copy **A**, **WGV** modifies the pitch in T^c.

186–187 S^c A: Alterations in the texting are visible in these measures, and there was originally a whole note at 187. See also Note 198–201, S^c.

187 Cb (Vc = Cb) A: The slur extends to the downbeat of 188. **WGV** restricts it to 187, as in the parallel Fg I, II (Fg III, IV = Fg I, II).

187–188 Cor III, IV A: With the beginning of a verso at 187 the double stems present in this part at 184–186 disappear. Despite the peculiar difference between the parts of Cor III, IV (played by both instruments) and the “Solo” for Cor I, **WGV** continues the “a 2” in Cor III, IV through 188.

188 S^c A: V wrote a faint **p**, then superimposed another, clearer **p**; that his dynamic level at 189 (T^c) is **p** supports **WGV**’s interpretation that **p** and not **pp** is intended.

188 Fg I, II (Fg III, IV = Fg I, II) A: The sign **WGV** reads as > on the downbeat is actually elongated in **A** and resembles . Parallel parts (Ob, Cor I, II, and VI II) all have >, and **WGV** so interprets the mark in Fg I, II.

188–192 A: As mentioned in Note 184–185, etc., V’s notation for accents is particularly chaotic in this soft section in both vocal and instrumental parts. **WGV** adopts the ^ ^ > model that the composer generally used in the exposition and in the final soft section at 207–213. The following readings of **A** have been emended:

189 Fl I A: There is either a staccato dot or, more probably, an attempt at ^ on the downbeat; **WGV** emends to >.

189 Fg I A: There are two staccato dots under the slur; **WGV** emends to ^ ^.

190 Ob I A: There are two > on the third and fourth beats; **WGV** emends to ^ ^.

191 B^c A: The marks of articulation under the slur are not clear. It is possible to read them as a group of two staccato dots on each note or as poorly drawn ^ ^ . **WGV** prefers the latter interpretation.

191 Fg III A: There are two > on the third and fourth beats; **WGV** emends to ^ ^ .

188–194 Coro A: V originally repeated the line “nil inultum remanebit” rather than initiating a repetition of the “Judex ergo” tercet. Erasures are visible in the choral parts until the turn to a new verso at 195.

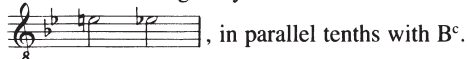
189 S^c A: The slur begins on the second note of the measure, unlike the other three presentations of the figure in this soft interlude. **WGV** displaces it so that, as in the other cases, the slur covers only the third through sixth notes of the measure.

192–195 A: As voices enter here with *S* they must clearly be at the dynamic level of *f*. More problematic is the dynamic level to assign to T^c and its instrumental doublings (Fg I and Cor III) from the third beat of 193 through 194, and to B^c and its doublings (Fg II, III, and IV) from the downbeat of 193 through the first two beats of 194. The similarities in material and articulation of T^c (etc.) to the *S* in C^c (etc.) supports an extension of *f* to T^c (etc.) already at the third beat of 194. The very different nature of B^c (etc.), on the other hand, suggests that the new level be postponed until the entrance of the subject at 194. The Fg entrance at 193 gives additional weight to the bass even without a change in the dynamic level. (See also Note 195, B^c.)

192 Fl I A: ^ ^ on the last two notes / As explained in Note 184–185, etc., **WGV** reverts to a model of three > for these partial orchestral presentations of *S* at the louder dynamic level.

193 S^c, Fl I, Cl I, Vl I A, I-Mric, pRI: These sources all lack ♯ on the e'' or e''' on the fourth beat (or ♯ for the notated f'' of Cl I). In pRI, however, a later hand added a natural to S^c; pPRI also adds this natural, as does **WGV**.

193 T^c A: V originally wrote



The correction was made before the orchestral parts were added, since the latter have only the definitive version.

193 Fg I, II A: V wrote “a due” beside the entering Fg II, probably a slip of the pen rather than evidence of an earlier intention. There are

no signs that Fg I is an afterthought, and there are single downward stems on Fg II (unlike Fg III, IV, where V not only wrote “a due” but also provided both upward and downward stems).

195 B^c A: *f* on the downbeat / Since **WGV** has already suggested this level for the entrance of B^c with *S* in 194 (as it did with the other choral parts in the preceding measures), it suppresses this indication.

195 Fg I A: Originally Fg I had the same part as Fg III for the first two notes; V then erased these two notes and replaced them with a rest.

195–198 Cor I, II A: V originally notated the part of Cl I on this staff (195–198 fill a complete verso); he then smeared away the part and copied it over on the correct staff, adding subsequently a part for Cor. Similar errors occurred at 199–200.

196 Cor I A: There is a slur over the first two notes; **WGV** suppresses this unique example.

197 S^c A: One slur begins on the second note and reaches the downbeat of 198; a second, located above the first, covers only the last five notes of 197. The latter, which is less distinct, was probably superseded by the former.

197 Vl II A: There are > both above and below the last two notes. **WGV** suppresses the redundant pair.

198 T^c A: On the first note there appear to be both a staccato dot and ^; **WGV** suppresses the former.

198–201 S^c A: V originally provided a declamation of the text similar to the one he had chosen (after rejecting an earlier reading) at 184–187:

He subsequently substituted the definitive version. The declamation in T^c shows no earlier layer.

199 C^c A: V carelessly wrote “-bit” rather than the last syllable of “[inul]-tum.” (Typically, I-Mric reproduces the error, while pPRI and pRI correct it.)

200 S^c A: A slur begins on the second beat of 200 and ends between the last note and the bar

line. **WGV** prefers the models found in C^c and B^c at 202.


200 C^c A: There seem to be both staccato dots and ^ on the two notes in this measure. Although the accent on the second note is incomplete, **WGV** suppresses the staccato dots.

201 B^c A: The slur extends slightly beyond the 201/202 bar line; **WGV** restricts it within 201, as in similar parts throughout this section.

202 Cor I, II pUS-Cso: The line is divided between Cor I and Cor II, with Cor II playing the quarter note on the downbeat and Cor I taking the remainder of the measure. This is a misreading of A, where the whole rest for Cor I in 202 is perfectly clear.

204 C^c A: V originally filled the last two beats with a half note e' on the syllable "i-[nultum]"; the > visible between the last two notes is a remnant of that compositional layer. There are erasures showing a revision of the declamation in all voices in 204–207.

205 Fg II A: There is a staccato dot on the downbeat; **WGV** emends to >, in accordance with the better attested model.

206 VI I A: Although the > is rather long, the context makes it unlikely to be ; **WGV** extends the accent to the other whole notes in the measure.

207 Cl pUS-Cso: In the manuscript part, Cl II plays only the note on the downbeat.

207 Cor I A: Although the note on the downbeat has two stems, a comparison with Fl, Ob I and VI I suggests that V did not really intend Cor I to double Cor II here. Nonetheless, pUS-Cso assign the note to both Cor I and II. In I-Mric there is a single, upward stem.


207–208 Fg II A: There is a tie link leading from 207 (the last measure on a fascicle). V's intention of tying the note was superseded by his choice of the higher octave for Fg II in 208. **WGV** suppresses the tie link.

208 T^c A: There are > on both notes; **WGV** substitutes ^, as in similar parts in these measures.

208 Fl I A: There is what may be a carelessly

drawn ^ on the downbeat; **WGV** emends to >, as in similar parts in these measures.

209 Ob I A: **WGV** suppresses a staccato dot on the penultimate note, a careless continuation of the staccato dots on the previous notes.

209, 211 T^c A: The slur in 209 extends to the bar line; that in 211 is traced into the margin with a dry nib (211 is the last measure on a recto). **WGV** restricts the slurs to 209 and 211, respectively, following clear models in S^c at 208 and 210. At 209 V wrote the last four  in two groups of two. **WGV** beams them together as in S^c at 208 and 210.

210 Fl I A: There is an unlikely staccato dot on the downbeat, which **WGV** changes to >, following other examples throughout the passage.

210 Fg III, IV, Cb A: V wrote a precautionary b on the second note in all three parts, but smeared out those on Fg III, IV. Since V went to the trouble of removing the b in Fg III, IV, **WGV** omits also the one in Cb.

211 Ob I A: The part has two > above the notes and two staccato dots below. **WGV** substitutes ^ ^, as elsewhere in this passage.

212 S^c A: > on the first two notes / It seems unlikely that V really intended a change in the accents here, in this final statement of the motive. There is no similar change in VI I, the only other part presenting the motive with explicit articulation. **WGV** substitutes ^ ^.

213 VI I A: V wrote and then erased a slur over the first two notes.

213 Fl I, VI I A: Fl I has > on the second beat; VI I has a staccato dot. No other part has either accent or staccato here, and **WGV** suppresses them both.

213 Fl I, VI II A: Both parts have ^ ^ over the last two notes. **WGV** adopts as a model the two > found in Ob I, Cl I, and VI I.

213–215 A: At the top of the score V wrote: “**un poco animando per raggiungere 1° Tempo**”; at the bottom: “**animando un poco per raggiungere 1° Tempo**.” **WGV** prefers the latter, as did pVRI and pRI (Cori).

Appendix 2

Libera me, Domine

from the *Messa per Rossini*

(Summer 1869)

As discussed in the introduction to the score, Verdi originally composed the Libera me movement during the summer of 1869 as the last number of a composite mass prepared to commemorate the first anniversary of the death of Gioachino Rossini. The projected performance, scheduled for the fall of 1869, never took place, and Verdi's autograph manuscript (**A69**) was returned to him by Ricordi in April 1873. A complete copy of the composite *Messa per Rossini* had been prepared for Ricordi, however, and it contains the only other extant source known for the 1869 Libera me, **I-Mric(LM69)**. When Verdi later adapted this composition for use in his *Messa da Requiem* of 1874, he made constant reference to **A69**, but actually altered the latter manuscript in only two (or possibly three) places (see Notes 104, 254, and 282–298). Otherwise, **A69** preserves the Libera me from the *Messa per Rossini* in its original form.

Sources

A69: ff. 1–39^v (40 blank)

The manuscript of the Libera me, conserved in the Villa Verdi at S. Agata (Busseto), consists of four fascicles of thirty-stave paper containing, respectively, four, five, four, and seven nested bifolios. These fascicles are labeled “1” through “4” by the composer in the upper right corner of the first page of each fascicle. The paper, in upright format (30 by 43 cm), is heavy, light brown in color, and lacks watermarks. **A69** has neither pagination nor foliation; **WGV** refers to its contents by folios.

The measures are laid out as follows:

f. 1	1–2	f. 5 ^v	35–38
f. 1 ^v	3–6	f. 6	39–43
f. 2	7–10	f. 6 ^v	44–47
f. 2 ^v	11–14	f. 7	48–51
f. 3	15–18	f. 7 ^v	52–55
f. 3 ^v	19–22	f. 8	56–59
f. 4	23–26	f. 8 ^v	60–63
f. 4 ^v	27–30		
f. 5	31–34	f. 9	64–67

f. 9 ^v	68–71	f. 25 ^v	231–235
f. 10	72–75	f. 26	236–240
f. 10 ^v	76–79	f. 26 ^v	241–245
f. 11	80–83		
f. 11 ^v	84–87	f. 27	246–251
f. 12	88–91	f. 27 ^v	252–257
f. 12 ^v	92–97	f. 28	258–263
f. 13	98–103	f. 28 ^v	264–269
f. 13 ^v	104–107	f. 29	270–275
f. 14	108–112	f. 29 ^v	276–281
f. 14 ^v	113–116	f. 30	282–287
f. 15	117–120	f. 30 ^v	288–292
f. 15 ^v	121–125	f. 31	293–297
f. 16	126–130	f. 31 ^v	298–302
f. 16 ^v	131–135	f. 32	303–307
f. 17	136–140	f. 32 ^v	308–312
f. 17 ^v	141–144	f. 33	313–318
f. 18	145–148	f. 33 ^v	319–324
f. 18 ^v	149–153	f. 34	325–330
		f. 34 ^v	331–336
f. 19	154–158	f. 35	337–342
f. 19 ^v	159–164	f. 35 ^v	343–348
f. 20	165–170	f. 36	349–354
f. 20 ^v	171–176	f. 36 ^v	355–360
f. 21	177–182	f. 37	361–365
f. 21 ^v	183–188	f. 37 ^v	366–371
f. 22	189–194	f. 38	372–377
f. 22 ^v	195–200	f. 38 ^v	378–383
f. 23	201–206	f. 39	384–386
f. 23 ^v	207–212	f. 39 ^v	387–391
f. 24	213–218	f. 40	blank
f. 24 ^v	219–224	f. 40 ^v	blank
f. 25	225–230		

I-Mric(LM69): Manuscript copy of the composite *Messa per Rossini*, Milan, Archivio di Casa Ricordi.

In the manuscript copy of the composite *Messa per Rossini*, conserved at the Ricordi archives, Verdi's Libera me is the last number in the second volume, occupying ff. 301–339^v. The copyist generally attempted to follow V's autograph precisely—including the layout of the score on each page—but introduced many errors: incorrect spellings in the text, and careless mistakes in notes and accidentals. He regularly starts slurs late, even where their correct placement is unambiguous. Since the textual history of the 1869 Libera me ended with the copying of **I-Mric(LM69)**, **WGV** only rarely reports the readings of this manuscript.

Introductory Notes

Instrumentation

At the left side of f. 1, V annotated his thirty-stave paper as follows:

- Violini [I]
- [II]
- Viola
- Due Flauti
- Ottavino
- [2] Oboè
- [2] Clarini [in Do]
- [2] Corni in Mi^b
- [2] Corni in Do
- Due Trombe in Do¹
- Due Trombe in Do
- Due Fagotti
- Due Fagotti
- [3] Tromboni
- Oficleide
- Timpani
- Cassa sola senza Batteria
- [5 blank staves]
- Canto [Soprano solo]
- [Soprani]
- [Contralti]
- Coro [Tenori]
- [Bassi]
- [blank]
- Violoncelli
- Bassi

Soprano Solo and Soprano del Coro

Instead of writing S^s out in full, V sometimes indicated that the part should be read from S^c. In fact, S^s doubles S^c more often in the 1869 *Libera me* than in the revised version. Here is a complete account of the S^s part:

1–43: The part is written out in full.

44–51: The part is marked “unis.^o col Sop. del Coro.”

52–63: The part is written out in full.

64–67: The part is marked “/”, indicating that it is in unison with S^c.

68–81: The part is marked “unis.^o col 1.^o Soprano del Coro.”

82–148: The part is written out in full.

149–231: The part has only occasional rests (at 149–158, 183–187, 202–206, and 220–224), but it is clear that S^s must remain silent throughout the entire passage.

232–246 (*first beat*): The part, marked “Canto solo,” is written out in full.

246 (*second beat*)–281: The part is marked “unis.^o col Soprano del Coro”; V then continued to write “/” across the staff through 275. Although he neglected to write this sign at 276–281, there can be no doubt about his intention.

282–298: The staff is blank until 298, where a whole rest suggests that S^s should be silent at 282–297, as in the similar passage from the revised *Libera me* in the *Messa da Requiem*.

299–336: The part, marked “Canto solo,” is written out in full.

337–371: The part is marked “col Soprano del Coro.”

372–391: The part is written out in full.

Title

At the beginning of the movement, V wrote “*Libera me, Domine*” at the top center of f. 1; at the top right he added “*Messa per Rossini*” (the word “*Messa*” is superimposed upon an earlier, illegible word, perhaps “*Rossini*”). Another hand inserted at the top left the progressive numeration of this composition in the composite mass: “N.^o 13.”

Text

Adopting the text of the *Dies iræ* Sequence, V set “*Dies iræ, dies illa*” at 42–69, thereby inverting the liturgical text of the *Libera me* Responsory (“*Dies illa, dies iræ*”), which is followed in **MI**⁶⁹ and **MI**⁷⁴. V also inverted the word order in the 1874 revision (see N. 7). For a particular problem in the text underlay, see Note 69.

Critical Notes

1 A69: V wrote “*senza tempo*” twice (in the VI II staff and between the Vc and Cb staves), as well as “*senza misura*” above S^s. “*Senza tempo*” reappears at 7 and 386 (in each instance it is written twice, above and below the score), but “*senza misura*” is found only at 1. That may not be conclusive evidence of V’s inten-

1. In both Tr staves there is a key signature of three flats; in accordance with standard nineteenth-century notational convention (including V’s practice elsewhere in the *Messa da Requiem*), **WGV** omits the flats from the key signature and applies them as accidentals within the part.


tion, for he never again provided an indication specifically for the declamation of *S*^s. Judging from the 1874 version of the movement (see Note 1, 7, 9, 171, 416 to N. 7), however, V did not make a distinction between the two terms, reserving “*senza misura*” for the declamatory vocal part and “*senza tempo*” for the accompaniment. *WGV* therefore emends the reading in *S*^s to the prevailing “*senza tempo*,” although “*senza misura*” would become V’s preferred term in 1874.


1 *S*^s **A69**: There are only seventeen notes here (and in the parallel 7, 144, and 386) to accommodate nineteen syllables of text. Thus, two elisions are necessary. In **A69** the text underlay is consistent: elisions are made at “*mor-te æ-terna*” and “*æ-ter-na, in di-e*.” The problem does not arise in the revised *Libera me*, where V provided nineteen notes.

2 **A69**: V wrote “*tempo*” three times (over VI I, over *S*^s, and below Vc). He used the same abbreviated form in 387 (where he wrote “*tempo*” four times, above and below the score, in the Fl staff, and above the *S*^s staff). *WGV* prefers the more complete “*a tempo*,” found at 11 and 145. (In each measure V wrote “*a tempo*” twice: at 11, at the top of the score and above the *S*^s staff; at 145, at the top of the score and on the VI II staff.) In the 1874 *Libera me*, “*a tempo*” is also his favored indication.


4–5 Fg I, II **A69**: there are staccato dots over the quarter notes on the second beat of both measures, even though these notes are tied to the eighth notes on the third beat. *WGV* suppresses these dubious marks. When V revised the movement in 1874, he limited staccato dots to the eighth-note upbeats throughout the passage.

4–6 Cassa **A69**: V originally wrote the part in the Ofc staff. He erased it while the ink was still wet, and recopied it in the proper staff.

11–12 Strings **A69**: Most  cross the bar lines, although some conclude before them. In this context, *WGV* prefers the former notation.



13–14 VI I **A69**: V at first wrote  starting slightly after the downbeat of 14; subsequently he enlarged the sign so that it begins earlier, at the third beat of 13. The longer crescendo is also present in Vle. *WGV* extends this notation to VI II, Vc, and Cb.

14 Cor I, II, Timp **A69**: There is a redundant



“*cres.*”; since  are present in these same parts, *WGV* suppresses the verbal indication.

14 Vc **A69**: There are > on both eighth notes on the third beat; *WGV* suppresses the first, a unique example.

15–19 Fg **A69**: Fg III and IV are stemmed separately at 16–18; otherwise Fg share common stems. *WGV* separates the stems for Fg I and II and Fg III and IV throughout the passage. When a pair of notes on a single stem have a staccato dot, *WGV* provides regular dots in both parts.

22 Vle **A69**: The  extends almost to the fourth beat; *WGV* concludes the sign on the third beat for the lower strings, as in Vc. This differentiation between a longer  in VI I and a shorter one in the lower strings is characteristic of V’s notation here in both **A69** and the 1874 *Libera me*.


23–24 Fl **A69**: V wrote > on the second beat of 24; on the second beat of 23, however, the accent is ^, while on the fourth beat of 23 the sign is ambiguous. Taking into account the accents in VI I at 23–24 and in both Fl and VI I at 31–32, *WGV* interprets the sign in Fl on the fourth beat of 23 as ^, and replaces the > on the second beat of 24 with ^.

25–26 Strings **A69**: V wrote “*dim.*” on the second beat of 26 in VI I, Vle, and Vc. The  in VI I concludes midway through the second beat of 26; in Vle it concludes toward the end of 25; in Vc the lower arm concludes before the second beat of 26, although the upper arm ends between the third and the fourth beats. *WGV* ends all  at the second beat, to be followed immediately by V’s “*dim.*”


26 VI I **A69**: A slur leads from the final note of 26 (the last measure on a recto) across the bar line. As 27 begins with a rest, *WGV* suppresses the sign.

31 Fl *WGV*: Given the changed musical context here, *WGV* extends to Fl the **p** of VI I, VI II, and Vle, rather than the **ppp** of Fl at the similar 19.

31–33 VI I **A69**: 32 is derived from 31 by a sign of repetition (“*∞*”). V wrote a long slur beginning at the downbeat of 31 and concluding after the 31/32 bar line. Taking into account V’s notation at 19–21, *WGV* extends the slur to the downbeat of 33.

36 S^s A69: V originally wrote \wedge on the third beat, then canceled it by superimposing another mark—either a short  or an elongated $>$. **WGV** prefers the latter interpretation, believing that V was simply replacing a lighter type of accent with a more forceful one.

38–39 VI II A69: A sign across the bar line after 38 (the last measure on a verso) suggests that the last note of 38 should be tied to a note on the downbeat of 39, but 39 contains a whole rest. **WGV** omits the meaningless tie and follows **A69** in leaving Fl, VI II, and Vle unresolved on the downbeat of 39. Since there are explicit rests for VI I and VI II at 39, it is unlikely that the lack of resolution is an oversight on V's part.

40 S^s A69: V originally wrote  in the space now occupied by 40–41. He later erased this version and substituted the definitive one, adding the necessary bar line to make two measures where there had previously been one.

40 Strings WGV: The strings have not yet removed their mutes. Taking into account the parallel passage in the revised *Libera me* (42–44), **WGV** adds “[*levate i sordini*].”

42 A69: V wrote “*tutta forza*” between VI I and VI II; over Ob; between Tr I, II and Tr III, IV; between Trn and Ofc; and between Vc and Cb. Following the spirit (if not the letter) of V's notation, **WGV** places these five “*tutta forza*” indications above the woodwinds, brass, percussion, and strings, and below Cb.

42 Vc, Cb A69: In Vc, the two pairs of sixteenth notes on the second beat are beamed separately (the same is true in VI I [VI II = VI I] at 47). **WGV** beams them together, as in VI I (VI II = VI I) and Vle at 42, and Vle and Vc at 47. In Cb, the first note at 42 is attached to the next three; **WGV** separates it, as in 47.

43 Cor IV A69: V originally kept Cor IV on the g' pedal through the first note on the third beat. He smeared away the second through fourth pitches while the ink was still wet, and entered the definitive version.

44 Fl (Ott = Fl), Ob, Cl WGV: V wrote the little slur for the two grace notes only in Fl at 49 (Ott = Fl), from which **WGV** extends it to similar parts.

46 Cor III, IV A69: $>$ on the downbeat. **WGV** eliminates this unique accent.

47 Cb A69: V originally drew a staccato dot

under the fifth note, then covered it with $>$, in order to eliminate the original sign.

48 Tr III, IV A69: V originally wrote $g' + bb'$ on the third and fourth beats. He smeared the pitches away while the ink was still wet and substituted the definitive version.

49 Fl A69: There is only a single stem on the grace notes preceding the downbeat, but the double stems that follow throughout the measure suggest that both Fl must play from the beginning.

51–52 Brass A69: Following the model of 46–47, V continued the slurs up to the bar line between 51 (the last measure on a recto) and 52 (in Tr III, IV, Trn, and Ofc) or beyond it into the margin (in Cor I, II and Tr I, II). The contexts of the two passages, however, are different. In 46–47 the chromatic lines come to a cadence, while in 51–52 the cadence is avoided, and a new idea begins with an attack on the downbeat. **WGV** therefore ends the slurs at the final note of 51.

52 Cb (Vc = Cb) A69: $>$ on the downbeat / V also wrote $>$ on the downbeat of 54, but erased it, and the sign does not reappear at 56. Taking its cue from V's erasure at 54, **WGV** omits $>$ on the downbeat of 52.

52, 54, 56, 66 Ott A69: The *appoggiatura* before the trill is found only in 68, 70, and 72, the last three presentations of the figure by Ott, and in 74, 76, 78, and 80, played by Fl I. It is also consistently present in the 1874 *Libera me* (although it is actually notated in the *Dies irae* version of the passage, to which the 1874 *Libera me* refers). **WGV** therefore extends it to the measures where it is lacking.

53, 55 Ob (Cl = Ob) A69: The downbeat is a separate eighth note, followed by two sixteenth notes beamed together. **WGV** beams the whole figure together, as in Fl and Ott in 53 and 55, and all similar voices at 57.

53, 55, 57 Tr A69: The first three notes are beamed together in Tr I, II, and III at 53 and Tr I, II at 57. **WGV** prefers the model in which the downbeat is a separate eighth note, followed by two sixteenth notes beamed together, as in Tr IV at 53, all Tr at 55, and Tr III, IV at 57.

54 Ob (Cl = Ob) A69: V omitted the part for Ob II. His notation at 52 and 56, the fact that he wrote Ob with stems up at 54 (implying Ob I alone), and his clear notation in the 1874 *Libera*

me, all clarify his intention. **WGV** adds the missing pitches in smaller notes.

54 Tr I, II **A69**: > on the downbeat / Influenced in part by V's more fully notated readings in the 1874 *Libera me* (actually notated in the *Dies iræ*), **WGV** eliminates this downbeat accent.

55 Fg I, II **A69**: The first note on the third beat has a staccato dot above the notes and > below. **WGV** suppresses the dot, following the remainder of the part, where > are generally found alone (but see Note 57).

55 VI II **A69**: The notes on the second and third beats were originally written an octave higher. V smeared the part away while the ink was wet and wrote it an octave lower. On the third beat V wrote > above the note and a staccato dot below. Following similar figures in the upper strings at 53, 55, and 57, **WGV** suppresses the dot.

56–57 Fg III, IV **A69**: V originally wrote the three Trn parts on the Fg III, IV staff from 56 through the downbeat of 57. Although his subsequent correction appears confused, his intention is clear.

56–57 Tr III, IV **A69**: A slur begins just after the first note and continues to the 56/57 bar line. It is the only such instrumental slur in these measures, and **WGV** consigns it to a footnote.

57 Fg I, II **A69**: there are staccato dots on the second and third notes; **WGV** substitutes >, the articulation found for this figure in most of the passage.

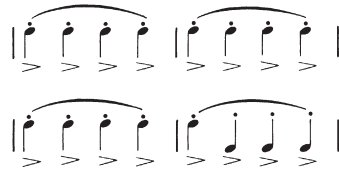
58 Ob (Cl = Ob), VI I, VI II, Cb (Vc = Cb) **A69**: The first three notes are beamed together. **WGV** separates the first note, as in Fl, Ott, Fg, and Vle.

58 Fg I, II (Fg III, IV = Fg I, II) **A69**: All four notes on the second beat are beamed together. **WGV** regularizes to two groups of two sixteenth notes, as in all parallel parts.

58 Cor I, II **A69**: V originally repeated on the fourth beat the chord from the downbeat. After messily smearing this sonority away, he substituted a notated *ab''*, with a double stem.

60 Vle **A69**: V originally wrote > under the first two notes. Realizing that they were interfering with Fl, on the next lowest staff, he rewrote the Vle > above the notes, where he continued them for most of the remainder of the passage.

60–63 Cb (Vc = Cb) **A69**:



/ These measures fill a single page (f. 8^v) at the end of the first fascicle; on the following page, there are only accents. As there are no slurs or staccato dots in any other parts, nor are there any in the 1874 *Libera me*, **WGV** suppresses these signs, which probably were drawn at the skeleton-score stage.

64 **WGV**: The “[*stent. un poco*]” is derived from the 1874 *Libera me* (although it is actually notated in the *Dies iræ* version of the passage, to which the 1874 *Libera me* refers). That some tempo modification is needed at 64 is clear from the “[*a*] tempo” explicit in **A69** at 65, written above *S*^c (*S*^s = *S*^c) and below *Cb*.

65 Cb (Vc = Cb) **A69**: ♩ on the downbeat / **WGV** halves the value, as in all other similar parts.

66–73 Fg I, II **A69**: Originally these parts were essentially the same as the readings ultimately given to Fg III, IV alone (indeed beginning at 68, Fg III, IV had been instructed to read their parts from the Fg I, II staff). When V decided to join Fg II with Fg I, he scraped away the original part for Fg II and added additional stems to the notes of Fg I. He then erased the cues that had instructed Fg III, IV to read from the Fg I, II staff, and instead wrote their parts out in full.

66–73 Trn **A69**: By drawing three whole notes at 66, 68, 70, and 72, as well as a three-note chord at 73, **A69** indicates unequivocally that all three Trn must play this passage. **WGV** therefore indicates “a 3” in roman type throughout, without showing the more ambiguous “double-stemmed” notation at 67, 69, and 71.

66–81 **A69**: This passage consists of two sections: 66–73, the two-measure phrase presented four times at a **fff** dynamic level; and 74–81, the same phrase presented four times at a **pp** dynamic level. In the first section, both instruments and vocalists generally have a slur over each measure of the pair. The following slurs at 66–73 cover both measures: Ob I (Cl I = Ob I) and Fg III at 66–67; Fg III at 68–69 and 70–71; Fg I, II at 72–73.

After the shift to **pp** at 74, the articulation in the Coro (there are no similar parts in the instruments) generally consists of a single slur covering both measures. Exceptions are visually apparent in **WGV**.

69 Coro **A69**: V repeated here the words “dies iræ,” instead of continuing with the phrase “dies illa.” This must be considered a mistake. Although he did not emend the text in **A69**, the correct word is found in the revised *Libera me* (93), as well as in the *Dies iræ* movement (at the equivalent measures, both 49 and 242).

73–75 S^c (S^s = S^c) **A69**:



interprets these overlapping slurs as one slur covering 73 and another, longer slur covering 74–75.

74 B^c, VI I **A69**: **ppp** / **WGV** substitutes **pp**, as in the other choral and string parts.

74–75 **A69**: At the beginning of this softer repeat of 66–73, V originally had additional wind instruments doubling voices and strings: Cl I doubled C^c and VI II; Cor I doubled S^s, S^c, and VI I; Fg I doubled B^c and Vc. V soon rejected this idea: after 74–75 (the last measures on a recto), where the parts are erased, these voices abruptly cease.

78 **A69**: V wrote “dim. ancora” above VI. I (apparently he had started to write “sempre” but superimposed “ancora” on the incomplete word), “diminuendo sempre” below Cb, and “dim.” in Fl and Vle. Influenced in part by the “ancora dim.” of the 1874 *Libera me* (actually notated in the *Dies iræ* version of the passage, to which the 1874 *Libera me* refers), **WGV** chooses “diminuendo ancora” as a model. Treating it as a global indication, **WGV** extends the indication also to vocal parts.

78–81 Cb **A69**:



are two errors here. First, *D* was not an available pitch on the Cb of V’s time; **WGV** emends to *d*, the pitch V used at the similar 70–72 and at the parallel passage in the 1874 *Libera me*. (Similarly at 91–92, V wrote *F* for Cb, then replaced it with *f*, while at 95—but not 96—he wrote *E* for Cb, then replaced it with *e*.) Second, V wrote the *G* a measure too soon

(cf. Fg III here, and all parts in the parallel passage in the 1874 *Libera me*); **WGV** makes the necessary correction.



79 Fl **A69**: Not only is there no tie between 78 and 79 (there are in fact none for any of the Fl presentations of the figure at 74–81), but V also entered a second *g*’ appoggiatura at 79. **WGV** supplies the tie and eliminates the appoggiatura.

81 VI II **A69**: Above the note head, V wrote only two lines: if they are ledger lines, it would mean that the note is a whole note *g*, with no indication to play sixteenth notes; if they are an abbreviation for sixteenths, it would mean that the note is *d*’. More likely still is the interpretation of **WGV**: the composer intended the note to be a repeated *g*, as in the 1874 *Libera me*, but became confused in his notation.

82–83 Timp **A69**: The “cres.” is written above the hairpin, straddling the 82/83 bar line.

WGV regularizes its position, according to the other examples in these measures.

83 Cor III, IV **A69**: In addition to the **ff** at the beginning of the figure, V entered a second **ff** on the third beat. **WGV** suppresses the latter indication.

83, 85 Cor, Tr **A69**: It would be possible to read the signs on the last notes either as > or . Given the context, **WGV** favors , the reading chosen also in the definitive *Libera me* (see N. 7, Note 107, 109). The alternative choice, however, is certainly possible in both versions of the *Libera me*. (See also Note 84, 86 below.)

84, 86 Cor III, IV, Tr **A69**: V originally wrote in these measures the parts intended for 83, 85. Realizing his mistake, he erased his earlier notation, which is still legible. It should be mentioned, however, that the signs whose meaning at 83 and 85 is ambiguous (see Note 83, 85) are unquestionably > in this erased layer.

87 VI II **A69**: > on the second note / **WGV** alters it to a staccato dot, as in the other strings.

87 Vc, Cb **A69**: The **ff** falls between the second and third notes. **WGV** moves it to the beginning of the measure, as in the upper strings.

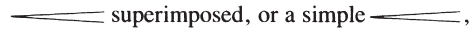
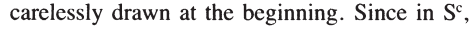
88 Ob, Cl **A69**: The ornamental scale is written as sixteenth notes. **WGV** substitutes the thirty-second notes found in Fl, Ott, VI I, and Vle.


89 B^c **WGV**: Instead of deriving a **ppp** from S^c, C^c, and T^c (91), **WGV** chooses a higher dy-

dynamic level in B^c, [*pp*], imitating V's procedure in the 1874 *Libera me*.

104 A69: The original tempo indication was "**Moderato** ♩ = 72," with "**Sempre lo stesso movimento**" written below Cb. Thus the first three sections of the movement shared "**lo stesso movimento**" (the *Dies iræ* section, which begins at 42, having been at "**Lo stesso movimento col tempo raddoppiato**"). Perhaps because the phrase "**sempre lo stesso movimento**" seemed ambiguous, V crossed it out and substituted "**tornando al 1.^o Tempo**." The two indications are not contradictory, but the way they are stacked on the page suggests that the second is intended to replace the first. Nonetheless the copyist of **I-Mric(LM69)** keeps both markings: "**Moderato** (♩ = 72) **Sempre lo stesso movimento, tornando al 1.^o Tempo**." Either the copyist disregarded V's cancellation of "**sempre lo stesso movimento**," or V crossed it out only after the copying of **I-Mric(LM69)**.

Later, apparently finding the original tempo too slow, V changed the metronome marking to "♩ = 80." Ever the pragmatist, the composer sacrificed his plan of unifying the three sections through tempo. Since **I-Mric(LM69)** has only the original metronome mark ("**Moderato** ♩ = 72"), V must not have changed the tempo in **A69** until after it was returned to him in April 1873. In the 1874 *Libera me* and, of course, the opening movement of the *Messa de Requiem* derived from it, V adopted the new metronome marking, ♩ = 80. **WGV** therefore regards this revision of the metronome marking as belonging to the genesis of the 1874 version of the movement, and preserves the original indication for the 1869 *Libera me*.

106 T^c A69: One could interpret V's notation either as a slur between the two notes with a  superimposed, or a simple , carelessly drawn at the beginning. Since in S^c, C^c, and B^c the slurs begin only on the second note of 107, **WGV** prefers the latter interpretation.

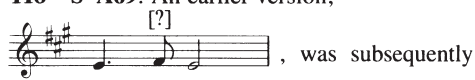
110 S^c A69: There is an ^ on the second note, fainter than the other accents in this passage. Both the nature of the musical figure and the fact that V did not repeat the accent on the fourth beat of 111 and 112 lead **WGV** to suppress this unique example. (There is a different articulation in the 1874 *Libera me*—a  be-

tween the two notes in each measure in S^c—but it implicitly supports the decision of **WGV** to suppress the fourth-beat accent.)

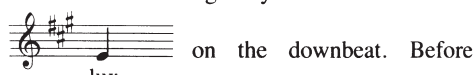
110–111 S^s WGV: In the 1874 *Libera me*, the part is chromatic, with the last note raised a semitone in each measure. The accidentals are lacking in both **A69** and **I-Mric(LM69)**, and must be considered a substantive change introduced by V into the definitive version of the *Libera me*. Hence, they are not introduced into this edition of the 1869 *Libera me*.

116 S^c A69: The second and third notes are slurred together. This is the only slur in the measure, and **WGV** suppresses it.

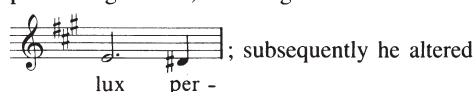
118 S^s A69: An earlier version,

 , was subsequently emended by V.

119 S^c A69: V originally wrote

 on the downbeat. Before

proceeding further, he changed it to

; subsequently he altered

the declamation and (if he had not already done so) added the accent on the fourth beat.

124–125 S^s A69: In addition to the slur extending from the third beat of 124 to the fourth beat of 125 (which is, in fact, written twice), there is a shorter slur covering the last three notes of 125. This shorter slur, while appropriate for the three lowest voices (which attack a new word on the second beat of 125), is inappropriate for the different declamation of S^s. **WGV** regards the short slur in S^s as a slip, influenced by the articulation in C^c, T^c, and B^c. Notice that in the 1874 *Libera me* there are only two slurs: S^s has the longer slur, T^c the shorter one.

129 Coro A69: Writing the notes without the words, V tied the notes in all choral parts. When he added the text, he properly kept the tie in S^c, but erased those in C^c, T^c, and B^c.

131 S^c A69: The second syllable of "do-na" is lacking (131 is the first measure of a verso).

139 C^c A69: **ppp** / **WGV** prefers the **pp** of S^c, S^s, and B^c.

145 A69: V wrote "**a tempo**" twice: above VI



I and on the VI II staff. **WGV** positions these two indications above and below the score.

145 Trn, Ofc **A69**: there are double stems on both staves, as if Trn III and Ofc were meant to be read from the Ofc staff. **WGV** therefore indicates “a 3” for Trn in roman type.

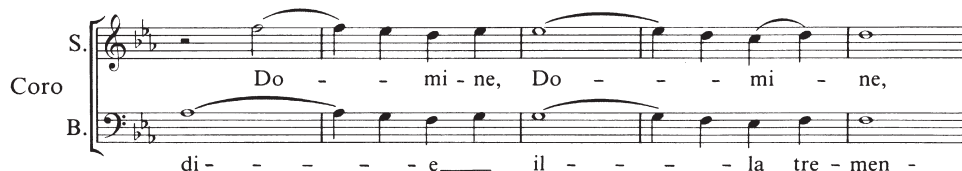
148 **A69**: V mixed “cresc. molto” and “cresc. moltissimo”; **WGV** extends the latter indication.

149–177 Coro **WGV**: In principle, there is no reason to think that V intended the subject or the various countersubjects to be performed differ-

beat / **WGV** eliminates this unique accent in this position.

183–184 VI I **A69**: There is unquestionably a  from the \downarrow in the second part of 183 up to the 183/184 bar line. In addition, several signs in Cor and Tr at 183, 185, and 187 might be interpreted as . Nonetheless, most signs are certainly $>$, and **WGV** adopts this reading throughout.

184–188 S^c, B^c **A69**: These parts were originally different:



ently on their successive entries during the fugal exposition. Although there are incomplete articulations, there are in fact few contradictory ones. At 165, however, **WGV** refrains from changing the articulation in S^c: as it is the highest voice, a special effect may have been intended.

161 S^c **A69**: $>$ on the downbeat / Given V's care in providing an accent on the second note in similar measures, **WGV** considers this unique example of a downbeat accent here in the subject to be a slip. In the revised *Libera me*, there are no accents at all in this position.

163 Trn **WGV**: The distribution of instruments is derived from **pUS-Cso**. Although pertaining to the revised *Libera me*, these parts offer the only contemporary documentation.

175 S^c **A69**: V wrote the second note as an f'' , then corrected it to $e[b']''$. The messy state of **A69** confused the copyist of **I-Mric(LM69)**, who rendered the note as f'' .

177 Strings **A69**: The ornamental run has two beams in VI I, VI II, and VIe. **WGV** follows the three beams of Vc, the version found for the four-note figures in the preceding measures.

177–183 Trn **WGV**: The distribution of voices is made manifest at 182, where the lower note, g, is written with two note heads, and hence must be played by Trn II and III. **WGV** therefore employs roman type for its indications of I and II, III. This is also the division in the 1874 *Libera me*, where Trn III is written on a staff together with Ofc.

180 Tr I (Tr III = Tr I) **A69**: $>$ on the down-

V corrected them before entering any of the instrumental voices, which have only the definitive version. The composer would return to this passage in 1874: see Note 213–219 to N. 7.

184–189 **A69**: Slurs of the kind exemplified in Ott at 184–185 almost never reach the downbeat of the second measure in this passage (although several reach or even cross the bar line). There are more of the longer slurs in the repetition of this passage at 254–258, however, and **WGV** prefers this model also at 184–189, supported by the 1874 *Libera me*. In the same spirit, **WGV** also allows other appropriate slurs (Fl, Cl II, VI II) to arrive at the downbeat at 189, following clear models in the 1874 *Libera me*.

189 S^c **A69**: There is a faint slur over the last two notes. As it occurs nowhere else in presentations of the theme, **WGV** eliminates it.

192, 195 C^c, T^c **A69**: \wedge on the downbeat in C^c at 192 and T^c at 195 / **WGV** substitutes $>$, as in the similar presentation of the melody in S^c at 189 and B^c at 197. The $>$ was also V's preferred reading in the 1874 *Libera me*.

195 Fg I **A69**: A very faint slur covers all four notes of the measure. **WGV** suppresses this unique example, even though the composer copied it over into the 1874 *Libera me* (where it covers only the first two or three notes).

197 Fg III, IV **WGV**: Although there is no dynamic marking here in **A69**, **WGV** imitates the f of B^c (which they double). This f is explicit for Fg III, IV in the 1874 *Libera me* (which, on the other hand, lacks a dynamic level for B^c).

199 Ob **A69**: What appears to be a slur (it is most definitely *not* a tie) sits over the two half notes. It has no sense in this context, and **WGV** suppresses it.

202 Vle **A69**: There is a staccato dot on the third note; **WGV** substitutes >, as in VI I at 201.

202–203 Fl **A69**: The slur in 202 crosses the bar line and reaches the downbeat of 203, but this makes no sense given the voice leading and dynamics. The slurs in Fg, which just cross the bar line, are more equivocal. **WGV** restricts all these slurs to 202, as in Ob and Cl. This decision is supported by the 1874 revision.

203 S^c **A69**: Over the first and third notes there is a sign that resembles the upper line of an >, as in the parallel 205 and 207. **WGV** considers them as incomplete > rather than as elongated staccato dots.

203–205 VI II **A69**:



/ **WGV** omits the > on the downbeat of 203 and the two staccato dots on the first two notes of 205, unique examples in the orchestral parts in this passage.

204, 206, 208 Trn **A69**: The middle voice disappears on the second and third chords of 204 and the third chords of 206 and 208. There is no reason to doubt the intentionality of V's notation, even if he will write three separate parts in the 1874 *Libera me*. The voice leading suggests in each case that Trn II should play together with Trn III.

204–209 **A69**: Most of the instrumental slurs at 204–205, 206–207, and 208–209 either reach or cross the bar line, and **WGV** generally extends this model. Where the figure after the bar line is a statement of the subject, however (as in VI I at 204–205, etc.), **WGV** stops the preceding slur on the last note before the bar line. It should be noted, however, that the slurs in Ob I (Cl I = Ob I) at 204–205 and 206–207, as well as VI I at 208–209, cross the bar lines. **209–215** **WGV**: The reduction of texture and explicit **f** for Cb (Vc = Cb) suggest a lowered dynamic level for the entire orchestra and chorus in this passage.

213 Fg I **A69**: > on the downbeat / Since the note is tied to the previous measure, the accent makes no sense, and **WGV** suppresses it. In fact, 213 is the first measure on a new page.

213–214 Cl **A69**: The part is written with

double stems, but it is clear from the explicit rests in 209 that it is intended for Cl I alone, as in the 1874 *Libera me*.

216 Vle, Cb (Vc = Cb) **A69**: There are two beams on the ornamental runs; **WGV** substitutes the triple beam of VI I (VI II = VI I), otherwise used for the four-note scale figure in this passage.

216 Cb (Vc = Cb) **A69**: **ff** on the downbeat / **WGV** omits this dynamic level (already present in Cb in 215), but extends to the second note of Cb in 216 the **f** from Fg and Trn.

217–218 Ofc **A69**: There are double stems in all of 217 and the downbeat of 218. The signs, presumably copied from Trn, are meaningless and have been eliminated.

218 Cor I, II **A69**: There is a flat rather than a natural on the *e''*, an error V would later copy over into the 1874 *Libera me*.

218–219 T^c **A69**: At 219, the first measure of a verso, there is a tie into the first note and no text. This note must be underlaid, however, with the last syllable of “*vene-ris*.” **WGV** adds the syllable and omits the erroneous tie. (For further information about this passage, see Note 248–250 to N. 7.)

219, 221 Fg **A69**: Although V employed a single stem for the parts in these measures (Fg III, IV = Fg I, II after the downbeat of 219), **WGV** provides separate stems at 219 and 221 in order to clarify that the accents on the downbeats (extended from Cb) affect only the lower part. The same problem arises in the 1874 *Libera me* (see N. 7, Note 251–252).

221 VI I **A69**: > on the downbeat / **WGV** suppresses this unique example.

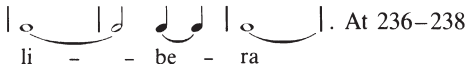
221–222 Fg I, II (Fg III, IV = Fg I, II), Tr II (Tr IV = Tr II) **A69**: There is a slur in Fg covering the last three notes in 221 and a slur in Tr II beginning on the second note in 221 and concluding on the downbeat of 222. Given the prevalence of accents and staccato dots in this passage, **WGV** consigns the slurs to a footnote. A similar problem exists in the 1874 *Libera me* (see N. 7, Notes 249 and 250–251).

228 Cor I **A69**: > on the downbeat; **WGV** suppresses this unique example.

228–229 Fg III, IV **A69**: The slur just crosses the bar line; **WGV** closes it at the last note of 228.

232–234 Fg III, IV **A69**: V wrote what look like ties affecting both parts between 232 and

233, and between 233 and 234. Realizing that Fg III cannot be tied at 232–233, he erased the tie; but he failed to erase the equally inappropriate tie for Fg IV at 233–234. **WGV** suppresses it.

233–235 C^c **A69**: The text is declaimed as . At 236–238 (which begin a new recto), however, the whole note is tied over for another two and a half measures, and the syllable “me” never appears. **WGV** emends the declamation as in T^c at 236–237.

246–248 Fg I (Fg III = Fg I from 247) **A69**: A single slur begins on the second note of 246 and continues through the downbeat of 248. **WGV** substitutes two shorter slurs, following the examples V provided in Fg I (Fg III = Fg I) at 248–252; this is also the pattern adopted by **WGV** in the revised *Libera me* at 276–282 (but see Note 276–284 to N. 7).

254 S^c (S^s = S^c), Vle **A69**: Both parts have three > (Vle together with a slur), rather than staccato dots, as in later appearances of the phrase at 256 and 258. (The dots are also present at 254 in Fl and Cl I.) **WGV** substitutes staccato dots, as V himself was to do in the 1874 *Libera me*.

254 Cb **A69**: The part is confused, and two versions appear to be superimposed in the second half of the measure: the dotted figure identical to B^c and Vc (surely the version he intended for the 1869 *Libera me*) and a single half note (c'). It is possible, indeed even likely, that the half note was written into the score during V's work on the 1874 revision: in fact, there is no sign of the half note in **I-Mric(LM69)**.

255–259 C^c, B^c **A69**: These parts were originally different:




V corrected them before entering any of the instrumental voices, which have only the definitive version. The situation was identical at the similar 184–188, which shows that V made this change at both 184–188 and 255–259 only after having proceeded at least through 259 in working out the skeleton score of the 1869 *Libera me*.

260 Trn **A69**: The **ff** appears on the Fg III, IV staff. Since V used no other dynamic indications here for instrumental lines which continue from the previous measures, **WGV** assumes he intended it for Trn.

260, 264 Ott **A69**: There are staccato dots on the first two notes; **WGV** substitutes >, as in VI II and all other parts with a homorhythmic relationship to Ott. The situation is very different in the revised *Libera me*, where the presence of a large number of staccato dots in the passage justifies maintaining both kinds of articulation in these measures.

262–263 Ott, Cor III, IV **A69**: The slurs touch the 262/263 bar line. Taking into account that the first pitch of 263 repeats the last pitch of 262, **WGV** closes the slurs within 262, as in Cl II.

263 Fg I, II (Fg III, IV = Fg I, II) **A69**: The > is elongated, and might be read as . As all other parts have unequivocal accents, however, **WGV** interprets this sign as an accent as well.

266 Tr I, II (Tr III, IV = Tr I, II) **A69**: Although V wrote a double stemmed e', as well as a g' with a downward stem, the contrapuntal structure leaves no doubt about his intention.

266–274 Trn **A69**: Although the part has only double stems at 266, 268, 270, 272, and 274 (downbeat), all the measures with whole notes (267, 269, 271, 273) show three notes. Thus, **WGV** prints “a 3” in roman type.

267–268 Ott **A69**: The slur reaches the downbeat of 268. Some other slurs reach or even cross the bar line (Cor III, IV at 267/268, and several parts at 269/270, but 269 is the last measure on a verso). **WGV** restricts the slurs within the measures in this passage. (For a similar problem, see Note 299–300 to N. 7.)

268 Cassa **A69**: The complete indication under the Cassa staff is: “La Cassa pianissimo.”

274 Tr II (Tr IV = Tr II) **A69**: *b* on the downbeat / Although V wrote one ledger line too few, there can be no doubt that he intended the note to be *g*, as in the 1874 *Libera me*.

274 Cassa **A69**: V originally wrote **f** (or **ff**), but under the staff added “ancora piano.” **WGV**

suppresses what it takes to be a superseded indication. Only “ancora piano” is found in the 1874 *Libera me*.

277 Fg I (Fg III = Fg I) **A69**: *f'* on the downbeat / **WGV** emends this awkward reading, following the model of Cor III and Trn I. V himself adopted this corrected reading in the 1874 *Libera me*.

278 S^c (S^s = S^c) **A69**: **pppp** / **WGV** emends to the **ppp** found in the other choral parts.

282–298 Coro **A69**: The setting of the text printed in **WGV** is the original version of **A69**. As with the tempo marking discussed in Note 104, **I-Mric(LM69)** faithfully copies this original setting. V made subsequent alterations in the text underlay in **A69**, but they are incompletely worked out. This evidence suggests that the changes were effected after **A69** was returned to V in April 1873. His modifications generally agree with the text setting found in the 1874 *Libera me*, and were probably prepared with the *Messa da Requiem* in mind. **WGV** therefore regards these revisions as belonging to the genesis of the later version of the movement, and prints here the original text underlay. (For an interesting problem that arose during V's revision of the text in this passage, see Note 323–325 to N. 7.)

284–285 Vle **A69**: The slur begins on the second note of 284 and just crosses the bar line into 285. A similar situation occurs in VI I at 286–287. **WGV** interprets these slurs as referring only to the first measure, as is clearly the case in the similar 294 (VI II).

285 Vc **A69**: V originally wrote staccato dots on the second through fourth notes, then placed a slur directly on top of the dots to cancel them. In subsequent appearances of the theme, V wrote only the slur.

286 VI I **A69**: ^ on the downbeat / This is the only example of such an accent in the entire passage, and **WGV** consigns it to a footnote.

290 Vle **A69**: V wrote ^ both above and below the first, third, and fourth notes. Although it is unclear what motivated this redundancy, the composer's intention is clear.

292 Vc **A69**: There is a staccato dot on the downbeat; **WGV** consigns this unique example to a footnote.

293 VI II **A69**: > on the downbeat / **WGV** substitutes ^, as in all other orchestral entrances of the fugue subject in this passage.

296 VI II **A69**: V first wrote staccato dots under a slur for the last three notes, in imitation of the articulation of the same figure in Vc at 294. Realizing that the phrase was to continue differently, however, he tied the last note of 296 to the first note of 297 (presumably adding the > at the same time), but neglected to erase his original articulation. **WGV** eliminates the staccato dot from the last note and limits the slur to the second and third notes of the measure.

297–298 Fg **A69**: Both slurs cross into the margin following 297 (the last measure on a recto). Since Fg I begins the subject again on the downbeat of 298, **WGV** concludes its previous slur on the last note of 297, a choice supported by the 1874 revision.

298, 306 Coro **A69**: see N.7, Note 328.

300 Cl I **A69**: There are two ^ over the last two notes. **WGV** substitutes staccato dots, as found in the other entrances in this passage (see Fg I at 298, Fg III at 302, and Ob I at 304).

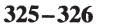
301–302 Cl **A69**: “stacc.” on the downbeat of 301, in addition to the staccato dots / **WGV** suppresses the redundant verbal indication.


305 S^s, Fl **A69**: The accent on the last note in S^s appears first to have been written as >, then changed by the composer to ^. In Fl, which doubles S^s, V also wrote >, but did not change it. **WGV** makes the substitution (cf. also 301).

316–318 Fg I, Cor I **A69**: Both slurs extend to the downbeat of 318. Given the subito **pp** on the downbeat of 318, **WGV** adopts as its model the slur exemplified in Fl, which clearly concludes at the last note of 317.

318 Fg IV **A69**: The part is absent in 318, the last measure on a recto. **WGV** assumes Fg IV should continue to double Fg II, as in the 1874 *Libera me*.

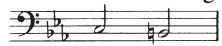
318 Cor I **A69**: Although the value differs from those in every other part, the half note in Cor I is authentic. (Notice that Cor I is the only instrument to play in 318 without continuing through the end of the phrase at 320.) This same note was originally copied by V from the 1869 *Libera me* into the 1874 revision. Later, he decided to omit Cor I completely in this measure (348 in N. 7).

325–326 Fg **A69**: The  extends from 325 across the 325/326 bar line. Similar signs in this passage either stop fully within the first measure of the two-measure phrase or barely cross the bar line. In the 1874 *Libera me*

V drew most of his  of a longer length, and **WGV** adopts this model also in the 1869 *Libera me*, dotting extensions only when the hairpin in question is entirely within the first measure in **A69**.


330 B^c A69: “de” on the last note / The continuation (which begins on the first measure of a recto), establishes that this is an error for the correct “[morte] æ-[terna].”

332–334 Cl I A69: The slur begins on the downbeat of 332 and ends on the downbeat of 334. **WGV** shortens the slur to end within 333, in keeping with the articulation found throughout the section.


336 B^c A69: V originally wrote , leaving no space for the - men - da. upbeat on “Dum [veneris].”


336–337 B^c A69: On the last eighth note of 336 V wrote “cominciando **pppp**,” but in the following measure, the first on a recto, he assigned them a **ppp** level. It is unlikely that V intended B^c to move to another dynamic level after a single eighth note: **WGV** therefore adopts **ppp** at the outset and omits the **ppp** at 337.



340 Cl, Cor A69: V specified “Solo” in both Cor staves. Although he wrote double stems for both notes on the Cor I, II staff, the “Solo” indication must prevail. Indeed, he may have partially smeared out the lower stem of the first note, and at the parallel 344 the notes have single stems. In Cl the initial sign, though lined up with the “Solo” indications in Cor, is certainly a **p** dynamic marking, and **WGV** so interprets it. Here too there are double stems on both notes, while the notes at the parallel 344 have single stems. In the 1874 *Libera me*, V wrote double stems in Cl at the measure equivalent to 340 but, finally clarifying his intentions, he erased the downward stem on both notes.

345 Cb (Vc = Cb) A69: 

WGV alters the accents on the third and fourth notes to >, the type of accent prevailing in this final stage of the crescendo, leading to 352. The dynamic indication has also been moved to the beginning of the measure and altered to “poco cresc.,” as in VI I and VIe.

348 Cb (Vc = Cb) A69: V wrote “ancora cresc.” at the beginning of the measure under the staff, but does not begin the  until the second half of the measure. **WGV** realizes this

verbal indication as the beginning of a , as in other instrumental parts.

349–351 A69: In the orchestral parts, V wrote several  as well as the verbal indication “cres.” at or just before the 349/350 bar line in Fg III, IV (= Fg I, II), Cor III, IV, and Timp, and at the end of 350 in Cb (Vc = Cb). In VI I, he wrote “cres. sempre” across 349–350. **WGV** accepts and extends both the  and “cresc. sempre” through all orchestral parts.

351 B^c A69: There are accents on the second and third notes. While it is possible that V wanted an accent on the beginning of the word “Do-[mine],” the second note in the pattern is the only one that almost never carries an accent in this passage. Since V’s declamation is secondary to the musical idea (see the choral declamation at 353, for example), it seems more likely that V intended the accents on the last two notes, as interpreted by **WGV**. (See also Note 355.)

355 T^c A69: There are accents on the last three notes and none on the downbeat. **WGV** emends in accordance with the prevailing model. (See also Note 351.)

355–356 Ott A69: In these two measures, the first on a verso, the Ott staff is blank. Clearly the part must continue doubling Fl I, as it has been doing on the previous recto at 352–354. **WGV** incorporates the part without resorting to small notes.

358–362 S^c (S^s = S^c) A69: The slur extends into the margin of 360 (the last measure on a verso). **WGV** extends the slur to the high point of the phrase, as in the analogous passage in the 1874 *Libera me*.

361, 363 Ob II A69: In 361, the first measure on a new recto, both the *g*’ and *a*^b’ are written with a single upward stem, but there is no separate note for Ob II. Clearly this is an error, as Ob II must play the pedal *c*’’, as in the surrounding measures. The problem continues at 363, where V wrote only a single *b*[^b]*l*’’. Here too, the pedal *c*’’ must surely be continued, as at 362 and 364.

362–363 Fg III A69: A tie connects the two *c*’ across the 362/363 bar line. The sign is unique in the passage, and **WGV** consigns it to a footnote. Similar ties in Fl were erased, presumably before V added an explicit > to 363.

364–365 Cor I, II, Cor III, IV A69: These two measures are empty in both staves. There is

no reason why Cor should drop out here, just before the climax of the movement. **WGV** adds a possible continuation of the part in smaller notes. Since the passage is considerably rewritten for the 1874 *Libera me*, the revision cannot serve as a model.

367 Fl I A69: Influenced perhaps by the previous measure, V placed a prolonging dot after the first half note. **WGV** omits the stray sign.

374–377 S^s, Coro A69: V originally wrote the vocal parts a staff too low. When he realized his mistake, he scraped them away and placed them on the appropriate staves. He neglected, however, to write again the **pp** for S^s at 374 that was part of the original version. **WGV** includes it in the score using roman type. The accents in C^c were also originally written for the earlier notation, where they figured *above* the C^c staff. V did not erase them when he shifted staves. Although they are now physically somewhat remote from the notes they affect, there can be no question about V's intention.

379–386 Fg III A69: V originally wrote Fg III a measure late, so that the part occurring correctly in 379–384 was notated instead in 380–385. In emending his mistake, V neglected to provide at 383–384 the slur he had originally written over the same material in the misplaced version. **WGV** includes it without employing dotted notation. There is also a slur covering 384–386. Neither here nor in the parallel passage (376–378) is there any other slur in this position, nor is there an example in the 1874 re-

vision. Perhaps V was confused by his copying error in **A69**. In any case, **WGV** suppresses this unique slur.

382–386 S^s A69: V originally set the word “Domine”:



While changing it to “*Libera me*” he neglected to alter the last syllable, which therefore still reads “-ne.”

384 Fl A69: **ppp** / **WGV** regularizes to the **pp** found in most instrumental parts.

384–385 Vl II A69: V wrote ^ on the downbeat of each measure. **WGV** substitutes >, as in Cl and as exemplified in the parallel passage at 376–377 in Vle.

388–389 A69: V wrote “**allargando un poco**” above and below the vocal parts, together with “**poco poco allarg.**” above Vl I (the composer probably neglected to erase the first “**poco**,” which is written too early) and “**poco allarg.**” under Cb. **WGV** regularizes the phrase as “**allargando un poco**” and distributes the indications following the conventions for a modern score.

389 Vc A69: **pppp** / **WGV** emends to **ppp**, the level of most other instrumental parts. Another explicit **pppp**, which **WGV** accepts and extends, is found in Cb at 391. Although the 1874 *Libera me* does not shift to a lower dynamic level in the final measure, the “*morendo*” has a similar effect.