

# A New Edition of Poulenc's *Gloria*: Review and Errata List

by Joe Hickman



At long last, there is a new edition of the conductor's score and orchestra parts for the Poulenc *Gloria*. In December 1996, Salabert issued a new edition of the conductor's score, labelled "revised and corrected." In spring of 1999, in recognition of the Poulenc centennial celebration, a new set of orchestral materials was made available through G. Schirmer, the rental agency for Salabert. In 1997 Salabert reprinted the choral and piano vocal scores, but there is no evidence of corrections in those publications. Happily, the new orchestral materials follow the same format (rehearsal numbers, etc.), allowing for use of new orchestral materials with the old vocal and choral scores.

The history of performance problems with this magnificent work is well-documented in the recent article by Lee Barrow in the April 1999 issue of the *Choral Journal*,<sup>1</sup> although there is no mention there of the attempt by the American Symphony Orchestra League librarians' project to share needed information about such problem works as this.<sup>2</sup> Orchestra librarians are charged with the responsibility of resolving conflicts that threaten to waste precious rehearsal time. Many of the early discovered mistakes were incorporated into a corrected version, which was rented for years. However, unresolved problems remained, including wrong notes, missing dynamic and articulation markings, incorrect accidentals, etc.

So extreme was the problem that one librarian of a major

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symphony orchestra admitted to having created, to save library staff time, a new set of parts that he kept on the shelf for use when the work was to be played. He rented the Salabert parts and paid royalties to fulfill the terms of the copyright act, but the orchestra in question played from this corrected set, and the box of music from Salabert was never opened.

In 1986 in anticipation of a collaborative performance with the North Carolina Symphony and University of North Carolina at Wilmington choir, Jeffrey Moyer (former North Carolina Symphony librarian) and I collaborated on an errata list, which was subsequently published by the American Choral Foundation and circulated among the Major Orchestra Librarians' Association.<sup>3</sup> In 1987 Lee Barrow responded with some additional information, some disagreements, and a helpful addendum to this list in the same publication.<sup>4</sup> Soon after that, I received a letter from John Rutter regarding his use of these lists in the preparation for a recording of the work, providing an additional list of his observations and issues with the materials.<sup>5</sup>

Many of the "corrections" found in the three lists mentioned are opinions that might better be titled "issues." In any case, they represent decisions for consideration by performers of the Poulenc *Gloria*. Some almost certainly are mistakes that demand resolution; others are suggestions that arguably create improvement in the results. In particular, John Rutter's suggestions for the addition of articulation markings and occasional touching-up of the scoring are very sensitive to the style of Poulenc's orchestration, while offering suggestions that constitute real improvements.

The 1996 revised and corrected score addresses many of these issues. In fact, there is compelling evidence that the lists mentioned above came to the attention of the Salabert editor. The orchestral parts are almost certainly computer-generated

extractions from the revised and corrected score. This all but eliminates the possibility of disagreement between score and parts and allows the conductor to study the work, list needed changes and editorial modifications, and incorporate these into the orchestral parts with confidence.

The publisher reduced hundreds of issues to a few dozen, and in doing so, improved the situation immeasurably with this work. Lee Barrow provided important insights into the genesis of the work that suggest how the mistakes appeared in the 1960 publication. With the confidence that the new score and parts agree (there is one important disagreement), this author would like to suggest the following issues for the consideration of any conductor who wishes to prepare this work for rehearsal and performance.

## Disagreement between score

Beginning of movement V, Oboe II reads:



Figure 1

It should read:

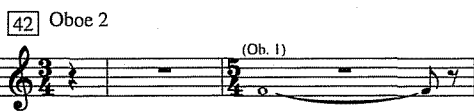


Figure 2

[6] - 1 (Chorus): Text underlay should be:



Figure 3

[8] + 4 (Timp): 1st note: (add trem.)

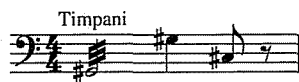


Figure 4

[15] + 1 (Ob I & II): rhythm should read:

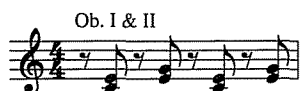


Figure 5

## and parts

Beginning of movement V, Oboe II reads: (see Figure 1).

It should read: (see Figure 2).

## Page-turn problems

1. In viola and cello parts there is a page turn between [63] and [64] that will involve some dropout of inside players. However, the tempo is slow and the dynamic (*ppp*) allows this to be done with minimal effect.

2. In Clarinet I, there is a page turn between the end of movement III and the beginning of movement IV (marked *attacca*) that may need attention.

## For less experienced orchestras

Many instruments are used very sparingly by the composer, and parts correspondingly are full of empty measures. Multiple rests are used only when the meter stays the same, and it almost never does. However, it would be well to consider the addition of thematic cues in parts with many measures of rest.

## Specific issues for consideration (Conductor's score and parts)

First measure (EH): Slur seems in disagreement with articulation in strings.

[2] + 1 (Hns, Tpts): Slur between 3rd and 4th notes?

[18] + 3 (Ob I & II): Should read: (cf. Vln II, Vla.)



Figure 6

[29] + 2-3 (Bsn I): Should read:



Figure 7

[29] + 3-6 (Sopr solo): dynamic markings should read:



Figure 8

[4] + 1 (Vla, Vc, Cb): Add dynamic *mf*.  
[5] + 3 (EH): 5th note D, not C-sharp. (c.f. alto).

[5] + 2,4 (Chorus): Rhythm here should agree with [7] + 2,4.

[6] - 1 (Chorus): Text underlay should be: (see Figure 3).

[8] + 4 (Timp): 1st note: (add trem.) (see Figure 4).

[10] - 1 (Tenor): F-sharp should be an octave higher.

[10] + 3 (Cb): Div. appears to need *unis. arco*.

[14] + 4 (Bass): *mf* dynamic to match other parts

[15] + 1 (Ob I & II): rhythm should read: (see Figure 5).

cf. [15] + 2, [13] + 1, and [15] + 1 in 1960 edition.

[16] + 3 (Sopr. & Bass): Last syllable of "Gloria" omitted.

[18] + 1 (Fl II): Probably should be octave higher.

[18] + 1 (Vln II): Insert natural before C in both parts (courtesy accidental).

[18] + 1 (Vla): Lower part: last note C, not B.

[18] + 3 (Ob I & II): Should read (cf Vln II, Vla.) (see Figure 6).

[20] - 1 (Timp): last note would be better as F not G.

[20] to [21]: Notated for Soprano in score but for Mezzo-Soprano in chorus part.

[21] + 3 (Strings): Marked remove mute on final eighth rest. Could he have meant there to be also a fermata on that rest? Another solution?

[22] + 3 (Alto): Last note should be quarter note, or (Bass) last note should be eighth note; Add dynamic *mf* in Cl I, Alto and Bass.

[22] + 3 (Cb) Add marking *pizz.*

[23] + 3 (Cb): Add dynamic *p*.

[23] + 5 (Hn I & II): Should be tied to next measure.

[24] - 4 (Bass): Add dynamic *mf*.

[28] to [36] (All strings): Should be marked "with mute." (Not in revised

score.)

[29] + 2-3 (Bsn I): Should read: (see Figure 7).

[29] + 3-6 (Sopr solo): dynamic markings should read: (see Figure 8).

[32] - 2 (Bass): last beat should be same as Vc. (see Figure 9).

[32] + 1,2 (Bass): I disagree with Barrow, who suggests that the text underlay in the choral score is correct.

[39] + 1 (Bsn I & II): First note sharp (also last note).

[40] - 2 (Chorus): Insert *tenuto* lines over each note.

[40] + 1 (Tenor): Second note should probably be B (c.f. bass two bars later).

[41] - 1 (Chorus): Insert *tenuto* lines over each note.

[41] + 2 (Vln I, II, Vla.): Add *crescendo* after *mf*.

[41] + 3 (Fl I & II): Insert *cres.*

[41] + 3,4 (Timp): Rutter suggests probably should have *cresc.* and *ff* at last note.

[44] - 2 (Vlns, Vla): Rutter suggests *arco* marking should be one bar later.

[44] - 2 (Hn II): Second note written C, not D (cf. Vln II).

[44] - 4,3 (Cl II): The C-flat on beat 2 conflicts with Vln. I. Suggested emendation (Rutter): (see Figure 10).

[45] + 6 (Hn I): 3rd and 4th notes should be slurred (correct in part).

[45] + 6 (Hns III & IV): 3rd and 4th notes should be tied.

[45] + 8 (Sopr solo): First note should be dotted quarter.

[47] + 1 (Vln I, II & Vla): 1960 score has marking *sur la touche (sul tasto)* but parts do not. It is not clear that this was intended.

[47] + 3 (Vln II): I question the pizz. marking.

[48] + 3 (Cello): 6th note should be D-sharp.

[51] - 2 (Vln II): Last note should be E-flat.

[52] + 4 (Hn I): Rutter suggests last note might be E-flat (not D).

[53] + 1 (Vln I): Rutter suggests that Vln I should be same as flute parts (i.e. insert tie between 3rd and 4th notes).

[53] + 3 (Tpt I & II): Rutter suggests insert ties.

[56] + 4 (Tpts & Trbs): Rutter suggests these should probably have same *staccato* dots as Hns I & II.

[58] - 2 (CA): Second note E not G.

[61] - 2 (Cb): Add dynamic *mf*.

[61] + 5 (Ob I & II): Third note natural (courtesy accidental).

[63] + 1 (Cb): Add "with mute."

[65] + 2 (Fl I & II): Last note should be eighth note. (cf. next measure with both measures *col. sopr.*)

[66] + 3 (Vla): Should be in alto clef.

[66] + 5 (Chorus): Add *crescendo* to this measure.

[67] + 4 (Bsn I): Should read: (see Figure 11).

[68] + 1 (Bsn I): Add indication *col picc & voice*.

[32] - 2 (Bass): last beat should be same as Vc.



Figure 9

[44] - 4,3 (Cl II): The C-flat on beat 2 conflicts with Vln. I. Suggested emendation (Rutter):



Figure 10

[67] + 4 (Bsn I): Should read:



Figure 11

[3] - 2,1 (Cue notes): Rhythm should read:



Figure 12

### Errata—Choral Score

[3] - 2,1 (Cue notes): Rhythm should read: (see Figure 12).

[3] + 1 (Bass): Dynamic should be *mf*.

[4] + 1 (Tenor): Add dynamic *p*.

[4] + 3 (Tenor): Add dynamic *f*.

[5] + 4 (Sopr): First note is C-sharp (add accidental).

[8] - 1 (Sopr): Fifth note is B-sharp (add accidental).

[9] - 2 (Alto, Tenor, Bass): Add dynamic *ff*.

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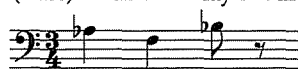
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[14] + 1 (Tenor) Add dynamic *mf*.  
 [18] + 2 (Alto, Bass): Add dynamic *f*.  
 [19] + 4 (Alto, Tenor): Add dynamic *p*.  
 [19] + 6 (Sopr, Tenor): Add dynamic *f*.  
 [19] + 6 (Alto): Add dynamic *mf*.  
 [20] - 3 (Alto): Add dynamic *ff* at end of measure.  
 [20] - [21] (Alto): Notated in conductor's score for Soprano.  
 [22] + 3 (Alto): Last note should probably be quarter note.  
 [23] - 3 (Bass): Text underlay should read: (see Figure 13).

[23] - 3 (Bass): Text underlay should read:



Glo - ri - am

Figure 13

[42] Movement begins with upbeat, as shown:

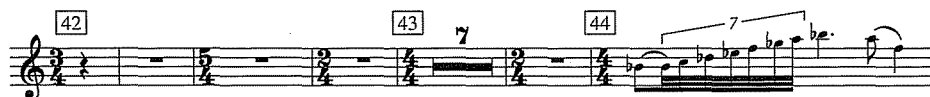
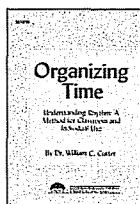


Figure 14

[23] + 5 (Chorus): Dynamic should be *mf*, not *f*.  
 [24] - 5, 4 (Chorus) Add dynamic *f*.  
 [28] + 7 (Solo Sopr): Add dynamic *mf*.  
 [29] + 1 (Solo Sopr): Add dynamic *p*.  
 [30] + 5 (Solo Sopr): Add dynamic *mf*.  
 [31] + 1 (Solo Sopr, Tenor): Add dynamic *f*.  
 [31] + 3 (Sopr): 1st note E-flat (add accidental).  
 [31] + 5 (Solo Sopr): Add dynamic *pp sub*.  
 [32] + 1, 2 (Bass): Text underlay (see comments under full score).  
 [32] + 3 (Chorus): Add dynamic *mf*.  
 [33] + 1 (Solo Sopr): Add dynamic *mf*.  
 [34] + 3 (Tenor): Add "half" and dynamic *pp*.  
 [35] + 1 (Solo Sopr): Dynamic marking *mf*, not *ppp*.

[35] + 1 (Bass): Dynamic marking *ppp*, not *mf*.  
 [35] + 1 (Tenor): "all," not "half" ("half" for bass correct).  
 [38] - 3 (Chorus): Add dynamic *ff*.  
 [40] Rehearsal number should be one measure later.  
 [42] Movement begins with upbeat, as shown: (see Figure 14).  
 [46] - 5 (Bass): Last note should be octave lower (c.f. score).  
 [46] - 3 (Solo Sopr and Tenor): Add dynamic *mf*.  
 [46] + 1 (Solo Sopr): Add dynamic *pp*.  
 [47] + 3 (Solo Sopr and Bass): Dynamic marking is *p* for both parts in revised score; *mf* for Solo Sopr and *p* for Bass (cf. piano-vocal score) seems also plausible.  
 [48] + 1 (Solo Sopr): Add dot to quarter note on 3rd beat.  
 [48] + 5 (Chorus): Add time signature 3/4 to chorus parts.  
 [53] + 2 (Chorus): Add time signature 3/4 to chorus parts.  
 [54] - 2 (Chorus): Dynamic marking should be *mf*.

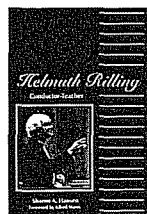
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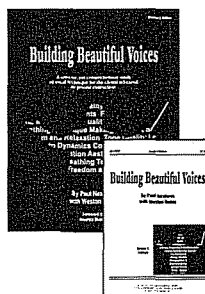
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[54] + 5 (Bass): 4th note G-flat, not F.  
 [59] - 1 (Sopr): Add dynamic *f*.  
 [59] + 3 (Tenor, Bass): Add dynamic *f*.  
 [59] + 4 (Alto, Tenor): Add dynamic *ff*.  
 [61] - 2 (Bass): 6th note C, not D.  
 [61] + 3 (Bass): Add dynamic *ff*.  
 [64]: Remove fermata from bar line (cf. score). Replace with *luft pause*.  
 [66] + 5 (All): Add time signature 4/4.  
 [67] + 1 (Tenor): Add dynamic *pp*.  
 [68] - 1: Add *luft pause* and fermata at end of measure (cf. score).

Errata - Piano-vocal Score

[3] - 2, 1 (Piano): Rhythm should read: (see Figure 15).  
 [4] + 1 (Tenor): Dotted half note, not whole note.  
 [5] + 1, 3 (Piano, r.h.): Last beat should read: (see Figure 16).  
 [5] + 2, 4: Chorus rhythm should agree with score (cf. score remark).

[8] - 1 (Sopr): Second A should be A-natural (add accidental).  
 [9] - 2 (Alto, Tenor, Bass): Add dynamic *ff*.  
 [9] - 1, [9] + 4. [10] - 1, [11] - 1 (Piano): Each of these measures should end with an eighth note and eighth rest on the last beat of the measure (cf. full score).

[12] + 5 (Piano): *ff*, not *mf*.  
 [14] + 1 (Sopr, Alto, Tenor): Add dynamic *mf*.  
 [14] + 4 (Bass): Add dynamic *mf*.  
 [16] + 3 (Sopr, Bass): Last syllable of "Gloria" omitted.

[18] + 2 (Alto, Bass): Add dynamic *f*.  
 [19] + 6 (Tenor): Add dynamic *f*.  
 [20] - [21] (Alto): Notated in conductor's score for Soprano

[22] + 3 (Alto, Bass): Add dynamic *mf*.  
 [23] + 3 (Chorus): Add dynamic *mf*.  
 [24] - 5, 4 (Chorus): Add dynamic *f*.  
 [24] + 1 (Sopr, Tenor): Add dynamic *f* at end of measure.

[25] + 1 (Piano): Dynamic is *p*, not *f* (as two bars later).  
 [29] + 3-6 (Solo Sopr, Piano) dynamics: (see Figure 17).

[30] + 5 (Solo Sopr): Add dynamic *mf*.  
 [38] - 3 (Chorus): Add dynamic *ff* (cf. score).

[39] - 3 (Piano): 3rd beat, right hand (see [37] - 3): (see Figure 18).  
 [40] - 2 (Chorus): Insert *tenuto* lines over each quarter note.  
 [40] + 1 (Tenor): 2nd note probably B, not D.

[40] + 2 (Sopr): 2nd note should be A (cf. doubling violin part).

[40] + 4 (Bass): rhythm should match other choral parts.

[41] - 1 (Chorus): Insert *tenuto* lines over each quarter note.

[42] (Piano): Should read: (see Figure 19).

[46] - 5 (Bass): Last note should be octave lower (cf. score).

[48] + 3 (Piano, lh): 6th of upper notes D-sharp, not C-sharp.

[53] - 3 (Piano, rh): Last beat should read: (see Figure 20).

[54] + 1-4 (Piano, rh): Should read (cf Cl, Ob, Vln in full score): (see Figure 21).

[54] + 5 (Bass): 4th note G-flat, not F.

[59] + 3 (Tenor, Bass): Add dynamic *f*.

[59] + 4 (Alto, Tenor): Add dynamic *ff*.

[60] + 1, 4 (Alto): Text underlay is differ-

ent in piano-vocal score than full score and choral score. It is not clear which is correct.

[61] - 2 (Piano lh and Bass): 6th note C, not D.

[61] + 2 (Tenor): Rutter suggests the 4th

[3] - 2, 1 (Piano): Rhythm should read:

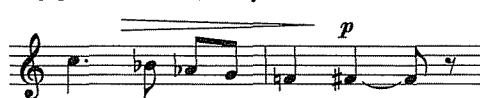


Figure 15

[5] + 1, 3 (Piano, r.h.): Last beat should read:



Figure 16

[29] + 3-6 (Solo Sopr, Piano) dynamics:



Figure 17

[39] - 3 (Piano): 3rd beat, right hand (see

[37] - 3):



Figure 18

[42] (Piano): Should read:

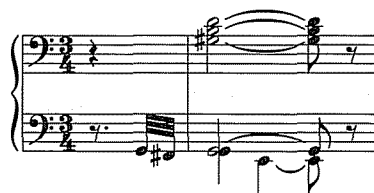


Figure 19

[53] - 3 (Piano, rh): Last beat should read:



Figure 20

[54] + 1-4 (Piano, rh): Should read (cf Cl, Ob, Vln in full score):

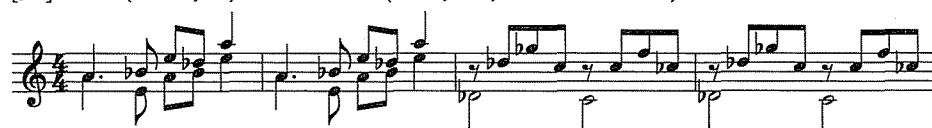


Figure 21

note should be D, not E-flat. This solution seems to agree with harmony, but disagrees with revised score.

[65] - 1 (Piano): Insert *luft-pause* immediately before the end of measure.

[68] - 1 (All parts): Add fermata at end of measure (cf. score).

#### NOTES

<sup>1</sup> Lee G. Barrow, "Francis Poulenc's 'Grand Choral Symphony,'" *Choral Journal* 39 (April 1999), pp. 21-28.

<sup>2</sup> Marshall Burlingame, "The Orchestra Librarian and the Music Director," paper presentation at American Symphony Orchestra League Annual Conference, June 15, 1982.

<sup>3</sup> Joe Hickman and Jeffrey Moyer, "Errata in the Score and Parts of the Poulenc *Gloria*," American Choral Foundation Research Memorandum #143 (November 1986).

<sup>4</sup> Lee G. Barrow, "Errata in the Scores and Parts of Francis Poulenc's *Gloria*: A

Second Look," American Choral Foundation Research Memorandum Series # 146 (November 1987).

<sup>5</sup> John Rutter, Poulenc *Gloria*: Some Further Errata (Unpublished paper prepared in advance of recording: Choral Music/Francis Poulenc, Donna Deam, soprano; Cambridge Singers; City of London Sinfonia; John Rutter, conductor. Omaha, Neb.: Collegium Records, 1988.)

#### MUSICAL SOURCES

Francis Poulenc, *Gloria pour Soprano solo, choeur mixte et orchestre*. Editions Salabert.

Conductor's score: New edition, revised and corrected, 1996.

Orchestra parts: Based on conductor's score, 1999.

Piano-vocal and choral scores: Reprint edition, 1997.

#### ACKNOWLEDGMENT

Special thanks to Pascal Guillot, rental department manager at Salabert in Paris, and Ella-Marie Winfield of the G. Schirmer rental department (American representative for Salabert) for making available to me a set of orchestral parts for this review. Thanks also to John Rutter for providing new markings and allowing me to quote from his unpublished errata list.

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