

FAURÉ: REQUIEM EDITING GUIDE

Stanford Symphonic Chorus, Fall 2012

This quarter's performance of Fauré's *Requiem* will make use of the most recent scholarship by Jean-Michel Nectoux and Roger Delage. We will be performing the version that is based on Fauré's own performances of the work from 1888-c.1895. In the over 100 years since the premiere of this work, the most often performed version has been based on the edition prepared by Fauré's student, Jean Roger-Ducasse. This version introduced many corruptions into Fauré's score and there are many incorrect notes, rhythms, accidentals, and errors in the text. In order to eliminate these editorial accretions, you must make the following corrections in your scores.

1. Number the measures. Mark measure numbers above the beginning of each line. Restart with the number 1 at the first measure of each movement. The movements should have the following total numbers of measures:

1. Introït et Kyrie: 91
2. Offertoire: 95
3. Sanctus: 62
4. Pie Jesu: 37
5. Agnus Dei: 94
6. Libera me: 136
7. In paradisum: 61

2. Mark the following corrections to your voice part (all corrections identified by measure number):

Soprano

Introït et Kyrie

- m. 6: change beat 3 to a half note instead of a quarter note.
- m. 10: remove the tied eighth note on the downbeat.
- m. 11: remove the tied eighth note on beat 3.
- m. 55: place a breath comma between beats 1 and 2 (the same type of comma that is printed at the end of m. 57).
- m. 61: change the downbeat to a half note.
- m. 71: change the *ff* to a *f*.
- m. 73: add accents to the quarter notes on beats 2, 3, and 4.
- m. 81: change the word *eleison* to *Kyrie* ("Ky" has 2 beats, "ri" has one beat, and "e" goes on the downbeat of m. 82).
- m. 87: change beat 3 to a half note instead of a quarter note.

Sanctus

- m. 30: change the dotted half note to a half note followed by a quarter rest.

Agnus Dei

- m. 26: add a breath comma between beats 2 and 3.
- m. 83: remove the tied eighth note on the downbeat.
- m. 88: remove the tied eighth note on beat 3.

Libera me

- m. 37: add a breath comma after beat 4.
- m. 39: add a breath comma after beat 1.
- m. 45: add a breath comma after beat 3.
- m. 47: add a breath comma after the half note (after the word *discussio*).
- m. 49: add a breath comma after beat 3.
- m. 67: add a breath comma after beat 5.
- m. 71: mark the dynamic level *pp* instead of just *p*.
- m. 77: remove the breath comma after beat 3.
- m. 95: add a breath comma after beat 2.
- m. 110: add a breath comma after beat 2.
- m. 115: mark the dynamic *f* instead of *ff*.

In paradisum

- m. 12: add a breath comma before the final eighth note.
- m. 20: add a breath comma before the final eighth note.
- m. 33: add a breath comma after beat 3.

Alto

Introït et Kyrie

- m. 6: change beat 3 to a half note instead of a quarter note.
- m. 10: remove the tied eighth note on the downbeat.
- m. 11: remove the tied eighth note on beat 3.
- m. 51: change the final quarter note to a second-space A.
- m. 53: change both half notes to second-space As.
- m. 55: place a breath comma between beats 1 and 2 (the same type of comma that is printed at the end of m. 57).
- m. 61: change the downbeat to a half note.
- m. 71: change the *ff* to a *f*.
- m. 73: add accents to beats 2, 3, and 4.
- m. 81: change the word *eleison* to *Kyrie* (“Ky” has 2 beats, “ri” has one beat, and “e” goes on the downbeat of m. 82).
- m. 87: change beat 3 to a half note instead of a quarter note.

Offertory

- m. 72: make the last syllable in the measure “ta” instead of “a” (the complete word should be *Tartarus*).

Agnus Dei

- m. 26: add a breath comma between beats 2 and 3.
- m. 83: remove the tied eighth note on the downbeat.
- m. 88: remove the tied eighth note on beat 3.

Libera me

- m. 37: add a breath comma after beat 4.
- m. 39: add a breath comma after beat 1.
- m. 47: add a breath comma after the half note (after the word *discussio*).
- m. 49: add a breath comma after beat 2.
- m. 67: add a breath comma after beat 5.
- m. 70: mark the dynamic level *pp* instead of just *p*.
- m. 77: remove the breath comma after beat 3.

- m. 84: change the downbeat to a whole note.
- m. 95: add a breath comma after beat 2.
- m. 110: add a breath comma after beat 2.
- m. 115: mark the dynamic *f* instead of *ff*.

Tenor

Introit et Kyrie

- m. 6: change beat 3 to a half note instead of a quarter note.
- m. 10: remove the tied eighth note on the downbeat.
- m. 11: remove the tied eighth note on beat 3.
- m. 24: remove the downbeat F and replace with a quarter rest. Move the syllable “et” to the A on beat 2.
- m. 25: change the downbeat to a dotted half note with the syllable “pe” beneath. Remove the eighth and quarter notes in the middle of the measure. Change the syllable of the last beat to “tu”.
- m. 26: the rhythm should be four quarter notes with the syllables: “a”, “lu”, “ce”, and “at”. The pitches should be A, A, A, D.
- m. 38: change the downbeat to a half note.
- m. 51: add three top-line Fs above the given notes in the same rhythm (you are adding a first tenor part).
- m. 53: add two top-line Fs above the given notes in the same rhythm (you are adding a first tenor part).
- m. 55: place a breath comma between beats 1 and 2 (the same type of comma that is printed at the end of m. 57).
- m. 59: change the downbeat to a third-space C dotted half note.
- m. 61: change the downbeat to a half note.
- m. 71: change the *ff* to a *f*.
- m. 73: add accents to beats 2, 3, and 4.
- m. 81: change the word *eleison* to *Kyrie* (“Ky” has 2 beats, “ri” has one beat, and “e” goes on the downbeat of m. 82).
- m. 87: change beat 3 to a half note instead of a quarter note.

Offertory

- m. 72: make the last syllable in the measure “ta” instead of “a” (the complete word should be *Tartarus*).

Sanctus

- m. 54: remove the syllable “ctus” (should still be a “San” from the previous measure).
- m. 55: add the syllable “ctus” on the downbeat (so that it happens at the same time as the sopranos and altos).

Agnus Dei

- m. 26: add a breath comma between beats 2 and 3.
- m. 36: add a breath comma after beat 2.
- m. 39: mark the dynamic *p* at the downbeat.
- m. 83: remove the tied eighth note on the downbeat.
- m. 88: remove the tied eighth note on beat 3.

Libera me

- m. 47: add a breath comma after the half note (after the word *discussio*).
- m. 49: add a breath comma after beat 2.
- m. 67: add a breath comma after beat 5.
- m. 70: mark the dynamic level *pp* instead of just *p*.
- m. 77: remove the breath comma after beat 3.
- m. 84: change the downbeat to a whole note and tie it to a half note on the same pitch on the downbeat of the following measure.

- m. 95: add a breath comma after beat 2.
- m. 110: add a breath comma after beat 2.
- m. 115: mark the dynamic *f* instead of *ff*.

In paradisum

- m. 28: remove the syllable “sa” from the G on beat 2 and move it back to the downbeat (like the basses).

Bass

Introit et Kyrie

- m. 6: change beat 3 to a half note instead of a quarter note.
- m. 10: remove the tied eighth note on the downbeat.
- m. 11: remove the tied eighth note on beat 3.
- m. 38: change the downbeat to a half note.
- m. 55: place a breath comma between beats 1 and 2 (the same type of comma that is printed at the end of m. 57).
- m. 61: change the downbeat to a half note.
- m. 71: change the *ff* to a *f*.
- m. 73: add accents to beats 2, 3, and 4.
- m. 81: change the word *eleison* to *Kyrie* (“Ky” has 2 beats, “ri” has one beat, and “e” goes on the downbeat of m. 82).
- m. 87: change beat 3 to a half note instead of a quarter note.

Offertory

- m. 58: change beat 3 to a quarter note, the whole measure should be sung on the syllable “fac”.
- m. 59: change beat 2 to a quarter note, the downbeat and beat 2 should have the syllable “e”, beat 3 should have the syllable “as”.
- m. 60: change beat 2 to a quarter note, change the final eighth note to a quarter note.
- m. 61: change beat 2 to a quarter note, change the final eighth note to a quarter note.
- m. 68: remove the tied quarter note on the downbeat and replace with a quarter rest.

Sanctus

- m. 54: remove the syllable “ctus” (should still be a “San” from the previous measure).
- m. 55: add the syllable “ctus” on the downbeat (so that it happens at the same time as the sopranos and altos).

Agnus Dei

- m. 26: add a breath comma between beats 2 and 3.
- m. 83: remove the tied eighth note on the downbeat.
- m. 88: remove the tied eighth note on beat 3.

Libera me

- m. 47: add a breath comma after the half note (after the word *discussio*).
- m. 49: add a breath comma after beat 2.
- m. 67: add a breath comma after beat 5.
- m. 70: mark the dynamic level *pp* instead of just *p*.
- m. 77: remove the breath comma after beat 3.
- m. 84: change the downbeat to a whole note.
- m. 95: add a breath comma after beat 2.
- m. 110: add a breath comma after beat 2.
- m. 115: mark the dynamic *f* instead of *ff*.