

## Scores & Parts

### King David by Arthur Honegger

(1921 original version for small orchestra)

prepared by David Daniels

introduction by Jonathan Sternberg

The *Journal* is fortunate that David Daniels has generated an errata list for Honegger's great dramatic oratorio *King David*. It is our first essay into errata for a major choral work; others will follow. What is particularly fascinating is that the work at hand is the composer's original stage version, first presented in 1921 with a reduced ensemble whose only string instrument was a solitary double bass. This orchestration is hardly known because of the popularity of the larger, more ambitious version, which was premiered two years later and since then has been performed almost exclusively. Thus, for many of our readers who do not have the financial clout to produce the concert version, this original scoring will be a blessing.

The piece -- actually titled *Symphonic Psalm* -- is a hybrid of opera and oratorio and is a particular favorite among choristers because it is easy to sing, having originally been written for amateurs. The rhythmic and formal patterns are combined with diatonic writing, and the action of the story in the concert version is done via a narrator. It is music of pictorial vividness and spontaneous melody.

Small scores of both versions as well as the piano-vocal score are available for purchase. The conductor's scores and orchestral materials are on rental. The complete vocal requirements include soprano, contralto and tenor soli, SATB chorus and narrator. The United States representative for the work is Edition Wilhelm Hansen/Chester Music, Inc., New York. *J.S.*

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*King David* was composed as a dramatic presentation and was first performed as such in 1921. The orchestra on that occasion consisted of seventeen players (\*2/\*1/\*2/1 -- 1/2/1/0 -- T/2 [piano, celeste, harmonium] -- double bass). In the summer of 1923, Honegger rescored the work for large orchestra, in which form it made the huge success which it continues to enjoy today. The original version is still available. It has an austerity of timbre that is very suitable to the material; some even find it more attractive than the relatively voluptuous scoring for full orchestra.

Unfortunately, the score of this small-orchestra version (hence SO) has a large number of wrong notes and other inaccuracies. The miniature score of SO, which is available for purchase, is a photo-reduction of the large score which comes with the parts; perforce it shares all these errors. The score of SO was apparently copied by someone unfamiliar with English, since there are curious misspellings in the English text.

The SO parts tend to be more accurate than the score, and when there are discrepancies between the two, often the parts offer the best solution. However, there are many discrepancies from one part to another, as well as a number of logistical problems (placement of rehearsal letters, numbers of bars). Anyone planning to perform this work should plan to spend some time editing both score and parts.

In preparing the following list, comparisons were made with the piano-vocal score (PV) and with the published miniature score of the large-orchestra version (LO). Some of the unresolved

questions might be answered by referring to the full LO score that comes with the rental parts (different plates from those of the miniature score); that full score was not available when this list was compiled.

Both score and parts refer to the cello as "optional." It is hard to know if the composer intended the cello to be an optional addition to the double bass, or an optional alternative. Double bass alone sounds fine and is probably best. In the list that follows, "Db" is the abbreviation for double bass and cello (they use identical parts); "Bass" refers to the basses of the chorus.




The score uses so-called "French" notation for the bass clarinet (treble clef, written a major ninth above sounding pitch), but the part consistently uses "German" notation (bass clef, a major second above sounding pitch). LO, incidentally, uses German notation, at least in the miniature score.

This list of errors and anomalies is probably not exhaustive. Errata should be checked in both the SO score and parts to guarantee uniformity. Movements not listed have no errata. *D.D.*

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### Part 1

#### MOVEMENT 1: INTRODUCTION

- m. 16 ..... Tutti: Listed in the parts as a separate mvt. labeled "1 bis".
- m. 26 ..... Fl 1, Cl 1 & 2, Hn (insts. having the rhythm , score: (+) a tie between the  and the .
- m. 28 ..... Score: Hn rhythm s/r dotted quarter A tied to the 8th note, as in part.

#### MOVEMENT 2: CANTIQUE DU BERGER DAVID

- m. 16 ..... Bsn: Last 8th note (tied into next bar) s/r C#.
- m. 28 ..... Harm, score: (-) 8<sup>va</sup> sign; not in LO or PV.

#### MOVEMENT 3: PSAUME: LOUÉ SOIT LE SEIGNEUR

- m. 1 ..... Score: (-) *tenutos* from Tpt 1 16th notes.

- m. 1, 6 ..... Score: (+) *staccs.* to Tpts 16th notes.
- m. 6 ..... Db: S/r 3-note slur as in Bsn & SO score; LO shows 4-note slur.
- m. 13-15 ..... Score: Tpt s/r 2-note slurs: B<sup>b</sup>-A (m. 13, 4th beat), G-F (m. 14, 1st beat), A-B<sup>b</sup> (m. 15, 1st beat). LO has some articulations that are similar, though not identical. Part is probably correct.

#### MOVEMENT 4: CHANT DE VICTOIRE

- m. 1 ..... Br: 2nd quarter note beat s/r F# minor  $\frac{6}{4}$  chord (LO). It is scored for 2 tpts, hn and tbn; the pitches are one octave lower than the first chorus chord.
- m. 13 ..... Tmp, score: (-) repeat sign; LO shows reprise of mvt. 4 after mvt. 5.

#### MOVEMENT 5: CORTÈGE

Throughout Pf: (-) *staccs.* as in SO score; LO uses harp, which would ring.

#### MOVEMENT 6: PSAUME: NE CRAINS RIEN

- m. 3 ..... Cl 2, score: S/r same notes and rhythm as in m. 1.
- m. 14 ..... Cl 2, score: S/r same notes and rhythm as in m. 12.
- m. 15 ..... Score: Cl 1 1st note (3rd beat) s/r E<sup>b</sup>.

#### MOVEMENT 7: PSAUME: AH! SI J'AVAIS DES AILES DE COLOMBE

- Throughout Score: (-) Bsn 2 from mvt.; all notes are given to Bsn 1 except for 5 notes not found in any part (m. 13-14).
- m. 3 ..... Cl 1, Score: 3rd beat note s/r C nat.
- m. 8 ..... Hn: a "remove mute" indication here would be prudent; (+) "open" in m. 11.
- m. 10 ..... Score: Both Hn notes s/r stopped.
- m. 11 ..... Tbn: (+) mute to keep the F# in character with mvt (LO). Mute must be removed quickly for m. 12.



## MOVEMENT 8: CANTIQUE DES PROPHÈTES

Beg. .... Score: (+) "Intonation" pitches for chorus in Cl & B Cl to 1st beat (LO); need for these notes is questionable since pitches are easily gotten from the preceding mvt.

## MOVEMENT 9: PSAUME: PITIÉ DE MOI, MON DIEU

m. 16 ..... Tpt 2: Half-note s/r G#.  
m. 31 ..... Hn, score: Quarter note s/r F#.  
m. 32 ..... Hn, score: Last 8th note s/r A#.

## MOVEMENT 10: CAMP DE SAÛL

m. 19 ..... Tutti: (-) .  
m. 21 ..... Tutti: (+)  (LO).  
m. 23 ..... Hn dyn s/r *mf* (LO).

## MOVEMENT 11: PSAUME: L'ÉTERNEL EST MA LUMIÈRE INFINIE

m. 1..... Hn, Tbn: (+) intonation pitches (D, B<sup>b</sup>) as half-notes on 2nd beat (LO).  
Reh. 1 ..... Tpt 1 & 2, Hn, Tbn: (+) intonation pitches as half-notes on 2nd beat (LO).  
Reh. 4 ..... Alto: Last quarter note s/r A nat.


## MOVEMENT 12: INCANTATION

Throughout .. Bsn: Correct all reh. numbers.

## MOVEMENT 13: MARCHE DES PHILISTINS

Throughout .. Tbn: All triplets probably s/r "gliss.", same as 1st triplet figure in LO; final F to B<sup>b</sup> gliss. can be simulated without much difficulty.

## MOVEMENT 14: LAMENTATIONS DE GUILBOA

m. 3..... Score: (+)  for Ww to a *f* at downbeat of m. 4 (LO).  
m. 4..... Bsn: Note s/r low E (LO).  
Reh. 3-4 ..... Cl 2: Low Es make little sense and are not in LO or PV; should they be sustained F#s?

Reh. 9/14 .... Cls, Bsn: (+) pitches that appear in m. 3 to create 2nd beat chord with Fls & Ob.

## Part 2

## MOVEMENT 15: CANTIQUE DE FÊTE

m. 42 (End - 4)..... Score: Pf 2nd 16th note s/r F

## MOVEMENT 16: LA DANSE DEVANT L'ARCHE

m. 4..... Fl 1, score: (+) *tenutos* to 1st 3 notes; same as Reh. 1 + 3 (LO).  
m. 9..... Ob, score: Tie 8th note G to quarter note G.  
Reh. 1/6 ..... Fl 2, score: Slur begins on C, not I  
Reh. 2 ..... Score: Cl 2 1st note s/r C<sup>♯</sup>.  
Reh. 5 ..... Alto: Note s/r F#.  
Reh. 5 ..... Per: On the recording led by the composer, a tambourine is used in this mvt. only to cover the part marked "Tambourin." In Mvts 12 & 22 "Tambourin" refers to "Tambour de Provence", i.e., tabor.  
Reh. 5/5 ..... Tutti: (+) *cresc.* (LO).  
Reh. 7/6 ..... Score: Tbn 2nd half-note s/r A.  
Reh. 8/6 ..... Ob: Incorrect rhythm.  
Reh. 10 ..... Br: a *fp cresc.* exists here in the parts and in subsequent similar passages. These dyns are not in SO.  
Reh 11/6 ..... Bass, score: 4th note s/r C nat.  
Reh. 11<sup>b</sup>/4 .. Tbn: 1st note s/r F nat.  
Reh. 12 ..... Tpts: Parts and LO are divided in alternate full bars (7 notes apiece overlapping on the downbeat; version in the score is probably easier).  
Reh. 12/2 .... Tpt 1: (+) 8th rest after A#.  
Reh. 12/14 .. Pf, score: Left hand s/r as in m. 11 and m. 12 (SO & LO).  
Reh. 14 ..... Fls: distribution of parts is analogous to Tpts at Reh. 12.  
Reh. 15/7 .... Chorus: Sopranos only; altos *tacet*  
Reh. 17/3-4.. Alto: (+) slur to 2-bar phrase(LO)  
Reh. 17/7-8.. Alto: (+) slur to 2-bar phrase(LO)  
Reh. 24 ..... Score and LO have limited dyn markings between Reh. 24 & 25; parts are in consistent. Conductor decision.

Reh. 24/4 .... Tbn: (+) accents.  
 Reh. 24/4 .... Score: Tpt 1: 3rd & 4th 16th notes of 3rd beat s/r A and B, respectively, as in Reh. 24/2-3.  
 Reh. 25/4 .... (+) *cresc.* to Fl, Ob, B Dr, Pf.  
 Reh. 26 ..... Cym: s/r suspended cym roll, not 2 crashes.  
 Reh. 27/4 .... Pf: Notes s/r C#, not E#.  
 Reh. 29/5 .... Tenor: 2nd & 4th notes s/r A<sup>b</sup>.  
 Reh. 31 ..... Celeste: Doubles Pf from here to end of mvt.  
 Reh. 31/2 .... Alto: 5th note s/r A#; 8th and 10th notes s/r D#.  
 Reh. 31/2 .... Bass: 2nd & 4th notes s/r D#.  
 Reh. 31/2 .... Hn: 2nd quarter note s/r G<sup>b</sup>.  
 Reh. 31/6 .... Sop. solo: 2nd 8th note s/r A#.  
 Reh. 32/4 .... Bass: 2nd 8th note s/r G#.

### Part 3

#### MOVEMENT 17: CANTIQUE: DE MON COEUR JAILLIT

1st & 2nd end. .... Chorus: m. 2 (English or German) s/r half note followed by half rest.  
 3rd end..... Chorus: 3rd 8th note s/r B<sup>b</sup>.

#### MOVEMENT 18: CHANT DE LA SERVANTE

m. 2-3 ..... Hn: (+) tie to Ds across bar line. SO & part tie them in m. 30-31 but not in m. 2-3 or m. 14-15; LO ties m. 14-15 but neither of the others; PV ties them all. Conductor decision.  
 Throughout Score: Fl 1: Articulation of 1st 2 bars continues throughout mvt (part & LO).  
 m. 22 ..... Narr: 1st note s/r G.  
 m. 36 (last) .. Fl: Last note s/r C#.

#### MOVEMENT 20: PSAUME: JE FUS CONÇU DANS LE PÉCHÉ

m. 25 ..... Fl: 2nd note s/r D.  
 m. 34 ..... Score: Fls s/r "a deux".  
 m. 42-3 ..... Ob, score: (+) slur over 2 bars and a *tenuto* to each note.  
 m. 42 ..... Fl, Cl 1 & 2, Bsn, score: (+) tie from whole note to dotted half-note in next bar (PV & LO).  
 m. 42 ..... Db: Lower note s/r C.

m. 43 ..... Tpt 1 & 2: (-) *fp* (LO).  
 m. 43 ..... Score: Hn 4th beat A s/r D tied to D in next bar. Hn Part: (-) *sf*.

#### MOVEMENT 21: PSAUME: JE LEVE MES REGARDS

m. 14 ..... Tenor: Dotted half-note s/r G.  
 m. 18 ..... Tutti: (+) "Tempo" at beg. of bar (LO).

#### MOVEMENT 22: LA CHANSON D'EPHRAÏM

m. 1 ..... Score: Fl 1st note s/r E<sup>b</sup>.  
 m. 22 ..... Score: Sop. solo 1st & 2nd notes s/r C#.  
 m. 27 ..... Voices: (-) "bouche fermée" (LO).  
 m. 29 ..... Altos: 3rd & 5th notes s/r F<sup>b</sup>.

#### MOVEMENT 23: MARCHE DES HÉBREUX

Beg. .... Tutti: (-) extra bar in some parts. Tbn part gives entrance as the 4th beat of a complete bar; Ob & Cl parts give the extra bar; Fl, Hn, Tpt, Per & Db do not.  
 Beg ..... Fl 1 & 2: Parts are reversed.  
 Reh. 1 & 2 ..... Fl 2: (-) call for *picc.* in part; this is a misreading of the indication "ev. Piccolo" (eventuel Piccolo) which means that *picc.* is called for later, i.e., after Reh. 2 (LO).

#### MOVEMENT 24: PSAUME: JE T'AIMERAI, SEIGNEUR

m. 1-11 ..... Fl 1 & 2: Parts are reversed.  
 m. 4 ..... Score: Fls phrase ends on down-beat B; new phrase begins on G# (LO).  
 m. 9 ..... Score: Fls phrase ends on down-beat B; new phrase begins on G# (LO).  
 Reh. 2/3 ..... Score: (+) *nat.* to Cl 2 on last 16th note of 2nd beat to avoid confusion with E<sup>b</sup> in 1st beat of Cl 1.  
 Reh. 2/4 ..... Soprano: 2nd note s/r C *nat.*  
 Reh. 3/3, 6, 7 Cl 1: Last quarter note of each bar s/r A#.  
 Reh. 3/3, 7 .. Fls: Phrasing in parts & score agree but not with LO.  
 Reh. 3/8 ..... Score: Fl 2 phrase ends on down-beat B; new phrase begins on G# (LO).

## MOVEMENT 25: PSAUME: DANS CET EFFROI

m. 12 ..... Various: Dyns need to be corrected from here to the end in Tpt, CL, Tbn & Pf parts.

## MOVEMENT 26: COURONNEMENT DE SALOMON

Reh. B/3-4 .. Score: (+) ➤ in Tpt to *pp* on downbeat F#.

End..... Celeste: The last bar of mvt. 26 is actually the 1st bar of mvt. 27; works out fine playing through but will cause rehearsal confusion.

## MOVEMENT 27: LA MORT DE DAVID

Beg. .... Cl 2: Part is transposed to A Cl until Reh. B to avoid hasty change to B<sup>b</sup> Cl indicated in score.

Reh. A/4 ..... Soprano (Angel): Half-note s/r C.

Reh. A/10 .... Soprano: 4th 16th note s/r C.

Reh. C ..... Les Anges: In LO is a soprano solo; in Honegger's own recording and in PV it is a semi-chorus; also at Reh. F.

Reh. C/2 ..... Cl 2: Penultimate note s/r E<sup>b</sup>, not D.

Reh. C/4 ..... Score: Celeste 6th & 8th notes s/r D<sup>b</sup>.

Reh. D ..... Db: S/r 4-beat slurs.

Reh. F/5 ..... Les Anges: Last note probably s/r D.

## ABBREVIATIONS KEY

### INSTRUCTIONS

Should read = s/r

Add = (+)

Delete = (--)

Bar number = Bar

measure(s) = m.

DYNAMICS = dyn

*crescendo* = *cr*

*decrescendo* = *decr*

*diminuendo* = *dim*

*subito* = *sub*

WOODWINDS = Ww

Flute = Fl

Piccolo = Pic

Alto Flute = Alto Fl

Clarinet = Cl

E-flat Clarinet = E Cl

Alto Clarinet = Alto Cl

Bass Clarinet = B Cl

Oboe = Ob

English Horn = En Hn

Bassoon = Bsn

Contra Bassoon = C Bsn

BRASS = Br

French Horn = Hn

Trumpet = Tpt

Cornet = Cnt

Trombone = Tbn

Tuba = Tu

PIANO = Pf

Celeste = Cel

Harmonium = Harm

STRINGS = Str

Violin = Vln

Viola = Va

Cello = Vc

Double Bass = DB

HARP = Hp

PERCUSSION = Per

Timpani = Tmp

Snare Drum = SD

Bass Drum = BD

Tenor Drum = TD

Glockenspiel = Gl

Crash Cymbal = Cr Cy

Suspended Cymbal = Su Cy

Castenet = Cst

## Corrigenda

### Arthur Honegger, *King David* (Original 1921 version for small orchestra)

*The following errata list replaces that published in the JCG, Volume 9, Nos. 3 & 4, pp. 134-137. Due to a serious misunderstanding between the author and our publication staff, significant errors of syntax occurred throughout the original publication. After extensive discussion it was decided to publish an entirely new version of the complete article – prepared by the author – in order to eliminate all syntax problems.*

#### Part 1

##### MOVEMENT 1: INTRODUCTION

- m.16..... Tutti: In the parts this is a separate movement labeled "1bis."  
 m.26..... Cl 1 & 2: Parts in this and subsequent bars show the dotted quarter tied to the eighth-note on the 3rd beat, a reading supported by LO. Fl.1 uses the notation of the score (probably incorrect).  
 m.28..... Hn part shows the dotted quarter A tied to the eighth-note (probably correct).

##### MOVEMENT 2: CANTIQUE DU BERGER DAVID

- m.15..... Score: Bn last note (tied into next bar) s/r C#.  
 m.28 (last).... Harm: 8va indication should probably be deleted in score and part. It makes little musical sense, and is not supported by LO or PV.

##### MOVEMENT 3: PSAUME: LOUÉ SOIT LE SEIGNEUR

- m.1 & 6..... Tpts 1 & 2: Staccato in the parts.  
 m.6..... Db: Parts show only first 2 notes slurred; LO shows 4 notes slurred! [Bn part agrees with score: 3 notes slurred.]  
 m.13-15..... Tpt.1: Part has 2-note slurs: B-flat to A (m.13, 4th beat), G to F (m.14, 1st beat), A to B-flat (m.15, 1st beat). LO has some articulations that are similar, though not identical. Part is probably correct.

##### MOVEMENT 4: CHANT DE VICTOIRE

- m.1..... Brass: Parts give F# minor 6-4 chord on 2nd beat, like LO. The repeat signs should be deleted in score and in timpani part. In LO, there is a reprise of Mvt 4 after Mvt 5.

##### MOVEMENT 5: CORTÈGE

- Throughout... Pf: Part marked staccato (probably incorrect; LO uses harp, which would ring).

##### MOVEMENT 6: PSAUME: NE CRAINS RIEN

- m.3..... Cl.2, score: Figure in LO (where it is given to the violas) is identical to m.1 (8th-note motion on 2nd beat). Same thing in m.14.  
 m.15..... Score: Cl.1 1st note s/r E-flat.

##### MOVEMENT 7: PSAUME: AH! SI J'AVAIS DES AILES DE COLOMBE

- Throughout... Score: There is no Bn.2 in this work; its appearance in the score of this movement is baffling. All notes given to Bn.2 in the score are given to Bn.1 in the part, except for m.13/14, where the five Bn.2 notes are not to be found in any of the parts. PV (but not LO) offers some justification for the presence of these 5 notes, but the Bs would have to become B-flats.  
 m.3..... Cl.1, Score: 2nd note s/r C-natural.  
 m.10..... Hn: Part shows both notes (probably correctly) marked stopped (+). "Sans sourdine" should probably be added.  
 m.11..... Tbn: Possibly muted? This would be in keeping with the character of the movement, and would agree with the analogous spot in LO (muted trumpet). On the other hand, the player would have to remove the mute quickly for the next bar.

##### MOVEMENT 8: CANTIQUE DES PROPHÈTES

- m.1..... Cl & BCl: Parts give an "Intonation"—a preliminary sounding of the first pitches for the male chorus. In LO the clarinets play these pitches on beat 1 of the movement, exactly with the chorus. (Neither is really necessary, since it is not difficult to get the pitches from the preceding movement.)

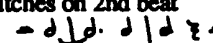
##### MOVEMENT 9: PSAUME: PITTÉ DE MOI, MON DIEU

- m.16..... Score: Tpt.2 s/r G#.  
 m.31..... Hn, Score: 1st note s/r F#.  
 m.32..... Hn, Score: last note s/r A#.

##### MOVEMENT 10: CAMP DE SAÛL

- m.19..... Tutti: Perhaps cresc. should be delayed until 6 from end (this reading from LO).  
 m.23..... Hn: Dynamic perhaps mf (from LO).

##### MOVEMENT 11: PSAUME: L'ÉTERNEL EST MA LUMIÈRE INFINIE

- m.1-3..... Hn & Tbn: Parts give chorus pitches on 2nd beat of m.1, as in LO with rhythm:   
 Reh.1..... Tpt.1&2, Hn, Tbn: Parts give chorus pitches on 2nd beat of this bar, as in LO (same rhythm as m.1-3)  
 Reh.4..... Score: Alto s/r A-natural on last quarter.

## MOVEMENT 12: INCANTATION

Throughout... Bn: Part has wrong rehearsal letters.

## MOVEMENT 13: MARCHE DES PHILISTINS

- m.5..... Tbn: 1st triplet figure marked "*gliss.*" in LO; presumably applies to all subsequent triplets.  
 m.20-21..... Tbn: Final F to B-flat also marked "*gliss.*" in LO (a glissando that is not literally possible, but which may be simulated without difficulty).

## MOVEMENT 14: LAMENTATIONS DE GUILBOA

- m.3..... Score: Ww parts show *cresc.* to *f* in next bar (LO agrees).  
 m.4..... Bn: Low E in part (agrees with LO).  
 Reh.3..... Cl.2: The low Es occurring in various bars between Reh.3 and Reh.4 make little musical sense, and are not supported by LO or PV. One is tempted to say they should all be sustained F#s, except that they are repeated so doggedly by the copyist.  
 Reh.9/14.... Cls, Bn: Parts give chord on 2nd beat (same pitches as m.3 at the beginning of the movement).

### Part 2

## MOVEMENT 15: CANTIQUE DE FÊTE

m.41 (4 from end).. Score: Pf 2nd 16th note s/r E.

## MOVEMENT 16: LA DANSE DEVANT L'ARCHE

- m.4..... Fl.1, score: First 3 notes should have tenuto marks (like Reh.1/3). Cf. LO.  
 m.9..... Ob, score: G 8th-note tied to G quarter-note.  
 Reh.1/6..... Fl.2: Slur incorrectly starts on C rather than F. Score is probably correct.  
 Reh.2..... Score: Cl.2 1st note s/r C-flat.  
 Reh.5..... Score: Alto 1st note s/r F#.  
 Reh.5..... Per: In the recording led by the composer, a tambourine is used in this movement only to cover the part marked "*Tambourin.*" However in movements 12 and 22 "*Tambourin*" refers to the "*Tambour de Provence*" (i.e. tabor).  
 Reh.5/5..... Score: In LO a general crescendo is indicated.  
 Reh.7/6..... Score: Tbn 2nd note s/r A.  
 Reh.8/6..... Ob: Rhythm wrong in part.  
 Reh.10..... Brass: fp with crescendo in parts, here and in subsequent passages.  
 Reh.11/6.... Score: Bass 4th note s/r C-natural.  
 Reh.11<sup>bis</sup>/4.. Tbn: 1st note s/r F-natural.  
 Reh.12..... Tpt 1&2: In the parts, Tpts are divided (as in LO) in alternate full bars (7 notes apiece overlapping on the downbeat). The version in the score is probably easier.

- Reh.12/2..... Score: Tpt.1 8th-rest missing after A#.  
 Reh.12/14... Pf: In the part, LH has low B-flat, as in previous figure. Score is probably correct, however, since it agrees with LO.  
 Reh.14..... Fl.1&2: Distribution of flutes in the parts is analogous to Tpt.1&2 at Reh.12.  
 Reh.15/5..... Score: Chorus Sopranos only (Altos tacet) in LO and PV.  
 Reh.17/3..... Altos: This 2-bar phrase marked with a slur in LO; also next Alto phrase (Reh.17/7).  
 Reh.24..... Dynamics from here to Reh.25 are more elaborately detailed in the parts than in the score, but also are inconsistent with each other. Some of them make good sense and the conductor might wish to adopt them; however, the score's relative absence of dynamic indications in this passage holds true also for LO.  
 Reh.24..... Tbn: Part lacks accents.  
 Reh.24/4..... Score: Tpt.1 3rd & 4th 16th-notes s/r A and B respectively.  
 Reh.25/4..... Fls, Ob, B Dr, Pf: add *cresc.* in parts.  
 Reh.26..... Cym: Part gives 2 crashes rather than susp cym roll; this agrees with the cymbal part in LO (but is probably wrong).  
 Reh.27/4..... Pf: s/r C#, not E#.  
 Reh.29/5..... Score: Tenor 2nd & 4th notes s/r A-flat  
 Reh.31..... Score: Celeste part doubles piano from here to end of movement, a reading supported by LO.  
 Reh.31/2..... Score: Alto 5th note s/r A#; 8th & 10th notes s/r D#.  
 Reh.31/2..... Score: Bass 2nd & 4th notes s/r D#.  
 Reh.31/2..... Horn: 2nd note s/r G-flat.  
 Reh.31/6..... Score: Sop solo 2nd note s/r A#.  
 Reh.32/4..... Score: Bass 2nd note s/r G#.

### Part 3

## MOVEMENT 17: CANTIQUE: DE MON COEUR JAILLIT

- 1st & 2nd ending... Score: Chorus last note (English or German) s/r half-note followed by half-rest.  
 3rd ending.... Score: Chorus 3rd note s/r B-flat.

## MOVEMENT 18: CHANT DE LA SERVANTE

- m.2/3 *et al...* Hn: Perhaps these Ds should be tied. The various versions present contradictory readings. The score and part tie them in m.30/31, but not in m.2/3 or m.14/15. LO ties m.14/15, but neither of the others. PV ties them all.  
 Throughout... Score: Fl.1 articulation of the first 2 bars continues throughout the movement, according to the part and to LO.  
 m.22..... Score: Voice 1st note G, according to LO.

m.36 (last)... Score: Fl last note s/r C#.

#### MOVEMENT 20: PSAUME: JE FUS CONÇU LE PÉCHÉ

m.25..... Score: Fl 2nd note s/r D.  
m.34..... Fls marked "*à deux*" in parts.  
m.42-3..... Score: Ob slurred with tenuto marks over each quarter-note in parts (probably correctly so).  
m.42..... Ww: Whole-notes in Fl, Cls, Bn tied over to next bar. (Tie missing in parts for Fl & Bn; present in Cls.) This reading supported by PV and LO.  
m.42..... Score: Db lower note probably C.  
m.43..... Tpt.1&2: delete *fp* in parts (LO has only an accent in the strings; *p* in winds).  
m.43..... Score: Hn change A on 4th beat to D, tied to D in next bar. This note marked stopped (+) in part (probably correct). Hn part: delete *sf*.

#### MOVEMENT 21: PSAUME: JE LEVE MES REGARDS

m.13 (end-7).. Score: Tenor last note s/r G, 2nd line.  
m.17 (end-3).. Score & parts: LO indicates "Tempo" at the beginning of this bar.

#### MOVEMENT 22: LA CHANSON D'EPHRAÏM

m.1..... Score: Fl 1st note s/r E-flat.  
m.22..... Score: Sop solo 1st & 2nd notes s/r C#.  
m.27ff..... Score: Voices in LO do not bear the indication "*bouché fermée*" (probably wisely).  
m.29..... Score: Altos 3rd & 5th notes s/r F-flat.

#### MOVEMENT 23: MARCHE DES HÉBREUX

m.1..... Tutti: Extra bar in some of the parts: Tbn part gives entrance as the 4th beat of a complete bar. Ob and Cl parts also give the extra bar; Fl, Hn, Tpt, Per, and Db do not.  
m.5..... Score: In the parts, Fl.1 & 2 are reversed until Reh.1.  
Reh.1/2..... Fl.2: Part calls for piccolo here. This is probably a misreading of the indication "*ev. Piccolo*" ("*éventuel Piccolo*") which means merely that piccolo is called for later (i.e. after Reh.2). The last Fl notes before Reh.2 do not make sense if Fl.2 is playing piccolo; LO supports this reading.

#### MOVEMENT 24: PSAUME: JE T'AIMERAI, SEIGNEUR

m.1-11..... Score: In the parts Fl.1 & 2 are reversed.  
m.4..... Score: In the Fl part, phrase ends on B; new phrase starts on G#. LO agrees.  
m.9..... Score: Both Fls have same change of phrasing in the parts as m.4.  
Reh.2/3..... Score: Cl 2 add precautionary accidental E-natural

to 5th note.

Reh.2/4..... Score: Sop 2nd note s/r C-natural.  
Reh.2/6..... Score: Cl 2 last 16th-note of beat 3 s/r E#.  
Reh.3/3, 6, 7.. Score: Cl 1 last quarter in each of these bars s/r A#.  
Reh.3/3, 7.... Fls: phrasing in the parts agrees with the score; LO, however, does not.  
Reh.3/8..... Score: Fl 2 phrase ends on downbeat B; new phrase starts on G#. LO agrees.

#### MOVEMENT 25: PSAUME: DANS CET EFFROI

m.12..... Various: Dynamics need to be corrected from here to the end in parts for Tpt, Cl, Tbn, Pf.

#### MOVEMENT 26: COURONNEMENT DE SALOMON

Reh. B/3, 4.. Score: Tpt 1 s/r diminuendo to *pp* like other instruments.  
End..... Cel: Break between mvt.26 & mvt.27 is in the wrong bar in the part. Works out fine when playing straight through, but may cause confusion in rehearsal.

#### MOVEMENT 27: LA MORT DE DAVID

Beg..... Cl.2: The part is transposed for A clarinet until Reh.B in order to avoid the hasty change to B-flat clarinet indicated in the score at the beginning of mvt.27.  
Reh.A/4..... Score: Sop (Angel) half-note s/r C.  
Reh.A/10..... Score: Sop 4th 16th-note s/r C.  
Reh.C..... Score: The part labeled "*Les Anges*" here, is a soprano solo in LO; however in Honegger's own recording of LO it is a semi-chorus; likewise at Reh.F. PV agrees.  
Reh.C/2..... Score: Cl.2 penultimate note E-flat (not D).  
Reh.C/4..... Score: Cel 6th & 8th notes s/r D-flat.  
Reh.D..... Db: In parts, separate bows for each note. Probably score is correct; at Reh.D/9 the 4-beat slurs probably should continue.  
Reh.F/5..... Les Anges: last note probably D.



To the Editor:

Regarding the errata list of Arthur Honegger's *King David* by David Daniels which appeared in Volume 9, Summer/Fall 1988: European American Music Distributors Corporation is the sole United States agent (for rentals) for Hug Musikverlage of Zuerich, Switzerland, and for their affiliated company Edition Foetisch, the publishers of this work.

Could you please advise your membership that we have forwarded Volume 9 of the *Journal* containing Mr. Daniels' errata list to Hug Musikverlage. Hug informs us that *King David* is currently being revised by Mr. Andre Charlet and that corrected materials will come out "no earlier than mid-1991."

*Corey Field, Director of Publications and Marketing, European American Music, Valley Forge, PA.*