A Catalogue

of the

William Crawford III Collection of Printed Music

at the

University of Washington Music Library
Preface

The William Crawford III Collection of Printed Music is a collection of early-edition rare vocal scores, ranging from Palestrina to Pärt (Arvo), spanning six centuries. The collection was a bequest from the Crawford estate to the University of Washington Music Library in 2014. In addition to the rare music collection, Crawford also left the Music Library his research notes, correspondence, and invoices related to his collecting activities, as well as his personal and business correspondence. These materials made up the William Crawford III Papers. This catalogue contains only information about the printed music collection, not the papers.

William Crawford III, born in NYC on August 18, 1932, died in the same city on August 13, 2013 and left his prized collection to a university in the Pacific Northwest, a region that he loved especially for its scenic beauty. Crawford was educated at The Brunswick School in Connecticut, where he was immersed in drama and stage performances, documented by the many photographs in the archival collection. Similarly, he was involved in the performing arts during his Bard College years, including performing as a singer. He graduated from Bard in 1955 and worked briefly in a bank. In 1960, he returned to the performing arts and became the General Director of the American division of the Festival of Two Worlds of Spoleto, Italy, working closely with the festival founder, composer Gian-Carlo Menotti. In 1968, Crawford left Spoleto and became the Artistic Administrator of the Santa Fe Opera.¹ Crawford joined the Joffrey Ballet as its general administrator in September 1971, after being in a similar position at the American Ballet Company (1970–1971) until its dissolution.² He remained at the Joffrey Ballet until the late 1980s, when he became the manager for Peter Schickele (P.D.Q. Bach). In that capacity, he produced P.D.Q. Bach’s Black Forest Bluegrass recording (1989), as well as being co-editor of The Peter Schickele Rag. Crawford had a lifelong passion for opera and was a longtime subscriber to the Metropolitan Opera. He had many close musician friends, including composers Samuel Barber and Gian-Carlo Menotti, conductor and music director at the Spoleto Festival Thomas Schippers, music biographer Mary Jane Phillips-Matz, and musicologist and antiquarian dealer Nigel Simeone, who wrote the Foreword to this catalogue.

¹ Letter dated April 30, 1968 to Renata Petrali-Cicognara, “I don’t think I told you that I had left the Spoleto Festival. I am now Artistic Administrator of The Santa Fe Opera.” Petrali-Cicognara’s reply said, “I wish, for your first year of work there, all possible success.”

Crawford’s goal for his collection was to acquire the earliest issue of the first edition of the vocal score and other issues if they proved important. Often, he purchased prepublication prints or proof copies (such as Britten’s Turn of the Screw), or different issues of the first edition when there were changes between the different issues. For example, there are seven piano-vocal scores of Verdi’s Aida, each a different issue of the first edition (6 of them were Ricordi’s first edition; the seventh is the Russian first edition). These different issues often yield valuable information on variants in arias or cuts in subsequent printings of the opera. His catalogue includes this kind of detail in addition to the expected composer, title, and publication information. Crawford had a tendency to collect different versions (not just different issues or editions) of the same opera. A case in point is Tchaikovsky’s little-known opera *Vakula the Smith* (*Kuznets Vakula*), which later became *The Slippers* (*Cherevichki*). The first editions of both versions are in the collection. Another example is Mozart’s reorchestration of Handel’s *Messiah*, published in Leipzig in 1803.

Many scores have important signatures. Among them is Haydn’s signature on the cover of his “VI Original Cazonettas,” (1794) and the *Petrouchka* score (1912) was signed by Stravinsky and dedicated to Vaslav Nijinsky, who created the title role. The copy also has the signature of another great ballet dancer, Sergei Lifar, who was the student of Najinski’s sister, Bronislava Najinska. This kind of related materials is often found tucked in a score. We found a cache of letters and clippings on the Garcia family, with letters from all three siblings: Maria Malibran, Manuel Garcia, and Pauline Viardot-Garcia. This kind of accompanying material is now housed with the archival collection under the subseries “Collection Inserts.” Each folder in this subseries has the corresponding call number in its label as well as the composer and title of the score where the material was found.

Although most pieces from this 745-item collection are from the 19th and 20th centuries, there are thirty-seven from the 18th century and a handful from the 16th and 17th centuries, including Palestrina’s *Il Secondo Libro de Madrigali a Quatro Voci*, published by Girolamo Scotto in 1586, the only complete copy in the United States. Other early scores include Purcell’s *Te Deum & Jubilate* (1697), John Gay’s *Beggar’s Opera* (1728), and the first edition of Mozart’s *Don Giovanni* (1791). The most recent work is Peter Schickele’s *Music for Judy*, published in 2013. It seems that Crawford’s favorite composer was Giuseppe Verdi, with 66 of his compositions in the collection, followed by Stravinsky (54), Mozart (41), Rossini (40), and Britten (40). In addition to famous composers like Bach, Beethoven, Brahms, Janáček, Prokofiev, and others mentioned above, Crawford also collected works by composers that are not household names, such as the Russian Georgy Sviridov, the Estonian Arvo Pärt, and the Venezuelan-French Reynaldo Hahn. His collection traversed the world of
Western music, including works by Americans such as Samuel Barber, Charles Ives, Gian-Carlo Menotti, and Virgil Thomson.

In addition to Crawford, the creator of this catalogue, the completion of this catalogue involved many people. Chief among them is Nigel Simeone, who proof-read the entire catalogue, not just for typographical errors but also for bibliographic accuracy. Claire Spiezio, Crawford’s assistant during the last years of his life, helped Crawford input many of these items into a database. And after his death, she continued to work on the catalogue. Michael Biggins, University of Washington’s Slavic bibliographer, spent many hours to ensure all the Russian titles are correctly transcribed. A student assistant at the University of Washington, Megan Francisco, helped proof-read the catalogue at an earlier stage. Thanks are due to all who helped put this together; Bill would have been pleased with the result.

Judy Tsou

Seattle, August 2016
Foreword: Bill Crawford—a personal reminiscence

Nigel Simeone

I was lucky to know Bill for more than three decades. He first came to my antiquarian bookstore in Museum Street, London, in 1981 – and it was at once apparent that he was a serious collector. Almost as quickly, it became obvious that here was kindred spirit – a man of vast enthusiasm, kindness and humor whose knowledge and collecting instincts were but one side of someone who quickly became a close friend. Shortly after that initial meeting in London, I visited Bill at his old apartment on East 72nd Street in New York, where I first saw his collection. It was already impressive, with a particular focus on operatic and vocal music. After a fine meal in a nearby restaurant we returned to the apartment for a nightcap and we chatted long into the night – and listened to some wonderful music, including Bill's treasured acetates of Kirsten Flagstad's farewell recital in New York. As we talked, we drank, reminisced and chatted about our shared passions (Mozart, Verdi, Wagner) and argued in the most good-natured way about those composers where we couldn't quite agree (his enthusiasm for Bellini, mine for Mahler). This was our first long encounter and it was a memorable one that went on till dawn. I think I made it back to my hotel room by about 4:00 a.m., but it might well have been even later. From that time on, I visited him every time I was in New York, and he often came to stay with us in Tunbridge Wells, then in Cambridge (where he explored bell-ringing with my wife, Jasmine), in North Wales (where he was delighted by the nearby mountains of Snowdonia, and bought us a most beautiful camellia which is flourishing to this day outside my study window in our current home) and in Sheffield. He had planned to visit our new home in Rushden, Northamptonshire, but that was not to be. Still, he took a lively interest in the new place, and sent a gift of some peonies for our garden here.

Back in the early 1980s, I was soon in a position to offer Bill some new items for his collection, and he became a regular client – and one for whom it was always such fun to find things: we both took delight in tracking down first printings of famous pieces, unusual variants, proof copies and such like, and his enthusiasm was infectious: among the many collectors I worked with during my time as a full-time antiquarian dealer, Bill was always the person for whom I most wanted to find things – and I was lucky: in Vienna I found items such as his wonderful copy of the first Zauberflöte piano-vocal score and of the signed, numbered Pierrot lunaire; at a London auction, I bid for him on the copy of Handel's Giulio Cesare – as new in its original wrappers – which is one of the most thrilling items in his collection, and there was plenty more. But Bill was just as keen to share every new item he acquired – whether they came from other dealers, from auctions or occasionally from chance discoveries.
I gave up full-time dealing in 1990 to concentrate on teaching and writing, but we remained in very close contact – there were weekly phone calls, and visits whenever we were in each others' countries. I also had the privilege of helping Bill start work on this catalogue, discussing the format of the entries, and starting the process with him over a week’s intensive work in his old apartment. To this day, Bill's hospitality – not least his mixing of the best gin and tonic I've ever tasted – is something I shall never forget. A large gin and tonic was always the first thing he would attend to when I arrived on a visit, no matter the time of day – he would gleefully fix one at 10:30 in the morning. On that first incredibly busy week on the catalogue, working long into the night, I was not only fuelled by Bill's gin and coffee, but also – and above all – by his infinitely good nature. Our efforts that week were a small start, but they laid the groundwork for what was to become this magnificent catalogue – a labor of love for the rest of his life.

For the next twenty years, I was still able to track down a number of items in Europe for Bill’s collection even though I’d stopped dealing. He was a friend for whom it was a delightful challenge to find things that might interest him. In Paris I came across a proof copy of Ravel’s Introduction et Allegro with the composer's autograph corrections. This piece was not one that Bill would necessarily have wanted – after all, it wasn't vocal – but it was a work he adored, and finding such an interesting copy for him was a treat for me too. Of course, he was buying regularly from several distinguished music antiquarians in the United States and Europe, and during his weekly phone calls he would tell me all about his latest acquisitions, occasionally ask my advice, and enthuse generally about how much pleasure he got from collecting, and how much more difficult it was becoming to find worthwhile items.

I was working on Leonard Bernstein from 2005 onwards, and this necessitated regular trips to Washington D.C. – and equally it gave me the chance to take the train on regular visits up to New York to see Bill. We would always meet for lunch – often taking a cab up to Chez Napoléon on West 50th Street, sometimes to other favorite places – and the conversations would cover virtually everything from how the plants were growing back in England to the latest productions he'd been to see at the Metropolitan Opera. I still cherish every one of those encounters – they were some of the most entertaining and amusing I had with anybody. More than once, we were the last people out of Chez Napoléon after a long lunch, and the conversation continued long into the evening back in his apartment.

By this time, Bill's health was starting to give concern. He was beginning to have problems with his memory, and soon afterwards he became less mobile, and fell more than once in his apartment. On the phone, he would sound good, but sometimes when I'd see him in person, he seemed more frail, and more frustrated by his ailments. We went together on a research trip to the Library of Congress, and he was visibly struggling. But copies had to be checked...
and the smallest details and variants were duly noted on his legal pads. Even in the face of serious illness in the last two or three years of his life, Bill's passion, his infinite kindness, his immense warmth and generosity, always shone through. No matter what fate threw at him in terms of infirmity, his spirit was unquenchable. Our very last conversation, on the phone about three weeks before he passed away, was typical: bursting with enthusiasm for recent finds for his collection, endless questions about the finer details of such-and-such an edition, and mentioning – in passing – that he was going to have surgery to fix some neurological problems. This sounded far more serious than Bill would ever let on, and inevitably, it was. Since Bill's death, Jasmine and I have missed him every day, missed his calls from New York, missed the sound of his voice, and thought of him always with such joy and love: he was a rare spirit, and a darling friend. Bill is someone I can’t help mourning (even though I'm sure he would detest the very idea), but he's also a person whose life was cause for rejoicing, whose friendship made our lives richer, funnier and deeper. He was an inspired and extremely imaginative collector, and his collection endures as a measure of the man's enthusiasm and tenacity. Life does feel horribly incomplete without him, but this collection stands as a wonderful memorial to a truly extraordinary man.

Nigel Simeone

Rushden, June 2015
Foreword: Memories of Bill Crawford

John and Jude Lubrano

We have had the distinct pleasure of dealing with a great many dedicated collectors over our nearly 40 years in this mad, mad world of antiquarian music but few, if any, have rivaled Bill Crawford’s passion for “the real thing” - true first editions of the scores of operatic works through the centuries.

In the Dark Ages of printed catalogues (pre-computer, fax, and email), his was often the very first telephone call we would receive immediately upon his receipt of our latest catalogue by “snail mail” – occasionally with an actual order, but more often with an intriguing query on a complex point of issue or edition, or to offer an enhancement (or correction!) to our cataloguing based on his own meticulous research.

We came to look forward to those calls with a curious mixture of excitement and trepidation, but whatever their content it was always a great pleasure to chat with Bill and to enjoy his unique combination of gentle erudition, humour, and wit.

He was a regular visitor to our booth at the annual New York Antiquarian Book Fair; we always knew that the Fair was officially open to the public when Bill’s towering presence, inevitably impeccably clad in a crisp white shirt and tweed jacket, made itself known in our booth, making a beeline for any opera scores that we might have brought with us as if guided by a sixth sense.

Bill’s enthusiasm over his newest acquisitions was unbridled. We particularly remember his delight at being able to add the first edition, first issue of Schubert’s *Erlkönig* as well as the first edition of Handel’s *Messiah* to his collection. He treated the contents of his library with great reverence, and was particularly keen to learn about how he could best preserve items when first welcoming them “into the fold.” We always enjoyed our discussions with him on this subject and, ever the apt pupil, he joyously (and with extreme caution!) delved into some of the finer arts of book preservation, including the careful application of leather dressing to fine bindings and the judicious use of pounce to remove soil from the centuries-old paper of well-used scores.

We shared a number of memorable meals with him, including lunch with my 97-year-old father at our home just a few years ago. He was equally comfortable in joking with him as he was in examining the rarest of rare books, scores, or manuscripts. We also have particularly fond memories of sharing a meal with him at a restaurant in New York, quite close to where he lived. This delicious Northern Italian meal, enjoyed together in the smallest of restaurants,
on the very smallest of tables, was full of the largest of conversations and laughter from this man with the very largest of hearts.

A totally engaging gentleman and supremely dedicated collector, his joyous spirit lives on in the William Crawford III Collection of Printed Music.

Jude and John Lubrano

J & J Lubrano Music Antiquarians LLC

September 2016
ADAM, Adolphe

Giselle

Edition: Piano score.

Publisher: J. Meissonnier, Paris.

Collation: Blank, music on pp. 2-66, blank, music on pp. 68-105, blank. See Notes.

Plate number: J.M. 1311

Date of publication: 1841

Binding: Contemporary marbled boards with spine repaired

Format: 210 x 335

Printing method: Engraved

Notes: This is a pre-publication copy. All preliminary pages are missing, including the lithograph of Grisi and Petipa, as well as all titles for the sixteen sections listed in the Table des Matières of regularly published copies (see following entry). Many stage and musical directions have not yet been entered such as “(Souvenirs de la Scène d’amour)” above the second and third bars of the second system on page 51, and “(Myrtha ordonne à Giselle de danser)” above the second through fourth bars of the sixth system on page 93. Page 67 was not printed, and the present copy reveals vestiges of sealing wax at both the top and bottom of that leaf where a manuscript copy was once attached. A xerox copy of the printed page 67 is loosely inserted. The music begins on page 2 where the heading reads: GISELLE ou LES WILIS, / Ballet Pantomime en deux actes. / Musique d’ADOLPHE ADAM. / Partition réduite pour le Piano par V. CORNETTE.

Loosely inserted in the present volume is a program for the 26 November 1924 revival of the ballet at the Théâtre National de l’Opéra, Paris, with Olga Spessivsteva. There is also a review by Walter Terry (New York Herald Tribune, May 2, 1959) of Galina Ulanova’s first American appearance in the ballet. Also loosely inserted are an autographed photograph of Alicia Markova as Giselle, as well as Ballet Theatre programs for the matinées of April 24, 1955, and May 1, 1955, in both of which she appeared. The latter program is signed by both Alicia Markova and Erik Bruhn. John Martin’s review in the May 2 New York Times stated in part:

Alicia Markova made her second appearance in “Giselle” and Erik Bruhn appeared opposite her in his very first Albrecht. It may well be a date to write down in the history books, for it was as if the greatest Giselle of today were handing over a sacred trust to what is probably the greatest Albrecht of tomorrow.

I am grateful to J. Rigbie Turner, The Morgan Library, for a xerox copy of page 67, loosely inserted in the present copy, and to Christel Wallbaum, H. Baron, London, who determined that this copy, from the library of the French conductor Antonio de Almeida, could not be sold because of the lack of both the title page and page 67. Accordingly, she sent it to me as a gift.
ADAM, Adolphe

Giselle

Edition: Piano score.

Publisher: J. Meissonnier, Paris.

Collation: Blank; blank; title page; blank; protective tissue for lithograph; lithograph of Carlotta Grisi and Marius Petipa; blank; Personnages, Table des matières and Catalogues des morceaux composés sur des motifs de ce ballet; music on pp. 2-105; blank.

Plate number: J.M. 1311

Date of publication: 1841

Binding: Contemporary full red leather with identical gilt frame design on front and back covers. The front cover has H. de St. Georges also in gilt, as does the spine which reads: de St. / Georges / & / A. Adam / rule / Giselle. See Notes.

Format: 270 x 340

Printing method: Engraved

Notes: First edition, earliest issue. This volume was the property of Jules Henry Vernoy de St. Georges, a co-librettist of Giselle and credited as such on the title page. This is not a pre-publication copy (see previous entry) but a very early standard first issue of the ballet. The title page reads as follows: GISELLE / ou / Les Wilis / Ballet Pantomime en 2 actes, / de M M / de St. Georges, Théophile Gauthier et Coralli / Musique de / ADOLPHE ADAM / Representé pour la 1er fois sur le théâtre / de l’Academie Royale de Musique. / le 28 Juin, 1841. / Prix 30 f. / Publié A Paris, par J. MEISSONNIER, Rue Dauphine, No 22. / (left) Mayence et Anvers, chez Schott; (right) Propriété des Editeurs. All of the above surrounded by a five line ruled border. The initials A.V.(see Notes) are at the bottom center of the page beneath the innermost and second of these lines; verso blank. This is followed by a lithograph of Grisi and Petipa (Lith. Fromentin & Cie.); verso blank; Page [1]: Giselle ou LesWilis,/ Ballet en deux actes / Musique d’Adolphe Adam / Personnages/Acteurs / Table des Matières and Catalogue des Morceaux composés sur des motifs de ce ballet. All of this is surrounded by a triple line border. The innermost rule has decorative corners.

Meissonnier printed at least two issues of Giselle. In this, the earliest issue, the Catalogue des Morceaux, under PIANO A 4 MAINS, lists a Grande Fantasie by Ed.Wolff without price. The later issue shows this piece with a price of 9 [fr.]. The earliest issue does not list pieces for guitar (except as an accompaniment for an Adam composition listed under CHANT) while the later issue has a section headed GUITARE beneath which will be seen: Carcassi, Op. 72. Six petits airs pour Guitar at a price of 4.50 [fr.] The music commences on the verso, page 2, where the heading reads: GISELLE ou LES WILIS, / Ballet Pantomime en deux actes. / Musique d’ADOLPHE ADAM. / Partition réduite pour le Piano par V. CORNETTE.

It should be mentioned that the lithograph of Carlotta Grisi and Lucien Petipa is handled differently in different issues. The copy at the Morgan Library, for example, has a
separately printed image of the two dancers, which is centered and laid down on a sheet of paper having a lithographed ruled frame as well as the names of Grisi and Petipa. Others have the entire page lithographed with “Valse de Giselle” printed above the image. The present copy has the entire page lithographed, but is devoid of the printed Grisi/Petipa credit or any additional words or decoration other than a three line ruled border.

The initial A.V. frequently appear at the bottom of the title pages of many French music publications. They stand for Antoine Vialon (1814-1866), a professor of music, composer and designer of title pages for music scores. He established himself as a music publisher in Paris in September 1848.
ANTHEIL, George

Transatlantic (The People’s Choice)

Edition: Piano-vocal score

Publisher: Universal-Edition A. G., Wien, Leipzig

Collation: Title page; Declaration of rights in German and English; Personen mentioning vocal categories rather than names of individual performers, and index of scenes and acts; orchestral requirements; music on pp. 3-320.

Plate number: U.E. 9912

Date of publication: September 1929

Binding: Original cream colored wrappers with green printing. The back wrapper has Universal’s catalogue Moderne Bühnenwerke within a double rule border. The spine has been repaired with modern green fabric tape.

Format: 230 x 300

Printing method: Transfer

Notes: First edition. The cover reads: Georges Antheil / TRANSATLANTIC / (The People’s Choice) / (to the left) Klavierauszug mit text (to the right) Vocal Score / Universal – Edition / No. 9912. Within a double rule framed border, the title page reads: Georges Antheil / TRANSATLANTIC / (The People’s Choice) / (to the left) Oper in Drei Akten (to the right) Opera in Three Acts / Für die deutsche Bühne bearbeitet von / Rudolf Stephan Hoffmann / Klavierauszug mit Text / Vocal score (the two previous remarks in German and English are on the same line) / All performing rights reserved / Aufführungsrecht vorbehalten (the two previous remarks in German and English are on the same line) / Universal-Edition A.G. / Wien copyright 1929 by Universal-Edition Leipzig. The present copy is missing the lowest part of the title page, which would otherwise have been printed outside the border: Printed in Austria. At lower left of page 3: Copyright 1929 by Universal-Edition and at lower right: Printed in Austria. Slightly beneath both of the above: Universal-Edition No. 9912. At the lower right of page 320 the printer’s mark, WEAG and at the lower left of the back cover: 135 IX. 1929. This copy is identical to the copyright deposit copy at The Library of Congress.
**BACH, Johann Sebastian**  
**Choralvorspiele**  

Edition: Keyboard score  
Publisher: C. F. Peters, Leipzig  
Collation: Title page; Inhalt; alphabetical index; a reproduction of the title from the autograph score; music on pp. 5-8.  
Plate number: 10635  
Date of publication: before 1939  
Binding: None.  
Format: 335 x 260  
Printing method: Transfer  

Notes: This publication is of no particular bibliographical importance. It is included in the collection because it is an association copy that was of singular importance to the composer Samuel Barber. At the lower right of the title page is an autograph inscription: Dem Lieben Freund Sam Barber / zur Freude und Quickung. / N.Y. Jan. 7, 1939 Rudolf Serkin.  

This score is loosely inserted in a folder entitled “A Collection of Favorite Songs” found elsewhere in the collection under Barber, Samuel.
BACH, Johann Sebastian

Grosse Passions-Musik nach dem Evangelium Johannis

Edition: Piano-vocal score.

Publisher: Berlin bei T. Trautwein.

Collation: Title; blank; blank; music on pp. 2-101; blank.

Plate number: 365

Date of publication: 1830.

Binding: Modern marbled boards with dark green half calf.

Format: 320 x 240.

Printing method: Title page lithographed; music engraved.

Notes: First edition. RISM B438 records only two copies (British Library and Gesellschaft der Musikfreunde, Vienna), but other copies are at Riemenschneider Bach Institute, Berea, Ohio, and the Boston Public Library (**M.222.1). The full score was not published until 1831.
BACH, Johann Sebastian

Grosse Passions-Musik nach dem Evangelium Matthaei

Edition: Piano-vocal score.

Publisher: In der Schlesinger’schen Buch- und Musikhandlung, Berlin.

Collation: Title page; blank; pp. 1-3: Subscribenten-Verzeichniss; blank; index; blank; music on pp. 5-190; blank; blank.

Plate number: 1571 throughout. However, pages 12, 42, 84, 118 and 176 have none.

Date of publication: February 1830.

Binding: Green marbled boards with leather spine. The original front wrapper is laid down on the upper board.

Format: 340 x 260.

Printing method: Engraved

Notes: First edition, earliest issue. There are two eighth rests missing in the tenth bar of the vocal line on p. 37. RISM B436, Hirsch iv.1136, Fuld p.171.

BACH, Johann Sebastian

Grosse Passions-Musik nach dem Evangelium Matthaei

This copy is identical to the previous entry with the exception of:

Collation: Title; blank; (pp. 1-2) Subscribenten-Verzeichniss; Index; blank; (p. 3) Subscribenten-Verzeichniss; blank; music on pp. 5-190.

Binding: Contemporary brown marbled boards with brown half calf. Decorative cut-out paper label laid down on the upper board.

Format: 340 x 260.

Printing method: Engraved

Notes: First edition, earliest issue. Page 37, tenth bar, two missing eighth rests have been pencilled in on the vocal line. Ownership inscription on flyleaf: E. Krüger. Dr. Eduard Krüger was a member of the editorial board of the Bach-Gesellschaft in Leipzig. RISM B436, Hirsch iv.1136, Fuld p.171.
**BACH, Johann Sebastian**

**Magnificat à cinque voci**

Edition: Full score

Publisher: A Bonn chez N. Simrock

Collation: Title page; blank; music on pp. 3-53; blank

Plate number: 770.

Date of publication: 1811

Binding: Contemporary grey paper wrappers

Format: 260 x 330

Printing method: Engraved

Notes: First edition. The signature of a previous owner, F.W. Rühl, is on the title page. Stored in a folder.

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**BACH, Johann Sebastian**

**Die Hohe Messe in H-moll [Mass in B minor]**

Edition: Piano-vocal score.

Publisher: Bonn bei N. Simrock, Zurich bei H.G. Nägeli

Collation: Title page, music on pp. 2-126

Plate number: 3038.

Date of publication: 1833

Binding: Modern marbled boards with leather spine

Format: 330 x 260

Printing method: The title page is lithographed; music pages are engraved

Notes: First edition. At lower right of the title page is an embossed oval stamp stating: “sold at the reduced price / of / sixpence per sheet / by / J.J. Ewer & Co / 390 Oxford Street / London”. Fuld pp. 322 and 323 (a careful and thorough description, although it incorrectly states that the title page is engraved.)
BACH, Johann Sebastian

Messe H moll [Mass in B minor]

Edition: Full score.

Publisher: Erste Lieferung [MESSE]: Zürich bey Hans Georg Nägeli, Bonn bey N. Simrock; II. Lieferung [Die hohe MESSE]: Bonn bei N. Simrock, Zürich bei H. G. Nägeli.

Collation: Erste Lieferung: Wrapper; blank; music on pp. 1-95; blank; II. Lieferung: Title; blank; music on pp. 3-95; blank

Plate number: Erste Lieferung: 6 for pp. 1-60, no plate number for pp. 61-95; II Lieferung: 4377

Date of publication: Erste Lieferung: 1833; II. Lieferung: 1845

Binding: Contemporary marbled boards with modern roan half calf.

Format: 260 x 330.

Printing method: Erste Lieferung: printed wrapper, music engraved; II. Lieferung: Title lithographed, music engraved.

Notes: First edition. The alto choral part at bars 5 and 6 of the first system on p. 7 was not engraved and the correct notation has been added in manuscript. Extensive engraving of the second oboe part, subsequently removed, is evident on pages 34, 50, 78, 87 and 88. Front wrapper of Erste Lieferung trimmed, but includes full decorative border, laid down on modern paper of matching color. Ownership inscription on fly leaf: William Pole. Pole (1848-1900) was organist at St Mark’s, North Audley Street, London. Fuld p.323, RISM B430-431.
BACH, Johann Sebastian

Messe H moll [Mass in B minor]

Edition: Full score.


Collation: Title; blank; treasurer's report; blank; on following two pages: Preface “An die Mitglieder der Bachgesellschaft”; on pp.[iii]-x: “Verzeichnis der Mitglieder der Bach-Gesellschaft”; second title page; blank; pp. [xiii]-xxvii: foreword by Julius Rietz; “Berichtungen”; music on pp. 3-154; einleitendes [154a]-[154c]; blank; music on pp. 155-306.

Plate number: B.W.VI.

Date of publication: December 1856 (Preface dated 3 December 1856).

Binding: Marbled boards with morocco spine, the original front wrapper laid down on the upper board.

Format: 270 x 340.


Notes: Second edition of this work from the Bach Gesellschaft. Ownership on first page of preface: E. Krüger dated 25 Januar 1857. This copy has Krüger’s pencil annotations throughout. He was a member of the editorial board of the Bach-Gesellschaft and his name appears in the list of members immediately preceding that of Franz Liszt. See entry for second copy of Grosse Passions-Musik nach dem Evangelium Matthaei.
**BACH, Johann Sebastian**

**Missa à 4 voci, due flauti, due violini, viola ed organo [Mass in A major]**

Edition: Full score.
Publisher: Bonna e Colonia presso N. Simrock.
Collation: Title; blank; music on pp. 3-47; blank.
Plate number: 1580 on title page as well as throughout the score
Date of publication: 1818.
Binding: Modern marbled boards with dark-blue straight-grain half morocco.
Format: 260 x 340.
Printing method: Engraved.
Notes: First edition. BWV 234, RISM B433, Hoboken Vol.1, No. 19

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**BACH, Johann Sebastian**

**Missa quatuor vocibus cantanda comitante orchestra [Mass in G minor]**

Edition: Full score.
Publisher: Bonnae sumtibus N. Simrock.
Collation: Title; music on pp. 2-55; blank.
Plate number: 2604
Date of publication: 1828.
Binding: Modern marbled boards with tan half calf.
Format: 340 x 270
Printing method: Title page lithographed. Music engraved.
Notes: First edition. BWV 236, Hirsch M.24, RISM B434.
BACH, P.D.Q. [SCHICKELE, Peter]


Autograph Short Score, together with sheets listing contents, with timings, along with other sheets of notes in the composer's hand.

Date of composition: note in the composer's hand on f. [124] v.: “First reached the double bar on 14 Nov. 80, with, however, much left unfinished, including all the recitatives. Everything but the overture 3 a.m., 3 Aug. 1981 [arrow pointing to:] Fortune at Chinese restaurant that night (2 Aug. 81) [see below]- went back to work after supper. Overture, 1:45 PM, 30 Aug. 81. Piano/vocal complete 30 Oct. 81. Corrected, revised, edited for copyist 31 Aug. 1983”. To the left of this the composer has taped the printed Fortune he received in his cookie at a Chinese restaurant on 2 Aug. 81: “You should be able to undertake and complete anything”. This manuscript provides ample proof that P.D.Q. Bach could indeed do this.

Collation: 124ff. music (unpaginated), written in pencil on two types of 20-stave manuscript paper. The majority of the score is written on “Aztec” 20-stave paper. The remainder is on “Passantino Bands” 20-stave paper. 5ff. autograph list of contents and other notes, written in pencil on the blank versos of some dye-line music sheets and the wrappers for “Aztec” music paper. Boxed.

Format: 270 x 345 (autograph music) and 280 x 360 (autograph lists and notes).

Notes: The manuscript is preserved in a folding box. A spiral music notebook containing the opera’s earliest musical notations is stored alongside the folding box. The first performance took place at the Minnesota Opera, Minneapolis, on 24 April 1984, conducted by Peter Schickele. A copy of the program for the first performance, as well as a ticket stub for same, are loosely inserted in the folding box. Also included is a program for the 1989 European premiere in Stockholm, Sweden. In his notes on the work included in the Minneapolis Opera program, the leading scholar and devoted editor of P.D.Q. Bach, Prof. Peter Schickele, writes: “The work has certainly paid its dues slumber-wise: although very little is known about the circumstances surrounding its composition, a reference in the libretto to the death of George Washington establishes 1799 as the earliest possible date for its completion, and P.D.Q. Bach’s timely death in 1807 renders any date later than that highly suspect…”

[This work was returned to Peter Schickele in accordance with Crawford’s wishes.]
BARBER, Samuel

Adagio for String Orchestra

Edition: Score

Publisher: G. Schirmer, Inc.

Collation: Title page; legal note and historical information; music on pp. 3-7; blank

Plate number: 38577

Date of publication: October 9, 1939 (date of first issue; this copy is slightly later).

Binding: Original paper wrappers. On the front wrapper: Samuel / Barber / straight rule / Adagio / For String Orchestra / Score … $2.00 / Parts, each … 25 / (Prices apply to U.S.A.) / G. Schirmer, Inc. / New York. In the lower left hand corner: the printed initial T. In the upper left and right corners are the decorative initials S and B. In the lower left and right corners are two more decorative initials, G and S (see Notes). On the back cover within a decorative border is Schirmer’s catalogue, Selected Music for String Orchestra. A-895 is at the lower left of this same border. An asterisk at lower left of the first page of music, page 3, is followed by: From String Quartet in B minor. Stored in a folder with A Hand of Bridge.

Format: 230 x 300

Printing method: Transfer

Notes: A later issue. The composer has written on the title page, as well as the first page of music: “S.B. la mia copia”. At upper left of the first page of music: within a ruled rectangle. Playing time: 7-8 min. At top center of the same page: To my aunt and uncle, Louise and Sidney Homer. At lower center: Copyright, 1939, by G. Schirmer, Inc. / International Copyright Secured / Printed in the U.S.A. This copy is particularly interesting because in it the composer first worked on his transcription of the Agnus Dei which was subsequently published by G. Schirmer on September 8, 1967. Many markings throughout in Barber’s hand, written in red, blue and black pencil. Some of the printing on the cover has been corrected in pencil: The price for the score is 1.25 (originally $2.00) and the parts are 0.15 (originally 25).
BARBER, Samuel

Antony and Cleopatra

Edition: Piano-vocal score. Piano reduction by the composer.

Publisher: G. Schirmer Inc., New York.

Collation: Title; copyright claim, publication date and Note; cast; blank; synopsis of scenes; blank; music on pp. 1-342; blank; blank; blank; blank.

Plate number: 46074

Date of publication: September 1966 (according to verso of title page).

Wrappers: Brown with a decorative design printed in black, the lettering in white. Back wrapper: SB monogram.

Format: 230 x 310.

Printing method: Transfer.

Notes: First edition. No price on title page. This copy has an autograph inscription by Barber on the title page: “For my dear friend Bill after many years of altercation and success. Sincerely, Sam Barber Dec. 4 – 1973”.

BARBER, Samuel

Antony and Cleopatra (revised edition)

Edition: Piano-vocal score. Piano reduction by the composer.

Publisher: G. Schirmer Inc., New York.

Collation: Title; copyright claim and Note; cast; blank; synopsis of scenes; blank; music on pp. 1-289; blank.

Plate number: 46074

Date of publication: 1976.

Wrappers: Brown, with a decorative design printed in black, the lettering in white. Back wrapper: SB monogram. The covers are identical to the first edition with the exception of the words “revised edition” added beneath the title.

Format: 230 x 310.

Printing method: Transfer.

Notes: Revised edition. Zeffirelli is no longer mentioned on the title page and the music text has been reduced from 342 to 289 pages. A price of $30.00 has been added to the title page. In the first version of the opera the text was entirely by Shakespeare. In the revised edition the love duet beginning on p.150 (rehearsal No. 31) is a setting of text by Beaumont and Fletcher.
**BARBER, Samuel**

**A Hand of Bridge**

Edition: Piano-vocal score

Publisher: G. Schirmer, New York

Collation: Title; copyright notice and note concerning reservation of rights; cast of characters; blank; music on pp. 1-28.

Plate number: 44590C at lower left of first page of music, 44590 for all subsequent pages.

Date of publication: 1960

Binding: Original decorative covers by Andy Warhol, magenta and black on white. Placed in a folder with Adagio for String Orchestra.

Format: 225 x 300

Printing method: Transfer

Note: First edition. The title page, in Warhol’s calligraphy, reads: Samuel Barber / A Hand of Bridge / For four solo voices / and chamber orchestra / text by Gian Carlo Menotti / Ed. 2354 /$2.50 /

G.Schirmer New York.

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**BARBER, Samuel**

**String Quartet, Op. 11**

Edition: Parts only

Publisher: G. Schirmer, New York.


Plate number: none

Date of publication: 198-?, copyright 1939 and 1945.

Binding: Staple

Format: 320 x 230.
BARBER, Samuel

Vanessa

Edition: Piano-vocal score.

Publisher: G. Schirmer, New York.

Collation: Title and cast; blank; music on pp. [1]-126. Title page for Act III; blank; music on pp. 127-257; blank. There are two blank pages between pp. 183-184 and again between pp. 185 and 186, as well as pp. 187-188. Two blanks continue to appear between subsequent pairs of pages through page 257.

Plate number: none.

Date of publication: 1958.

Binding: Marbled boards with cloth spine. The composer’s name is misspelled as “Barberi” on the upper board and spine.

Format: 280 x 350.

Printing method: Dye-line.

Notes: This edition, which was never put on general sale, differs in many respects from the regular published piano-vocal score of Vanessa. The present copy includes manuscript alterations in Barber’s hand (in particular see p. 87). Another copy is at The Pierpont Morgan Library, New York. Loosely inserted is a program for the world premiere (Metropolitan Opera, 15 January 1958) autographed by the composer. Also included are reviews of the premiere.
[BARBER, Samuel]

A collection of favorite songs assembled by S.B. All are by other composers.

None of the editions of these songs is of any bibliographical significance. They are, in successive order:

1) Hahn, Reynaldo: Offrande
2) Hahn, Reynaldo: Si mes vers avaient des ailes!
3) Brahms, Johannes: Der Ganz zum Liebchen
4) Brahms, Johannes: Am Sonntag Morgen
5) Brahms, Johannes: Der Tod, das ist die Kühle Nacht.
6) Brahms, Johannes: Mein schöner Stern!
7) Brahms, Johannes: Kommt dir manchmal in den Sinn. Mein süßes Lieb
8) Grieg, Edvard: Ich Liebe dich
9) Fauré, Gabriel: Après un rêve
10) Strauss, Richard: Morgen!
11) Strauss, Richard: Traum durch die Dämmerung
12) Brahms, Johannes: Zigeunerlieder
13) Tchaikovsky, Pyotr: Yearning, I wait now alone
14) Cavalli, Francesco: Aria da “Egisto”
15) Falla, Manuel de: Asturiana
16) Falla, Manuel de: Nana
17) Schubert, Franz: Nachtviolen
18) Fauré, Gabriel: Au cimetière
19) Poulenc, Francis: C’est ainsi que tu es

Binding: Green fabric covered boards. At the lower left of the front cover are the initials S.B. in gilt.

Format: 300 x 365

Notes: Most of the songs have Samuel Barber’s markings; numbers 11 and 18 have his autograph signature on the cover. Numbers 14, 15 and 19 are manuscripts copied entirely in Barber’s hand. Loosely inserted is a J.S. Bach organ work, a gift from Rudolf Serkin to Barber (signed and dated 1939), as well as a typed signed note to Crawford dated New Year’s Eve, 1965.
[BARBER, Samuel]

Sechs Suiten [by Johann Sebastian Bach]

Edition: Sonatas for violin and piano and Suites for Cello and piano

Publisher: Drei Masken Verlag


Plate number: No plate numbers

Date of Publication: 1921

Format: 125 x 190

Printing method: Transfer

Notes: Signed by Samuel Barber
BARTÓK, Béla

Cantata Profana

Edition: Piano-vocal score

Publisher: Universal-Edition A. G., Wien

Collation: Title page; libretto (pp. [2]-[4]); Orchestra [5]; music on pp. 6-36.

Plate number: U. E. 10.614 throughout except for p. 21 which has none

Date of publication: April 1934

Binding: Original pale yellow/green wrappers with green print. The back cover has Universal’s Bartók catalogue within a double rule border. The highest plate number listed is 10613 for the full score of the present work. At lower left of the back cover outside the double rule border: Nr. 53 IV. 1934.

Format: 265 x 330

Printing method: Lithographed


According to Halsey Stevens in The Life and Music of Béla Bartók (Oxford 1953): “analytically the (present) work must stand upon its own merits, as demonstrated in its content. These merits are very great. The writing for both voices and orchestra is not only skillful and intricate, but psychologically and esthetically convincing. Some of the best pages Bartók ever wrote are contained within this score; its dramatic intensity is gripping.” Stevens concludes his commentary: “The Cantata Profana is without question one of its author’s most significant works – but one that is likely to remain infrequently performed.”
BARTÓK, Béla

A kékszakállú herceg vara [Duke Bluebeard’s Castle]

Edition: Piano-vocal score.


Collation: Title; legal note; dedication (“Mártának”); cast; music on pp. 5-71; blank.

Plate number: U.E.7026

Date of publication: 1922.

Wrappers: Green. The back wrapper contains an advertisement for Béla Bartók's Werke in which the score of Die Burg des Herzogs Blaubart is described as “In Vorbereitung” (in preparation). Stored in a folder. See Notes.

Format: 230 x 310.

Printing method: Transfer.

Notes: First edition. Text in German and Hungarian. Printer’s mark “Weag.” at lower right corner of p.71. The back wrapper advertisement indicates that this is almost certainly the earliest issue. Also stored with the volume: postcard of Budapest Opera house, pamphlet from Bartók Memorial House, a dried and pressed rose; a program note from June 9, 1998, performance and program notes from New York Philharmonic, March 2011.
BEETHOVEN, Ludwig van

Christus am Oelberge, Oratorium, Op. 85

Edition: Full score

Publisher: Bey Breitkopf & Härtel, Leipzig.

Collation: Title page; blank; music on pp. 3-132

Plate number: 1616 throughout except for page 24, which has none.

Date of publication: October 1811

Binding: Modern green marbled boards with full dark green buckram.

Format: 260 x 350

Notes: Probable first edition. The bibliography of this work is complex. In the present copy the word “ORATORIUM” is written entirely in upper case letters without any surrounding scrollwork. In a separate issue from about the same time (see following entry), “Oratorium” is written with the first letter in upper case and the remainder in lower case. Alan Tyson has contended (Musical Quarterly, vol. 56, p. 555, 1970) that the present copy with upper case letters is the first edition.
BEETHOVEN, Ludwig van

Christus am Oelberge, Oratorium Op. 85

Edition: Full score.
Publisher: Bey Breitkopf & Härtel, Leipzig.
Collation: Title; blank; music on pp. 3-132.
Plate number: 1616 throughout except for page 24, which has none.
Date of publication: After October 1811. See Notes.
Binding: Modern marbled boards with morocco spine.
Format: 280 x 355
Printing method: Engraved.

Notes: Possible first edition. In the present copy the word “Oratorium” is written with the first letter in upper case and the remainder in lower case, surrounded by scrollwork. In a separate issue from about the same time (see previous entry) “ORATORIUM” is written entirely in upper case letters, without any surrounding scrollwork. Kinsky-Halm pp. 235-6 gives priority to the present issue. However, Alan Tyson has contended (Musical Quarterly, vol. 56, p.555, 1970) that the issue, with “ORATORIUM” (all capital letters) on the title page is the earlier of the two on the grounds that the plate cracks are less serious throughout the score, suggesting an earlier printing. Interestingly, this is not confirmed by the present copy, which has smaller plate cracks on pp. 103 and 109, and none at all on p. 112, whereas the copies with “ORATORIUM” do have a plate crack on page 12. Conversely, on p. 47 the plate crack in the present copy is more pronounced than in copies of the “ORATORIUM” issue, which have been examined.

From a stylistic point of view, however, title pages with “ORATORIUM” appear earlier than those, such as the present copy, with “Oratorium” in lower case except for the first letter in upper case. This copy is most probably the second issue of the first edition. See previous entry.
BEETHOVEN, Ludwig van

Fidelio. Eine grosse Oper in 2 Aufzügen.

Edition: Piano-vocal score.

Publisher: Artaria und Comp.ie, Wien.

Collation: In three volumes

[Vol. I]: Title; blank; dedication to Archduke Rudolph; blank; music on pp. 1-8; blank; blank; 1-10; blank; blank; blank; blank; 1-5; blank; 1-5; blank; 1-5; blank; 1-15; blank; 1; blank; blank; 1-8; blank; blank; 1-8; blank; blank; blank; blank; 1-8; blank; blank.

[Vol. II]: music on pp.1-35; blank; Title for 2ter Aufzug; blank; music on pp.1-8; blank; blank.

[Vol. III]: blank; blank; music on pp. 1-8; blank; blank; 1-9; blank; 1-13; blank; 1-7; 1 -36; blank; blank.

Plate number: 2327-2343

Date of publication: 20 August 1814.

Binding: In three volumes, each having contemporary paper-covered boards. Boxed.

Format: 345 x 250.

Printing method: Engraved.

Notes: First edition, earliest issue of the piano-vocal score of this version, without price on the title page. Kinsky-Halm, p.183-4, describes a copy with the price “Pr.10 f. C.M.” but there is no evidence to suggest that this is earlier than the present copy, in fact it is probable that Kinsky-Halm describes a slightly later issue. In May 1990, and May 1993, copies of the piano-vocal score with autograph inscriptions by the composer and dated by him “September, 1814,” were sold at auction at Sotheby’s, London. The price was not printed in either copy. The present copy does not have the separately printed Rochlitz libretto. There is piece pagination only. The piano reduction is by Ignaz Moscheles.
BEETHOVEN, Ludwig van

Fidelio. Opera in 2 Aufzügen

Edition: Piano-vocal score.

Publisher: Breitkopf & Härtel in Leipzig.

Collation: Cover; blank (inside front cover); title page; blank; Personen; music pp. 2-130; blank (inside back cover); back cover.

Plate number: 4612 on all right hand pages/odd numbered pages of music.

Date of publication: 1827 (see Kinsky-Halm, p. 185)

Binding: Original paper.

Format: 340 x 270.

Printing method: Lithographed

Notes: Early German edition of the third version of Fidelio, Kinsky-Halm p. 185.

Cover reads: FIDELIO / Opera in 2 Aufzügen / von / L. v. BEETHHOVEN. / (rule) / Klavierauszug, inside orange woodblock border, black ink on cream stock. Title page reads: Fidelio / Leonore / Oper in zwei Aufzügen / nach dem Französischen bearbeitet / in Musik gesetzt / von / Louis van Beethoven. / Klavierauszug. / Bei Breitkopf & Hartel in Leipzig / Pr. 4 Thlr. 15 Ngr.; below the last line of type is a stamp: Breitkopf & Härtel with insignia.
BEETHOVEN, Ludwig van

Fidelio, Drame Lyrique en trois Actes

Edition: Full score. Three volumes, one act each.

Publisher: Chez A. Farrenc

Collation:


Plate number: A.F. 72

Date of publication: 1826

Binding: Each volume with contemporary heavy green paper and green half leather.

Format: Each volume 260 x 345

Printing method: Engraved

Notes: First edition, second issue. Text in French and German. Dorfmüller states that there are only two known copies of the first issue where the name Farrenc is given in full on the fifth line of the title page. In the second issue it is changed to A.F. * * * as in the present copy. The pagination of pp. 403-406 is correct. The present copy is from the estate of Leonard Bernstein. Dorfmüller p. 323, Kinsky-Halm p. 186.
**BEETHOVEN, Ludwig van**

**Messe solenelle [Missa Solemnis], Op. 123**

Edition: Piano-vocal score.

Publisher: Mayence et Paris, les fils de B. Schott. Anvers chez A. Schott.

Collation: Title page; blank; music on pp. 1-98.

Plate number: 2582 throughout except for p. 88, which has none.

Date of publication: April 1827.

Binding: Modern marbled boards with leather spine.

Format: 325 x 250.

Printing method: Engraved.

Notes: First edition of the piano-vocal score, the earliest issue. The title page reads: Messe Solennelle / à quatre parties Solo et choeur / avec accompagnement / à grand orchestre / par / Louis van Beethoven / (on a curve) Oeuvre 123. / arrangée / pour le Piano / par / Ch. G. Rinck / (rule divided in the center by the words) Propriété des Editeurs / (at the left end of this rule) No. (without any number) and at the right end of the rule: Pr: (without any price). Later issues of this edition alter the title page as follows: “à grand orchestre” is changed to “de grand orchestre” and Ch. G. Rinck is changed to Ch. H. Rinck. Kinsky-Halm, p. 365.

**BEETHOVEN, Ludwig van**

**Missa Solemnis, Op. 123**

Edition: Full score

Publisher: Moguntiae B. Schott filiorum; Paris chez les fils de B. Schott; Anvers chez A. Schott

Collation: Title page; blank; Subscribenten-Verzeichniss; blank; music on pp. 2-299.

Plate number: 2346

Date of publication: 1827

Binding: Modern marbled boards with green quarter leather spine

Format: 255 x 340

Printing method: The title page and the two page Subscribenten-Verzeichniss are lithographed. All the remaining pages are engraved music.

Notes: First edition, earliest issue with the list of subscribers.
BELLINI, Vincenzo

Beatrice di Tenda

Edition: Piano-vocal score

Publisher: Presso GIO. RICORDI dirimpetto all’ I.R. Teatro alla Scala

Collation: Title page; blank; Personaggi/Attori; Indice; Music on pp. 5-206

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Date of publication: 1833

Binding: Original blue-green marbled boards with leather spine

Format: 330 x 240

Printing method: Engraved

Notes: First edition. In addition to continuous pagination, there is also individual pagination for each number. The bookplate of an earlier collector, David Stephen, is on the verso of the front cover.
BELLINI, Vincenzo

I Montecchi e I Capuletti

Edition: Piano-vocal score

Publisher: MILANO / Presso Giovanni Ricordi, e Firenze presso Ricordi, Co.

Collation: Titlepage; blank; dedication (ai Catanesi, etc.); personaggi, indice; music on pp. 1-188

Plate numbers: 5224/5259; 5225-5234, as follows:


Date of publication: 1832 (see Notes)

Binding: Early twentieth century brown boards

Format: 330 x 245

Printing method: Engraved

Notes: First edition, second issue. First issue copies do not have the dedication to the Catanesi. The Ricordi Libroni show that the earliest issue of the Sinfonia was published with one plate number only, 5224, in March 1831. The Sinfonia of the present copy has combined plate numbers 5224/5259 and the Ricordi Libroni reveal that it was published in January 1832. The Libroni mention “Arta” as an engraver for plate number 5224, but all other numbers were assigned “diversi”. The only initials of an engraver throughout the present score are G.T. (Toja) at the bottom of the Personaggi / Indice page. However pp. 2 and 5 of the 1831 issue show the plate number as G 5224 G, but the initials for these two pages were dropped in the present (second) issue. Otherwise there are no engravers’ initials throughout either the first or second issues of the score.

In the present copy, the two pages that follow page 86 are 101/102 and the two pages that follow page 100 are 87/88. This is a binding error.
**BELLINI, Vincenzo**

**Norma**

Edition: Piano-vocal score.

Publisher: Presso G. Ricordi, Milano.

Collation: Hand written index; blank; title; blank; personaggi / indice; music on pp. 1-173; blank; blank; blank.

Plate number: 5900-5775 for the sinfonia; 5901-5911.

Date of publication: 24 May 1832.

Binding: New marbled boards with leather spine.

Format: 330 x 240.

Printing method: Engraved.

Notes: First edition, second issue. The plates for this copy were originally with piece pagination only and that pagination can be seen in the upper left and right hand corners of each individual number. Subsequently, when engraving of all the numbers had been completed, the score was assembled and through pagination added in the lower left and right hand corners of each page. This edition was published in two forms: some copies contained the colored engravings of the stage decor by Alessandro Sanquirico while others, such as the present copy, did not.
**BELLINI, Vincenzo**

**Il Pirata**

Edition: Piano-vocal score

Publisher: Presso Gio. Ricordi

Collation: Title; blank; personaggi / indice; blank; music on pp. 1-255; blank.

Plate numbers: All engravers initials at the lower left of the page unless otherwise indicated.

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*Beneath the rule there appears to be a partial numeral “1”

**After the letter B there are three dots in pyramidal form.

Date of publication: Late January or early February 1828.

Binding: Publisher’s paper wrappers. The back cover, if viewed from the inside, is clearly seen as a cover for another Gio. Ricordi publication, the collected works for Forte-Piano by Giovanni Paccini. Boxed.

Format: 335 x 245
Printing method: Engraved

Notes: First edition. The title page reads as follows: (on a curve) Il Pirata / (straight) melodramma / Posto in Musica e Dedicato / a Sua Eccellenza / La Signora / Duchessa Litta / dei / (on a curve) Principi Belgiojoso d’Este / da / (on a curve) Vincenzo Bellini / (straight) Prop.dell’Editore.(beneath which) N. (on a curve) Rappresentato per la prima volta nell I.R. Teatro alla Scala (straight) Dep. alla I.R. Bibla.(beneath which) Fr. / in Milano / Presso Gio. Ricordi Editore dell’I.R. Teatro alla Scala N.1148, ed in Firenze presso Ricordi, Pozzi e Compo. The present copy, untrimmed, appears to be an unusually early printing where six pieces state “Prezzo Fr.” without any numerals following. The pages involved are: 11, 100, 126, 163, 171 and 242. Number 21, p. 216, does not have even “Prezzo Fr.”. No. 16 in the score consists of one folio sheet between pages 170 and 171 with piece pagination but without thru pagination. Its PN is 3488 and at lower left are the engraver’s initials, GM.

The copies at BPL, BL, RAM, SS and the present copy have identical preliminary pages as well as identical engravers’ initials for every page. The uniformity of these five copies suggests that on this occasion the engravers mentioned in the Ricordi Libroni are not altogether correct. Eighteen of the opera’s twenty-four pieces are supposed to have one engraver only, but in fact many have two and sometimes three different sets of engravers’ initials. The #1 copy at BCGV is a pre-publication copy without preliminary pages or the Sinfonia, and with pagination for individual pieces only. The copy at BPL has nine colored lithographs by Sanquirico which are not found in other copies. Sanquirico stage designs for Ricordi’s other operas were usually advertised on one of the preliminary pages but there is no such indication for this work. While having the earliest preliminary pages, copy #2 at BCGV has many re-engraved plates with alternative engravers’ initials as well as several corner dates at the beginning of several of the individual pieces which indicate a later printing. The copies at PML and NYPL have an entirely different title page as well as many changes in engravers.

References are to the following copies:

BELLINI, Vincenzo

I Puritani

Edition: Piano-vocal score

Publisher: Chez Pacini, Paris

Collation: Blank; blank; blank; blank; title page; blank; portrait of Bellini by Victor, lithographed by J. Caboche et Cie.; blank; Indice/Attori; blank; music on pp. 1-251; blank; blank; blank; blank.

Plate numbers: 3148 on title page and throughout with the following exceptions:


Date of publication: 7 February 1836. See Notes.

Binding: Contemporary marbled boards with brown three quarter leather.

Format: 260 x 350

Printing method: Engraved

Notes: First edition, earliest issue. I am grateful to Oliver W. Neighbour, London, and Richard Macnutt, Tunbridge Wells, England, for basic information in determining priority of the Pacini editions. With regard to the date of publication, La Revue et Gazette Musicale (Issue # 6, Paris, Dimanche, 7 Février 1836) announces the following on page 48: BELLINI … I PURITANI, partition de piano … 50. The signature of a previous owner is on the first of the preliminary pages: Maria D. Fay / Cambridge (England). Her instructions to a book binder appear at the top of the title page which has had the lower right corner neatly trimmed along the engraving line. Ms. Fay has written her own 17-piece index on the first of the blank pages at the end of the work.
BELLINI, Vincenzo

I Puritani

Edition: Piano-vocal score.

Publisher: Chez Pacini, Paris

Collation: Title page; blank; portrait of Bellini by Victor, lithographed by J. Caboche et Cie.; blank; Indice, Attori; blank; music on pp. 1-257; blank.

Plate numbers: As per the previous entry with the following exceptions:


Date of publication: Probably late 1836. See Notes.

Binding: Original publisher’s grey boards with fabric spine. A decorative frame surrounds the printed copy on the front cover. The back cover is a Pacini operatic catalogue within a frame identical to that on the front cover.

Format: 260 x 330

Printing method: Engraved

Notes. First edition, second issue. Pages 2 and 3 of the first and second issues have four plate numbers. The plate numbers of the previous entry (3170, 3171, 3172 and 3148) are changed to 3194, 3195 and 3196 and 3148 in the present volume. The latter numbers would indicate a publishing date sometime in late 1836. The six additional pages of this edition commence with p. 222 and continue through p. 227. All of these pages have an extra set of continuous pagination at top center revealing that they were originally printed as morceaux détachés.

Page 221 is here as it was in its earliest form, with plate number as well as the number 87 at the top center. Page 222, however, is not the same as in the previous entry: at the top center is 88. This center pagination continues through 93, which is 227 in the through pagination. Close examination of the remaining thirty pages of this edition reveals that all the through-page numbers have been re-engraved: what was p. 222 (with top center pagination 94) of the first issue is now p. 228, with top center pagination of 94. In the present copy – as well as the following entry – pp. 228, 243 and 255 most clearly reveal the re-engraving. The index page is identical to that used in the first issue. All the errors of the first issue remain, but the third error concerning the “Solo d’Arturo,” now begins on page 243 rather than page 237.
BELLIINI, Vincenzo

*I Puritani* [second copy]

This copy is identical to the previous entry with the exception of:

Collation: Title page; blank; indice, attori; blank; music on pp. 1-257

Binding: Contemporary dark green boards with green leather spine

Format: 270 x 350

Notes: This copy lacks the Bellini portrait.
BELLINI, Vincenzo

I Puritani

Edition: Piano-vocal score


Collation: Title page; blank; personaggi and attori; Indice; music on pp. 5-270.

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Date of publication: 10 September 1836

Binding: Modern mottled brown boards with brown leather spine

Format: 340 x 240

Printing method: Engraved

Notes: Second edition, first issue. The nine pezzi diversi issued by Ricordi were published almost simultaneously with the same nine morceaux détachés issued by its Paris agent, Pacini. The Ricordi libroni reveal they were cleared by the censor on April 8, 1835. Seven
of these “aggiunte” are listed separately on the index page of the present volume; the remaining two aggiunte were used in the complete score.

Bellini’s death in September 1835 brought a long delay in publishing the opera. In Paris, Rossini stepped in to handle funeral arrangements as well as the disposition of Bellini’s complicated business affairs. Troupenas, Rossini’s publisher in Paris, wanted to become publisher of Bellini’s works which were already being handled by the Parisian publisher, Pacini, under the latter’s long standing arrangement with Ricordi. Consequently, the next nine of the opera’s twenty-four pieces were not published until August 1836 while the last six pieces were cleared by the Italian censor on September 10, 1836. The complete score would have finally been issued almost immediately after that date. The title page mentions that the opera is dedicated to Maria Felicita Garcia Malibran and that the piano reduction is again by Tadolini. His name is credited on almost all of the opera’s individual pieces. Tadolini was also a composer; a duet from another work of his with PN 6834 was published by Ricordi on August 14, 1833. It was he who did the piano reduction for the Pacini edition of Donizetti’s *Marino Faliero* which also premiered at the Théâtre Italien two months after *I Puritani*.

The title page of Ricordi’s second issue is completely re-set. The dedication is no longer to Malibran, but to Signora Marchesa Visconti d’Aragona, and Luigi Truzzi is credited with the piano reduction on the title page, though Tadolini’s name continues to be credited for the piano reduction on each of the individual pieces, as in the first issue.
BELLINI, Vincenzo

La Sonnambula

Edition: Piano-vocal score


Collation: Title page; blank; Personaggi and Artisti; Indice; music on pp. 3-205; blank

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Date of publication: 1831

Binding: Modern brown half leather, stored in a brown fabric slip-case

Format: 330 x 240

Printing method: Engraved

Notes: First edition. The earliest issue of this work that I know is the copy at Santa Cecilia, Rome, shelf number 5B/4. The present copy is identical to it with the exception that it does not have the original blue paper wrappers which the Santa Cecilia copy still retain. The wrappers mention four prices while the title page lists none. In later issues the prices are found on the title page beneath “Deposto all I.R.Bibl.a”. The title page of the present volume is precisely the same as that of the Santa Cecilia copy which reads: La Sonnambula (on a curve) / Melodramma di Felice Romani (on a curve) / posto in musica dal Mo. (on a curve) / Bellini (straight and with heavily designed floral background) / e dal medesimo dedicato (on a curve) / al celebre (on a curve) / Sigr. Francesco Pollini (on a curve) / (design of a star, a lyre and two olive branches in the form of a wreath) / (to the left): Proprietà degli Editori (to the right): Deposto all I.R. Bibl.a / Riduzione del Mo. Luigi Truzzi / (rule) / Milano Presso Gio.Ricordi, Firenze presso Ricordi e Compo. / (to the left):
Parigi presso L. Launer (and to the right): Londra presso T. Boosey e Co. The plate numbers and engravers’ initials are, without exception, identical to those in the Santa Cecilia copy.
BELLINI, Vincenzo

La Straniera

Edition: Pezzi Scielti Nell’ Opera La Straniera

Publisher: Gio. Ricordi e Co.

Collation: Caption title on p. 1; music pp. 1-21; blank; music pp 1-7; blank; music pp. 1-20; music pp. 1-20; music pp. 1-5; blank; music pp. 1-16; music pp. 1-18; music pp. 1-11; blank; music pp. 1-15; blank. For PN 4041, pages 11 and 13 are the same with both page numbers on these pages.

Plate numbers:

PN 4023 (pp. 1-21): GM 4023 – pp. 1-2, 4-6, 8, 10, 16-18; M 4023 – p. 3, 9; 4023 – p. 7; D 4023 O – pp. 11-15, 19-21.
PN 4030 (pp. 1-5): F 4030 F – pp. 1-5.
PN 4031 (pp. 1-16): EB – p. 1; EB 4031 – pp. 2-4; GT 4031 – pp. 5-10; TB 4031 – pp. 11-16.
PN 4034 (pp. 1-18): GM 4034 – pp. 1-2, 4-10; M 4034 – p. 3; D 4034 O pp. 11–18.

Date of publication: 1829

Binding: Publisher’s decorated heavy-paper boards

Format: 335 x 235

Printing method: Engraved

Notes: It was an accepted practice to publish a few selections from an opera prior to its premiere performance. In this manner a publisher as well as a composer hoped to build advance enthusiasm for the given work. It was for such a purpose that the present volume was created and it was printed before the complete work could be assembled. Accordingly, there is pagination for individual pieces but no continuous pagination.
BERG, Alban


Edition: Piano-vocal score.

Publisher: Universal-Edition, Vienna

Collation: Title; legal notices; dedication to Arnold Schoenberg; “Personen”, “Szenarium” and “Besetzung der Orchesters”; note concerning the opera as it was left at the time of Berg’s death; note on performing the Sprechstimme; music on pp. 7-317; blank.

Plate number: U.E. 10745

Date of publication: November 1936 (XI. 1936 appears on the back wrapper, lower left, outside the rule surrounding advertising copy).

Wrapper: Original pale green wrapper with copy in darker green. Back wrapper is an advertisement for the works of Berg published by Universal. The earliest plate number listed is 7382 (the piano-vocal score of Wozzeck) and the latest plate number in 10758 (orchestral score of the Violin Concerto). Boxed.

Format: 260 x 330.

Printing method: Transfer.

Notes: First edition. From the library of Norman Del Mar, signed by him on the title page with the date, December 1947.

Loosely inserted are:

1) A five page typed carbon copy of a synopsis of the opera entitled, “A Brief Account of the Plot for the Radio Times”.
2) A nine page typescript by Norman Del Mar for a broadcast on the BBC Third Programme on August 18, 1949, in preparation for a BBC broadcast of the opera one day latter.
3) Four pages of manuscript musical examples used by Del Mar in connection with the above mentioned typescript for the BBC broadcast of August 18, 1949.
BERG, Alban

Wozzeck. Oper in 3 Akten (15 Szenen)

Edition: Piano-vocal score.

Publisher: Eigentum des Komponisten [Wien]. Privately published by the composer.

Collation: Title; blank; dedication to Alma Mahler; blank; p. 5: Szenarium; orchestration; cast; p. 8: note on performing the Sprechstimme; music on pp. [9]-231; printer’s mark: Gestochen und gedruckt von der Waldheim-Eberle A.G., Wien. Loosely inserted is a facsimile of Berg’s four page Szenische und musikalische Übersicht der Oper Wozzeck von Alban Berg. Boxed.

Plate number: A.B.4 throughout except for page 182 where the PN is B4.

Date of publication: Late 1922.


Format: 270 x 335.

Printing method: Transfer.

Notes: First edition. This copy has an autograph inscription by Berg at the lower right corner of the title page, to the composer Paul von Klenau. Signed “Alban Berg” and dated “2.V.23”. With Klenau’s ownership stamp on the front wrapper. On the verso of the last page of music within a ruled rectangle: Gestochen und gedruckt von der / Waldheim-Eberle A.G., Wien. The dedicatee, Alma Mahler, paid for the publication of this work.
BERIO, Luciano

Circles (for female voice, harp, 2 percussion players)

Edition: Score
Publisher: Universal Edition, Vienna
Collation: Title; placement of instruments; position of instruments illustrated in the score.
Plate number: U.E. 13231 Mi
Date of publication: 1 January 1961 (date printed on lower right hand corner of the back cover).
Binding: Publisher’s original waxed wrappers.
Format: 305 x 225
Printing method: Transfer.

Notes: First edition. Signed by Luciano Berio on page 2 (the first page of music) and dated 12/1/1962. On the title page, there is a dedication to Mrs. Olga Koussevitzky. The work was a commission by the Fromm Foundation. The poems are by E. E. Cummings (Poems 1923-1954, published by Harcourt, Brace; New York City). The score was printed in Austria.
BERLIOZ, Hector

Béatrice & Bénédict. Opéra en deux actes

Edition: Piano-vocal score, probably by the composer.


Collation: Title; blank; Personnages and Table; music on pp. 2-200.

Plate number: none.

Date of publication: 1863.

Binding: New quarter morocco, the original front wrapper bound in.

Format: 190 x 260.

Printing method: Title page lithographed; Personnages/Table and music engraved.

Notes: First edition, earliest issue. The full score was not published until 1907. Hopkinson 63A, Holoman p. 412 (where it is stated that Berlioz probably made the piano reduction himself). There is an error in Hopkinson’s description of the title page: the line after “Opéra” reads “en deux actes / imité de Shakespeare” rather than “en deux / Actes imité de Shakespeare”.
**BERLIOZ, Hector**

**La Damnation de Faust. Légende Dramatique**

Edition: Full score.

Publisher: S. Richault, Paris.

Collation: Title; blank; blank; engraved portrait of Berlioz by Metzmacher inscribed to Berlioz by the artist and signed by him in pencil; foreword in French and German on pp. [1]-4; libretto in French and German on pp. [5]-32; music on pp. 1-410; blank; blank.

Plate number: 11605. R

Date of publication: 1854

Binding: Contemporary cloth with leather spine.

Format: 260 x 340.

Printing method: Preliminary matter typeset, apart from the engraved portrait. Music engraved.

Notes: First edition, a later issue. With an autograph inscription at the top of the title page: “à Madame Pauline Viardot son dévoué Hector Berlioz, 1r octobre 1859”. The frontispiece portrait of Berlioz is not the same as that in other editions; this one is engraved by the artist Metzmacher whose pencilled dedication to Berlioz is to be found at the lower right of the page. With the bookplate of H. Bradley Martin. Beneath a rule on p. 32, the last page of the libretto: Imprimerie Centrale des Chemins de Fer de Napoléon/Chaix et Cie, rue Bergère, 20. At lower right of the first page of music: Impie Langlet, rue Cadet 18. Hopkinson 54. The present copy is described in detail on p. 116 of Hopkinson’s Berlioz Bibliography.
BERLIOZ, Hector

L'Enfance du Christ. Trilogie sacrée

Edition: Full score.
Publisher: S. Richault, Paris.
Collation: Title; blank; Nota, H.B.; text in German and French on pp. [1]-12; music on pp. 1-230.
Plate number: 11, 277 R. on title, but 11277 R. throughout the music. None on p.85.
Date of publication: October 1855.
Binding: Cloth with calf label.
Format: 260 x 350.
Printing method: Title page lithographed; Nota and text typeset; music engraved.
Notes: First edition, earliest issue. This copy is from the library of the French conductor Rhené-Baton (properly René Baton, 1879-1940) with his oval ownership stamp on the title page, first page of text and first page of music. A few copies were issued with a frontispiece portrait of Berlioz which is not present in this copy. Hopkinson 56A, Holoman p. 339.
BERLIOZ, Hector

Grande Messe des Morts

Edition: Full score
Publisher: Maurice Schlesinger, Paris
Collation: Blank; blank; title page; blank; music on pp. 1-156: blank; blank
Plate number: None
Date of publication: 1838
Binding: Contemporary mottled brown boards with three quarter red leather
Format: 295 x 370
Printing method: Engraved

Notes: First edition. De-accessioned by the Bibliothèque du Conservatoire de Musique, Paris. The translation of an inscription in the upper right hand corner of the title page is:

To Mr. Stuntz Master of the Chapel of His Majesty The King of Bavaria. Offered by the librarian of the Paris Conservatory of Music in recognition of the services that Mr. Stuntz has brought to the completion of the Founding Library.
Signed [illegible] Librarian, Paris Conservatory of Music

BERLIOZ, Hector

Die Sommernächte (Les Nuits d'Été)

Edition: Full score

Publisher: Winterthur, bey J. Rieter Biedermann.

Collation: Title; blank; music on pages 3-71; blank.

Plate number: 2.3. on title, 2 throughout.

Date of publication: 1856.

Binding: Contemporary red patterned boarder with half red leather. The title on the spine is in English and the initials RCM (Royal College of Music) are at the top.

Format: 250 x 320.


**BERLIOZ, Hector**

**Die Sommernächte (Les Nuits d'Été)**

*Edition:* Piano vocal score  
*Publisher:* Winterthur, bey J. Rieter Biedermann.  
*Collation:* Title; blank; music on pages 3-35; blank.  
*Plate number:* 3  
*Date of publication:* 1856.  
*Binding:* Not bound.  
*Format:* 340 x 270  
*Printing Method:* Title page lithographed. Music engraved.  
*Notes:* Second edition, second issue. This edition has German and French text with translation by Peter Cornelius. Engraved with the plate number 3. The title page reads, “Die / Sommernächte. / Les Nuits d’été. / Sechs Gesänge / von / Th. Gautier / ins Deütsche übertragen von P. Connelius / componirt / für eine Singstimme / mit Begleitung von kleinem Orchester order Pianoforter / von / Hector Berlioz. / Partitur Pr. 10 Mark. – op. 7 – Clavierauszug Pr. 5 Mark. / Eigenthum der Verleger. / Leipzig u. Winterthur, J. Rieter-Biedermann. / Paris, S. Richarult. / 2. 3.” The lithographed title page has a leafy decorative border. The second piece, “Le Spectre de la Rose” is in B major instead of the original D major, and contains an additional 8-bar introduction. It appears in the Oeuvres Completes (Vol. XVII, no. 17b, 1904). The German editions include a dedication to Fräulein Wolf, Fräulein Falconer, Herrn Milde, Madame Nottès, Herrn Caspari, and Madame Milde at the head of each song. This second issue of the second edition was issued with the imprint. “Leipzig u. Winterthur” and the price 5 Marks for the piano vocal score, and 10 Marks for the full score. The name of the Leipzig agent, Hofmeister, was now omitted. Hopkinson 25A (i).
BIANCHI, Francesco

The celebrated Terzetto in the Opera Cinna

Edition: Piano-vocal score.

Publisher: Corri, Dussek & Co., London.

Collation: Music on pp. 1-10.

Plate number: none.

Date of publication: 1798. The paper is watermarked 1797 and the opera was first performed at the King’s Theatre, Haymarket, on 20 February 1798.

Binding: Unbound; placed in a folder.

Format: 250 x 330.

Printing method: Engraved.

Notes: First edition. Signed by Lorenzo Da Ponte, the librettist of Cinna (spelled Deponti on the title page), at the foot of p. 1: “Loro. da Ponte 53”. At that time da Ponte was a partner in the firm of Corri, Dussek & Co. in London. The prima donna of Cinna was Brigitta Banti (for whom Haydn wrote his Scena di Berenice). In his book The Great Singers (Simon & Schuster, 1966), Henry Pleasants notes that da Ponte mentions Banti in his Memoirs. Da Ponte’s assessment: “She was an ignorant, stupid insolent woman. When any of her passions was stirred by difficulties or opposition, she became an asp, a fury, a demon of hell capable of upsetting an empire, let alone a theatre.” Hand numbered pagination at top center of each page (205)-(214) as well as printed pagination, 1-10. RISM B2533.
BIRTWISTLE, Harrison

Punch and Judy

Edition: Facsimile piano-vocal score.

Publisher: Universal Edition

Collation: Cover; Title page; commissioned by the English Opera Group; Dramatis Personae and Orchestral Forces; dedication: to my Pretty Poll; music on pp. [1]-240; back cover.

Plate number: UE 14191 L

Date of publication: December 1967

Binding: Original publisher’s illustrative wrapper in orange, black and white. Back cover with Universal’s UE device. At bottom of the back cover: Printed in Austria. To the right: H XII / 67.

Format: 230 x 300

Printing method: At foot of the Dramatis Personae page: Reproduced from the autograph.

Notes: First edition. Loosely inserted is a program for the New York premiere, 22 June 1988. This copy is identical to the copyright deposit copy at the Library of Congress.
BIZET, Georges

Three songs: La Foi, L’Espérance, La Charité published in L’Ami des Jeunes Filles

Edition: Voice and piano scores.

Publisher: Journal des Loisirs, Paris


Plate number: none.

Date of publication: May 1854.

Binding: Publisher’s original boards with green leather spine.

Format: 170 x 260; music when unfolded: 250 x 335

Printing method: music pages are lithographed.

Notes: These songs were written when Bizet was a student and they represent the first time any of his music was published. These songs have been inserted into this instruction manual, for young ladies, L’Ami des Jeunes Filles. The entry in New Grove mentions that ten years earlier Rossini set these same poems to music; they were published by Troupenas in 1844.

BIZET, Georges

L'Arlésienne

Edition: Piano-vocal score.

Publisher: Choudens, Paris.

Collation: Title (printed in brown); blank; contents; music on pp. 2-85; blank.

Plate number: A.C. 2486

Date of publication: November 1872.

Binding: Contemporary embossed black boards with the title of the work and the composer’s name in gilt.

Format: 185 x 275.

Printing method: Transfer.

Notes: First edition. There is an incorrect time signature for No. 5, p. 14. Common time is indicated, but it should be 3/4 time. Fuld p. 309.
BIZET, Georges

Carmen. Opéra-comique en 4 actes.

Edition: Piano-vocal score, arranged by the composer
Publisher: Choudens père et fils, Paris.
Collation: Title; blank; cast and contents; blank; music on pp. 1-351; blank (see Notes)
Plate number: A.C. 3082 throughout except for page 111, which has the PN A.C. 3083
Date of publication: March 1875.
Binding: Contemporary green marbled boards with leather spine.
Format: 180 x 270.
Printing method: Transfer.

Notes: First edition, earliest issue. The most authentic printed text of Carmen in existence. This copy has an autograph inscription by the composer to J. Cressonnois. The Bizet scholar, Hugh Macdonald, has recently discovered an error on “the cast and contents” page which confirms this copy as the earliest issue: the last piece for “ACTE II, # 18, Final” is indexed to commence on p. 175. But the piece actually commences on p. 195 (see following entry). The title page has been trimmed at the bottom resulting in the loss of the words “Partition Chant et Piano arrangée par l'Auteur” which appears in other copies (see following entry). On the verso of the last page of music is a receipt from Choudens Pére et Fils for Cressonnois’ contribution of 20 francs towards a monument to the memory of Bizet. This receipt is dated 9 August 1875, two months after the composer's death. Cressonnois’ humorous bookplate is on the inside front cover. Fuld pp. 585-6; CPM 6.152.

BIZET, Georges

Carmen. Opéra-comique en 4 actes

Edition: Corrected second issue, identical to the previous entry with the following exceptions:

Binding: Contemporary red marbled boards with leather spine.

Notes: First edition, second issue. This copy has an inscription by the publisher on the title page: “A sa fille! à leur soeur! Les Editeurs / Choudens père et fils.” As this copy has not been trimmed, the line “Partition Chant et Piano arrangée par L'Auteur,” can be seen at the bottom of the title page (see previous entry). The index error mentioned in the previous entry has been corrected: the Act II Final is here indexed to begin on p. 195 and does indeed begin on that page. Loosely inserted is a note in the hand of a famous Carmen, Emma Calvé, as well as an article by Albert Innaurato, which appeared in a Metropolitan Opera program. Fuld pp. 585-6.
BIZET, Georges

Djamileh

Edition: Piano-vocal score
Publisher: Choudens, Paris
Collation: Title; blank; Personnages, Artistes and Catalogue des Morceaux; music on pp. 4-129; blank; blank; blank.
Plate number: A.C. 2380
Date of publication: 1872
Binding: Modern buckram
Format: 190 x 260
Printing method: Transfer
Notes: First edition. The title page has an illustrated decorative background by J. Bourgeois. The title page reads: A Camille du Locle / DJAMILEH / (on a curve) Opéra Comique en un Acte / de / Louis Gallet / Musique de Georges BIZET. / Partition Chant e Piano, Réduite par l’Auteur. / Paris, Choudens, Éditr, 265, Rue St.Honoré, (Près l’Assomption.) / Allemagne, Fürstner à Berlin – Londres Énoch et Cie. / (left) Propriété pour tous pays (center) Déposé selon les Traité Internationaux. (right) Traduction réservée. At the bottom of the personnages / artistes page: (center) Paris, Imp. Arouy, rue Rochechouart, 84: and (right) (Baudon, Gr.). This copy is from the collection of Jean-Marie Martin with his stamp on the cast page as well as the back cover. Martin’s pencilled notes are on the verso of the title page as well as the personnages / artistes page.
In later editions: Op. 24 appears twice on the title page and the address line is changed to: Paris, Choudens Editeur, 30, Boulevard des Capucines, (Près la Rue Caumartin). Also in later editions: at the lower right of the Personnages / Artistes page: (Baudon, Gr.) and at the lower right of p. 129, the last page of music: Paris, Imp. E. Dupré, 12, rue Martel.
BIZET, Georges

Don Procopio

Edition: Piano-vocal score

Publisher: Choudens, Paris

Collation: Title page; blank; cast for the world premiere and index; blank; music on pp. 1-273; blank

Plate number: A.C.13062.

Date of publication: 1905

Binding: Publisher’s dark green textured binding with the Choudens firm’s label on the front cover.

The back cover has no print or decoration of any kind.

Format: 195 x 280

Printing method: Lithographed

BIZET, Georges

La Jolie Fille de Perth Opéra en 4 Actes

Edition: Piano-vocal score

Publisher: Paris, Choudens Editeur, Rue St. Honoré, 865, Près l’Assomption

Collation: blank; blank; title page; blank; dedication (A Monsieur / Benoite Champy / Presidente / du Tribunal Civil de la Seine. / Georges Bizet); personnages and catalogue des morceaux; music on pp. 1-285; blank

Plate number: A. C. 1523 (see notes)

Date of publication: 1868

Binding: Quarter leather, rubbed and head of backstrip missing, marbled boards. black boards, very distressed with black tape (torn) BIZET / LA JOLIE FILLE / DE PERTH; front of book reads in very faded gold ink: ABONNEMENT / (rule) / A. DURAND & FILS / PLACE DE LE MADELEINE / PARIS

Format: 195 x 270

Printing method: transfer

Notes: First edition; French text. Pages in book rebound in and in doing so, some the plate numbers, which are on the inside of the pages, are either cut off or missing; some pages have either A. C. or 1523 or both or nothing. Seller’s stamp of Flaxland (which ceased trading in 1869.)
BIZET, Georges

Les Pêcheurs de perles

Edition: Piano-vocal score

Publisher: Choudens, Paris

Collation: Title page; blank; dedication to Léon Carvalho; blank; cast and catalogue des morceaux; music on pp. 2-211. N.b.: The page numbers 85-88 have been used twice in succession.

Plate number: A.C. 992.

Date of publication: 1863

Binding: Contemporary mottled red boards with leather spine; gilt lettering on the spine. Owner’s initials at base of spine: E.P.

Format: 190 x 275

Printing method: Engraved.

Notes. First edition, earliest issue. This was the first of Bizet’s stage works to be published. The librettists are Michel Carré and Eugène Cormon. Only one agent is mentioned on the title page: Allemegne, Bock. At lower right of page 211: Paris, Imp. Dinquel rue St. Honoré 276.
BOITO, Arrigo

Mefistofele

Edition: Piano-vocal score.

Publisher: R. Stabilimento Ricordi, Milan.

Collation: Title; Ricordi device; Personaggi; blank; libretto pp. 3-16; Note; Indice; music on pp. 1-271; blank.

Plate number: 44720. Engravers’ initials are as follows:

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<tr>
<td>1-74</td>
<td>c</td>
<td>165</td>
<td>G</td>
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<td>75</td>
<td>no PN</td>
<td>166-195</td>
<td>B</td>
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<tr>
<td>76-120</td>
<td>c</td>
<td>196-212</td>
<td>c</td>
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<tr>
<td>121</td>
<td>c (at right of PN only)</td>
<td>213</td>
<td>no PN</td>
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<tr>
<td>122-129</td>
<td>c</td>
<td>214-256</td>
<td>c</td>
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<td>130-159</td>
<td>G</td>
<td>257-264</td>
<td>G</td>
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<td>160-164</td>
<td>B</td>
<td>265-271</td>
<td>b</td>
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</table>

Date of publication: June 1876?

Binding: Original gray wrappers with red, black and gold. Back cover has Ricordi device in gold within a decorative ruled border. Boxed

Format: 205 X 275

Printing method: Transfer


There is neither a copyright notice nor a blind stamp in the present copy or those at BNF, SCR, BL and BPL. In all editions the PN for page 1 should be c 44720 c, but because of editorial copy at the lower left of the page, all the above mentioned volumes, as well as the present copy, show only 20 c. The vocal line on page 226 is incorrectly assigned to Faust rather than Mefistofele. The Ricordi Libroni indicate that engraving commenced October 22, 1875, eighteen days after the Bologna premiere of the revised version. The original version, premiered at La Scala on March 5, 1868, was never published.

Copies referred to above: BNF: Biblioteca Nazionale, Florence; SCR: Accademia di Santa Cecilia, Rome; BL: British library; BPL: Boston Public Library.
BOITO, Arrigo

Mefistofele

Edition: Piano-vocal score.

Publisher: R. Stabilimento Ricordi, Milan.

Collation: Title; Ricordi device; Personaggi; blank; libretto pp. [3]-16; Note; Indice; 271; blank; music on pp. 1-271; blank

Plate number: 44720. Engravers’ initials are as follows:

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<tr>
<td>1-28</td>
<td>c</td>
<td>91-129</td>
<td>c</td>
<td>166-195</td>
<td>B</td>
<td>213</td>
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<td>c</td>
<td>214-256</td>
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<td>30-89</td>
<td>c</td>
<td>160-164</td>
<td>B</td>
<td>210</td>
<td>no PN</td>
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<td>G</td>
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<td>90</td>
<td>a</td>
<td>165</td>
<td>G</td>
<td>211-212</td>
<td>c</td>
<td>265-271</td>
<td>b</td>
</tr>
</tbody>
</table>

Date of publication: After June 1876.

Binding: Blue boards with gray paper spine. Ricordi label on upper board, black print.

Format: 200 x 280.

Printing method: Transfer

Notes: First edition, second issue. The present volume is identical to copyright deposit copies at SCR(102 A23) and BL (F.724) as well as copies at BNF (Musica i382) and BPL (M.265.32) with the following exceptions:

The title page credits the piano reduction to Michele Saladino.

The decorative rule beneath “Netti Fr. 15-” on the same page is more elaborate than that of the first issue. (See previous entry)

The same four copies mentioned above have PNs on pages 29 and 210 whereas there are no PNs for these pages in the present copy.

The only vestige of the plate number on page 1 is the initial “c”. This occurs because the editorial copy found at the lower left in the first issue is here placed further toward the center.

The engraver's initial on page 90 is “a”. In a section of Faust’s aria “Dai campi, dai prati” on this page the words and the music have been changed in bars four through nine to constitute the form by which we know the aria today. Page 6 of the libretto, however, does not reflect theses changes; the words remain identical to those in the libretto for the first edition.

This issue has no copyright notice nor a blind stamp. Neatly entered on 23 pages of the present copy are innumerable changes and corrections in red ink which appear in all subsequent editions of the score. One error not marked in red is on p. 226 where the vocal line is incorrectly assigned to Faust rather than Mefistofele. Pages 207-210, the soprano / tenor duet, “Lontano, lontano”, has been removed from the score, sewn together (for
possible concert use?) and loosely inserted at the proper place. This is a Ricordi rental score for the tenor part, Faust, and there are two signatures on the front cover label: “Sig. Bresciani” and “Eugenio Mozzi, 1880.”

BOHRER, Anton
Violin concerto, no. 3, op. 25, G major

See entry under Violin Concerten
BORODIN, Alexander

Prince Igor

Edition: Full score in one volume, as originally published

Publisher: M.P. Belaieff, Leipzig.

Collation: Blank; blank, chromolithographed title page, blank; dedication to the memory of Mihkail Ivanovich Glinka (in Russian); blank; portrait of the composer by B. Matz with four bars of music; blank; Index and cast in Russian, French and German; notices in Russian and French; Overture I-XXXXIV; Prologue [1]; music on pp. 2-67; Act I.; blank; music on pp. 68-213; blank; Act II.; music on 214-420; Act III.; performance instructions in Russian, French and German; music on pp. 421-567; Act IV.; blank; music on pp. 568-667; blank.

Plate number: 115 throughout except:

<table>
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<tr>
<th>Pages</th>
<th>Plate No.</th>
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<tr>
<td>I-XXXXIV</td>
<td>115–141</td>
<td>220-238</td>
<td>115-145</td>
<td>421-454</td>
<td>115-148</td>
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<td>51-67</td>
<td>no PN</td>
<td>239-247</td>
<td>115.714</td>
<td>565</td>
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<tr>
<td>79-92</td>
<td>115.701</td>
<td>261-267</td>
<td>115.716</td>
<td>568-581</td>
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<td>111-125</td>
<td>115.703</td>
<td>293-312</td>
<td>115.718</td>
<td>582-583</td>
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<td>139-151</td>
<td>115.706</td>
<td>324-343</td>
<td>115.720</td>
<td>649-667</td>
<td>115.1153</td>
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<tr>
<td>152-165</td>
<td>115.708</td>
<td>351-420</td>
<td>115-145.1150</td>
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<tr>
<td>214-219</td>
<td>115.711</td>
<td>Preceding 421</td>
<td>115-148</td>
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</table>

Date of publication: Certainly before 1895, but probably much earlier. Fuld (p. 437) mentions an undisputed first edition copy with a dedication from the publisher dated 3 December 1888.

Binding: Modern brown boards with brown leather spine. Front and back covers bound in. In a fitted slip case. See Notes.

Format: 290 x 345

Printing method: Transfer

Notes. Second edition (unofficial). I am indebted to James Fuld for much research concerning first and subsequent editions of this score. The inclusion of the covers for this volume clarifies that indeed there was an earlier issue than the present one. A full score at the Bibliotheque du Conservatoire in Paris has covers showing the original printed price of M. 240 / R.120. Fuld notes that its price has been changed in ink to M.180 / R.63. It is the latter price, printed, which is most often seen in copies – including the present volume - still retaining their original covers. Beyond the subject of prices on the cover, the present copy meets all but one of the criteria for first edition including the correct chromolithographed title page as well as a singing text in Russian only. The sole disqualification is the expanded series of plate numbers (see above) which corresponds to those listed for the official second edition in Belaieff’s catalogue of 1895. The first edition has one plate number only throughout: 115. The official second edition has texts in German and French as well as Russian and a different colored title page. It is puzzling that the 1895 Belaieff catalogue shows the prices for the first (1888) edition of the opera although the
text in French and German has been added. On the second blank before the title page there is an ownership inscription: Paris le 26 Juillet 1905 / Pierre Carolus-Duroy / 27 rue Fourcroy / Paris. The Printer's mark at lower left of the first page of music: “Stich und Druck der Röder'schen Officin in Leipzig.” Fuld p. 437.

The title page is designed in Russian Revival graphic style, typical of the 1890s.
BORODIN, Alexander

Prince Igor

This copy is identical to the previous entry with the following exceptions:

Edition: Full score in two volumes

Collation: The index / cast page and the Notices page are reversed from those in the previous entry. Vol. I ends at page 312; Vol. II commences at p. 313.

Binding: Modern patterned boards with half pigskin.

Format: 260 x 330

Notes: Early edition, most probably the same vintage as the previous entry. The plate numbers are identical to those of the previous entry. Performance markings in red and blue pencil. Each volume with the bookplate of Joachim Schade. Fuld pp. 437-8 and 685.

Note on first page of score, vol. 1: Stich und Druck der Röder’schen Officin in Leipzig. Both this and the previous-listed edition have title pages designed in Russian Revival graphic style, typical of 1890s. This copy lacks descriptive title page (paper cover?) with publishing information present in previous edition.

BORODIN, Alexander

Prince Igor

Edition: Piano-vocal score.

Publisher: M.P. Belaieff, Leipzig.

Collation: Chromolithographed title page; blank; dedication to Ubanobura; blank; notices in Russian and French; index and cast of characters in Russian, French and German; Ouverture pp. I-XVI; music on pp. 1-372.


Date of publication: Late 1888 or early 1889.

Binding: Half dark brown leather trimmed with gilt and tan buckram with the name of the composer and the title of the work in gilt.

Format: 275 x 330

Printing method: Transfer

Notes: First edition, earliest issue. At top right of the first page of music is an announcement in Russian and French that the piano reduction is by Felix Blumenfeld. At lower right of the same page: Stich und Druck der Röder’schen Officin in Leipzig. Fuld pp. 437-8 and 685.
BORODIN, Alexander

Prince Igor

Edition: Piano-vocal score

Publisher: M.P. Belaieff, Leipzig

Collation: Chromolithographed title page; blank; dedication to Ubanobura; blank; portrait of the composer by B. Matz with four bars of music; blank; notices in Russian and French; index in Russian, French and German; Overture pp. I – XVI; music on pp. 1-372.

Plate numbers: 119 throughout with the following exceptions:

<table>
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<tr>
<th>Pages</th>
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<td>I-XVI</td>
<td>120.119.143</td>
<td>136-141</td>
<td>119-159</td>
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<td>119.120-153</td>
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<td>2-38</td>
<td>119-153</td>
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<td>44-51</td>
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<td>60-68</td>
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<td>119-162</td>
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<td>77-84</td>
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<td>197-229</td>
<td>119-163</td>
<td>336-341</td>
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<tr>
<td>85-95</td>
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<td>119.120.383</td>
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<td>119-170</td>
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<tr>
<td>125-129</td>
<td>119-158</td>
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</table>

Date of publication: Probably early 1890

Binding: Original Belaieff illustrated and colored wrappers. Back cover blank;

Format: 270 x 335

Printing method: Transfer

Notes: Second edition. I have seen a similar copy of this piano-vocal score, in the Newberry Library, Chicago (VM/1503/B 73p). The Newberry Library copy is the Edition Populaire which does not have the elaborate cover, title page nor the portrait of Borodin. Its cover and title page are much simpler than the present copy. The plate numbers, however, are identical to those listed above and this appears to confirm that the present copy and the Newberry copy are second editions. At the upper right of page 1 of the present copy it is noted both in Russian and French that the piano reduction was made by Félix Blumenfeld. At the lower left of the first page of music of the present volume: M.P.Belaieff, Leipzig. At the lower right of the same page: Stich und Druck der Röder’schen Officin in Leipzig. The Newberry copy does not have this printing credit. The phrase “Droits d’exécution réservés”, not on the first page of the present copy, has been added at the upper left of the first page of music of the Newberry copy. This same copy is clearly dated 1888 on the front cover but there are no dates of any kind in the present copy. Fuld pp. 437-8 and 685.
BRAHMS, Johannes

Ein deutsches Requiem

Edition: Piano-vocal score
Publisher: Leipzig u. Winterthur, J. Rieter-Biedermann
Collation: Title; blank; text (2 pages); music on pp. 5-102.
Plate number: 593
Date of publication: 1868
Binding: Modern black cloth with black leather spine.
Format: 255 x 330
Printing method: Engraved
Notes: First edition. McCorkle p. 177; Hofmann p. 95

BRAHMS, Johannes

Drei Intermezzi Op. 117

Edition: Piano solo
Publisher: N. Simrock, Berlin
Collation: Title; blank; music on pp. 3-15; blank
Plate number: 9876
Date of publication: 1892
Binding: Modern marbled boards with green leather spine
Format: 255 x 320
Printing method: Transfer
BRAHMS, Johannes

Clarinet Quintet, Op. 115

Edition: Score and parts

Publisher: N. Simrock, Berlin

Collation:

Score: Cover; title; blank; music on pp. 3-58; blank; blank

Parts: Clarinette: music on pp. 1-11; blank; Bratsche (Solo): music on pp. 1-11; blank; Violine I: music on pp. 1-11; blank; Violline II: music on pp. 1-11; blank; Bratsche: music on pp. 2-12; Violoncello: music on pp. 2-11; blank

Plate number: Score: 9710; Parts: 9711

Date of publication: 1892

Wrappers: Score: Grey-brown, back wrapper blank; Parts: Contemporary blue paper folders for each part, all enclosed in a blue wrapper with original cover laid down.

Format: Score: 175 x 275; Parts: 270 x 330

Printing method: Transfer

Notes: First edition of score and parts. Cover is identical to title page of score. The alternative to the clarinet solo is a solo viola, for which a part is also included. Hofmann pp. 242-3.
BRAHMS, Johannes

Trio in B major, Op. 8

Edition: Score and parts.

Publisher: Breitkopf & Härtel, Leipzig

Collation: Score [Pianoforte]: Title; music on pp. 2-55; blank; Violino: music on pp. 1-12; Violoncello: music on pp. 1-12

Plate number: 8953

Date of publication: November 1854


Format: 250 x 330

Printing method: Engraved

BRAHMS, Johannes

Trio in B major, Op. 8 (Neue Ausgabe)

Edition: Score and parts

Publisher: N. Simrock in Berlin

Collation: Score [Pianoforte]: Title; music on pp. 3-58; Violino: music on pp. 1-8; Violoncello: music on pp. 1-8

Plate number: 9510 throughout

Date of publication: 1891

Binding: Original paper wrappers

Format: 275 x 340

Printing method: Lithographed

Notes: First edition, earliest issue of the revised version of the Trio in B major. 37 years after composing this piece (see previous entry), Brahms rewrote it extensively and it was published by Simrock. The paper wrapper states: Trio / (H dur) / für / Pianoforte, Violine und Voloncell / Op.8. / Neue Ausgabe. / Preis Mk 12- / (decorative rule) / Verlag und Eigenthum für alle Länder / von / N. Simrock in Berlin. / 1891. The general design as well as the fonts used on the title page are different from those seen on the front wrapper. The wording, however, is identical with two exceptions: there is no price mentioned; and, at the bottom center of the page, is a printer’s credit, Lith. Anst.v.C.G Röder, Leipzig. Hofmann pp. 16-17.
BRITTEN, Benjamin

Billy Budd, Opera in Four Acts

Edition: Piano-vocal score.

Publisher: Boosey & Hawkes, London.


Plate number: B. & H. 17839

Date of publication: A pre-publication copy, printed for rehearsals for the world premiere at the Royal Opera House, Covent Garden, on 1 December 1951.

Wrappers: (1) beige; (2) pale green; (3) blue; (4) pink; (5) grey.

Format: 240 x 310.

Printing method: Transfer.

Notes: A pre-publication printing from the library of Imogen Holst, with her signature and annotations on the front wrappers of each volume. There are no preliminary pages. This score presents the work in its original version, as does the slightly later first regular printed edition. Britten later revised the work extensively and recast it in two acts. At bottom left of page 1: Copyright 1951 by Hawkes & Son (London) Ltd. On the verso of the cover of the first volume, the creator of the title role, Theodor Uppman, has written a four-line quotation from the opera’s first act. Loosely inserted are two letters from Jean Uppman, Ted’s wife, as well as two photographs and an Opera News article. The latter outlines the differences between the two versions.
BRITTEN, Benjamin

The Burning Fiery Furnace

Edition: “Rehearsal score”. This is not a piano reduction, but a short score with six instrumental parts combined on two or more staves in a way that allows each individual part to be clearly shown.

Publisher: Faber Music Limited

Collation: Half title; Title (in German); Title (in English); Legal notes / publishing credits; Dedication (to Donald and Kathleen Mitchell); Personen; Characters; Casts of the premiere performances; Introduction; Einleitung; Production notes; Plan of the stage; Costume and property notes (two pages); music on pp. [1] – 139; blank.

Plate number: F0026, except page 42, which has none.

Date of publication: 1968


Format: 265 x 355

Printing method: Transfer

Notes: First edition. At lower left of first page of music: Copyright 1966 by Faber Music Ltd. / Rehearsal Score © 1968 by Faber Music Ltd.
BRITTEN, Benjamin

Cantata Academica Carmen Basiliense

Edition: Piano-vocal score

Publisher: Boosey & Hawkes, London

Collation: Verso of fly leaf: Title page in Latin; Title page in German and English; Vocal score by Imogen Holst in German and English; Libretto in Latin; Libretto in German anf English (two pages); blank; music on pp. [1]-51; blank.

Plate number: B.& H. 18591

Date of publication: July 1959 (printing date 7.59 on last page of music).


Format: 255 x 310

Printing method: Transfer

Notes: First edition. The German / English title page reads: Cantata Academica / Carmen Basiliense: Komponiert und der Universität Basel zur Feier / ihres Fünfhundertjährigen bestehens gewidmet von / Benjamin Britten / Composed and dedicated to the University of Basle / for the celebration of its 500th Anniversary by / Benjamin Britten / 1960. Der Lateinische text wurde unter Verwendung der / Stiftungsurkunde der Universität und Älterer / Lobreden auf Basel Zusammengestellt von Bernhard Wyss / The Latin text was compiled from the Charter of the / University and from older orations in praise of Basle / by Bernhard Wyss / Boosey & Hawkes, London. At lower left of page [1]: © 1959 by Boosey & Co., Ltd. At center of the same page: B.& H. 18591. At lower right of the same page: All rights reserved / Printed in England. At lower left of page 51: 7.59. E.
Britten, Benjamin

Canticle I: My Beloved is Mine and I am His

Edition: Voice and piano score

Publisher: Boosey & Co. Limited, London

Collation: Title page; note concerning the premiere and acknowledgement of John Piper for the cover design; music on pp. 1-12; within a decorative frame, publisher’s catalogue of Recital Songs; publisher’s catalogue of Song Cycles and Collections.

Plate number: B. & H. 16536

Date of publication: November 1949 (printing date 11.49 on last page of music).

Binding: Original black, blue and white paper wrappers. Cover designed by John Piper.

Back cover: Boosey & Hawkes catalogue of Britten works with Opus 43, The Beggar’s Opera (A New Realisation) being the latest work listed. At lower left of back cover: No. 512; at lower right of back cover: 10.48.

Stored in Britten Case.

Format: 235 x 305

Printing method: Transfer

BRITTEN, Benjamin

Canticle II: Abraham and Isaac

Edition: Voice and piano score.

Publisher: Boosey & Co., Ltd.

Collation: Title page; performance notes and credits; music on pp. 3-27; Boosey & Hawkes catalogue of Britten works in all forms through Op. 48. See Notes.

Plate number: B. & H. 17240

Date of publication: March 1953 (printing date 3.53 on last page of music).

Binding: Original blue, black and white paper wrappers. Cover designed by John Piper. Back cover: Boosey & Hawkes catalogue of Britten’s Vocal and Choral Works through and including Op. 47, as well as Britten’s realizations of works by Henry Purcell. Stored in Britten Case.

Format: 235 x 310

Printing method: Transfer

BRITTEN, Benjamin

Canticle III: Still Falls the Rain


Publisher: Boosey & Co., Ltd.

Collation: [Score] Title page: blank; note concerning the first performance as well as cover design credit; Edith Sitwell’s poem, “Still Falls the Rain”; music on pp. 1-15; Boosey & Hawkes catalogue, Song Cycles and Collections. [Horn part] Title page (identical to score title page except “Price 10/- net / (1956)” has been deleted; blank; music on pp. 1-6.

Plate number: B. & H.18178 for both score and part.

Date of publication: June 1956 (printing date 6.56 on last page of music).

Binding: Original red, black and white paper wrappers, Cover designed by John Piper. Back cover: Boosey & Hawkes catalogue of Britten’s Vocal and Choral works through and including Op. 47 as well as Britten’s realisations of works by Henry Purcell. Stored in Britten Case.

Format: 235 x 310

Printing method: Transfer.

Notes: First edition. The title page reads: Benjamin Britten / Canticle III / (“Still falls the Rain”) / Op. 55 / For / Tenor, Horn and Piano / Words by / Edith Sitwell / Price 10/- net / (1956) / Boosey & Co. Ltd. / Sole Selling Agents: Boosey & Hawkes, Ltd. / London - Paris - Bonn - Capetown - Sydney - Toronto - Buenos Aires - New York. At the lower left of the first page of music of both the score and the horn part: Copyright © 1956 by Boosey & Co., Ltd. At center: Printed in England. At lower right of first page of music: All rights reserved / B.& H. 18178. At lower left of page 15 of the score: 6.56 L & B. At lower right: Aldeburgh. Nov. 27. 1954 / Lowe and Brydone (Printers) Limited, London. At lower left of catalogue on verso of last page of the score: No. 757. At lower right of the same page: 10.54. The back cover is identical to that of Canticle II. Loosely inserted is a 5 January 1958 Wigmore Hall program in which this work was featured.
BRITTEN, Benjamin

Canticle IV: Journey of the Magi

Edition: Pre-publication piano-vocal score

Publisher: Faber Music Limited (G. Schirmer Inc. New York)

Collation: Half-title; blank; title page; printing / publishing notes and credits; dedication (To James, Peter and John – in facsimile of Britten’s hand); first performance date, cast, duration, music note; T.S. Eliot’s poem “Journey of the Magi”; music on pp. [8]-28.

Plate number: F0438

Date of publication: December 1972; Faber announcement pasted to the half-title states that this work is to be published on 18 December 1972.

Binding: Original yellow, black and white paper wrappers. Cover design by John Piper. Back cover: yellow, with Faber Music / F0438 at bottom. Stored in Britten Case.

Format: 230 x 310

Printing method: Transfer

Notes: First edition. The title page reads: Benjamin Britten / Canticle IV / for Counter-tenor, Tenor, Baritone and Piano / Op. 86 / Poem by T.S. Eliot / Faber Music Limited / 38 Russell Square London WC1B 5DA / G. Schirmer Inc. New York. At lower left of first page of music: ©1972 by Faber Music Ltd. At lower left of last page of music: Processed and printed by / Halstan & Co. Ltd., Amersham, Bucks., England. Laid down on the half-title is a date of publication announcement (100 x 130) by Faber Music Ltd. which also states that the price will be £2.50.
BRITTEN, Benjamin

Canticle IV: Journey of the Magi

Edition: Edition: piano-vocal score

Publisher: Faber Music Hire Library, facsimile of the composer’s manuscript.

Collation: Title page; music pp. [2]-21; blank; blank; blank

Date of publication: 1971. On last page of music: January 12th-22nd 1971 / Suffolk

Binding: Green cardstock cover with pasted label on cover: Benjamin Britten / CANTICLE IV: JOURNEY OF THE MAGI / Faber Music HIRE LIBRARY.

Format: 280 x 380

Printing method: Transfer

Notes: Pre-publication score. Title page reads: Canticle IV / JOURNEY OF THE MAGI / T. S. Eliot / Set to the music for Counter-tenor, Tenor, / Bass-baritone and piano by / Benjamin Britten / Op. 86.
BRITTEN, Benjamin

Curlew River

Edition: Rehearsal score [Piano-vocal score]

Publisher: Faber and Faber Limited, London

Collation: Title page (simple); title page (extended/German); title page (extended/English); publishing notes; dedication (To Michael Tippett in friendship and admiration); Personen; Characters; original performance – 12 June 1964 – cast; introduction in English and German pp. ix-xi; publishers’ note; music pp. [1]-123; blank; glossary; blank; list of music by Faber Music; legal representation.

Plate number: F&F 2

Date of publication: © 1964, 1965

Binding: Original light blue card stock wrap with brown/green ink.

Format: 270 x 355

Printing method: offset (?)


Tucked in a pocket on the inside back cover is 20-page booklet entitled: Production Notes and Remarks on the Style of performance Curlew River / by Benjamin Britten & William Plomer / Notes by Colin Graham / Drawings by Alix Stone / diagrams by Mark Livingston / Faber and Faber Ltd. / These Production Notes may only be sold as part of the Rehearsal Score of Curlew River.
BRITTEN, Benjamin

Death in Venice

Edition: Piano-vocal score

Publisher: Faber Music Limited, London

Collation: Half title page; title page in German; title page in English; copyrights and printing notes as well as a declaration of rights and other notices; dedication (To Peter [Pears]); cast of singers and dancers in German; cast of singers and dancers in English; scenes in each of the two acts in German; scenes in each of the two acts in English; notes on the first performance as well as the cast of singers; orchestral requirements; performance and production notes in German; performance and production notes in English; blank; music on pp. [1]-264; Appendix; Translations of brief foreign language dialogue throughout the score.

Plate number: None

Date of publication: 1975

Binding: Illustrated front and back covers in yellow, brown, green, black and white.

Format: 232 x 310

Printing method: Transfer

Notes: Second edition (the first to be put on general sale). A previous edition, partially set and partially reproduced from manuscript, was published jointly in 1974 by Faber and Bärenreiter-Verlag Kassel. It was “for hire only.” The present volume is considered to be the first “regular” edition. Loosely inserted is a May 1973 Faber press release concerning the world premiere of the work at the Aldeburgh Festival, June 16, 1974, as well as a Metropolitan Opera program for the American premiere, October 18, 1974. The latter is stored in the Britten Case. At the lower left of the first page of music: © 1973, 1974, 1975 by Faber Music Ltd.
**BRITTEN, Benjamin**

**Death in Venice**

Edition: Libretto

Publisher: Faber Music Limited  London

Collation: Title page; copyright and publishing information as well as notes regarding the first performance; text on pp. [1]-38; translations of brief foreign language dialogue throughout the libretto; blank.

Plate number: F0504. This number is found in only two places. The first is on the verso of the title page, beneath the words “All rights reserved”, while the second is at the lower left of the back cover.

Date of publication: 1973

Binding: Original paper wrappers. The front wrapper is yellow with black and brown printing, while the back cover has black printing only on the same yellow ground. Stored in Britten Case.

Format: 130 x 200

Printing method: Transfer

Notes: First edition.
BRITTEN, Benjamin

**Folk Song Arrangements: Volume 1 – British Isles**

Edition: Voice and piano score
Publisher: (Boosey & Co. Ltd.) Winthrop Rogers Edition
Collation: Title page; blank; music on pp. 1-22
Plate number: H. 15519
Date of publication: June 1943 (printing date 6.43 on last page of music).
Binding: Publisher’s original green wrappers. The back cover has a catalogue of Britten compositions within a decorative border. Stored in Britten Case.
Format: 210 x 265
Printing method: Transfer
Notes: First edition. The title page mentions the titles of all seven of the songs as well as the price: 5/- net. At bottom left of the first page of music: Copyright 1943 in U.S.A. by Boosey & Co. Ltd. At center: Printed in England. At lower left of page 22: E. 6.43. At lower right of the same page: H.15519 / A.

BRITTEN, Benjamin

**Folk Song Arrangements: Volume 3 – British Isles, High Voice**

Edition: Voice and piano score
Publisher: Boosey & Co. Ltd.
Collation: Title page; blank; contents; music on pp. 4-29; blank.
Plate number: B. & H. 16189
Date of publication: December 1947 (printing date 12.47 on last page of music).
Binding: Publisher’s original brown wrappers with printing and line designs in darker browns. The back cover has Boosey& Hawkes Britten catalogue. Stored in Britten Case.
Format: 235 x 305
Printing method: Transfer
Notes: First edition. There is a dedication to Joan Cross. The price is 5/- net. At lower left of page 4: Copyright 1947 in U.S.A. by Boosey & Co. Ltd. At bottom center of p. 29: 12.47W.
BRITTEN, Benjamin

**Folk Song Arrangements: Volume 3 – British Isles, Medium Voice**

Edition: Voice and piano score

Publisher: Boosey & Co. Ltd.

Collation: Title page; blank; Contents; music on pp. 4 – 29; Gutheil / Boosey & Hawkes catalogue of Rachmaninoff Mélodies, Songs, Lieder; Recital Songs; Boosey & Hawkes catalogue of Song Cycles and Collections. See Notes.

Plate number: B. & H. 16412

Date of publication: November 1949 (printing date 11.49 on last page of music).

Binding: Publisher’s original brown wrappers with printing and line design in darker browns. The back cover is a Boosey & Hawkes catalogue of Britten works. At lower left of the back cover: No. 512. At lower right: 10.48. Stored in Britten Case.

Format: 230 x 305

Printing method: Transfer

Notes. Later edition. There is a dedication to Joan Cross. The price is 6/- - net. At lower left of page 4: Copyright 1947 in U.S.A. by Boosey & Co. Ltd. At bottom center of p. 29: 11. 49. L. & B. At lower left of the Rachmaninoff catalogue page: No. 527. At lower right of the same page: 3.49. At lower left of the Recital Songs catalogue page: No. 529, and at lower right of the same page: 6.49. At lower left of the Song Cycles and Collections page: No. 521, and at lower right of the same page: 12.48
BRITTEN, Benjamin

Gloriana

Edition: Piano-vocal score.

Publisher: Boosey & Hawkes Ltd., London.

Collation: Title; legal note; dedication to Queen Elizabeth II; cast; contents; cast for the world premiere; blank; music on pp. 1-229; blank; description of the edition, numbered, and signed by Britten and William Plomer; blank; blank; blank.

Plate number: B. & H. 17376

Date of publication: 1953.

Binding: Full vellum, in a slip-case.

Format: 280 x 400.

Printing method: Transfer.

Notes: First edition. A special edition printed on hand-made paper, signed by the composer and librettist and limited to 100 numbered copies of which this is number 37.
BRITTEN, Benjamin

The Golden Vanity

Edition: Piano-vocal score

Publisher: Faber Music Limited

Collation: Half title; Title page in German; Title page in English; declaration of rights, Publisher’s Note and credits / Dedication in German (to The Vienna Boys Choir); Vorbemerkung; Preface; notice of the first performance of the work; music on pp; [1]-46; blank; blank

Plate number: F0106

Date of publication: 1967

Binding: Original black and off-white heavy paper wrappers with gold lettering. Stored in Britten Case.

Format: 230 x 310

Printing method: Transfer

BRITTEN, Benjamin

The Holy Sonnets of John Donne

Edition: High voice and piano score

Publisher: Boosey & Hawkes, Ltd.

Collation: Title page; Index of the nine songs; music on pp. 3-40.

Plate number: H. 15771

Date of publication: 1946

Binding: Original brown, black and white cover. Back cover: Boosey & Hawkes, Ltd. catalogue of Britten works. At lower left of back cover: No. 424. Stored in Britten Case.

Format: 235 x 305

Printing method: Transfer

Notes: First edition. The first of the songs which comprise this collection has a dedication: (For Peter).

As none of the remaining eight songs has a dedication, it must be presumed that the entire cycle is dedicated to Peter Pears. The title page reads: Benjamin Britten / The Holy Sonnets / of John Donne / Op. 35 / High Voice and Piano / Price 6’ – net / Boosey & Hawkes, Ltd. / London - New York - Sydney - Toronto - Cape Town - Paris. At lower left of first page of music: Copyright 1946 in U.S.A. by Boosey & Hawkes, Ltd. / Copyright for all countries. At center of the same page: Printed in England. At lower right of the same page: declaration of rights in English and French.
BRITTEN, Benjamin

Les Illuminations

Edition: Full score incorporating piano reduction; Libretto (loosely inserted)

Publisher: Hawkes & Son (London) Ltd.

Collation: Score: Title page; music on pp. 2-56; Libretto: Title page; pp. [2, 4, 6]: text in French; pp. [3, 5, 7]: text in English.

Plate number: Score: B. & H. 8327; Libretto: (H 15217) at bottom right of page [7] only.

Date of publication: April 1940 (printing date 4.40 on last page of music).


Format: 255 x 355

Printing method: Transfer

BRITTEN, Benjamin

Les Illuminations

Edition: Piano-vocal score.

Publisher: Hawkes & Son (London) Ltd.

Collation: Title; blank; 2-page commentary by Edward Sackville West; index; 2pp. with song texts; music on pp. 8-43; blank.

Plate number: H15592

Date of publication: 1944.

Wrappers: Original pictorial wrappers with neatly repaired spine. The back cover is a Boosey & Hawkes catalogue of Britten compositions. Stored in Britten Case.

Format: 230 x 300.

Printing method: Transfer.

Notes: First edition. This copy belonged to the soprano Maria Cebotari and is signed by her on the front wrapper. At lower left of the first page of music: Winthrop Rogers Edition / Copyright 1944 in U.S.A. by Hawkes & Son (London) Ltd. On the back cover, outside the decorative frame at lower left: No. 367.
BRITTEN, Benjamin

John Gay’s The Beggar's Opera

Edition: Piano-vocal score by Arthur Oldham.

Publisher: Hawkes and Son (London) Ltd.

Collation: Title; legal notice; dedication (to James Laurie); blank; notes concerning the creation and realization of the work; “Characters of the Opera” and “Orchestration”; cast of the world premier, May 24, 1948; Glossary; Index, Act I; Index, Act II and Act III; music on pp. 1-192; blank; blank.

Plate number: B. & H. 16468

Date of publication: October 1948 (printing date 10.48 on back wrapper).

Wrapper: Original pictorial wrappers with neatly repaired spine. The cover design is taken from a painting by William Hogarth. It represents a scene from the original production in 1728 of “The Beggar's Opera” at Lincoln's Inn Fields Theatre.

Format: 240 x 310.

Printing method: Transfer.

Notes: First edition. From the library of Norman Del Mar, signed by him on the title page with the date, February 1950, and a note that he received the score from Eric Thompson.
BRITTEN, Benjamin

A Midsummer Night’s Dream. Opera in three acts

Edition: Piano-vocal score.

Publisher: Hawkes & Son (London) Ltd., London.

Collation: Title; legal note; cast and orchestration; the same in German; music on pp. 1-314; catalogue of Britten works on page [315]; blank.

Plate number: B. & H. 18707

Date of publication: 1960.

Wrappers: plain blue-green paper.

Format: 240 x 310.

Printing method: Transfer.

Notes: Pre-publication printing. At lower left corner of first music page: “© 1960 by Hawkes & Son (London) Ltd.” All dialogue, stage directions, act headings and some, but not all, musical directions are in English and German. At foot of catalogue on page [315]: (left:) “No. 2”; (right:) “1.59”. Unlike later printings of this score, there is no dedication to Stephen Reisz. This copy from the library of Martin Cooper, London critic and musicologist, with his signature on the title page. Loosely inserted are five autograph letters from the composer to Dame Edith Sitwell which are largely concerned with the present work.
BRITTEN, Benjamin

Nocturne

Edition: Full score

Publisher: Hawkes & Son (London) Ltd. (see Binding and Notes)

Collation: Title page; blank; dedication (To Alma Mahler); four texts (Shelley, Tennyson, Coleridge, Middleton); four texts (Wordsworth, Owen, Keats, Shakespeare); note on the first performance and duration (25 minutes); music on pp. [1]-69; blank.

Plate number: B. & H.18496

Date of publication: November 1959 (printing date 11.59 on last page of music).

Binding: Original publisher’s gray paper covers with black print. At the foot of the cover the publisher is given as Boosey & Hawkes, which differs from the title page. The back cover is a Boosey & Hawkes catalogue of Britten works. At lower left inside a ruled border: No.2. At lower right inside the ruled border: 1.59. Stored in Britten Case.

Format: 235 x 310

Printing method: Transfer

BRITTEN, Benjamin

Noye’s Fludde

Edition: Piano-vocal score

Publisher: Hawkes & Son (London), Ltd.

Collation: Music on pp. 1-76.

Plate number: B. & H. 18404

Date of publication: May 1958.

Binding: Publisher’s beige wrappers with the company’s Hire Library stamp on the front wrapper. Stored in Britten Case.

Format: 230 x 310

Printing method: Transfer.

Notes: Pre-publication copy. There are no preliminary pages. Metronome markings have not been entered. Many stage directions not yet entered. For example, “gradually dying away” does not appear above the second bar, first system, page 4. On page 22, “The first waves appear” has yet to be placed above the fourth bar of the first system. On page 73, “The Congregation remains standing till the end” is not to be found above the second bar of Noye’s vocal line. There are at least thirty such changes and amendments which appear in later editions. See following entry, the first “regular” edition, which appeared four months after the present volume. Loosely inserted is a press release dated 1 July, 1958, concerning the just concluded eleventh Aldeburgh Festival.
BRITTEN, Benjamin

Noye's Fludde

Edition: Piano-vocal score by Imogen Holst.

Publisher: Hawkes & Son (London) Ltd.

Collation: Title; legal notices and credits; “Characters” and “Orchestra”; cast; “Introductory Note” and “The Characters” (a description of same); notes on “The Orchestra”; music on pp. 1-76; blank; blank.

Plate number: B.& H. 18404

Date of publication: September 1958 (printing date 9.58 on last page of music).

Binding: Original wrappers. Cover design by B. L. Wolpe including a photograph by Kurt Hutton of the Richmond tomb in Framlingham Church, Suffolk. Back wrapper blank. Stored in Britten Case.

Format: 230 x 310.

Printing method: Transfer.

Notes: First edition. The full score was published five months later, February, 1959. On p.76, at the bottom left of the page: 9.58.E. This copy is from the library of Norman Del Mar, conductor of the first recording, signed by him on the title page with the date, November 1958.
BRITTEN, Benjamin

On This Island

Edition: Voice and piano score

Publisher: (Boosey & Hawkes Ltd.) Winthrop Rogers Edition

Collation: Title page; blank; music on pp. 1-25; Boosey & Hawkes Ltd. Catalogue of compositions by Benjamin Britten with E 184 at lower right beneath the decorative border

Plate number: H. 14824

Date of publication: August 1938 (printing date 8.38 on last page of music).

Binding: Publisher’s original paper wrappers showing the British Isles outlined against a blue background; “Volume 1” in the upper left hand corner. The back cover is a Selected List of Song Albums and Song Cycles published by Boosey & Co., Ltd. [and] Winthrop Rogers Edition. Stored in Britten Case.

Format: 235 x 310

Printing method: Transfer

Notes: First Edition, “Specimen” copy. Within a ruled border on the title page it is stated that the work is dedicated to Christopher Isherwood. The words are by W.H. Auden and the French translation is by Maurice Pourchet. Four agents are listed in London, New York, Paris and Sydney. At the bottom of the title page, outside the ruled border: Copyright 1938 by Boosey & Co. Ltd. At the bottom center of the last page of music: W. 8.38. The back cover, lower right and beneath the ruled border: E 165.
BRITTEN, Benjamin

Owen Wingrave

Edition: Piano-vocal score

Publisher: Faber Music Limited, London

Collation: Half title page; blank; title page; copyrights and printing notes as well as a declaration of rights; dedication (to Joan and Isador Caplan); characters; scenes; cast of singers for the television premiere, 16 May 1971; cast of singers for the stage premiere at Covent Garden, 10 May 1973; music on pages [1]-213; blank

Plate number: F0502

Date of publication: 1973

Binding: Publisher’s original black and brown heavy paper wrappers; the composer’s name is dropped out in white. The back cover is brown and black; the only element in white is the plate number, F0502, at the lower left.

Format: 232 x 310

Printing method: Transfer

Notes: First edition. At lower left of the first page of music: © 1973 by Faber Music Ltd. Laid down on the verso of the title page is the publisher’s announcement that this is a review copy.
BRITTEN, Benjamin

Owen Wingrave

Edition: Libretto

Publisher: Faber Music Limited

Collation: Title page; copyright and publishing information as well as notes regarding the first performance; characters; blank; text on pp. [5]-40.

Plate number: F0299. This number is seen in only two places. The first is on the verso of the title page beneath the words, “All rights reserved”, while the second is at the lower left of the back cover.

Date of publication: 1971

Binding: Original paper wrappers. The front wrapper is printed in black and purple while the back wrapper has black printing only. Stored in Britten Case.

Format: 135 x 200

Printing method: Transfer

Notes: First edition.
BRITTEN, Benjamin

Paul Bunyan

Edition: piano-vocal score.

Publisher: Faber Music Limited

Collation: Music on pp. [1]-239; blank

Plate number: None

Date of publication: Copyright notice: © 1974 by Faber Music Ltd. The first regular edition of the piano-vocal score was not published until 1978.

Binding: Publisher’s original green boards with Faber Music Hire Library

Format: 275 x 310

Printing method: Dye-line

Notes: Pre-publication, reproduced from a copyist’s score. At bottom left of the first and second pages of music: © 1974 by Faber Music Ltd. Inside front cover: stamp of Faber Music 38 Russell Square, London, WC 1. At bottom left of pp. 5-237: Photographic Service (Music Reproductions) Ltd. / 7 Gees Court, Oxford St., W1M 5HQ. Loosely inserted are photocopies of the preliminary pages from the 1978 first edition of the score as well as a photocopy of an unpublished chorus, which was included in the copyright deposit copy at the Library of Congress, but was not included in the final performing version. The premiere of this work occurred at Columbia University, New York, on 5 May 1941. The libretto, published separately by Faber, appeared in 1976.
BRITTEN, Benjamin

Peter Grimes

Edition: Piano-vocal score.

Publisher: Boosey & Hawkes Ltd., London, New York, Sydney, Toronto.

Collation: Presentation leaf, signed by Britten; blank; title; legal note; dedication to the Koussevitzky Music Foundation; blank; characters and orchestration; cast for the world premiere; contents; blank; music on pp. 1-380; blank; blank.

Plate number: H. 15730

Date of publication: 1945.

Binding: Front cover laid down. It is printed in brown, white and black, with a set design by Kenneth Green. Back cover in brown buckram. Leather spine.

Format: 245 x 305

Printing method: Transfer

Notes: First edition. A special numbered issue signed by the composer. This copy, number 9, was for Leslie Boosey, director of Boosey & Hawkes. In the list of characters there is one identified as Dr. Thorp whose name was changed to Dr. Crabbe in later issues. At lower left of first page of music: Copyright 1945 in U.S.A. by Boosey & Hawkes, Ltd.
**BRITTEN, Benjamin**

**Phaedra**

Edition: Piano-vocal score

Publisher: Faber Music Limited, London

Collation: Half-title; blank; title page; credits and publishing information; dedication (For Janet Baker); notes on the first performance and orchestral requirements; (the following two pages) words from Robert Lowell’s English translation of Racine’s Phèdre; music on pp. [1]-22; blank; blank.

Plate number: F0521 (see Notes.)

Date of publication: 1977

Binding: Publisher’s original orange, black and white paper wrappers. Back cover: orange, and at base, Faber Music F0521. Stored in Britten Case.

Format: 230 x 310

Printing method: Transfer

Notes: First edition. The title page reads: Benjamin Britten / Phaedra / Dramatic cantata for mezzo-soprano and / small orchestra / Op. 93 / Words from a verse translation of Racine’s Phèdre / by / Robert Lowell / Faber Music Limited / London / Bärenreiter-Verlag Kassel; G. Schirmer Inc. New York. At lower left of page [1]: © 1977 by Faber Music Ltd. The plate number for this publication, F0521, appears only on the back cover.
BRITTEN, Benjamin

The Poet’s Echo

Edition: High voice and piano score

Publisher: Faber Music Limited

Collation: Blank; blank; half title (with Erratum on separate sheet loosely pasted below printed title): title page in English; title page in Russian; notes in Russian, English and German concerning the composition of the work and the first performance, copyright declarations, and publishing credits; facsimile of the composer’s dedication in Russian and English (Galina Vishnevskaya and Mstislav Rostropovitch); (the following two pages) six Pushkin poems in Russian; (the following two pages) six translations of the poems into English; (the following two pages) six translations of the poems into German); music on pp. [2]-23; blank.

Plate number: FO35

Date of publication: 1967

Wrappers: Publisher’s original green, black and white cover. The back cover is green with Faber Music / FO35 dropped out in white. Stored in Britten Case.

Format: 230 x 310

Printing method: Transfer

BRITTEN, Benjamin

The Prodigal Son

Edition: "Rehearsal score". This is not a piano reduction, but a short score with six instrumental parts combined on two or more staves in a way that allows each individual part to be clearly shown.

Publisher: Faber Music Limited

Collation: Half title; title page in German; title page in English; legal notices and credits; Dedication (to Dmitri Shostakovich); Personen; Characters; cast of the first performance; Introduction; Einleitung; five pages of production notes by Colin Graham, the work’s first producer/director and set designer; publisher’s note; music on pp. [1]-155; blank.

Plate number: FO231

Date of publication: 1971


Format: 265 x 350

Printing method: Transfer

Notes. First edition, library discard. At bottom left of the first page of music: Copyright 1971 by Faber Music Ltd.
BRITTEN, Benjamin

The Rape of Lucretia

Edition: Piano-vocal score.


Collation: Title; legal note; dedication to Erwin Stein; blank; characters of the opera and orchestration; cast for the world premiere; music on pp. 1-225; blank.

Plate number: H. 15846

Date of publication: 1946.

Wrappers: Pictorial front wrapper designed by John Piper and printed in brown, black and white. Back wrapper: catalogue of compositions by Britten published by Boosey & Hawkes.

Format: 240 x 310.

Printing method: Transfer.

Notes: First edition. At the lower left of the first page of music: Copyright 1946 in U.S.A. by Boosey & Hawkes, Ltd.
BRITTEN, Benjamin

Sechs Hölderlin Fragmente

Edition: Voice and piano score

Publisher: Boosey & Hawkes

Collation: Title page; index and first performance information; dedication (to Prince Ludwig of Hesse); (on the following two pages) Six Hölderlin Fragments translated by Elizabeth Mayer and Peter Pears; blank; music on pp. 1-21; blank.

Plate number: B. & H. 19048

Date of publication: June 1963 (printing date 6.63 on last page of music).

Binding: Publisher’s original red, black and white cover. Back cover: Boosey and Hawkes catalogue of Britten works. (see Notes) Stored in Britten Case.

Format: 235 x 310

Printing method: Transfer

BRITTEN, Benjamin

Seven Sonnets of Michelangelo

Edition: Voice and piano score

Publisher: (Boosey & Hawkes Ltd.) Winthrop Rogers Edition

Collation: Title page; (the following two pages) texts of seven sonnets translated by Elizabeth Mayer and Peter Pears; music on pp. 2-29; blank.

Plate number: H. 15496

Date of publication: 1943

Binding: Publisher’s original illustrated cover printed in black and reddish-brown. The back cover has a Boosey & Hawkes catalogue of Britten compositions. Stored in Britten Case.

Format: 235 x 310

Printing method: Transfer

Notes. First edition. The title page reads: Benjamin Britten / (Op.22) / Seven Sonnets / of Michelangelo / set to music for / tenor voice and piano / Price 6’ – net / Winthrop Rogers Edition. At bottom left of each of the songs: Winthrop Rogers Edition / Copyright 1943 in U.S.A. by Boosey & Co. Ltd. / Copyright for all countries. Beneath Winthrop Rogers Edition on the title page, Boosey and Hawkes, Ltd. is shown at its London address as well as three foreign offices: New York City, Sydney and Toronto. Because World War II was in progress at the time of the earliest edition, the Paris agency was not listed. Subsequent printings of the work show the Paris office added to the title page as well as to the catalogue on the back cover. In the present copy only London, New York and Sydney are listed on the back cover. The present copy is identical to the copyright deposit copy at the British Library. A small slip laid down on the title page credits the cover design to James Holland and mentions a recording of the sonnets by Peter Pears and the composer. All later editions do away with the small slip and incorporate the information in the preliminary pages.
BRITTEN, Benjamin

Songs and Proverbs of William Blake

Edition: Score for Baritone and Piano

Publisher: Faber Music Limited

Collation: Title page; blank; dedication (to Dieter [Dietrich Fischer-Dieskau]); (the following two pages) text of the seven Blake Proverbs selected by Peter Pears; performance notes, publishing notes and credits; music on pp, [1]-38.

Plate number: FO15

Date of publication: 1965

Binding: Publisher’s original off-white, dark and pale green and brown cover. The off-white back cover states; Faber Music and in the lower left hand corner: FOO15. Stored in Britten case.

Format: 230 x 310

Printing method: Transfer

BRITTEN, Benjamin

The Turn of the Screw

Edition: Piano-vocal score.

Publisher: None. This is a facsimile of the piano-vocal score written out by Imogen Holst, together with ms. additions in the hand of Colin Graham.

Collation: Title; blank; on the following seven leaves: the autographs of Benjamin Britten, Myfanwy Piper, Basil Coleman, Michael Northen, John Piper, Peter Pears, Joan Cross, David Hemmings, Jennifer Vyvyan, Arda Mandikian, Olive Dyer, Olive Zorian, Leonard Hancock, Martin Isepp, Enid Simon, Christine Harold, Geoffrey Manton and Anthony Church. The Prologue for this piano-vocal score has been written out in ms. by Colin Graham on 3 unpaginated leaves. Facsimile Imogen Holst's piano-vocal score on pp. 1-206; blank; blank; blank; music on pp. 207-412; blank.

Plate number: none.

Date of publication: [1954]. Unpublished pre-publication score, used for the rehearsals for the world premiere in 1954. The Prologue was not composed until rehearsals had started and was copied by Colin Graham from Britten's original manuscript.

Binding: Cloth with leather spine.

Format: 260 x 310.

Printing method: Lithographic facsimile.

Notes: An autograph note by Colin Graham (the stage manager for the premiere) is loosely inserted. He explains the history of the score and how he came to have it signed by the composer, librettist, designer & co. This note is signed and dated Dec. 8 1983 by Colin Graham. Loosely inserted are a Teatro la Fenice poster for the second performance on 16 September 1954 (the world premiere occurred at this theatre on 14 September 1954) as well as a program and reviews of the U.S. premiere at the YM-YWHA, New York, on March 19, 1958.
BRITTEN, Benjamin

The Turn of the Screw

Edition: Piano-vocal score

Publisher: Hawkes & Son (London) Ltd.

Collation: Title page; legal notices; cast of characters and orchestration; blank; artists appearing in the world premiere; index; music on pp. 1-197; catalogue of Britten’s vocal and choral works.

Plate number: B & H. 18043

Date of publication: October 1955 (printing date 10.55 on last page of music).

Binding: Publisher’s original green, black and white wrapper. The white back cover has a Benjamin Britten catalogue which differs from that on the last page of the score. See Notes.

Format: 235 x 310

Printing method: Transfer


Loosely inserted is a program for the first ever telecast of the opera by the Independent Television Network, Associated-Rediffusion. Act I was transmitted 25 December and Act II on 28 December, 1959, conducted by Charles Mackerras. Also included is a mimeographed invitation to a preview of both segments.
BRITTEN, Benjamin

War Requiem

Edition: Piano-vocal score

Publisher: Boosey & Hawkes, London

Collation: Title page; blank; dedication; libretto (four pages); verso of last page of the libretto: note concerning the first performance and required performance forces; music on pp. 1-179 blank.

Plate number: B. & H. 18940

Date of publication: January 1963 (printing date 1.63 on last page of music).

Binding: Original black laminated wrappers

Format: 235 x 310

Printing method: Transfer

Notes: First edition of the piano-vocal score. At lower left of the first page of music: © by Boosey & Hawkes Music Publishers Ltd. The printing date is at the lower left of page 179: 1. 63. E. Texts are in Latin and English. Later issues added a German text translated by Dietrich Fischer-Dieskau and Ludwig Landgraf.
BRITTEN, Benjamin
War Requiem
Edition: Study score
Publisher: Boosey & Hawkes, London.
Collation: Title page; blank; dedication (to Roger Burney, Piers Dunkerley, David Gill and Michael Halliday); text (four pages); blank; music on pp. 1-238.
Plate number: B. & H. 18990
Date of publication: Copyright 1962, but published February 1963 (printing date 2.63 on last page of music).
Wrappers: Original black laminated wrappers.
Format: 180 x 260.
Printing method: Transfer.
Notes: First edition of the study score. The title page reads: Commissioned for the Festival to celebrate the / Consecration of St. Michael’s Cathedral, Coventry, May 1962 / Benjamin Britten / War Requiem / op.66 / (star design) / “My subject is War, and the pity of War. / The Poetry is in the pity. / All a poet can do is to warn.” / Wilfred Owen / Words from the Missa pro Defunctis / and the poems of Wilfred Owen / (star design) / H.P.S. 742 / Boosey & Hawkes / Music Publishers Limited / London - Paris - Bonn - Johannesburg - Sydney - Toronto - New York. At lower left of p. 238: Lowe and Brydone (Printers) Limited, London. At lower center of the same page: B. & H. 18990. At lower right the same page: 2.63 (see Date of Publication above). Extreme lower right of the same page: Aldeburgh / December 20th, 1961. The errata leaf, dated 3/63, is attached to the inside front wrapper.
BUSONI, Ferruccio

Arlecchino

Edition: Piano-vocal score

Publisher: Breitkopf & Härtel, Leipzig

Collation: Title page; declaration of rights, including copyright (1917); sheet of protective tissue; photograph of Moissi in the title role of “Arlecchino”; blank; dedication (to Artur Bodanzky) and cast; Inhalt; music on pp. 1-117; blank

Plate Number: 28147

Date of publication: 1917

Binding: Decorative heavy paper wrappers. The front wrapper is yellow, gray and black. The back wrapper has, within a double rule border, a Breitkopf advertisement for two Busoni operas: Turandot and Arlecchino.

Format: 90 x 207

Printing method: Transfer

BUSONI, Ferruccio

Doktor Faust

Edition: Piano-vocal score

Publisher: Brietkopf & Härtel, Leipzig

Collation: Title page; blank; note by the composer dated 23 July 1922; Personen und Inhalt; music on pp. 1-319; blank

Plate number: 2912

Date of publication: 1926

Binding: Mottled blue boards with half black buckram. Black and white octagonal paper label to the upper board with stamped “Doktor Faust” and beneath, Reserve III in manuscript. Three labels on the spine; in descending order they are: 1.) Doktor/Faust/7; 2.) F/XVI; 3.) 80.

Format: 235 x 300

Printing method: Transfer


The present copy is identical to the copyright deposit copy at the Library of Congress with the exception that it does not have the original paper wrappers which were removed by the Bibliothek der Staatstheatre before rebinding. The original cover has the standard Breitkopf cover of the period stating Edition Breitkopf / Nr. 5289 / Busoni / Doktor Faust / (decorative design) / Klavierauszug mit Text. All of the above surrounded by a decorative frame. The Library has stamped Feb 16 26 at the upper left of the front cover and at the upper right is a penciled notation: A-75-184-5, Mar. 5, 26. The back wrapper is Breitkopf’s catalogue of vocal works at the bottom left of which is the date VII / 1924. And at the bottom right: III B 50.
BUSONI, Ferruccio

Turandot

Edition: Piano-vocal score

Publisher: Breitkopf & Härtel, Leipzig

Collation: Title page; declaration of rights; Dedication (to Arturo Toscanini) and cast of characters; Turandot (Goethe “Festzug”), eleven lines of Goethe; music on pp. 1-149; blank.

Plate number: 28162

Date of publication: 1918

Binding: Publisher’s original wrappers. Front cover: green and yellow figure (Turandot) with lettering in the same two colors against a blue background and surrounded by a yellow border. Back cover: Breitkopf & Härtel advertisement for two Busoni works, Turandot and Arlecchino.

Format: 290 x 270

Printing method: Transfer

CANTELLOUBE, Joseph

Chants d’Auvergne

Edition: Piano-vocal score

Publisher: Heugel, Au Menestrel, 2bis, rue Vivienne, Paris (2e)

Collation: “1 Série”: Title page; table and nota; music on pp. [1]-24; blank; blank. “3 Série”: Title page; blank; table and nota; blank; music on pp. 1-22; blank; blank. “4 Série”: Title page; table and nota; music on pp. [1]-36; blank; blank; blank.


Date of publication: Series 1: 1924 (1929 printing); Series 3: 1927; Series 4: 1930.

Binding: Original wrappers printed in red and black ink.

Format: 255 x 330

Printing method: transfer

Notes: Reissue of Series 1; first editions of Series 3 and 4.
Series 4: on last page of music, printer is Imp. Delanchy-Dupré – Asnières-Paris. / 2 et 4. Avenue de la Marne — XXX and engraver is Baudon Grav.

Copyright deposit copies were received by Library of Congress on January 17, 1925 (Series 1), and December 8, 1927 (Series 3).
CARDEW, Cornelius

Treatise

Edition: Graphic score.

Publisher: The Gallery Upstairs Press, Buffalo, New York.

Collation: Title; blank; copyright note; blank; graphic score on pp. 1-193; blank.

Plate number: None.

Date of publication: 1967.

Wrappers: Stiff white card wrappers, spiral bound. Back wrapper blank.

Format: 290 x 175.

Printing method: Lithographic facsimile.

Notes: First edition. The copyright deposit at the British Library (f. 759.dd.), received 12 January 1968, has an additional page at the end stating, No part of this work may be reproduced for any reason, by any means, including any method of photographic reproduction, without the permission of the publisher. Loosely inserted are articles, reviews and translations about and by Cardew.
CHARPENTIER, Gustave

Louise. Roman musicale en quatre actes et cinq tableaux.

Edition: Piano-vocal score.

Publisher: Au Ménestrel, 2bis, rue Vivienne, Heugel & Cie, Paris.

Collation: Dedication (to Albert Carré); blank; title page; legal note; cast-list for the world premiere; “Table” (Index) on following two pages; blank; music on pp. 1-421; blank; blank; blank.

Plate number: H. et Cie. 19,659

Date of publication: January 1900.

Binding: Contemporary marbled boards with cloth spine.

Format: 195 x 270.


The bibliography of the early editions of Louise is complex. Beneath the red rule border on page 2 of the Table of the present copy, there is a printer's date: “Imprimerie Chaix, rue Bergère, 20, Paris. - 848-1-00 [i.e. January 1900] - (Encre Lorilleux)”. Another issue, with 422 pages, also has a January 1900 printer's date but already includes musical changes, which were incorporated in the most commonly found edition of the work which has 408 pages. The present copy is identical with the copyright deposit copy in the Bibliothèque Nationale, Paris. On the basis of all the musical and bibliographical evidence, the present issue must represent the earliest printing of the work. On the inside front cover is the bookplate of the noted collector, James J. Fuld.
CILEA, Francesco

Adriana Lecouvreur

Edition: Piano-vocal score.

Publisher: Edoardo Sonzogno, Milano.

Collation: Half title; blank; title page; legal claims and, beneath a rule, Milano 1903 – Stabilimento della Società Edittrice Sonzogno; Personaggi; blank; Indice; blank; music on pages [1]-311; blank.

Plate number: E 1073 S throughout except for page 75 which has none.

Date of publication: February 1903

Binding: Contemporary yellow-green boards with the original blue-gray cover laid down on the upper board.

Format: 230 x 305

Printing method: Transfer


The present volume has two small additions not found in the copyright copies submitted to Santa Cecilia, Rome (Spartiti 253) or the Library of Congress, Washington (M1503 / .C572A3). For that reason I have designated the present volume as second issue although I am not certain that it is truly the case. On the title page of the present copy there is a rule beneath the Via Pasquirolo address followed by “Copyright by Edoardo Sanzogno, 1903,” which is then followed by yet another rule. In the two copyright deposit copies there is no rule beneath Sanzogno’s copyright declaration, and instead, 1903 appears in that position. Below 1903, however, is the sentence mentioned above, “Entered according to … Congress at Washington” which does not appear in either of the copyright deposit copies. The second addition, not seen in the copyright deposit copies, occurs at the lower left of the first page of music where, following Proprietà E. Sonzogno. Milano, the words Copyright. 1903 have been added.
CIMAROSA, Domenico

Il Matrimonio Segreto

Edition: Full score.

Publisher: Chez Imbault, Paris.

Collation: Title; blank; catalogue (4 pages), blank; Répertoire; music on pp. 1-492; blank; blank.

Plate number: 738

Date of publication: 1801.

Binding: Contemporary full green suede with gold embossed red leather octagonal label.

Format: 270 x 350.

Printing method: Engraved.

Notes: First edition, second issue. The publisher's imprint is: A Paris / Chez Imbault Md. de Musique, au Mont d'Or Rue Honoré No. 200 entre la Rue / des Poulies et la Maison D'Aligre. / ET PÉRISTILE DU THÉATRE DE L'OPERA COMIQUE RUE FAVART, No. 461. The price is 40ff. The address and price of the present copy are as per the earliest edition of the work, but in the earliest issues there is no catalogue and in some cases, two blanks between pages 259 and 260. A copy of the earliest issue with two blanks between Acts I and II is at the New York Public Library (Mus. Res. MSI/+), while that at the University of Washington, Seattle: (M782.1 C49m1) has eliminated the blanks resulting in page 260 being the verso of page 259 as in the present copy.

Later issues have the address Rue St.Honoré, No.125, entre l’Hotel d’Aligre et la Rue des Poulies, as well as prices that over time advance from 40ff. to 50ff. and 60ff. RISM C2304; Hirsch ii.137.
DA PONTE, Lorenzo
Memoirs of Lorenzo Da Ponte
See entry under Mozart

DEBUSSY, Claude-Achille
Ariettes (six separate numbers)
Edition: Voice and piano scores.
Publisher: Paris, Vve E. Girod
Collation: Each number with title page; through-pagination pp. 1-23; each number back cover catalogue of MELODIES CÉLÈBRES / PARIS. VVE. E. GIROD, ÉDITEUR
Plate number: 6122
Date of publication: 1888
Binding: Unbound as issued. Stored in blue box.
Format: 270 x 350
Printing method: Transfer
Notes: First edition of the original version of the better-known Ariettes oubliées which were published under that title with some changes by Fromont in 1903 (Lesure 60). The name of the first owner and date of 1898 in blue-ink stamp on each title page. Hand written in script, upper right corner, on each title page: J Photinidés / 1898.
DEBUSSY, Claude

La Boîte à joujoux, ballet pour enfants

Edition: Piano score, illustrated throughout by André Hellé

Publisher: A. Durand & Fils, Paris

Collation: Blank; blank; title page; blank; synopsis (recto and verso); personages (recto and verso); index; blank; list of four tableaux; premier tableau; blank; music on pp.1-2; illustration; blank; music on pp. 3-4; illustration; blank; music on pp. 5-8; illustration; blank; music on pp. 9-20; illustration; blank; music on pp.21-24; deuxième tableau; blank; illustration; blank; music on pp. 25-28; illustration; blank; music on pp.29-30; illustration; blank; music on pp. 31-32; illustration; blank; music on pp. 33-36; troisième tableau; blank; music on pp. 37-40; illustration, blank; music on pp. 41-42; illustration; blank; music on pp. 43-44; quatrième tableau; blank; music on pp. 45-46; illustration; blank; music on pp.47-48; illustration blank; ‘fin’; blank; blank; blank.

Plate number: D. & F. 8935 (music pages only).

Date of publication: 1913.

Binding: Original illustrated boards designed by André Hellé

Format: 325 x 250.

Printing method: Lithographed.

Notes: First edition, earliest issue. This was called a “preference edition” and it is distinguished by brown and white decorative end papers. Copies with wrappers, as well as all later editions with either boards or wrappers, have beige or off-white end papers. At lower left on the title page: A. DURAND & Fils, Éditeurs / Durand & Cie. / Paris, 4, Place de la Madeleine / Déposé selon les traités internationaux / Propriété pour tous pays / Tous droits d’exécution, de traduction, / de reproduction et d’arrangements réservés / Copyright by Durand et Cie, 1913. At lower right on the title page: Prix broché. . 12 fr. net / -- cartonné. 15 fr. At lower left of p. 48: Ch. Douin gr. – Poincons A. Durand et Fils. At lower right of p. 48: Imp. Mounot, Nicolas, Paris. While the piano score was completed in 1913, the orchestral score had a somewhat tortured history. Orchestration commenced in early 1914 but World War 1 caused a lengthy hiatus and Debussy worked on it intermittently between 1914 and 1917. The orchestration was completed by André Caplet after Debussy’s death in March 1918. The premier took place at the Théatre de Vaudeville, 10 December 1919, under the direction of Désiré-Émile Inghelbrecht. The present copy was formerly in the collection of Antonio de Almeida.
DEBUSSY, Claude A.

Cinq Poèmes de Charles Baudelaire

Edition: Piano-vocal score

Publisher: L’Art Indépendant

Collation: Blank; blank; blank; blank; title; tirage; dedication (a Ettiene Dupin); blank; table; blank; music on pp. 1-9; blank [10]; music on pp. 11-15; blank [16]; music on pp. 17-25; blank [26]; music on pp. 27-31; blank [32]; music on pp. 33-35; blank; blank; blank.

Plate number: None

Date of publication: 1890

Binding: Original paper wrappers. Stored in a folder.

Format: 280 x 365.

Printing method: Transfer

Notes: First edition. On page 35, lower left: L. Parent grav. R. Rodier ’61. The verso of the title page reveals that only 150 copies were printed of which 50 were on papier de Hollande. The present copy is not one of the fifty. The entire edition, available only through L’Art Indépendant, was never put on general sale. The production costs for this work were underwritten by Ernest Chausson and Etienne Dupin. The latter was also the dedicatee. These are the only poems of Baudelaire set by Debussy. They are: Le Balcon, Harmonie du Soir, Le Jet d’Eau, Recueillement, and La Mort des Amants.
DEBUSSY, Claude A.

La Damoselle élue

Edition: Piano-vocal score

Publisher: Librairie de L’Art Indépendant, Paris

Collation: Illustrated title page; blank; blank; printing information (see Notes); half title; other Debussy works published by L’Art Indépendant; Title page; blank, dedication (to Paul Dukas); blank; music on pages 1-21; blank; blank; blank.

Plate number: None

Date of publication: 1893

Binding: Contemporary beige fabric on boards

Format: 235 x 360

Printing method: Transfer

Notes: First edition. On the page before the half title there is a list of the various types of paper used in the printing of a total of 160 copies of this edition; the present copy is number 125 and is on vélin blanc. On page 21, lower right: Imp. Delanchy & C.ié Fg. St. Denis 51& 53.
DEBUSSY, A. (Claude-Achille)

L’Enfant Prodigue

Edition: Piano-vocal score

Publisher: Durand, Schoenewerk & Cie., Editeurs, Paris

Collation: Blank; blank; title page; blank; dedication (A mon chere maitre / Ernest Guiraud); blank;
Personnages / Table; blank; music on pp. 1-61; blank; blank; blank

Plate number: D. S. & Cie. 3387

Date of publication: October 1884

Binding: Original blue-green paper wrappers. The back cover has a Durand-Schoenewerk catalogue.

Format: 195 x 280

Printing method: Lithographed

DEBUSSY, Claude-Achille

Jeux

Edition: Piano score, by the composer.

Publisher: A. Durand & Fils, Paris

Collation: Title page; blank; dedication to Mme. Jacques Durand; blank; cast and production details; blank; music on pp. 1-42; blank; on the last leaf prior to back cover is the publisher's lavender device.

Plate number: D.& F. 8573

Date of publication: 1914

Binding: Original brown wrappers printed in black and green. Back cover blank.

Format: 325 x 255

Printing method: Transfer

Notes: First edition. Within a green ruled border, the title page reads: JEUX / Poème dansé de Nijinsky / musique de / Claude Debussy / (rule) / Partition pour piano / Réduite par l’Auteur / (rule) / (publisher’s device) / Prix net: 10 francs / Paris, A. Durand & Fils. Éditeurs / Durand & Cie / 4, Place de la Madeleine. / Déposé …internationaux. Propriété …… pays. / Tous droits … réservés. / Copyright by Durand et Cie 1912 / Imp. Mounot, Nicolas et Cie. At lower left of the first page of music: Tous droits d’exécution réservés. / Copyright by Durand & Cie. 1912. At lower right of the first page of music: Paris, 4 Place de la Madeleine. At lower left of p. 42, the last page of music: Ch. Douin, gr. Poincons, A. Durand & Fils. At lower right of last page of music: Paris, Imp. Chaimbaud & Cie. The printer’s credit on the title page, Imp. Mounot, Nicolas et Cie, differs from that on the last page of music, Paris, Imp. Chaimbaud & Cie. This is explained by the fact that Mounot took over the firm of Chaimbaud just as Jeux was being printed.
DEBUSSY, Claude-Achille

Jeux

Edition: Orchestral parts.

Publisher: A. Durand & Fils, Paris

Collation: [Part] 1ers Violons; music pp. 2-30; blank; blank; [Part] 2mes Violons; blank; music pp. 1-21; blank; Altos/music pp. 1-23; blank; Violoncelles/music pp. 1-19; blank; Contrebasses/music pp. 1-10; blank; blank; 1re et 2e Petit Flûtes/music pp. 1-8; Grandes Flûtes/music pp. 1-12; 1re et 2e Hautbois/music pp. 1-12; 3e Hautbois; blank; music pp. 1-5; blank; Cor Anglais/music pp. 1-7; blank; 1re et 2e Clarinettes; music pp. 2-15; blank; 3e Clarinette; music pp. 2-7; blank; Clarinette Basse; blank; music pp. 1-5; blank; 1re et 2e Bassons/music pp. 1-11; blank; 3e Basson; blank; music pp. 1-5; blank; Harpes/music pp. 1-16; (two identical copies); Sarrusophone; music pp. 2-3; blank; 1re et 2e Cors/music pp. 1-12; 3e et 4e Cors/music pp. 1-11; blank; 1re et 2e Trompettes/music pp. 1-8; e3 et 4e Trompettes; blank; music pp. 1-5; blank; 1re et 2e Trombones/music pp. 1-3; blank; 3e Trombone; music pp. 2-3; blank; Tuba/music p. [1]; blank; Timbales/music pp. 1-3; blank; Tambour de Basque/music pp. 1-4; Triangle; music pp. 2-3; blank; Cymbales/music pp. 1-4; Celesta/music pp. [1]-4; Xylophone; music pp. 2-3.

Plate number: D. & F. 8916

Date of publication: 1914

Binding: Coral colored paper wrapper with individual parts inserted. Wrapper is list of other works available by Durand: Morceaux Pour Grand Orchestre, Morceaux Pour Petit Orchestre and Solos Pour Instruments.

Format: 280 x 360

Printing method: Transfer

Notes: First edition of the orchestral parts. On last page of music of each part: Imp. Mounot, Nicolas et Cie.
DEBUSSY, Claude-Achille

Jeux / Poème dansé

Edition: Full score.

Publisher: A. Durand & Fils, Paris

Collation: blank; blank; blank; blank; blank; title page; blank; printed dedication (a Madame Jacques Durand / Hommage respectueux / Claude Debussy); nomenclature des instruments; music pp. 1-118; blank; blank.

Plate number: D. & F. 8842 (on p. 118 only), otherwise no plate numbers.

Date of publication: 1914

Binding: off-white boards with tan edge tape.


Format: 325 x 255

Printing method: transfer

Notes: Almost certainly the first edition of the full orchestral score.
DEBUSSY, Claude-Achille

Le Martyre de Saint-Sébastien

Edition: Piano-vocal score

Publisher: Paris, A. Durand & Fils, Éditeurs

Collation: Title page; blank; cast of dancers, singers and production personnel; blank; index; blank; music on pp. 1-104.

Plate number: D.& F. 8171

Date of publication: 1911

Binding: Contemporary dark green boards with dark green (faded) spine.

Format: 250 x 320

Printing method: Transfer


The cast page states that the premiere occurred 20 May 1911, but in fact the date of the premiere was 22 May 1911. At lower left of the first page of music: Tous…réservés. / Copyright by Durand & Cie., 1911. At lower right of the same page: Paris, 4, Place de la Madeleine. Last page of music, lower left: Ch. Douin gr. – Poinçons A. Durand & Fils. Same page, lower right: Imp. Chaimbaud & Cie.
DEBUSSY, Claude-Achille

Pelléas et Mélisande


Publisher: E. Fromont, Paris.

Collation: “2me Acte” in blue crayon; music on pp. 48-101; blank.

Plate number: E.1416 F.

Date of publication: Before publication of the complete piano-vocal score in 1902.

Binding: Modern green fabric on boards with brown calf spine.

Format: 270 x 340

Printing method: Engraved.

Notes: Proof copy. There are many autograph alterations, annotations and corrections in blue crayon by the composer. There are additional markings in pencil by the printer.
DEBUSSY, Claude-Achille

Pelléas et Mélisande

Edition: Piano-vocal score.

Publisher: E. Fromont, Paris.

Collation: Dedication to the memory of Georges Hartmann and to André Messager; blank; title; blank; index; details of the edition; cast for the world premiere; blank; blank; music on pp. 2-283; blank.

Plate number: E. 1416. F

Date of publication: 1902.

Binding: Original green publisher's cloth. Boxed.

Format: 225 x 310.

Printing method: Transfer.

Notes: First edition, earliest issue. In “The Genesis of Debussy’s Pelleas et Melisande” by David A. Grayson, two errors are noted in the first issue that identify it as such. The first, corrected in the second issue, occurs on page 272, third system, first bar, where Mélisande’s fifth note is an incorrect B natural; this was subsequently corrected to a C natural. In a still later issue (third?), the name of the Chef du Chant listed on the cast page as M. Albert Landry, was corrected to read Louis Landry. At lower left of the last page of music: Imp. Chaimbaud et Cie and Gulon Grav.

The revised second edition, published by Durand in 1907, included Debussy's expanded Interludes which were needed to cover the numerous and lengthy scene changes.
DEBUSSY, Claude-Achille

Le Promenoir des deux Amants

Edition: Voice and piano score

Publisher: A. Durand & Fils, Paris

Collation: Title page; blank; dedication (A Emma Claude Debussy … p.m. / sons mari / C. D. (1910); blank; index; music on pp. 2-10; blank; publisher’s catalogue of Debussy works.

Plate number: D. & F. 7819

Date of publication: 1910

Binding: Publisher’s original green and black paper wrappers (faded).

Format: 130 x 310

Printing method: Transfer

Notes: On the title page, beneath the 1910 copyright notice, Imp. Chaimbaud is credited as the printer. On page 10, however, at the lower right hand corner it is indicated that the printer is Imp. Mounot, Nicolas – Paris. This appears to be the earliest issue and it corresponds to the copy at the Library of Congress.
DEBUSSY, Claude-Achille

Le Promenoir des deux Amants

Edition: Voice and piano score.

Publisher: A. Durand & Fils, Paris

Collation: Title page; blank; dedication (A Emma Claude Debussy … p.m. / sons mari / C. D. (1910); blank; index; music on pp. 2-10; blank; publisher’s catalogue of Debussy works.

Plate number: D. & F. 7819

Date of publication: 1910

Binding: Publisher’s original green and black paper wrappers.

Format: 130 x 310

Printing method: Transfer

Notes: Second issue. This copy is identical to the previous entry, except that there is no mention of a publisher on the title page. The last page of music, at the lower right, however, credits Imp. A. Mounot-Paris as the printer.
DEBUSSY, Claude-Achille

Trois Ballades de François Villon

Edition: Voice and piano score.

Publisher: A. Durand & Fils, Paris

Collation: blank; blank; title page; blank; index; blank; music pp. 1-18; blank; blank; blank; blank.

Plate number: D.& F. 7871

Date of publication: 1910

Binding: Original parchment. Stored in green box.

Format: 225 x 305

Printing method: Transfer

Notes: First edition. Text in French and English. Words by Nita Cox for voice and piano. Title printed in red and black written in ink in a decorative manner. Much foxing to the wrappers and the first and last two leaves. An early owner’s name in ink to the top corner of the front wrapper.

DEBUSSY, Claude

Trois Chansons Charles d’Orléans

Edition: Score
Publisher: A. Durand & Fils, Paris
Collation: Title page; blank; music on pp. 1-19; blank; blank.
Plate number: no plate number on pp.1 and 19; pp. 2-18: D. & F. 7179
Date of publication: 1908
Binding: Original wrappers of wove paper. The title and front wrapper printed in red & black, with a small dealer’s stamp on the title page, with a watermark in capitals “MBM”.
Format: 230 x 315
Printing method: Transfer
Notes: First edition. Lesure no.92. The printer is given on the title page and the last page of music, p. 19, as Chaimbaud et Cie., Paris. The text is printed in French only.

DEBUSSY, Claude

Trois Chansons de France

Edition: Voice and piano score
Publisher: Paris, A. Durand & Fils, Éditeurs, 4 Place de la Madeleine
Collation: Title page; blank; music on pp. 1-9; [10] publisher’s catalogue of Debussy works.
Plate number: pp. 1-9 D. & F. 6416
Date of publication: 1904
Binding: Original wrappers of wove paper (slightly dusty and with a short narrow light-brown streak across the front wrapper) with watermark bottom right-hand cover.
Format: 230 x 295
Printing method: Transfer
Notes: The title page with the name of an early owner in ink and the date of 1904, indicating that this is the first edition. The printer is given on the title page and the last page of music, p. 9, as Chaimbaud et Cie., Paris. The text is printed in French only.
DEBUSSY, Claude-Achille

Trois Poèmes de Stéphane Mallarmé

Edition: Voice and piano score

Publisher: A. Durand & Fils, Éditeurs, Durand & Cie, Paris

Collation: Title page; blank; Dedication {à la mémoire de Stéphane Mallarmé et en très respectueux hommage à Madame E. Bonniot (Née G. Mallarmé)}; blank; index; blank; music on pp. 1-12; blank; blank.


Date of publication: 1913

Binding: Original publisher’s white paper wrappers, printing in brown and gray. Back cover blank. Stored in green box.

Format: 275 x 350

Printing method: Transfer

DELIBES, Leo

Coppélia

Edition: Piano score.

Publisher: E. Heu, Paris.

Collation: Cover; verso blank; illustrated title page; blank; personnages / table; blank; music on pp. [1]-152; back cover blank.

Plate number: E.H. 1845.

Date of publication: 26 June 1870.

Binding: Original gray wrappers with black print. Stored in a folder.

Format: 190 x 280.

Printing method: Transfer.

DELIBES, Leo
Lakmé
Edition: Piano-vocal score
Publisher: Au Ménestrel, 2bis Rue Vivienne, Heugel & Fils.
Collation: Original front wrapper; verso blank; decorative Indian motif printed in red; blank; title pge; blank; cast and production staff; blank; table des morceaux; music on pp. I-VI [Prelude] and 1-272; blank, blank, back wrapper.
Plate number: H. 5683
Date of publication: April 1883.
Binding: Publisher’s original decorative wrappers.
Format: 180 x 270.
Printing method: Transfer.
DONIZETTI, Gaetano

Anna Bolena

Edition: Piano-vocal score

Publisher: Firenze, presso Ricordi e Co., Milano, presso G. Ricordi.

Collation: Title page; blank; Personaggi / Indice; blank; music on pp. 1-10; set design; blank; music on pp. 11-88; set design; blank; music on pp. 89-176; blank; set design; music on pp. 177-228; blank; set design; music on pp. 229-270; blank; blank.

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**DONIZETTI, Gaetano (continued)**

**Anna Bolena**

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<td>OeF. 5135</td>
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**Date of publication:** 1831

**Binding:** Original printed publisher’s binding. (on a curve) ANNA BOLENA / (on a curve) del Mo. / (straight) Donizetti / ridotta / con accompagnamento di Piano forte / dal Mo. / (on a curve) Luigi Truzzi / (left) Dep. all’ I.R. Bibla. / (right) Prezzo / rule / Milano presso Gio. Ricordi, Firenze presso Ricordi e Co. / (added by hand:) London / By Ricordi 33 Brewer Street: Gordon Sqr.

**Format:** 350 x 250

**Printing method:** Engraved

**Notes:** First edition, earliest issue. The title page reads: ANNA BOLENA / Tragedia lirica di Felice Romani / rappresentata al Teatro Carcano / Musica del Sigr. Mo. Donizetti / ridotta con accompagnamento di Piano Forte dal Mo. Truzzi / dedicata / (on a curve) ai Celebri Cantanti / (straight) Signora Giuditta Pasta e Signor / (on a curve) G.B. Rubini / (straight) “veri maestri / Del cantar che nell’anima si sente” / (left) Firenze presso Ricordi e Co. (decorative rule) Milano presso G. Ricordi. Alessandro Sanquirico created five colored lithographs of the stage sets for this edition, but the present copy has four only. Pages 264 and 265 have been incorrectly printed as 164 and 165.

There is a major musical difference between the first and second issues of the score (see following entry) and this is thoroughly covered by Philip Gossett in his book *Anna Bolena and the Artistic Maturity of Gaetano Donizetti*, Oxford University Press, 1985.
DONIZETTI, Gaetano

Anna Bolena

Edition: Piano-vocal score.


Collation: Title; blank; Personnaggi / Indice; blank; music on pp. 1-270.

Plate numbers: As per the previous entry with the following exceptions:


Date of publication: 1831

Binding: Modern marbled boards with leather spine.

Format: 335 x 235.

Printing method: Engraved.

Notes: First edition, second issue. The title page, entirely reset, is as follows: Anna Bolena / Tragedia lirica rappresentata al Teatro Carcano / Poesia di Felice Romani / Musica del Mo. Donizetti / ridotta con accompagnamento. di Piano Forte dal Mo. Truzzi / dedicata / Ai Celebri Cantanti / Signora Giuditta Pasta e Signor / G.B. Rubini / “veri maestri / Del cantar che nell’anima si sente” / (left) Milano presso Gio. Ricor[r]di / (decorative rule) Firenze presso Ricordi e Co. / Proprietà dell’ Editore. At bottom center of Personaggi /Indice page: engraver’s initials G.T. (missing due to paper repair). At lower right of the same page: Anna Bolena per Canto. In the title sections of each of the opera’s seventeen pieces the words “Prop:dell’Editore” or “Proprietà dell’Editore” have been added. Page 24/28 has been reengraved and the plate number is T. 5139 B. On p. 167 the plate number has been corrected to F 5131 F. As mentioned in the previous entry, Philip Gossett has outlined the musical differences of these two issues which occur on pp. 204-208 of the two scores. The plate number for those pages of the present volume now read T.5138 B. Pages 264 and 265 have been incorrectly printed as 164 and 165. This copy does not contain the Sanquirico stage designs.
DONIZETTI, Gaetano

Anna Bolena

Edition: Piano-vocal score

Publisher: Marquerie Frères, Paris

Collation: Blank; blank; title page; blank; Personaggi / Index of 16 numbers; music on pp. 1-244.

Plate number: None

Date of publication: 1839 (according to catalogue entry in Bibliothèque nationale de France, notice no. FRBNF42957845)

Binding: Contemporary red marbled boards with gold embossed red leather spine.

Format: 185 x 265

Printing method: Lithographed

Notes: Later edition. The signature of a previous owner, Marguerite Chéron, is at the top of the second blank page.
DONIZETTI, Gaetano

Dom Sébastien de Portugal

Edition: Piano-vocal score.

Publisher: Bureau Centrale de Musique, Paris.

Collation: Title; blank; cast (including names of performers) and Catalogue des Morceaux; music on pp. 2-393; blank. Through pagination is at the top center of each page with corner pagination for individual numbers.

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Date of publication: 1844.

Binding: Original boards with later cloth spine.

Format: 270 x 350.

Printing method: Engraved.

Notes: First edition. In the present volume, pages 285 and 286 (with individual pagination of 7 and 6 respectively) are out of musical sequence. To be musically correct the sequence should be 284, 286 and 285. The Catalogue des Morceaux includes no fewer than 14 errors in pagination. Tintori (1983) No. 77, p.198.
DONIZETTI, Gaetano

Don Pasquale

Edition: Piano-vocal score

Publisher: La France Musicale, Paris

Collation: Title; blank; Personnages, Acteurs and Catalogue des Morceaux; music on pp. 2-272.

Plate numbers: F.M. 260 on Personnages / Catalogue des Morceaux page and throughout except as follows:

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<td>117-122</td>
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<td>253-256</td>
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Date of publication: 23 January 1843.

Binding: Contemporary marbled boards with leather spine.

Format: 255 x 330

Printing method: Engraved

Notes: First edition. Within a double rule border the title page reads: (on a curve) à Madame Z. de Coussy. / (straight) Don Pasquale / Opéra Buffa en 3 actes, / Musique de / G. Donizetti / avec accompagnamento de Piano / par / Th. Labarre. / Représentée pour la / ler fois, sur la Scène Itallienne de Paris, / le 3 Janvier, 1843 / [rule] / Prix net 30f / A Paris, aux Bureaux de La France Musicale, Rue Neuve St. Marc, No. 6. / (to the left) Milan, Ricordi. (center) Vienne, Diabelli. (to the right) Londres, Addison et Beale / Naples, Fabricatore. At the bottom between the lines which constitute the double rule border: AV. At the upper left of the inside front cover is the label of Bothey, Rue Rochechouart, 10, relieur et brocheur, Spécialité pour la Musique.

The opera was initially published in Italian and was announced in the 15 January 1843 edition of the music journal, La France Musicale. On 9 April, the same publication announced that the French version would be put on sale April 25th. The title page of that version was completely reset with the words “Partition Francaise” prominent at the top of the page. Labarre’s name was removed and replaced with: Paroles de / MM. Alphonse Royer et Gustav Vaez. The Naples agent, Fabricatore, is no longer credited. This version has different
plate numbers and only 238 pages. Théodore Labarre, who made the piano reduction, was a composer and notable harpist. He was also the foster brother of Napoleon III. The dedicatee was the wife of Donizetti's Parisian banker. I am grateful to Richard Macnutt for his research concerning the first publication of this work.
DONIZETTI, Gaetano

Il Duca d'Alba.

Edition: Piano-vocal score.

Publisher: RAI [Italian Radio], [Rome].

Collation: Title; cast; music on pp. 1-514. Together with 5 inserts edited by the conductor Thomas Schippers.

Plate number: None.

Date of publication: 1951.

Binding: Marbled boards with cloth spine. The inserts are separately bound in stiff board folders. Boxed.

Format: 250 x 330.

Printing method: Dye-line.

Notes: This score was originally assembled for the first modern performance, a radio broadcast conducted by Fernando Previtali, for RAI (Roma) in 1953. This copy is stamped “RAI-Roma Archivio Musica” and was used by the soprano Caterina Mancini who sang the role of Amelia. The inserted pages were prepared for a performing edition by Thomas Schippers who conducted the first modern staged performance at the opening of the second Festival of Two Worlds, Spoleto, Italy on 11 June 1959. On that occasion the present score was used by Luigi Quilico who sang the role of the Duke. Loosely inserted is a program for the Spoleto premiere as well as other related material.
DONIZETTI, Gaetano

L'Elisir d'Amore

Edition: Piano-vocal score.

Publisher: Presso Gio. Ricordi, Milano

Collation: Title; blank; Personaggi and Attori; Indice; music on pp. 1-231; blank.

Plate numbers and engravers’ initials:

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Date of publication: 24 September 1832.

Binding: Contemporary marbled boards with printed label. Contemporary half-calf with title and decorative stamping in gilt on spine

Format: 330 x 230.

Printing method: Engraved.

alla Scalla, Firenze presso Ricordi e Co. [to left] Parigi presso L. Launer [to right] Londra presso T. Boosey e Co.

Each of the opera's principal numbers has the same publisher's imprint and agents with the exception of number eleven (plate number G. 6413 T.) which has none. The Ricordi Libroni list the engravers of this work as “diversi” with the exception of one Tommaso who is credited for the Nemorino-Belcore duet, number fourteen. Twelve days after the world premiere, 12 May 1832, the Dulcamara - Adina duet (No. 13) went to the engraver and the last pieces were assigned to engravers on August 8, 1832. The plate numbers and engravers of the present copy precisely match those of the copies at the British Library (F.124.zz.), The New York Public Library (Drexel 5901), the Sibley Music Library (M 1503 / D68e), and the Library of Congress (Microfilm 87 / 20 001 [mus] / item 14 A).

A second copy at the New York Public Library (Drexel 5900) differs from all of the above in one respect: Ricordi’s address is given as Contrada degli Omenone No. 1720. Ricordi, having taken over the publisher Artaria’s Milan premises, moved to this location in 1838. It is interesting to note that in the six years following the first printing of Elisir not a single plate of the entire score had been reengraved. The printed label on the cover of this copy reads “Num.45, El Elixis de Amor del Mtro. Donnizetti” and then gives the (probable) owner's name, Manuel Pasarell. On the inside front cover is a small binder's label stating, “Moreno Zurita, encuadernador, calle Ancha junto á las Recogidas. EN CADIZ.”
DONIZETTI, Gaetano

La Favorita

[Crawford probably never owned this because there are no invoices, correspondence, or research notes on this opera.]

DONIZETTI, Gaetano

La Figlia del Reggimento

Edition: Piano-vocal score.
Publisher: Schonenberger.
Collation: Title page, blank, Catalogue Thématique (with two columns), blank, music pp. [1]-214 p.
Plate numbers: S.N. 1146
Date of publication: 1845?
Binding: Three quarter bound in antique straight marbled over boards with leather corners and spine. Title in gilt on spine with gilt rules.
Format: 170 x 270
Printing method: Engraved throughout except preliminary pages which appear to be lithographed.
Notes: The title page has a double-ruled border with concave corners. The title page reads:
 LA/ FIGLIA / DEL REGGIMENTO / Opéra Italien./Musique de / DONIZETTI. / (decorative rule) / Prix 10f net./ PARIS, / SCHONENBERGER, / Boulevard Poissonnière, 28. / A.V. Text in Italian.
Washington University (St. Louis) Library has an identical copy. The British Library and NYPL have different versions.
T.p. has a Schonenberger blue stamp and a blind stamp for a book binder. (Different from the book binder stamp in the inside front cover).
On the front cover, there is a sticker (with red borders): “C24 / 148 / 9 Goolus? / Musee” in pencil.
Inside front cover, there is a binder’s sticker with ornate border: “S. REICHERT, / BOOK-BINDER, / CONTI ST. 157, / Bet. Dauphin & Burgundy / NEW ORLEANS.
DONIZETTI, Gaetano

Linda di Chamounix

Edition: Piano-vocal score.

Publisher: Giovanni Ricordi, Milano

Collation: Title page; Personaggi and Attori; indice; music on pp. [1]-275; blank.

Plate numbers: 13931 – 13955.

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Date of publication: December 1842.

Binding: Contemporary marbled boards with new leather spine and corners.

Format: 345 x 250

Printing method: Engraved.

Notes: First edition. The title page: All within a decorative pale brown border: (on a curve) Linda di Chamounix / (straight) Melodramma in tre atti di G. Rossi / Posto in musica di umilmente dedicato a Sua Maestà / Maria Anna Carolina / Imperatrice d’Austria, Regina di Boemia, ecc., ecc., ecc. / da / (on a curve) Gaetano Donizetti / (straight / Maestro di Cappella di camera e compositore di corte / di S.M. L’Imperatore D’Austria / double rule / Riduzione per canto con accompagnamento di pianoforte del Mo P. Tonassi / double rule / (to the left) Proprietà degli Editori. / N. 13932 al 13955. / (to the right) Reg. Nell’ Arch. Dell’Unione. /Completo Fr. 32 50. / Milano / Dall’ I.R. Stabilimento (part of Hapsburg Arms) Nazionale Privilegiato / di Calcografia, Copisteria (part of Hapsburg Arms) e

The most famous aria in the opera, “O luce di quest’anima”, was not heard at the work’s premiere in Vienna and it does not appear in the present score. This is strange because the Ricordi Libroni show that the final six of the opera’s twenty-five pieces were published on 31 December 1842, almost a month and a half after the aria’s first performance. This occurred upon the occasion of the Paris premiere on 17 November 1842. The aria, for which Donizetti wrote the words as well as the music, first appeared in print on pp. 47–50 of the score published by Schoenenberger in Paris at the end of 1842.
DONIZETTI, Gaetano

Lucia di Lammermoor

Edition: Piano-vocal score.

Publisher: Presso Gio. Ricordi, Milano

Collation: Title; blank; Indice; blank; music on pp. 5-185; blank.

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<td>164-169</td>
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</table>
Date of publication: July 1837

Binding: Contemporary marbled boards with decorative label and modern cloth spine.

Format: 340 x 250

Printing method: Engraved.

Notes: Probable first edition of the complete score although consideration must be given to the Girard Naples edition. Fuld p. 493 discusses the fact that Ricordi’s initial publications from Lucia, ten in number and all for piano, did not include the sextet. The present copy is from the library of Marianna de Pazzi whose signature appears on the Indice page. Fuld p. 493.
DONIZETTI, Gaetano

Lucia di Lammermoor

Edition: Piano-vocal score.

Publisher: Dalla Stamperia di musica l’Euterpe Ticinese, Chiasso.

Collation: Title; blank; Personaggi / Attori; Indice; Music: 79ff, of which one is blank as are five individual pages. Piece pagination only with the exception of 9ff. situated between pages with plate numbers 290 and 291. See Notes.


Date of publication: Before 22 May 1840. See Notes.

Binding: Contemporary green, brown and white marbled boards, leather spine.

Format: 315 x 240.

Printing method: Engraved

Notes: It is interesting to note that there is no through pagination in this copy even though the Index indicates otherwise: it is stated that the last pieces (PNs 300 and 296) are both to commence on page 175! Identification by plate number is not as satisfactory as page number, but I hope the following will be clear.

On the verso of the last sheet preceding “Il Palor Funesto” (PN 289), there are pencil drawings of two characters which are dated Bruxelles, 22 Maggio 1840. Other drawings of characters are found on the last page of the recitativo (PN 299) and the first page of the Edgardo / Ashton duet (PN 293). Other drawings are to be found on the verso of the last page of music of the scena which commences “D’immenso giubilo” (PN 294); beneath the figures the word Bruxelles appears in large letters. Still another drawing is to be found on the verso of the last page of the Mad Scene (PN295).

The title page reads: (on a curve) LUCIA DI LAMMERMOOR / (on a curve) Dramma Tragico / (straight) di / Salvadore Cammarano / Musica (decoration) Del Mo. / G. Donizetti / (rule) / (to the left) Per Canto con accompagamento=di Piano Forte L=30 it= (to the right) Per Piano Forte Solo L=15 it= / Chiasso / Dalla Stamperia di musica l’Euterpe Ticinese. Curiously, the present edition, while for piano and voice, covers precisely the same ten pieces of music Ricordi published for piano solo prior to its first complete edition. The section for chorus commencing “Per te d’immenso giubilo” and that which continues through the conclusion of the sextet have not been engraved by Euterpe Ticinese. The pages for this portion of the score are from Ricordi plates. The first piece, with plate number B 10085 B, matches that in the first complete Ricordi edition, while the second, which includes the sextet, has plate number N10086 N. The last however, is from a later Ricordi printing as the title portion of the first page has been entirely reset.

Chiasso is immediately across the Swiss border, a short distance from Como. The city has had a long and somewhat murky history in the field of music publishing. For Italian firms, publishing in Chiasso was a way to avoid taxes and, more especially, to avoid the censor. It
seems that many publishing firms had associations with Euterpe Ticinese but the firm’s publishing history is not fully clear to me. However, Lucia is listed in an undated Catalogo della Musica Publicata dalla Calcografia L’Euterpe Ticinese in Chiasso. From other works listed in the catalogue one cannot be more precise than to conclude that it was published in the early to middle nineteenth century. The firm also published a folio edition of Lucia using precisely the same plate numbers as the present oblong issue and, again, not including the sextet. Another copy of the present edition is at Stanford University, Palo Alto, California.
DONIZETTI, Gaetano

Lucrezia Borgia

Edition: Piano-vocal score

Publisher: Presso Gio. Ricordi, Milano

Collation: Title page; blank; Personaggi / Attori; Indice; music on pp. 5 – 188.

Plate numbers (with engravers’ initials):

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Date of publication: September 1836

Binding: Contemporary brown paper wrappers. On the front cover is an unmarked decorative grey paper cut-out label. Stored in a box.

Format: 340 x 255

Printing method: Engraved

Notes: First edition. The title page reads: Lucrezia Borgia (on a curve); Melodramma posto in Musica (on a curve) / dal Maestro (straight) / Gaetano Donizetti (on a curve); (at left) Proprietà degli Editori / 7400 al 7416; (at right) Deposto all’ I.R. Bibla. / Fr. 26._.’ Fl. 9.58. cm; / Registrato nell’Archivio dell’Unione / Milano / Presso Gio. Ricordi dirimpetto all’I.R. Teatro alla Scala / (at lower left) Lipsia presso Breitkopf e Härtel; (at center) Firenze presso Gio. Ricordi e Co.; (at lower right) Parigi presso B. Latte. This is one of the few publications where the Ricordi Libroni are of little help; the engravers are identified only as “diversi”. The earliest copy I am aware of is that at the Milano Conservatorio, Spartiti Obl.105. Some numbers in that copy have piece and through pagination, others, piece pagination only. The Milano copy contains neither the Prologue.
(PN 7400) nor the Introduction (PN 7401) which follows Ricordi’s usual practice when assembling its earliest copies of a given work. As these two numbers contained no vocal line they were engraved, usually earlier, as part of the piano score and subsequently added to the piano-vocal score. The engravers of the present copy precisely match those of the Milano Conservatorio copy as well as a copy at the Stanford University Library (No. 274). The latter contains the Prologue and Introduction as well. These two volumes and the present copy are significantly earlier than copies at The New York Public Library and the British Library which give Ricordi’s address as “contrada degli Omenoni 1720”. Ricordi did not adopt this address until 1838 (see entry for L’Elisire d’Amore). The British Library copy has corner dates on the first page of those pieces having plate numbers: 7402, 7410, 7409 and 7414. These are dated 6/9/[18]51; 7/5/[18]52; 13/3/[18]52 and 20/4/[18]54 respectively.
DONIZETTI, Gaetano

Marino Faliero

Edition: Piano-vocal score.

Publisher: Gio. Ricordi e Co., Milano and Firenze

Collation: blank; blank; title page; blank; Index; Personages; music pp. 5-202.


Date of publication: 1836

Binding: Brown marbled boards. Leather spine with pasted paper label.

Format: 350 x 230

Printing method: Engraved.

DUKAS, Paul

Ariane et Barbe-Bleue

Edition: Piano-vocal score by the composer.

Publisher: A. Durand & Fils, Paris.

Collation: Title; blank; dedication “a la mémoire de Wanda de N.”; notice that twenty-five copies on Papier de Hollande Van Gelder have been reserved; “Personnages”; blank; music on pp. 1-249; blank.

Plate number: D. & F. 6572 (appears on last page of music only).

Date of publication: 1906.

Binding: Original boards printed in black and gold with dark blue cloth spine.

Format: 250 x 320.

Printing method: Transfer.

Notes: First edition. Later issues show an additional fifty-six pages having the plate number with the largest uninterrupted sequence extending from page 81 through page 128. The following errors in the present copy are corrected in later issues. On page 48, first bar of the second system: the first syllable of the word “coulent” is missing. On page 123, the second bar of the second system, Ariane's words are “La voûte est en forme d’ogive.” In later editions these are corrected to “Je touche au sommet de la voûte.” On page 163, second bar of the third system: the notation is two quarter rests, two eighth notes, a half note and two eighth notes. Subsequent issues show two quarter rests, two eighth notes, and a half note connected by a slur to the first eighth note of a triplet. On pages 210 and 211 Ariane's name or initial mistakenly appears in the ensemble. On page 212, the top line of the first system: “Il est sauvé” is assigned to Ariane but should be sung by La Nourrice. On page 243, the first bar of the third system: the notation is a half rest, a quarter rest and a quarter note. Subsequent issues show a half rest, a quarter note connected by a slur to an eighth note, and an eighth rest. The present copy is from the library of Norman Del Mar and is signed by him on the front flyleaf with the date, July, 1943. The orchestral score was published some time later with a plate number, D. & F. 7386.
DUPARC, Henri

5 Mélodies Op. 2

Edition: Voice and piano score.
Publisher: G. Flaxland, Paris.

Collation: Title; blank; music on pp.1-3; 1-3; 1-7; blank.

Plate number: G.F.1209, G.F.1211, G.F.1210.

Date of publication: 1870 or earlier.

Binding: Unbound as issued. In a folder.

Format: 270 x 350.

Printing method: Engraved.

Notes: Imperfect. Lacking nos.3 and 4 (Romance de Mignon and Chanson triste). With an autograph inscription by Duparc on the title page: “À Monsieur Barthe Hommage de l'auteur H.D. (Janv. 1870).”

DUPARC, Henri

La vie antérieure

Edition: Proof sheets for the full score.
Publisher: Rouart Lerolle & Cie., Paris.

Collation: Music on pp. 1-16 (eight sheets numbered 1,16; 2,15; 3,14; 4,13; 5,12; 6-11; 7,10; 8-9) printed on one side only.

Plate number: R. L. 9876 & Cie.

Date of publication: c.1912.

Binding: Unbound sheets. In a folder.

Format: Each page 190 x 380, thus each sheet 380 x 280.

Printing method: Engraved.

Notes: Corrected proofs of Duparc's final work. Printer's mark at foot of p.16: (left:) Paris, Imp. Chaimbaud & Cie, (right:) Gulon Grav.
DVOŘÁK, Antonín

Rusalka

Edition: Piano-vocal score

Publisher: Mojmír Urbánek, Prague

Collation: Title page; cast; music on pp. 3-264

Plate number: 1 (throughout)

Date of publication: 1905

Binding: Contemporary green boards with gold embossed title of the opera; half black fabric.

Format: 200 x 275

Printing method: Transfer

FALLA, Manuel de

Atlántida

Edition: Piano-vocal score

Publisher: Ricordi, Milan

Collation: Half title; blank (handwritten pencil inscription in French); title page; credit to José Maria de Segarra; dedication (to four major Spanish cities); blank; Personaggi; cast for the stage premiere at Scala, June 1962; Indice; blank; L’argomento (pp. XI-XVIII); blank; guida per l’interpretazione by Margherita Wallman; music on pp. 1-348.

Plate number: 129112

Date of Publication: 1962

Binding: Publisher’s original aquamarine boards, black print, gold band toward the bottom.

Format: 220 x 295

Printing method: Transfer

Notes: First edition. At lower right of the first page of music there are two copyright dates: 1958 and 1961. At lower left of the last page of music: Tip-Lit. La Musica Moderna – Milano – 1962. At lower right of the same page: Stampato in Italia – Printed in Italy – Imprimé en Italie. On the inside front cover is the bookplate of Pierre Schmid and his signature is on the flyleaf in pencil.
FALLA, Manuel de

El amor brujo

Edition: Piano-vocal score

Publisher: J. & W. Chester, Ltd., London

Collation: Two leaves of photographs of Georges Wague which have been added (see Notes) prior to the title page (blank after each photograph page); Title page; blank; Personnages / Characters (see Notes); Argument; Synopsis; blank; music on pp. 1-40; blank; Chester catalogue of four ballets in the repertoire of the Ballets Russe; blank; blank.

Plate number: J. & W. C. 9713

Date of publication: November 1921

Binding: Modern red silk boards and dark red leather spine. The original front and back covers designed by Nathalie Gontcharova have been bound in.

Format: 240 x 310

Printing method: Transfer

Notes: First edition. Georges Wague, who created the role of Le Revenant at the first staged performance of the revised version of the score was a friend of Edward Graeffe, a Wagnerian tenor. Inserted before the title page is a photographic portrait of M. Wague with an inscription to Graeffe dated 1961. The verso is blank, but on the recto of the following page is a contemporary photograph of Wague in his costume as Le Revenant. In the lower right hand corner is the photographer’s applied sticker: A. Poirier. The Personnages / Characters page contains a four-line autograph inscription by Falla to Wague dated Granada / VIII / with the year indecipherable. Fuld p. 467. The earlier 1915 of the work was only published in 1996.

Loosely inserted is a brief commentary concerning Edward Graeffe and his longtime companion, Alice Tully. Also loosely inserted is a snapshot of Miss Tully having a discussion with a pet lion belonging to Emperor Haile Selassie of Ethiopia.
FALLA, Manuel de

El retablo de maese Pedro

Edition: Piano-vocal score.

Publisher: J. & W. Chester, Ltd., London.

Collation: Cover (printed in red and black); blank; pictorial title (printed in red and black); blank; title; blank; “homenaje devoto” to Miguel de Cervantes and “dedica” to Madame La Princesse Ed. de Polignac; blank; participants in the world premiere, a private performance of 25 June 1923, as well as those of a concert performance in Sevilla on 23 March 1923 (conducted by Falla) and the first public performance, Paris, 13 November 1923; blank; Index; Characters; three quotations (each in Spanish, English and French); Notes on the manner of performance (in Spanish, English and French); music on pp. [1]-68.

Plate number: J. W. C. 9725

Date of publication: 1924

Binding: Contemporary decorative colored paper on boards with decorative label on upper board as well as on spine.

Format: 235 x 300.

Printing method: Transfer.

Notes: First edition, earliest issue. Page [1] has a signature letter B at the lower left beneath “Copyright MCMXXIV by J. & W. Chester, Ltd.” At the lower right, same page: “Tous droits reserves” with “All rights reserved” directly underneath. Small signature letters C, D, E, F, G, H, J and K are at the lower left of pages 9, 17, 25, 33, 41, 49, 57 and 65 respectively. In later editions the signature letter A, not present in the first issue, appears at the lower left of the Index page, while all other signature letters previously cited have been removed. An Errata Sheet (not in the present volume) indicates errors in the English translations which are corrected in subsequent editions. These are:

a. Page 3, last system: “...in all this world of woe.” Corrected: “...in all this wide world.”

b. Page 9, systems 3 and 4: “...romances that are in everybody's memory.” Corrected: “...romances known unto everyone here present.”

c. Page 20, systems 1 through 3: “...in her confinement ... See you not that grave Moor.” Corrected: “...in her captivity ... You shall see a grave Moor.”

d. Page 26, systems 1 and 2: “...do not digress into crooks and into transversals.” Corrected: gives us the text, and no other notes or refinements.

e. Page 27, system 3, last bar: “And so I....” Corrected: “Yes, sir, I...”

f. Page 42, systems 1 and 2: Corrected: “...may good fortune prosper ... and may friends and kindred see how...”

While the present copy has the original front cover bound in, the back cover is missing. The back cover should have the following within a decorative border broken at the sides:
Propriété des éditeurs pour tous pays. / J. & W. CHESTER, LTD. / 11, Great Marlborough Street, / London, W.1. / rule / Price 15s (Frs. 22.50) net. The present copy is from the collection of Timothy Spelman whose signature is on the decorative title.

Loosely inserted is a program of the first staged performance of the work at the salon of Madame La Princesse Edmond de Polignac (née Winaretta Singer, the American daughter of the sewing machine magnate, Isaac Merritt Singer). The four page booklet has a hand-colored woodblock print by Hernando Viñes and is autographed by the composer as well as the designers Manuel Angeles Ortiz, Hermenegildo Lanz, Hernando Viñes and Jose Viñes Roda. It is also signed by all six of the original puppeteers.

**FALLA, Manuel de**

**El sombrero de tres picos**

Edition: Piano score

Publisher: J. & W. Chester, Ltd., London

Collation: Title page; credit for cover design; dedication (to Leopoldo Matos); production credits for London premiere; cast for the first performance; Argument (pp. vi-x, in French); Synopsis (pp. xi-xv, in English); blank; music on pp. [1]-78; blank; blank.

Plate number: J. & W. C. 9710

Date of publication: 29 March 1921

Binding: Contemporary red cloth boards with composer and title in embossed gold.

Format: 250 x 310

Printing method: Transfer

Notes: First edition. A piece of paper (210 x 140) has been laid down at the top of the dedication page. This is a five measure manuscript in the composer’s hand, written in blue and black pencil. Loosely inserted is a program for an all Falla concert at the Salle Pleyel, Paris in the spring of 1928. Fuld p. 189.
FALLA, Manuel de
La vie brève (La vida breve)

Edition: Piano-vocal score
Publisher: Max Eschig, Paris

Collation: Blank (flyleaf); handwritten inscription by the composer; title page; blank; dedication (to Ada Adiny-Milliet, Paul Milliet and the memory of Carlos Fernandez Shaw); blank; cast of characters, singers and production personnel for the premiere at Nice, 1 April 1913; blank; Table des Matières; blank; music pp. 3-119; blank.

Plate number: M. E. 400 except the Table des Matières page where it is M 400 E.

Date of publication: 1913.

Binding: Publisher’s original heavy paper wrappers. The elaborately decorated front cover is printed in black, red and white. The back cover is white without print or decoration.

Format: 225 x 300

Printing method: Transfer

Notes: First edition, earliest issue. Text in French and Spanish. It is interesting to note that the copyright deposit copy at the Library of Congress is a later issue than the present copy.
FAURÉ, Gabriel

La bonne chanson

Edition: Voice and piano score.

Publisher: J. Hamelle, Paris

Collation: Cover; blank; title page; music on pp. [2]-45; blank; back cover.

Plate number: J. 3625 1 H.-J. 3633 9 H.

Date of publication: 1894

Binding: Publisher’s rose-colored heavy wrappers.

Format: 190 x 270

Printing method: Transfer.

Notes: First edition. At the bottom of the title page, beneath J.3625–3633 H.: Inst. Lith. De C.G. Röder, Leipsic. In later issues Röder’s name is removed from the title page and is replaced by Imprimé en Allemagne. At lower left of the first page of each of the nine songs: Paris, J. Hamelle, Editeur, 22 Boulevard Malesherbes. The verso of the title page of later issues is blank and the following recto is a three-column publisher’s catalog of Fauré’s mélodies beneath which La Bonne Chanson is announced. At the bottom of the first page of the first song in some later issues, the street address is misspelled Melesherbes, and the plate number appears incorrectly on the first page as J. 6325 3 H.
FAURÉ, Gabriel

La Chanson d’Eve

Edition: Voice and piano score.

Publisher: Heugel & Cie, Paris

Collation: Cover; blank; title page with table of contents; blank; music p. 1-44; blank; blank; back cover.

Plate number: JH. & Cie. 24,720

Date of publication: c. 1908.

Binding: Publisher’s original rose-colored heavy wrappers with illustration.

Format: 190 x 270

Printing method: Transfer.

Notes: Probably the first collected edition of a set of songs that had been published separately in 1906, 1907 and 1908.

Cover reads: LA CHANSON D’EVE / Charles van Lerberghe / GABRIEL FAURÉ. Title page reads: GABRIEL FAURÉ / A Madame / JEANNE RAUNAY / LA / CHANSON D’EVE / SUR DES POÉSIES DE / CHARLES VAN LERBERGHE / (TABLE OF CONTENTS) / Lower left: PARIS / AU MÉNESTREL, 2bis, rue Vivienne, HEUGEL & Cie. / Éditeurs-Propriétaires pour tous pays. / Tous droits de reproduction, de traduction et / d’exécution publique réserves pour tous pays, / y compris le Danemark, la Suède et la Norvège. / Copyright by Heugel & Cie, 1906, 1907, 1908. / Imp Delanchy, Paris; at lower right: Le Recueil, net : 5 fr.; also lower right, there is a blue ink round stamp. Last page of music, lower left: Imp. Delanchy, Fg. St. Denis, 54; lower right: Ch. Douin, gr.
FAURÉ, Gabriel

Au Cimetièr, Op. 51 No.2
Edition: Voice and piano score.
Publisher: J. Hamelle, Paris.
Collation: Title; blank; music on pp. 3-7; blank.
Plate number: J. 2981 H,
Date of publication: 1888.
Binding: Unbound.
Format: 190 x 280
Printing method: Transfer
Notes: First Edition. In the original key (C minor). Printer’s mark at lower right corner of p. 7: Gravé et imprimé par C.G. Röder à Leipzig.

FAURÉ, Gabriel

4 Mélodies Op. 39: No. 4. Les roses d'Ispahan
Edition: Voice and piano score.
Publisher: J. Hamelle, Paris.
Collation: Title; blank; music on pp. 3-7; blank.
Plate number: J.2290.4. H
Date of publication: 1885.
Binding: Unbound.
Format: 260 x 335.
Printing method: Transfer.
Notes: First edition. In the original key (D major). Printer's mark at lower right corner of p.7: “Gravé et imprimé par C.G. Röder à Leipzig.”
FAURÉ, Gabriel

Prométhée

Edition: Piano-vocal score

Publisher: J. Hamelle; Paris

Collation: Title page; blank; cast of spoken roles with names of artists and cast of sung roles with names of artists; index; music on pp. 3-176.

Plate number: J. 4586. H.

Date of publication: 1900

Binding: Original lithographic cover. Inside front cover has a sepia photograph of Fauré laid down. Back cover has design with four flowers. Bound together with Fauré’s Requiem in contemporary dark blue buckram.

Format: 190 x 280

Printing method: Transfer

Notes: First edition. This is a large work designed for open-air performance.
FAURÉ, Gabriel

Requiem

Edition: Piano-vocal score
Publisher: J. Hamelle, Paris
Collation: Title page; blank; Table; blank; music on pp. 1-78
Plate number: J. 4531. H.
Date of publication: 21 February 1900
Binding: Original grey-green paper wrappers with blue and black printing, back cover blank. The work is bound together with Fauré’s Prométhée, in contemporary dark blue buckram.
Format: 200 x 280
Printing method: Transfer

FAURÉ, Gabriel

Requiem [second copy]

Edition: Piano-vocal score.
Publisher: J. Hamelle, Editeur, Paris
Collation: Title page; blank; Index; blank; music on pp. 1-78.
Plate number: J. 4531. H.
Date of publication: 21 February 1900
Binding: Original paper wrappers bound in together with Fauré’s Prométhée.
Format: 200 x 285
Printing method: Transfer
Notes: First edition. This copy belonged to Henri Busser.
**FAURÉ, Gabriel**

**Requiem**

Edition: Full score.

Publisher: J. Hamelle, Editeur

Collation: Title page; blank; blank; music on pp. 1-128.

Plate number: J. 4650. H.

Date of publication: 21 February 1900

Binding: Original paper wrappers rebound in modern marble boards. Original covers (front/back) pasted in.

Format: 280 x 360

Printing method: Transfer

FLOTOW, Friedrich

Martha, oder Der Markt zu Richmond

Edition: Piano-vocal score

Publisher: bei H.F.Müller. Kunst- und Musikaleinhändler, Wien

Collation: Title page; blank; Inhalts-Verzeichniss; blank; libretto pp. [1]-12; music on pp. 1-266

Plate number: H.F.M. 280 (1)–(21)

Date of publication: January 1848

Binding: Modern green boards with three quarter green buckram

Format: 260 x 330

Printing method: Title page lithographed; Inhalts-Verzeichniss engraved; 12 page libretto lithographed; music pages engraved.

Notes: First edition, probable third issue. Fuld pp. 87-8 gives a clear description of the three variants which might claim priority as first edition. Fuld’s own copy has a price of 15 Fl. but no libretto. Another copy at the Gesellschaft der Musikfreunde, Vienna, has the libretto but no price is given. I have not seen either copy. The only thing that is certain is that the present copy does have the libretto as well as the price of 15Fl., and that while it may be early, it is probably no earlier than the third issue of Martha.
FLOTOW, Friedrich

Martha, oder Der Markt zu Richmond [second copy]

Edition: Piano-vocal score

Publisher: bei H.F.Müller. Kunst- und Musikaleinhändler, Wien

Collation: Title page; blank; Inhalts-Verzeichniss; blank; libretto pp. [1]-12; music on pp. 1-266

Plate number: H.F.M. 280 (1)–(21)

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This copy is identical to the previous entry with the exception of the binding.
GARCIA Family

_Gedichte_ by Pauline Viardot Garcia,
_L’Écossaid, Le Réveil D’Un Beau Jour, La Bayadere, La Tarentella_ by Maria Malibran along with autograph letters, pictures, photographs, slides of the Garcia family.

Edition: (of the songs by Pauline Viardot Garcia and Maria Malibran): Voice and piano scores.

Publisher:
_Gedichte_: Leipzig, Breitkopf & Härtel; _L’Écossaid, Le Réveil D’un Beau Jour, La Bayadère, La Tarentella_: Troupenas, Paris

Collation:
_Gedichte_: Title page; blank; music pp. 1-46.

_L’Écossaid_: illustration; two pages of music; back cover.
_Le Réveil D’Un Beau Jour_: blank; two pages of music; blank.
_La Bayadère_: blank; two pages of music; blank
_La Tarentella_: title page; two pages of music; blank

Plate number: _Gedicht_: 10731.;
_L’Écossaid_: none.; _Le Réveil D’Un Beau Jour_: 579.; _La Bayadere_: 585.; _La Tarentella_: 582.

Date of publication: _Gedicht_: 1865;
_L’Écossaid, Le Réveil D’Un Beau Jour, La Bayadere, La Tarentella_: c. 1830.

Binding: Stored in a folder.

Format: various

Printing method: printed music: engraved.

Notes: First editions of the printed scores, along with autographs and photographs as listed above.
GAY, John and PEPUSCH, Christopher

The Beggar’s Opera

Edition: Libretto with engraved music.

Publisher: Printed for John Watts, London.


Plate number: None.

Date of publication: 1728.

Binding: Full calf by Rivière.

Format: 135 x 200.


Notes: First edition, earliest issue. Without music on p. 53, with the text of the play ending on page 58. There is a printing error on page 17 where Air XVI is incorrectly identified as Air VI. Detailed bibliographical information is found on pp. 24-5 of John Gay - The Beggar's Opera edited by Peter Elfed Lewis, as well as on two unnumbered pages titled “Sources” and “The Evidence of the Sources” in The Music of John Gay’s “The Beggar’s Opera”, edited and arranged from the eighteenth century sources by Jeremy Barlow. Fuld p. 344, BUC p. 96.
GERSHWIN, George

Porgy and Bess

Edition: Piano-vocal score (in two volumes)

Publisher: George Gershwin Music, Inc.


Plate number: None

Date of publication: Prior to 28 September 1935.

Binding for both volumes: publisher’s original green boards without printing or decoration. Boxed

Format: 230 x 300

Printing method: Transfer

Notes: Pre-publication copy. Unlike the following entry, the present volume contains no preliminary pages nor does it contain the three page musical introduction. The only legal declarations of any kind are to be found on the inside front covers of each volume: "Copyright 1935 by George Gershwin Music Inc. This copy is for professional use only. It is not for sale or distribution.” The last two lines of this declaration also appear at the bottom of the first page of music of each volume. “George Gershwin” appears in print at the upper right of the first page of music which is headed “Act 1 / Scene I”. I have no facts upon which to base the following observation, but I would presume that the reason there are two volumes rather than one, is that the printing, or perhaps even the composition of Act III was not completed at the start of rehearsals. By that time Volume 1 (Acts I and II) must have been fully prepared, making it necessary to print and assemble Volume 2 (Act III) separately.
GERSHWIN, George

Porgy and Bess

Edition: Piano-vocal score

Publisher: Gershwin Publishing Corporation

Collation: Blank; photographic portrait of Gershwin; title page; drawing of Porgy in his goat-cart; index; Characters and singers of the premiere performance; story; dedication (to my Parents); music on pp. 1-559; blank.

Plate number: None

Date of publication: 28 September 1935

Binding: Publisher’s original grey stiff wrappers with black print, modern black buckram spine. Boxed.

Format: 230 x 300

Printing method: Transfer

Notes: First edition. At the bottom of the first page of music: Copyright MCMXXXV by George Gershwin / (to the left) Published by Gershwin Publishing Corp. (to the right) Chappell & Co., Inc., Sole Selling Agent for U.S. & Canada. This is followed by three lines of declaration of rights. The present volume is three pages longer than the previous entry because the three page musical introduction is included. “George Gershwin” appears at the upper right of the first page of music which is headed “Porgy and Bess / Introduction”.

GIORDANO, Umberto

Andrea Chénier

Edition: Piano-vocal score

Publisher: Edoardo Sonzogno, Milano

Collation: Half title; blank; Title page; Declaration of rights; Indice; blank; Personaggi; blank; music on pp. 1-249; blank; blank; blank.

Plate number: E 929 S throughout except for pp. 7 and 11 which have E 829 S.

Date of publication: June 1896. See Notes.

Binding: Sonzogno’s in-house red boards with green buckram spine and corners. Publisher’s label laid down on front cover. On the spine a label with 128. Boxed. See Notes.

Format: 230 x 305

Printing method: Transfer

Notes: First edition. The present copy has aspects of copyright deposit copies at both Santa Cecilia, Rome, (104 C / 52), and the Library of Congress, (M 1503 / G496). None of the three copies has the dedication to Olga Spatz which first appeared in later issues. All three copies state Milano, 1896 at the bottom of the declaration of rights page.

A libretto, pp. [IX] – XXXI in the Rome copy is not in the other two copies. The title page in the L.C. copy is in black only, whereas the other two copies also have red. The signature number at the bottom right of page 225 is 29 in the present and L.C. copies, but is, incorrectly, 30 in the Rome copy. The signature number 32 does not appear at the bottom right of page 249 in the L.C. copy but it is present in the other two copies. The Indice page of the L.C. copy mentions only the four acts and the pages where each begins whereas the other two copies list not only the acts, but an extended list of the numbers in each act as well as pagination for same. However there are five errors in the pagination which are consistent in the present copy and that of Santa Cecilia. The index pages 35, 45, 98, 172 and 225 should read 37, 46, 99, 173 and 224 respectively.

With all these variations and contradictions it is hard to determine precisely which issue first saw the light of day. The Santa Cecilia copy states on its title page that the copy was sent to the Prefettura on 11 June 1896. The copyright records at the Library of Congress show that its copy was received on 12 June 1896. As a minimum of three weeks would have been needed to send the copy to Washington, it is likely that the L.C. copy is the earliest issue.
GIORDANO, Umberto

Fedora

Edition: Piano-vocal score.

Publisher: Edoardo Sonzogno, Milano.

Collation: Half-title; blank; title; declaration of rights, Milano, 1898; “Indice” with the three acts beginning on pp. 1, 63 and 168 respectively; blank; “Personae”; blank; libretto on pp. [IX]-XXXII; music on pp. [1]-259; blank.

Plate number: E984S except for pages 252 and 253 which have E98S. No Plate Numbers on pp. 32, 165, 166, 177, 197 and 198.

Date of publication: December 1898.

Binding: Original binding with brown print on beige background. Back cover has a printed label placed over the original price which states that the price as of January, 1924, is L. 40.

Format: 210 x 295.

Printing method: Transfer.

Notes: First edition, earliest issue. The signature of Anita Stewart Borigiani (?) on the title and p. 95; ownership stamp of Emilio Slawitz on half-title; ownership stamps of Bruno Slawitz on front fly leaf and p. [1]. This copy identical to copyright deposit copies at Santa Cecilia, Rome (104 c53), and the Library of Congress, Washington, D.C. (M1503.G496F3).
GLAZUNOV, Alexander

Raymonda. Ballet en trois actes

Edition: Piano score.

Publisher: M. P. Belaieff, Leipzig.

Collation: Chromolithographic title page printed in many colors on a beige panel; blank; music on pp. 3-167; blank.

Plate numbers:

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Date of publication: 1898.

Binding: Black cloth.

Format: 270 x 330.

Printing method: Transfer.

Notes: First edition, probably the earliest issue. While there are many plate numbers in this edition, it is identical to the copies at The British Library (h.16.d.(1)) and the University of Washington Library, Seattle, (M1523/G543/R4). A copy at the New York Public Library is also identical with one exception: beneath “1898” on the title page are the words “Printed in Germany”. A copy at the Library of Congress (M1523/G543R4/1898) donated to the collection in January, 1967, has the traditional gray Belaieff covers. On the inside of the
front cover is an alphabetical composer catalogue which is continued on the verso of the last page of music, as well as the inside and outside of the back cover. At the lower left of each of these respective pages are: No. 16, No. 17, No. 18 and No. 19. This is probably a later issue than the present copy or those at the British Library, University of Washington Library or New York Public Library, all of which have blanks on the verso of the last page of music. The LC copy also does not have “Printed in Germany” at the lower right of the last page of music, but those words do appear in the other four copies under discussion, including the present one.
GLINKA, Mikhail

A Life for the Tsar

Edition: Piano-vocal score.

Publisher: F. Stellovsky, St. Petersburg.

Collation: Title (in Cyrillic); music on pp. 2-495; blank.

Plate number: S.Nº 3730-S.Nº 3757

Date of publication: 1857.

Binding: Full red morocco, lettered in Cyrillic.

Format: 280 x 330.

Printing method: Engraved.

Notes: BL British Library, London
LC Library of Congress, Washington, D.C.
HUK Harvard University, Houghton Library, Kilgour Collection
HUH Harvard University, Houghton Library, Haverlin Collection
StC A Memorial Library of Music, Stanford, California

First edition, priority of issue uncertain. While the present copy, that of the BL (H.765.a.), and one of the Harvard / Houghton copies (Haverlin Collection, *93B-234F) are identical, copies at LC (M1503 / G561 / L37) and StC (MLM-368) as well as one of the Harvard/Houghton copies (Kilgour Collection, s. F MUS G4994Z.1857) have additional preliminary pages as well as variations on the title page which should be noted. The latter three copies are augmented with pages for 1) a lithographed portrait of the composer above a facsimile of eight bars of autograph music, 2) a dedication to the Czar, 3) a cast list and thematic index and 4) a list of subscribers. All copies have an identical decorative border on the title page. Outside that border at the bottom of the page all copies note the Moscow agent, P. Lengold, on the left and on the right, the Kharkov agent, V. Gergard (i.e. Gerhard). The LC and StC copies, however, mention A. Cranz as the Hamburg agent in the center of the page between Lengold and Kharkov. The copy at HUK with no acknowledgment of Cranz, has a stamp “St. Petersbourg chez M. Bernard” in the same center position. The LC, HUK and StC copies have a credit in fine print at the bottom center of the title page: Lithography by R. Berendhoff. Berendhoff also lithographed the portrait of Glinka in these same copies. The title pages of the present copy, that at BL and HUH have no credit for Berendhoff. While the LC, HUK, and StC copies appear to be identical in all other respects, the StC volume, along with the BL copy, give a credit on the lower right of page three, the first page of the primo piano part, which is not found in the LC, HUH or the present copy: “Hamburg, bei A. Cranz.”
GLINKA, Mikhail

Ruslan and Lyudmila

Edition: Piano-vocal score

Publisher: F. Stellovsky

Collation: Title page; blank (with Personaggi and Indice, in Italian, added in manuscript in purple ink); Personen / inhalt in Russian and German (with the characters and the index translated into Italian and entered in pencil); blank; blank; blank; music on pp. 1-396.

Plate number: 301-301(26.)

Date of publication: 1856

Binding: Modern marbled boards with brown leather spine

Format: 270 x 320

Printing method: Engraved

Notes: First edition, second issue? Second edition? This edition uses the original plates and has the censor's approval dated February 9, 1856, censor N. Peiker, at the foot of the last page of music as well as several other pages throughout. The title page, however, is quite different from the earliest edition in that it has two columns listing all 26 pieces in the opera for sale and is much less elaborate. The present volume contains not one, but two translations into Italian. The older one is in purple ink, while the later one is in pencil. Full information concerning the earliest issue can be found in Fuld pp. 479-4
GLUCK, Christoph Willibald

Alceste

Edition: Full score.

Publisher: Giovanni Tomaso de Trattnern, Vienna.

Collation: Title; blank; half-title; blank; List of scenes and synopsis; Personaggi; dedication to Queen Maria Theresa; blank; 2pp. letter by Gluck; music on pp. 1-233; blank.

Plate number: none.

Date of publication: 1769.

Binding: Quarter calf with marbled boards.

Format: 270 x 380.

Printing method: Typeset.

Notes: First edition, earliest issue. The Italian version. This copy has the half-title following the title page. To create the correct musical sequence, pages 187-8 and 189-90 have been bound out of sequence in this copy. At the bottom of the first page of music: “Ce Premier Acte est Gravé par Mme Lobry.” It is not stated who engraved the remainder of the score.

From the library of the distinguished Belgian musicologist, F. A. Gevært (1828-1908) with his signature on the title page. On page X of the Introduction to his “A Biography of the printed works of C.W. von Gluck” Cecil Hopkinson states: “The first attempt at a really critical edition with lengthy prefaces and annotations was that edited by F. A. Gevært for the publisher Lemoine.” Hopkinson 37A.
GLUCK, Christoph Willibald

Alceste

Edition: Full score.

Publisher: Au Bureau d'Abonnement Musical, Paris.

Collation: Title; Catalogue of Bureau d'Abonnement Musical; music on pp. 1-305; blank.

Plate number: None.

Date of Publication: 1776.

Binding: Modern calf leather with marbled paper boards.

Format: 250 x 330

Printing method: Engraved.

Notes: First edition of the French version. Hopkinson is aware of only two copies of the 305 page version. One of these is blank on the verso of the title page (Hopkinson 44A) while the verso of the other has a catalogue listing 230 works (Hopkinson 44A (a)). The present volume is an example of the latter. With regard to this particular volume Hopkinson says the following on p. 53 of his Gluck bibliography: “The first edition, consisting of 305 numbered pages – of which only two copies have been discovered by me – exists in two states, one with a publisher’s catalogue on the verso of the title-page and the other without. It is absolutely impossible to say which of these was issued earlier.”

It should be mentioned that another copy of Hopkinson 44A (a) is at the Library of Congress, Washington, DC. (M1500.G56A33).
GLUCK, Christoph Willibald

Armide

Edition: Full score
Publisher: Au Bureau du Journal de Musique, Paris
Collation: Title page; blank; music on pp. 1-279; blank.
Plate number: None
Date of publication: November 1777
Binding: Modern marbled boards with leather spine.
Format: 270 x 345
Printing method: Engraved
Notes: First edition. With the engraved book plate of Henri Barbier. Hopkinson 45A.
GLUCK, Christoph Willibald

Echo et Narcisse

Edition: Full score

Publisher: chez Des Lauriers

Collation: Title; blank; Catalogue de Musique; blank; bibliographical information concerning each of the stage works of C.W. Gluck, as well as his symphonies, sonatas and motets, pp. 1-(97)

Plate number: None

Date of publication: Hopkinson notes that no advertisements have been found but he speculates that 1779 was the date of publication.

Binding: Full green vellum with “Musique du Roy” imprinted in gold on the front cover.

Format: 270 x 345

Printing method: Engraved

Notes: First edition. This copy from the French Royal Library. At the upper right of p. 1: Listo cивi 11.o 26 conservatorio Versailles. At the foot of p. 59: 1re. acte гыв par Mad.Vendome; The Prologue is by M. Le Baron de Tschudi. Hopkinson 47A, RISM G2739.
GLUCK, Christoph Willibald

Iphigénie en Aulide

Edition: Full score

Publisher: Chéz M. Marchand md de musique; rue Fromenteau, Paris

Collation: Title page; preface by Gluck; music pp. 1-298.

Plate number: None.

Date of publication: 1774? (See Notes)

Binding: Unbound as issued, in the original sections, with stab marks on some inside margins.

Format: 265 x 335.

Printing method: Engraved.

GLUCK, Christoph Willibald

Iphigénie en Tauride

Edition: Full score.

Publisher: Bureau du Journal de Musique, Paris.

Collation: Title; blank; dedication to the Queen (Marie Antoinette); blank;
music on pp. 1-211; blank.

Plate number: None.

Date of publication: 1779.

Binding: Unbound as issued, in the original sections, with stab marks on some inside margins.

Format: 260 x 340.

Printing method: Engraved.

Notes: First edition, earliest issue. Hopkinson 46A. Hopkinson does not mention that at the lower right corner of p.68 (at the end of Act 1) is an engraver's mark: Gravé par Mdme. Moria. For the 1991 Spring/Summer issue of the Bach Journal, George J. Buelow wrote an article which discussed a theme borrowed by Gluck which originated in Bach’s Gigue in B Flat major, from Partita No. 1. This theme appears in Iphigénie’s Act IV aria, “Je t’implore et je tremble”. Buelow quotes Alfred Mann as having described this as “Borrowing with abiding inspiration!”
GLUCK, Christoph Willibald

Orphée et Eurydice

Edition: Piano-vocal score

Publisher: Chez Mr. Lemarchand

Collation: Title page; blank; dedication (to the Queen of France); Argument; blank; Epître à La Reine; music on pp. 1-217; blank; publisher’s catalogue; blank. See Notes.

Plate number: None

Date of publication: 4 August 1774

Binding: Full green vellum

Format: 260 x 340

Printing method: Engraved

Notes: First edition, fourth issue (?). I believe Hopkinson’s description for 41A might be better applied to 41A (a) which has a much stronger claim to first priority. The dedication page is the crux of the matter. I do not know of any dedication page of a first edition of any work by any composer that has print of any kind on the verso of a dedication page. This was “not done” and I cannot imagine Lemarchand or Gluck being so cavalier, particularly when dedicating a work to the Queen of France. The present copy, conforming in all but one regard to the description for those copies described under Hopkinson’s 41A, has the Argument printed on the verso of the dedication page. However the description for 41A(a) is the precise definition one could logically expect for a correct first edition, first issue. The present copy has the Epître à la Reine which, according to Hopkinson, does not appear again after the third issue, but it also has a four column publisher’s catalogue containing 85 entries which suggests a slightly later issue.

Unlike most other early editions of this work, the price on the title page has not been erased or changed; it remains 24 Livres tournois. Hopkinson’s 41A (b) and 41A (c) each have four column catalogues, but the listing found in the latter - the fourth issue - is identical to the one found in the present copy with 33, 15, 18 and 19 entries. The Epitre which, according to Hopkinson, disappears after the third issue, is still included in this, the fourth issue. The last page of the score is signed by Lamarchand.
GLUCK, Christoph Willibald

Orphée (arranged and orchestrated by Hector Berlioz)

Edition: Piano-vocal score

Publisher: Léon Escudier

Collation: Title page; blank; Distribution des roles and Catalogue des Morceaux; blank; Dedication (to Mme. Pauline Viardot Garcia); rule; Paris. - Typographie Morris et Compagnie / 64, Rue Amelot, 64. /rule; Avant-Propos (par H. Berlioz); blank; music on pp. 1-131; blank

Plate number: L.E. 1845.

Date of publication:

Binding: Modern scarlet cloth with red and black paper label on spine.

Format: 185 x 170

Printing method: Engraved throughout with the exception of the dedication and Avant - Propos pages which are lithographed.

GOUNOD, Charles

Faust

Edition: Piano-vocal score

Publisher: Paris, Choudens Editeur

Collation: Title page; blank; Personnages/Artistes and Catalogue des Morceaux; blank; music on pp.1-224.

Plate number: A.C. 664.

Date of publication: May 15-20, 1859

Binding: Contemporary brown boards with brown leather spine.

Format: 195 x 270

Printing method: Lithographed

Notes: First edition. Like that other great pillar of the French lyric theatre, Carmen, Faust had spoken dialogue and, again like Carmen, only the first edition shows the work in its original state. Cecil Hopkinson’s “Notes on the Earliest Editions of Gounod’s Faust”, which appears in Festschrift Otto Erich Deutsch, gives a full description of many of the earliest printings of the opera. Hopkinson pp. 245-9, Fuld p. 510.
GOUNOD, Charles

Faust

Edition: Full score (two volumes bound as one).

Publisher: Paris, Choudens, Éditeur, Paris

Collation: Title page for volume 1; publisher’s note in French and another in German for Ed. Bote & Bock; personnages and index; blank; music on pp. 1-62/64, 65-254/255, 256/257, 258/295, blank, blank, blank; title page for volume 2; publisher’s note in French and another in German for Ed. Bote & Bock; personnages and index; blank; blank; music on pp. 296-302/314, 315-336/367, 338/339-435; blank; music on pp. 441-533; blank.

Plate number: A.C. 675

Date of publication: 1860.

Binding: Contemporary dark green binding (repaired)

Format: 205 x 280

Printing method: Engraved

Notes: Second edition.
GOUNOD, Charles

Roméo et Juliette

Edition: Piano-vocal score

Publisher: Paris, Choudens Editeur

Collation: Title page; blank; dedication (A la Majesté / Charles XV / Roi de Suède & de Norvège); personnages, catalogue des morceaux; music on pp. 2-303; blank.

Plate number: A.C.1411

Date of publication: 1867

Binding: Contemporary brown marbled boards with brown leather spine.

Format: 200 x 275

Printing method: Lithograph

GREENBERG, Noah, editor

The Play of Daniel


Publisher: Oxford University Press

Collation: Half title; illustration (Daniel as a Scribe); Title page; legal notices; Preface pp. [v] and [vi]; Contents p. [vii]; Acknowledgements p. [viii]; Editor’s Introduction pp. [ix] and [x]; Half title; Cast and Instrumentalists; music on pp. [3]-[100]; guide to Latin Pronunciation [101]; Translation of the Latin text [103]-[111]; Production notes and credits [103]-[118].

Plate number: None

Date of publication: 1959

Binding: Illustrated fabric on boards

Format: 205 x 280

Printing method: Transfer

Notes: The modern premiere of this work occurred in January 1958, at the Cloisters, a division of the Metropolitan Museum of Art.

HAHN, Reynaldo

Chansons Grises

Edition: Voice and piano score.

Publisher: Paris, Au Ménestrel, 2 bis Rue Vivienne, Heugel & Cie...

Collation: Title; blank; index; music on pp. 2-23; blank; blank; blank.

Plate number: H. et Cie. 7784 (1-7) throughout and 8237-8243 on individual songs.

Date of publication: c.1900.


Format: 190 x 275.

Printing method: Transfer.

HAHN, Reynaldo

Mozart. Comédie Musicale de Sacha Guitry.

Edition: Piano-vocal score.

Publisher: Au Ménestrel, Heugel, Paris.

Collation: blank; blank; dedication to Madame Francis de Croisset; blank; title (printed in red within a pale orange surround); blank; contents; legal note; music on pp. 1-86; blank.

Plate number: H. 29,265

Date of publication: 1926.

Wrappers: Stiff paper wrappers with decorative design in red on front. Back wrapper blank.

Format: 200 x 290.

Printing method: Transfer.

Notes: First edition, earliest issue. The title page shows a price of 30 Francs. The Publisher Heugel’s address is Au Ménestrel, 2bis, rue Vivienne (2e), Paris. On the verso of the table page is the printer’s decorative device: Imp. Chaix, Paris beneath which is 23418-12-25 (December, 1925). To the left at the bottom of the first page of music: Droits d’exécution réservés / Au Ménestrel, 2,bis, rue Vivienne. To the right at the bottom of the first page of music: Copyright by Heugel, Editeur, Paris. Printer’s mark at lower right corner of p.86: Imp. Delanchy-Dupré, Paris-Asnières 2 & 4, Avenue de la Marne, XXVI. [i.e. 1926].
HALEVY, Jacques F. F. E.

La Juive

Edition: Piano-vocal score.

Publisher: Maurice Schlesinger, Paris

Collation: Title; blank; Personnages and Catalogue des Morceaux; blank; blank; music on pp. 2-385; blank.

Plate number: M.S. 2002 throughout except p. 18 which has none.

Date of publication: La Revue et Gazette Musicale de Paris dated 19 March 1835, announces the piano-vocal score “Pour paraître le 4 Avril.” See Notes.

Binding: Contemporary green leather with elaborate gilt decoration including the owner's initials A. S. (see Notes).

Format: 250 x 330

Printing method: Engraved.

Notes: First edition. This copy belonged to Amélie Schnégans whose name appears in script on a preliminary leaf. Subsequently the copy was in the possession of Auguste Trémolières whose stamp appears three times on a preliminary leaf and once on the title page.

The full score of this work was not announced until 12 June 1835, in La Revue Musicale de Paris. It is stated that the price for the Grande Partition is 250 F, that for the Parties d'Orchestre at 300 F, and for the Partition réduite, avec accompagnement de piano is Prix net, 40F. The price in the present copy is Prix net, 40F.

With further regard to the full score, the p.n. is M.S. 2000 throughout except for p. 206 where the M is inverted making it appear to be W.S. 2000. Of particular note is the publisher's imprint which is Meurice Schlesinger, In the second issue this error was corrected to read Maurice Schlesinger and all the letters of his name enlarged.
HANDEL, George Frideric

Acis and Galatea

Edition: Full score

Publisher: I. Walsh

Collation: Title page

Plate number: None

Date of publication: I. Walsh, the publisher, decided to issue the work in ten separate parts the first of which was announced by *The Daily Advertiser* on 24 August 1743. The last part was announced by the same publication on 19 November 1743. The complete edition in one volume was announced, again in *The Daily Advertiser*, on 28 November 1743.

Binding: Modern brown and green boards with brown calf spine

Format: 240 x 325

Printing method: Engraved

Notes: First edition of the complete work. Sections of the music for *Acis and Galatea* were published as early as 1722, but it was only in 1743, 22 years later, that the complete work was printed for the first time. 1.) Smith, William C.: *Handel: A Descriptive Catalogue of Early Editions*, pp. 82-3. Smith, William C: *Concerning Handel* pp. 231-3 and Plate 13, p. 276
HANDEL, George Frideric

Atalanta, an Opera

Edition: Full score.
Publisher: I. Walsh, London.
Collation: Title; blank; Table of Songs and catalogue of Handel works published by Walsh; blank; list of subscribers; blank; music on pp. 1-83; blank.
Plate number: Nº. 589 at lower right corner of title page.
Date of publication: June 1736.
Binding: Modern full morocco.
Format: 240 x 335.
Printing method: Engraved.
Notes: First edition, earliest issue. Pencil signature of a previous owner, D. Crawford, at top of title page. Smith p.20 no.1; RISM H118; Hirsch iv.1572.

HANDEL, George Frideric

Julius Caesar

Edition: Full score.
Publisher: Cluer's Printing Office, and B. Creake, [London].
Collation: Engraved pictorial title; blank; privilege; blank; index; blank; music on pp. 1-118, each page within a single line frame.
Plate number: None. Signature letters A through Gg
Date of publication: 24 July 1724.
Binding: Original blue-grey plain paper wrappers, in a 19th century leather box.
Format: 155 x 245.
Printing method: Title, index and music text engraved. Privilege leaf typeset.
Notes: First edition. Smith quotes an advertisement from the London Journal of 6 June 1724: “Curiously engrav’d on Copper Plates Corrected and Figur’d by Mr. Handel's own Hands; therefore beware of incorrect pirated Editions done on large Pewter Plates”. Smith p. 30, No. 1
HANDEL, George Frideric

Messiah

Edition: Full score
Publisher: Messrs. Randall & Abell, London.
Collation: Title; blank; List of Subscribers (recto and verso) Index; blank; music on pp. 1-188; Appendix; music on pp. (1)-(35)
Plate number: None
Date of publication: 1767
Binding: Maroon leather with extensive gilt tooling to both upper and lower boards
Format: 165 x 365
Printing method: Engraved
Notes: First edition with all the “errors” called for by William C. Smith (Handel, A Descriptive Catalogue of the Early Editions).

HANDEL, George Frederic

Messias [Mozart’s arrangement].

Edition: Full score of Mozart’s arrangement.
Publisher: Bei Breitkopf und Härtel in Leipzig
Plate number: None
Date of publication. 1803
Binding: Black paper covered boards with black leather spine.
Format: 270 x 350
Printing method: Typeset
HANDEL, George Frideric

Rodelinda

Edition: Full score

Publisher: J. Cluer in Bow-Church-Yard, London

Collation: Illustrated title page; Index and publisher’s catalogue; a list of the subscribers (2 pages); music on pp. 1-108.

Plate number: None. Signature letters A through Dd3

Date of publication: c. 1725

Binding: Early twentieth century half leather with recently refurbished boards. New red leather label on front cover.

Format: 235 X 295

Printing method: Engraved

Notes: Second edition. Smith points out that the second edition was identical to the first with the exception that one name was added to the list of subscribers. That person was Alexander Chocke of the Exchequer, Esq., and he subscribed for six copies. For the first edition there were 120 subscribers and for the second edition 121 subscribers. Smith p.61 No.2. I am grateful to Colin Coleman, Assistant Librarian, Gerald Coke Handel Collection, The Foundling Museum, London, for furnishing me with a photocopy of the Subscribers List as it appeared in their copy of first edition.
HAYDN, Joseph

Die Jahreszeiten

Edition: Piano-vocal score (German and French text)

Publisher: Bey Breitkopf & Härtel, Leipzig.

Collation: Pictorial title; blank; music on pp. [1]-174; Breitkopf & Härtel catalogue pp. 174-176; errata sheet; publisher's announcement.

Plate number: None.

Date of publication: December 1801 (see notes), although “April, 1802” was the official date of publication. Stored in a box with the first German/English edition

Binding: Contemporary mottled brown covers with decorative label inside of which are the original orange Breitkopf & Härtel wrappers. On the front wrapper: within a decorative leaf-design frame: Die Jahreszeiten / von / J. Haydn. / (double line rule) / Klavierauszug. The signature of Minna Büttner appears above the double line rule. On the back cover: within a leaf-design frame identical to, there is a small design of logs and leaves in the center of which is Breitkopf und Haertel.

Format: 330 x 260

Printing method: Title lithographed, otherwise typeset throughout.

Notes: First edition. Text in German and French.Apparently this copy was issued considerably before the official date of publication, April 1802. Hoboken clearly outlines the history of this publication and makes reference to an announcement in the December 1801 Intelligenz - Blatt No V which was included in the Allegemeinen Musikalischen Zeitung, issue No 13, dated 23 December 1801. It is stated that the piano score is ready (Italics mine) and will be sent to those entitled to pre-publication copies [dealers?] without delay. The publisher's announcement bound in at the end of the present volume is identical in heading, copy and typeface to that in the December 1801 Intelligenz-Blatt. This announcement, as well as the errata sheet, obviously were bound into the present copy at the time of printing, and one can only conclude that copies of the work must have been available in December 1801.

It is known that the first appearance of Jahreszeiten was the German/French version, but it is the wording on the cover (see “Binding” above) that I believe establishes this as the earliest issue. Only the German title appears on the cover. When the German/English edition was published (see following entry), its title on the cover had been reset in English with the German title printed beneath. Presumably, it was at the same time that the cover of the German/French publication was altered in the same way: the title is reset in French (see second entry after this) with the German title beneath. Signature marks are indicated by Arabic numerals.

The present copy departs from Hoboken's description in one significant respect: the pictorial title page with the vignette engraved by Nettling is that usually found in the German/English version. Why is the title page with the vignette engraved by Heinz Schmidt not in this
German/French copy? Close examination reveals that the Nettling title page has been “tipped in” rather than sewed in. This particular title page is not an integral part of the present score. The orange front cover certainly would have protected the title page which, in the present copy, is rather soiled. There are small tears at the top of the title page and on the right edge of same. These tears would certainly have affected the cover as well as the first page of music but there is no indication of damage to either; indeed, the first page of music is in pristine condition. The conclusion must be that a previous owner married an alien title page with this volume. Hoboken XII/3, pp. 58-59.
HAYDN, Joseph

Die Jahreszeiten (The Seasons)

Edition: Piano-vocal score

Publisher: Breitkopf & Härtel, Leipzig.

Collation: Pictorial title; blank; music on pp. [1]-174; Breitkopf & Härtel catalogue pp. 174-176.

Plate Number: None.

Date of publication: 23 December 1801. See Date of publication and Notes for the first entry of this work.

Binding: Contemporary brown marbled paper with paper label and brown leather spine. Original orange Breitkopf & Härtel wrappers bound in. On the front wrapper: within a decorative black leaf design border: The Seasons / by / J. Haydn. / (double line rule) / Die Jahreszeiten / von / J. Haydn. The back wrapper has the same black leaf design border in the center of which is Breitkopf und Haertel. Boxed with the following entry.

Format: 330 x 260

Printing method: Title lithographed. Otherwise, typeset throughout.

Notes: First edition. Text in German and English. With the correct illustrated title page by Nettling. Signature marks are indicated by Arabic letters. Hoboken XXI/3 pp. 58-59.
HAYDN, Joseph

Die Jahreszeiten (The Seasons)

Edition: Piano-vocal score.

Publisher: Bey Breitkopf und Härtel, Leipzig. The publisher’s imprint has been pasted over with the label of a later purveyor. That label reads: Chez Imbault peristile du théâtre de L’opéra Comique rue favart no.461 et rue honoré 200 au mont d’or entre la rue des poulies et l’hotel d’aligre.

Collation: Correct pictorial title; blank; music on pp. [1]-174; Breitkopf und Härtel catalogue on pp. 174-6.

Plate number: None

Date of publication: 23 December 1801. See Date of Publication and Notes for the first entry of this work.

Binding: Publisher’s original orange wrappers. On the front wrapper: within a decorative black “key” frame, Les Saisons / par / J. Haydn. / (double line rule) / Die Jahreszeiten / von / J. Haydn. The back cover has the same border and in the center is the same device as found in the previous entry.

Format: 340 x 260

Printing method: The pictorial title page is lithographed. All remaining pages are typeset.

Notes: First edition. Text in German and French, with the correct Schmidt title page. Signature marks are indicated by Arabic numerals.
HAYD.N, Joseph

Die Jahreszeiten

Edition: Piano-vocal score.

Publisher: Bey Breitkopf und Härtel, Leipzig. The imprint has been pasted over with the label of a later purveyor. This label reads: Chez Imbault péristile du théâtre de L’opéra Comique rue favart no. 461 et rue honoré no 200 au mont d’or entre la rue des poulies et l’hôtel d’aligre.


Plate number: None

Date of publication: 23 December 1801. See Date of Publication and Notes for the following entry.

Binding: Publisher’s original orange wrappers. On the front wrapper: within a decorative black “key” frame, Les Saisons / par / J. Haydn. / (double line rule) / Die Jahreszeiten / von / J. Haydn. The back cover has the same black “key” border and in the center, the same device as the previous entry

Format: 340 x 260

Printing method: The pictorial title page is lithographed. All remaining pages are typeset.

Notes: First edition. Text in German and French. This copy has the correct pictorial title page. The signature marks are Arabic numerals. See following entry.
HAYDN, Joseph

Die Jahreszeiten

Edition: Piano-vocal score

Publisher: bey Breitkopf & Härtel, Leipzig.

Collation: Pictorial title; blank; music on pp. [1]-174; Breitkopf & Härtel catalogue pp. 174-176.

Plate Number: None.

Date of publication: April, 1802.


Format: 330 x 260

Printing method: Title lithographed. Otherwise, typeset throughout.

HAYDN, Joseph

Die Jahreszeiten

Edition: Full score.

Publisher: bey Breitkopf & Härtel, Leipzig.

Collation: Engraved pictorial title (at lower left: G. V. Kinninger. del. at lower right: W. Böhm sc.); blank; Subscribenten-Verzeichnis on pp. [iii]-vi; title for Erste Abtheilung; cast; music on pp. [1]-251; blank; title for Zweite Abtheilung; music on pp. 252-496. Numbered signature marks, [1]-124, appear in the lower right corner and Haydn's J. Z. appears in the lower left corner of every fourth page.

Plate number: None.

Date of publication: May, 1802.

Binding: Contemporary full green vellum with red labels. The label on the front board indicates that this copy was from the library of J. Zimmerman, the father-in-law of Charles Gounod.

Format: 260 x 350.

Printing method: Title engraved, otherwise typeset throughout.

Notes: First edition. Text in German and French and containing the list of subscribers. Hirsch iv.795; Hoboken XXI/3 p. 58.
HAYDN, Joseph

Die Jahreszeiten [second copy]

Edition: Piano-vocal score.

Publisher: Bey Breitkopf & Härtel, Leipzig.

Collation: Incorrect pictorial title; blank; music on pp. [1]-174; Breitkopf & Härtel catalogue pp. 174-176; errata sheet; publisher's announcement.

Plate number: None.

Date of publication: 23 December 1801 (see notes), although April, 1802 was the official date of publication.

Binding: Original orange Breitkopf & Härtel wrappers. On the front wrapper: within a decorative black border, Die Jahreszeiten / von / J. Haydn. / (double line rule) / Klavierauszug. The signature of Minna Buttner appears above the double line rule. On the back cover: again within a decorative black border, there is a small design of logs and leaves in the center of which is seen Breitkopf und Haertel.

Format: 330 x 260

Printing method: Title lithographed, otherwise typeset throughout.

Notes: First edition. Text in German and French. Apparently this copy was issued considerably before the official date of publication, April 1802. Hoboken clearly outlines the history of this publication and makes reference to an announcement in the December 1801 Intelligenz-Blatt No, V which was included in the Allegemeine musikalische Zeitung, on 23 December 1801. It is stated that the piano score is ready and will be sent to those entitled to pre-publication copies without delay. The publisher’s announcement at the end of the present volume is identical in heading, copy and typeface to that in the December 1801 Intelligenz-Blatt. This announcement, as well as the errata sheet, obviously were bound into the present copy at the time of printing, and one can only conclude that copies of the work must have been available in December 1801. It is known that the first appearance of Die Jahreszeiten was the French/German version but it is the wording on the cover (see “Binding” above) that I believe establishes this as the earliest issue.

This copy departs from Hoboken's description in one significant respect: the pictorial title page with the vignette engraved by Nettling is that usually found in the German/English version. Why is the title page with the vignette engraved by Heinz Schmidt not in this German/French copy? Close examination reveals that the Nettling title page has been tipped in rather than sewn in. The front cover certainly would have protected the title page which, in the present copy, is very soiled. There are small tears at the top of the title page and on the right edge of same. These would certainly have affected the condition of the cover as well as the first page of music but there is no indication of damage to either; indeed, the first page of music is in pristine condition. The conclusion must be that a previous owner “married” an alien title page with his volume. Signature marks are indicated by Arabic letters. Hoboken XII/3, pp. 58-59.
**HAYDN, Joseph**

**Die Jahreszeiten**

Edition: Full score with text in German and English, in two volumes.

Publisher: Bey Breitkopf & Härtel in Leipzig

Collation:

Vol. I: blank; blank; title page; blank; First Part/title page; Personen; music pp. [1]-251; blank; blank; blank.

Vol. II: blank; blank; Second Part/title page; music pp. 252-496; blank; blank.

Plate number: no plate numbers.

Date of publication: 1802

Binding: contemporary brown marbled boards with brown leather spine

Format: 255 x 340

Printing method: Typeset

Notes: First edition of the full score. Inside cover of both volumes has book plate of previous owner, William Gordon.


The blue ink stamps, pencil and handwritten markings on Vol. I Title Page are also found on Vol. II’s Second Part/title page.
HAYDN, Joseph
Die Schöpfung
Edition: Piano-vocal score.
Publisher: T. Mollo, Wien.
Collation: Title; blank; music on pp. 1-129; blank.
Plate number: 120 throughout except for pages 111 and 115 which have none.
Date of publication: 1799.
Binding: Contemporary floral patterned paper over boards, with striking calligraphic label on front board.
Format: 340 x 240.
Printing method: Engraved.
Notes: First edition of the piano-vocal score and the earliest publication of the work in any form. It was published by the composer a year before the full score or the first authorized piano-vocal score. Hoboken XXI/2; Fuld p.271; Weinmann: Mollo Verlagsverzeichnis p. 35; RISM 4634.

HAYDN, Joseph
Die Schöpfung
Edition: Full score.
Publisher: Published by the composer, Vienna.
Collation: Title; blank; list of subscribers on the following four (unpaginated) leaves; music on pp. 1-303; blank.
Plate number: None.
Date of publication: February 1800.
Binding: Modern marbled boards with leather spine.
Format: 250 x 325.
Printing method: Title and music text engraved. List of subscribers typeset.
Notes: First edition, the earliest issue, with list of subscribers. This list includes many of the leading figures in the musical life of both Vienna and London. It also includes “Blake, Wm. Esquire”; possibly the great visionary artist whose work is so closely reflected in this oratorio. Hirsch iv.799; Hoboken XXI/2; Fuld p. 271.
HAYDN, Joseph

Die Worte des Erlösers am Kreuze

Edition: Full score.

Publisher: Bey Breitkopf & Härtel, Leipzig.

Collation: Title (with pictorial vignette); blank; “Vorbericht” by Haydn, dated “Wien, im März 1801”; blank; music on pp. [1]-112.

Plate number: None.

Date of publication: 1801.

Wrappers: Original orange wrappers. Front wrapper printed in black, within a decorative surround. Back wrapper with decorative panel Breitkopf und Haertel within the same surround as the front wrapper. Decorative pattern on spine.

Format: 370 x 270.

Printing method: Title page engraved, otherwise typeset throughout.

Notes: First edition, earliest issue. The signature of a previous owner, H. Clementi-Smith is on the front cover; his stamp, Rev. H.C. Smith, appears twice on the title page. Hirsch iv, 810.

HAYDN, Joseph

VI Original Canzonettas

Edition: Voice and piano score.

Publisher: Printed for the Author & Sold by him at No.1, Bury Street, St. James's - at Messrs. Corri, Dussek & Co. [London].

Collation: Title; music on pp. 2-31; blank.

Plate number: None.

Date of publication: 1794.

Binding: Unbound, in a later portfolio.

Format: 250 x 330.

Printing method: Engraved.

Notes: First edition, earliest issue. Signed by Haydn at the lower right corner of the title page. While these songs are dedicated to Mrs. John Hunter, there is no mention anywhere in the score that it was she who wrote all six of the poems. Hoboken XXVIa/25-30; BUC p.457.
HINDEMITH, Paul

Cardillac

Edition: Piano-vocal score.

Publisher: B. Schott’s Söhne, Mainz / Leipzig.

Collation: Title page; declaration of rights; Personen; composition of the pit and stage orchestras; music on pp. 3–179; blank; blank; blank.

Plate number: 31502 throughout except for p. 178 which has none.

Date of publication: 20 September 1926

Binding: Publisher’s original red wrappers with blue printing on the front wrapper and Schott’s device in black on the back wrapper.

Format: 240 x 310

Printing method: Transfer

Notes: First edition. The present copy is identical to the copyright deposit copy at the Library of Congress (M1503 / H667 / N3). The title page reads: Cardillac / Oper in drei Akten (vier / Bildern) von Ferdinand Lion / Musik von Paul Hindemith / Klavierauszug von Otto Singer / (Schott illustrative device) / rule / B. Schott’s Söhne, Mainz/Leipzig / Printed in Germany – Imprimé en Allemagne. At lower left of the first page of music: Copyright 1926 by B. Schott’s Söhne Mainz. At lower right of the last page of music: Stich u. Druck von B. Schott’s Söhne in Mainz
HINDEMITH, Paul

Mathis der Maler

Edition: Piano-vocal score

Publisher: B. Schott’s Söhne, Mainz


Plate number: B.S.S. 34002

Date of publication: 26 May 1935

Binding: Modern green buckram

Format: 235 x 305

Printing method: Transfer

Notes: First edition. The present copy is identical to the copyright deposit copy at the Library of Congress (M1503 / H667M3). The title page reads: Mathis der Maler / Oper in sieben Bildern / von / Paul Hindemith / Klavierauszug / vom Komponisten / rule / B. Schott’s Söhne/Mainz / Printed in Germany – Imprimé en Allemagne. At bottom left of page [IV]: Copyright 1935 by B. Schott’s Söhne, Mainz. At bottom right of p. 283: Stich u. Druck von B. Schott’s Söhne in Mainz. On the half title there is an inscription dated May, 1947, to Kapellmeister, Herrn Paul Zelter from Margareten.
HONEGGER, Arthur

Jeanne d’Arc au bûcher

Edition: Piano-vocal score

Publisher: Editions Maurice Senart, Paris

Collation: Title page; blank; Distribution des roles parlés et roles chantés et composition de l’orchestre; blank (see Notes); music on pp. [1]–141; blank.

Plate number: E.M.S 8819

Date of publication: 1939

Binding: Publisher’s original simulated beige parchment wrappers printed in red and black. Two pairs of red lines, one at the top of the cover and the other at the bottom, extend around the spine and across the back cover.

Format: 250 x 320

Printing method: Transfer

IVES, Charles E.

114 Songs

Edition: Voice and piano score.

Publisher: The composer.

Collation: Cover; blank; inscription; title; blank; index (3 pages); copyright; music pp. 1-36; blank [37-39]; 40-259; composer and publishing notes; philosophical notes by the composer (2 pages); copyright; blank.

Plate number: none

Date of publication: 1922

Binding: Original green boards with black text of title and composer on front cover.

Format: 240 x 305

Printing method: Transfer

JANÁČEK, Leoš

Amarus

Edition: Piano-vocal score by Otakar Nebuška

Publisher: Hudební matice Umělecké Besedy, Prague.

Collation: Cover; blank; blank, p.[1]; blank, p.[2]; Title, p.[3]; blank, p.[4]; Publisher’s note,p.[5]; Text in Czech, German, English, French, Italian and Russian, pp. 6-9; Introduction by Vladimír Helfert in the previously mentioned six languages, pp.10-12; music on pp. 13-60; Notes concerning Nebuška’s piano reduction, instrumentation and availability of performance materials in Czech and German, p.61; blank; blank; blank

Plate number: H.M. 725

Date of publication: August 1938

Binding: Original cream wrappers with green lettering; back cover blank. Stored in a folder.

Format: 200 x 280

Printing method: Transfer

JANÁČEK, Leoš

Její Pastorkyňa (Jenůfa)

Edition: Piano-vocal score, by the composer.

Publisher: Klub Pratel Umeni, Brno. [Friends of Art Club, Brno].

Collation: Pictorial title; blank; I: Premie na léta/1907 a 1908 (this publication was printed as a gift for members of the Brno Friends of Art Club in the season 1907-8) Veskera práva vyhrazena./ Copyright 1908; blank; II: dedication: Na paměť/Olgy Janáčkové [in Memory of Olga Janáček]; blank; p.1: cast, printer's mark; blank; music on pp. 3-281; blank. The errata leaf is loosely inserted.

Plate number: None.

Date of publication: by 18 March 1908.

Binding: Original illustrated wrappers. Stored in a folder.

Format: 205 x 290.

Printing method: Transfer.

Notes: First edition of which 600 copies were printed. Of these, 300 were put on sale and 300 were given to members of the Friends of Art Club. Printer's mark at lower left corner of p.1: Ryli a tiskli Engelmann & Mühlberg v Lipsku. At lower left of p.281: e. 19 20789. Loosely inserted is a 1954 Czechoslovak postage stamp commemorating the composer’s centenary. Simeone A4, pp. 20-1.
JANÁČEK, Leopold

Jenůfa

Edition: Full score

Publisher: Universal-Edition A.G., Wien, Leipzig

Collation: Title page; cast of characters; music on pp. 1-423; blank.

Plate number: U.E. 6001

Date of publication: 24 August 1918

Binding: Original pale green (now faded) publisher’s boards with darker green printing; black fabric spine probably added later. Back cover blank. No. 56 at upper right of front cover. See Notes.

Format: 270 x 340

Printing method: Lithographed from a copyist’s manuscript

Notes: First edition. The present score is from the collection of Nigel Simeone. In his bibliography, he notes that Universal published 100 copies of the score of which this copy is No. 56. Loosely inserted are three sheets of Simeone’s notes listing contemporary or early corrections and paste-overs in the volume. An English translation in red ink of both the text and stage directions has been entered throughout the score. Simeone A4, pp. 22-3.
JANÁČEK, Leoš

Kát’a Kabanová

Edition: Piano-vocal score by Břetislav Bakala


Collation: Title; legal claim; cast; summary of acts; music on pp. 5-165; blank.

Plate number: U.E. 7103

Date of publication: 20 February 1922.

Wrappers: Light brown. The front wrapper has a pictorial design by V. Hrska printed in shades of brown and black, depicting Kát’a. Back wrapper blank. Stored in a folder.

Format: 230 x 300.

Printing method: Transfer.

Notes: First edition, earliest issue. 600 copies were printed. Text in Czech and German. At lower left of p.5: Copyright 1922 by Universal-Edition. The printer’s mark WEAG is at the lower right corner of p. 165. This mark is not found in the second issue (1929). Whereas the first issue lists the publisher at Vienna and New York, the publishing credit for the second issue has been changed to Vienna and Leipzig.

On the title page there is an autograph inscription in Czech to the conductor of the world premiere: “Chef František Neumann in memory of the premiere, 23 November 1922 Leoš Janáček”. Janáček did not receive copies of the piano-vocal score until 23 February 1922 and this may account for his having written the incorrect year of the premiere in his inscription (it should have been 23 November 1921). Simeone A7, pp. 38-9.
JANÁČEK, Leoš

Kát’a Kabanová

Edition: Full score

Publisher: Universal-Edition A.G., Wien, New York

Collation: Two volumes. Vol. I [Act 1]: Fragment of original cover laid down on front flyleaf, blank; title page; orchestra; characters and cast of world premiere; summary of acts; music on pp. [3]-143; blank. Vol. II (Acts 2 and 3): Original cover laid down on front flyleaf; blank; orchestra; characters and cast of world premiere; summary of acts; music on pp. [1]-103; blank.

Plate number: U. E. 7070

Date of publication: Vol. I: 28 August 1922; Vol. II: 12 September 1922

Binding: modern papered boards with green fabric spine

Format: 280 x 340

Printing method: Lithographed from a copyist’s manuscript

Notes: First edition. This is Nigel Simeone’s copy. Vol. I has many performance markings whereas Vol. II has very few. 60 copies of the score were printed of which the present copy is No. 26. Simeone A7, pp. 40-1.
JANÁČEK, Leoš

Kát’a Kabanová

Edition: Orchestral parts (32 parts)


Plate number: Universal-Edition Nr. 7071 on the first page of each part with the exception of the string parts which are:

- Violino I: Universal-Edition Nr. 7071 a
- Violino II: Universal-Edition Nr. 7071 b
- Violoncello: Universal-Edition Nr. 7071 d.

Date of publication: String parts, 22 November 1922; all other parts: 7 January 1923

Binding: None

Format: 230 x 305

Printing method: Lithographed from a copyist’s manuscript

Notes: First edition of all the orchestral parts. Copyright 1922. The last page of the bass clarinet part (p.7) is missing and has been replaced with a page in manuscript Simeone A7, pp. 42-3.
JANÁČEK, Leoš

Mša Glagolskaja

Edition: Piano-vocal score by Ludvík Kundera
Publisher: Universal-Edition A.G., Wien, Leipzig
Collation: Title page; blank; music on pp. 3-92
Plate number: U.E. 9544
Date of publication: 6 April 1928

Binding: Original pictorial wrappers by Eduard Milén. The back cover has, within a one line ruled border, a Universal catalogue of Opern, Oratorien u. Chorwerke in Klavierauszügen mit Text”. Stored in a folder with the orchestral parts for the work as well as the orchestral parts for Z Mrtvého Domu.

Format: 230 x 305

Printing method: Transfer

JANÁČEK, Leoš

Mša Glagolskajá

Publisher: Universal-Edition A.G., Wien, Leipzig
Plate number: U.E. 9542
Date of publication: March 1929
Binding: None. Stored in a box
Format: 230 x 305
Printing method: Transfer

Notes: First edition of the orchestral parts of which Batteria and Arpa II are present in duplicate copies. At lower left of each part: Copyright 1929 by Universal-Edition. At bottom center of the first page of each part: Universal-Edition U.E.No. 9542. The five string parts however have No. 9542 a-e respectively.

JANÁČEK, Leoš

Návod pro Vyučování Zpěvu [Singing Teaching Manual]

Publisher: A. Pisa, Brno
Collation: Title page; blank; half-title; blank; blank; blank; introduction on pp.I-III; text and music on pp. 5-57; blank.
Plate number: 1
Date of publication: 25 April 1899
Binding: Original beige front wrapper with substantial repairs. The back wrapper is a modern replacement
Format: 195 x 285
Printing method: Transfer

Notes: First and only edition. This pedagogical work concentrates on pitch and rhythm differentiation, progressing through 100 short exercises to longer two-part pieces with piano accompaniment. The front wrapper and the title page are identical; neither has a price although the word “Cena” (Price) is printed on both. A printer’s number, 16190, is at the bottom of both the cover and the title page, as well as page 57, the last page of music. At the bottom center of the front wrapper and title page: Lith. Ústav. Engelmann & Mülberga v Lipsku. At bottom of the first page of the introduction: Rylí a tiskli Engelmann & Mühlberg v Lipsku. Simeone L101, pp. 284-5.
JANÁČEK, Leoš

Odopočiň si [Take Your Rest]

Edition: Score.
Publisher: Hudební matice Umělecké Besedy, Prague
Collation: Cover/title page; blank; music pp. 3-11; back cover blank.
Plate number: H.M. 379
Date of publication: 1926
Binding: Unbound as issued, with stapled spine.
Format: 195 x 60
Printing method: transfer

JANÁČEK, Leoš

Příhody Lišky Bystroušky [The Cunning Little Vixen]

Edition: Piano-vocal score by Břetislav Bakala
Collation: Title page; summary of acts and Personen; music on pp, 3-182.
Plate number: U. E. 7564.
Date of publication: 30 July 1924
Binding: Original illustrated and colored wrapper by Eduard Milén.
Format: 200 x 305
Printing method: Transfer
Notes: First edition. 300 copies printed. The title page is in Czech only as is the text of the opera. This score does not include the fanfares before the final scene. See following entry. Simeone A8 pp. 46-7.
JANÁČEK, Leoš

Příhody Lišky Bystroušky [The Cunning Little Vixen]

Edition: Piano-vocal score by Břetislav Bakala
Collation: Title; summary of acts and Personen; music on pp. 3-183; blank.
Plate number: U.E.7564
Date of publication: 5 November, 1925 (though the copyright date is still given as 1924).
Binding: Contemporary cloth with brown embossed imprint.
Format: 230 x 300.
Printing method: Transfer.
Notes: Second edition of the piano-vocal score, incorporating Janáček's revisions and additions (notably the hunting fanfares before the final scene). 300 copies of this edition were printed according to Universal Edition. Text in Czech and German. This edition has the same plate number as the previous entry but is one page longer. First publication of the definitive version of the work. Simeone A8, pp. 48-9.

JANÁČEK, Leoš

Příhody Lišky Bystroušky [The Cunning Little Vixen]

Edition: Full score. Text in Czech, German and English.
Publisher: Universal Edition, Vienna.
Collation: Simple title page; copyright page; title page Czech; blank; title page German; blank; title page English; blank; Content; blank; Preface/Genesis of opera/critical edition and orchestral score/acknowledgements Czech/German/English pp. xi-lxxvi; Sources pp. lxxxvi-ci; blank; Composer/Title; blank; summary of acts and Personen; blank; music on pp. 15-457; blank; blank; list of Universal Edition Study Scores [460-461]; blank; blank.
Plate number: UE 34 126
Date of publication: 2010
Binding: Original black and white wrappers.
Format: 170 x 240
Printing method: Transfer.
Notes: First edition of the orchestral score. Edited by Sir Charles Mackerras and Jiří Zahrádka.
JANÁČEK, Leoš

Říkadla [Nursery Rhymes] (two songs)

Edition: Score for voice, clarinet and piano.
Publisher: La Revue Musicale, Paris
Collation: Title page; blank; music on pp. [1]-5; Gaveau piano advertisement
Plate number: None
Date of publication: 1 August 1926
Binding: The title page acts as a front cover while the back cover is the above mentioned Gaveau advertisement. Stored in a folder.
Format: 180 x 245
Printing method: Transfer

Notes: This is the first appearance of the music in any form, as a musical supplement in La Revue musicale. The ‘three’ songs mentioned on the title page are, in fact, only two, numbered II and VI, with a French text. Simeone E 48, pp.152-3.
JANÁČEK, Leoš

Říkadla [Nursery Rhymes]

Edition: piano-vocal score (with viola or violin)
Publisher: Universal-Edition A.G., Wien, Leipzig
Collation: Score: Title page, music on pp.2-56; Parts: Viola: music on pp. 1-10; Violin: music on pp. 1-10
Plate number: Score: U.E. 9479 throughout, except for pp. 34 and 51 which have none.
Parts: Viola: U.E. 9479a throughout except for p.2 which has none. The PN on p. 10 is U.E. 9479 without the initial “a”. Violin: U.E. 7479b throughout.
Date of publication: 28 September 1928
Binding: Score: Pale green wrappers with darker green printing. The back cover has Universal’s catalogue of Janáček’s operatic and orchestral works. Parts loosely inserted.
This item is stored in a folder with both the previous and the following entries.
Format: Score and Parts: 260 x 165
Printing method: Transfer
Notes: First edition. The text is in Czech and German. All but the first of the songs commence with a whimsical drawing by either von Lada, O. Sekora or L. Hála. At the lower left of the first page of music for both the score and parts: Copyright 1928 by Universal-Edition. At the lower left of the back cover: Nr. 127 VIII. 1928. At the lower left of the last page of music in the score is the printer’s name, Weag. There is no printer’s mark on either the viola or violin parts. Simeone E 48, pp.154-5.
JANÁČEK, Leoš
Říkadla [Nursery Rhymes]
Edition: Full score
Publisher: Universal-Edition A.G., Wien, Leipzig
Collation: Title page; blank; music on pp. [1]-39; blank
Plate number: U.E. 9688
Date of publication: April 1929
Binding: Pale green wrappers with darker green printing. The back cover is Universal’s catalogue of Janácek operas and orchestral works. Stored in a folder with all other Rikadla materials.
Format: 230 x 305
Printing method: Transfer

JANÁČEK, Leoš
Říkadla [Nursery Rhymes]
Edition: instrumental parts (10 parts)
Publisher: Universal-Edition A.G., Vienna
Plate number: U.E. 9689
Date of publication: April 1929
Binding: Unbound. Stored in the previously mentioned folder.
Format: 230 x 305
Printing method: Transfer
Notes: First edition. At lower left of the first page of each part: Copyright 1929 by Universal-Edition. At lower right of the first page of each part: Printed in Austria. At bottom center of the first page of each part: Universal-Edition Nr. 9689. At lower right of the last page of each part is the printer’s mark, Weag. Simeone E48, pp.156-7.
JANÁČEK, Leoš

String Quartet No. 1

Edition: Score and parts

Publisher: Hudební matice Umělecké besedy, Praha

Collation: Score: Title page; blank; music on pp.3-43; blank

Parts: Violino I: music on pp. 1-8; Violino II: music on pp. 1-10; Viola: music on pp. 1-8; Violoncello: music on pp. 1-7; blank

Plate number: H.M. 340 (score), H.M. 346 (parts)

Date of publication: 1925


Parts: Original wrapper holding all four parts. Back wrapper blank.

Format: Score: 140 x 195; Parts: 270 x 335

Printing method: Transfer


N.B. Stored in a folder with the score and parts of String Quartet No. 2.
JANÁČEK, Leoš

String Quartet No. 2, Listy Důvěrné [Intimate Letters]

Edition: Score and parts

Publisher: Hudební matice Umělecké besedy, Praha

Collation:

Score: Title page; blank; second title page with translations of Listy Důvěrné into five languages; note concerning the edition; facsimile of the autograph title page; music on pp. 6-54; printer’s mark; blank.

Parts: four parts, each with title page; music on pp. 2-11; note concerning preparation of the edition and timings for each movement.

Plate number: H.M. 726 P. (score), H.M. 729 (parts)

Date of publication: 1938

Binding: Score: Original pale green back wrapper (front wrapper missing); Back wrapper blank; Parts: Original pale green wrapper with navy blue printing holding all four parts. Back wrapper blank.

Format: Score: 140 x 195; Parts: 275 x 340

Printing method: Transfer

Notes: First edition of the score and parts. In this edition of both the score and parts, the English translation of the work’s title is given as “Intimous pages”. At the lower left of p. 6 of the score: Copyright 1938 by Hudební matice Praha / All rights strictly reserved. At lower right of p. 6 of the score: Veškera práva, zejména provozovací, vyhrazena / Tous droits réservés At the lower right of the last page of music for each part, the printer’s mark, Tiskla Průmyslová tiskárna v Praze. The printer’s mark on page [55] of the score reads: Ryla a tiskla Průmyslová tiskárna v Praze. Simeone G70, pp. 208-11.

N.B. Stored in a folder with the score and parts of String Quartet No. 1.
JANÁČEK, Leoš

Věc Makropulos [The Makropulos Affair]

Edition: Piano-vocal score.


Collation: Title; cast; music on pp. 3-193; blank.

Plate number: U. E. 8656

Date of publication: 15 December 1926 (three days before the world premiere at the Brno National Theatre on 18 December 1926).


Format: 230 x 300.

Printing method: Transfer.


JANÁČEK, Leoš

Výlety Páně Broučkovy [The Excursions of Mr. Brouček]

Edition: Piano-vocal score


Collation: Title page; legal notices; cast; summary of acts; dedication (to Dr. T.G. Masaryk); blank; music on pp. 1-297; blank.

Plate number: U. E. 6185

Date of publication: 24 September 1919


Format: 230 x 305

Printing method: Transfer

JANÁČEK, Leoš
Zápisník Zmizelého
Edition: Piano-vocal score.
Publisher: Ol. Pazdírek, Brno.
Collation: Title; note in Czech on the origins of the poems and legal notice in Czech, German and French; music on pp. 3-59; blank. Loosely inserted are printed sheets giving the text in Czech, German and French, one page for each.
Plate number: 301
Date of publication: By 23 November 1921.
Wrapper: Light brown, the lettering in red, illustration and surrounding lines in black.
Back wrapper: blank.
Format: 270 x 330.
Printing method: Transfer.
Notes: First edition. Text in Czech and German. The anonymous poems were written in the Valachian dialect and first appeared on 14 and 21 May 1916 in the journal Lidové Noviny. Simeone E47
JANÁČEK, Leoš

Z Mrtvého Domu [From the House of the Dead]

Edition: Full score.

Publisher: Universal-Edition A.G., Wien, Leipzig

Collation: Title page; Personen, Orchestral forces, legal notices; music on pp. 3-395; blank.

Plate number: U.E. 8235 throughout except for the following pages which have none: 42, 46, 51, 55, 60, 68, 69, 94, 138, 153, 172, 175, 235, 260, 281.

Date of publication: September 1930

Binding: Original gray / green publisher’s wrappers with printing in green ink. Back wrapper has Universal’s Janáček catalogue of stage and orchestral works surrounded by a double rule. At lower left outside the rule: Nr. 127 VIII. 1930.

Format: 265 x 335

Printing method: Lithographed from a copyist’s manuscript.

Notes: First edition. 110 copies printed. On the first page of music at lower left: Copyright 1930 by Universal-Edition. And at lower right: Printed in Austria. And at bottom center: Universal-Edition No. 8235. The printer’s mark, Weag, is at lower right of p. 395. Pages 302 and 303 have been incorrectly paginated. To be musically correct the sequence should be 301,303,302,304. Simeone A10, pp. 64-5.

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JANÁČEK, Leoš

Z Mrtvého Domu [From the House of the Dead]

Edition: Orchestral parts (35 parts); Chorus parts (2 parts)

Publisher: Universal - Edition

Plate number: U.E. 8236; String parts: U.E. 8236 a-e; Chorus parts: U.E. 8237 a, b

Date of publication: Probably August 1930

Format: Instrumental parts: 230 x 305; Chorus parts: 190 x 275

Printing method: Transfer


Stored in a box with parts for the Glagolitic Mass
KELLY, Michael

The Wood Pecker

Edition: Piano-vocal score

Publisher: J. Power, 34, Strand, and W. Power, 4, Westmorland Street, Dublin

Collation: Elaborate title page with vignette; blank; music on pp. 3-7; blank.

Plate number: 201

Date of publication: 1814? (date of earlier of two Power editions in British Library)

Binding: Disbound. Stored with the full score of Le Nozze di Figaro

Format: 240 x 330

Printing method: Engraved.

Notes: Kelly, born in Dublin in 1762, was a composer as well as an actor and singer. One of the signal occurrences in his life was his participation in the world premiere of Le Nozze di Figaro. He sang not one, but two roles: Don Basilio and Don Curzio. In his Reminiscences (see following entry) he gives us one of the rare first hand accounts we have of Mozart. After a long and unusually active life, Kelly died in Margate in 1826.
KELLY. Michael

Reminiscences of Michael Kelly (volumes I and II)

Publisher: Henry Colburn, New Burlington Street (London)


Date of publication: 1826

Binding: Three quarter green leather with green marbled boards. (for both volumes)

Format: 150 x 230 (for both volumes)

Notes: First edition with the bookplate of Ernest George Salt on the inside cover of each volume.

The volumes were printed by T. Brettell, Rupert Street, Haymarket, London. These reminiscences give a colorful description of the theatre and music worlds at the end of the eighteenth and early nineteenth centuries both in England and on the Continent. As noted in the previous entry, this biography is of particular interest because of Kelly’s firsthand acquaintance with Mozart as well as his participation in the world premiere of Le Nozze di Figaro.
KORNGOLD, Erich Wolfgang

Die tote Stadt. Oper in 3 Bildern

Edition: Piano-vocal score.

Publisher: B. Schott's Söhne, Mainz.

Collation: Title; blank; dedication to Dr. Ludwig Strecker; blank; Personen; blank; orchestration; copyright notice (1920) and legal note (a facsimile of Korngold's hand) ; music on pp.1-209; note on the deluxe advance edition on Japan paper; blank; Schott’s catalogue of works by Korngold listing compositions up to Op. 14 (Lieder des Abschieds).

Plate number: 30620

Date of publication: December 1920.

Binding: Pictorial boards printed in black and yellow on cream colored paper; back wrapper has Schott symbol. Front and back boards have a yellow double ruled border.

Format: 265 x 335.

Printing method: Transfer.

KORNGOLD, Erich Wolfgang

Die tote Stadt. Oper in Drei Bildern

Edition: Piano-vocal score.

Publisher: B. Schott’s Söhne, Mainz

Collation: Title page; blank; dedication to Dr. Ludwig Strecker; blank; announcement of three simultaneous premieres in Hamburg, Köln and Wien as well as a declaration of this special edition of 100 copies of which the present copy is number 4 and is signed by the composer; blank; Personen; orchestral forces; music on pp. [1]-209; blank.

Plate number: 30620

Date of publication: December, 1920

Binding: Original black boards with white vellum spine. At lower left of inside back cover is the bookbinder's mark: E. A. Enders. Leipzig.

Format: 280 x 340

Printing method: Transfer

Notes: Deluxe edition of 100 copies which would appear to have been published after the previous entry. Numerous small changes have been made, among them:

1. p. 7, second system, third bar, “Ruhig” has been removed from above the C#.
2. p. 31, above the first two bars “aber nicht eilen!” has been added.
3. p. 113, fourth system, above the sixth bar, “langsamer ganze Takte” has been added after “subito a tempo”.

In the starred footnote at the lower left of the last page of music the word “nicht” is now underlined. Statements at lower right of first and last pages of music are identical to those of the previous entry. There is no Korngold catalogue in this edition.
KRENEK, Ernst

Jonny spielt auf

Edition: Piano-vocal score

Publisher: Universal-Edition A.G., Wien Leipzig

Collation: Title page; Personen, orchesterbesetzung, copyright, legal declarations; music on pp. 3-213; blank.

Plate number: U.E. 8621

Date of publication: 1926

Binding: Original illustrated paper wrappers

Format: 230 X 305

Printing method: Transfer


KREUTZER, Rodolphe

Violin Concerto, no. 19, D minor
And

Violin Concerto, no. 18, E minor

See VIOLIN CONZERTZEN entry
LECOCQ, Charles

La Fille de Madame Angot

Edition: Piano-vocal score.

Publisher: Brandus & Cie., Paris.

Collation: Title page; blank; Personnages / Table des morceaux; blank; dedication (to Theodore Warnots, Chef d’Orchestre au Theatre des Fantaisies Parisiennes de Bruxelles); blank; music on pp. [1]-263.

Plate number: B & Cie. 11,801 (occasionally B et Cie. 11,801)

Date of publication: 1873?

Binding: Contemporary green boards with green leather spine; black leather label with gilt lettering.

Format: 195 x 280

Printing method: Transfer

Notes: First edition. The vignette on the title page by Barbizet is dominated by a lithographic portrait of Pauline Luigini who created the role of Clairette Angot at the world premiere in Bruxelles on 4 Decembre 1872. The title page mentions that the opéra comique is in three acts; MM. Clairville, Siraudin and Koningar are credited with the words. Beneath the credit for the composer: Partition Chant & Piano / Arrangée par Henri Nuyens / Prix Net 12 F. / Paris, Brandus & Cie., Editeurs, 103, Rue Richelieu / Editeurs Propriétaires pour tous les pays / Tous droits à l’Etranger réservés. / Imp. Thierry, Paris. Beneath the rule at the bottom of the Personnages/Table des Morceaux page: Paris. – Imp Centrale des Chemins de Fer. – A. Chaix et Cie. Rue Bergère, 20. – 3036-3. At lower left of page [1] Brandus & Cie. Editeurs rue de Richelieu 103. There is no date of copyright.
LECOCQ, Charles

La Fille de Madame Angot

Edition: Piano-vocal score

Publisher: Brandus & Cie., Paris

Collation: Title; blank; Personnages/Table des Morceaux; blank; dedication (to Théodore Warnots); blank; music on pp.[1]-269; blank.

Plate number: B. & Cie. 11,801   (occasionally B. et Cie. 11,801)

Date of publication: 1873

Binding: Contemporary black boards; green leather spine with gilt lettering.

Format: 190 x 280

Printing method: Transfer

Notes: Second edition. This edition is six pages longer than the previous entry because at p. 264 there is a newly-composed duet of 86 bars. This duet, written for the Paris performances, replaces the couplets commencing on p. 138 of the first edition. See previous entry. The illustrated background of the title page (by Barbizet) features a portrait of Paola Marié who sang the role of Clairette at the first Paris performance, 21 February 1873. The title page mentions that the opéra comique is in three acts; Mrs. Clairville, Siraudin and Koningar are credited with the words. Beneath the credit for the composer: Partition Chant & Piano / Arrangée par Henri Nuyens / Prix Net 12 F. / Paris, Brandus & Cie., Editeurs, 103, Rue Richelieu / Editeurs Propriétaires pour tous les pays / Tous droits à l’Etranger réservés. / Imp. Thierry, Paris. Beneath the rule at the bottom of the Personnages/Table des Morceaux page: Paris. – Imp Centrale des Chemins de Fer. – A. Chaix et Cie. Rue Bergère, 20. – 3788-3. At lower left of p.[1]: Brandus & Cie. Editeurs rue de Richlieu 103. At lower right of the same page: Paris Imp: Thierry 1 cité Bergère. There is no date of copyright.
LEHÁR, Franz

Die lustige Witwe

Edition: Piano-vocal scores of 6 separate numbers.

Publisher: Wien, Ludwig Doblinger.

Collation:

a. #4. Vilja-Lied. Collective title; blank; music on pp. 3-5; catalogue of “Tänze, Märscbe und Lieder” aus der Operette “Der Göttergatte” with music examples of ten different numbers.
c. #7. Grissetten-Lied. Collective title; music on pp. 2-5; catalogue as per a.
d. #8. Zauber der Hauslichkeit. Collective title; blank; music on pp. 3-5; catalogue as per a.
e. #9. Es waren zwei Königskinder. Collective title; music on pp. 2-5; catalogue as per a.
f. Walzer-Intermezzo (Tanz-Szene). Title; blank; lithographed portraits of Lehár, Stein and Léon; blank; music on pp. 3-5; blank.


Date of publication: a-d: December 1905; e: December 1905/January 1906; f: April 1906. (This last was issued to celebrate the 100th performance of the work on 7 April 1906).

Binding: Unbound, in a portfolio.

Format: approx. 260 x 330.

Printing method: Transfer.

Notes: First editions, earliest issues of a-e. Each was printed before the complete piano-vocal score and the collective title pages to each do not yet mention the piano-vocal score; “f” is one of the earliest separate printings of the waltz. Each of the six pieces has at lower left of first page of music: “Stich und Druck von Jos. Eberle & Co. Wien, VII. Seidengasse 3-9.” Fuld pp. 364-5
LEHÁR, Franz

Die lustige Witwe

Edition: Piano-vocal score.

Publisher: Ludwig Doblinger, Wien.

Collation: Title, printed in blue with photograph of the original Hanna and Danilo; blank; cast and contents; music on pp.4-142; blank; blank.

Plate number: D.3366

Date of publication: 30 January 1906.

Binding: Unbound. In a modern portfolio.

Format: 240 x 310.

Printing method: Transfer.


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LEHÁR, Franz

Die lustige Witwe (The Merry Widow)

Edition: full score

Publisher: Doblinger [Herzmansky], Wien-München.

Collation: xxii, 376 pp., facsimiles

Plate number: D19500

Date of publication: 2005

Binding: modern red cloth boards with gold and blue ink print on cover.

Format: 250 x 330

Printing method: Transfer.

Notes: First edition of the full orchestral score. “Historisch-kritische Neuausgabe herausgegeben von Norbert Rubey”.
LEHÁR, Franz

Walzer-Intermezzo (Tanzszene) aus der Operetta Die lustige Witwe (The Merry Widow)

Edition: Piano score

Publisher: Doblinger, Wien and Shapiro, Bernstein, & Co., New York

Collation: Blank, blank, Portraits (with Lehar’s and others facsimile signatures), music: pp. 3-5

Plate number: D. 3370.

Date of publication: 1905.

Binding: Not bound

Format: 350

Printing method: Engraved

Notes: Originally for orchestra, arranged for piano.
LEONCAVALLO, Ruggero

La Bohème

Edition: Piano-vocal score
Publisher: Edoardo Sonzogno, Milano
Collation: Half title; title page; declaration of rights; Dedication (to Berthe Leoncavallo; blank; Personaggi; blank; indice; blank; music on pp. [1]-417; blank.
Plate number: E 940 S. throughout with the following exceptions: p. 123 has no “S” to the right of the plate number and p. 324 has no “E” to the left of the plate number. Pages 299, 304 and 305 have no plate numbers at all while those for pp. 342, 343 and 345 have E 945 S.
Date of publication: 1897
Binding: Modern colored boards with three quarter red leather
Format: 230 x 305
Printing method: Transfer
Notes: First edition. The second edition appeared two years later, in 1899. At that time a French translation (by Eugenio Crosti) was added and the score had 419 pp. rather than the 417 pp. of this first issue. In the Indice of the first edition, Act 3 begins on p. 306 whereas it begins on p. 308 in the second issue. Similarly, Act 4 of the first issue commences on p. 375, but in the later edition it begins on p. 377.

LEONCAVALLO, Ruggero

Pagliacci

Edition: Piano-vocal score.
Publisher: Edoardo Sonzogno, Milano.
Collation: blank; blank; half-title; blank; title page; legal note; dedication (to the memory of Leoncavallo's parents); blank; Personaggi and Indice; blank; music on pp. [1]-203; blank.
Plate number: E 654 S, except for pages 99, 145 and 187 which have no plate number.
Date of publication: before 1 June 1892.
Binding: modern boards with leather spine, the original pictorial wrappers bound in.
Format: 230 x 305.
Printing method: Transfer.
LIGETI, György

Atmosphères

Edition: Full score

Publisher: Universal Edition, Vienna

Collation: Title page; notes concerning the commissioning of the work as well as its duration; (in German): notes concerning individual instruments, their placement on the stage and performance practice upon them; (in English): the same as the previous page; dedication (in memoriam Mátyás Seiber); music on pp: 2-24; blank.

Plate number: U.E. 13453

Date of publication: 1963

Binding: Heavy white paper with black print on both the front and back covers.

Format: 370 x 265

Printing method: facsimile of the composer’s handwritten score.

Notes: First edition.
LIGETI, György

Le Grand Macabre

Edition: Full score

Publisher: B. Schott’s Söhne, Mainz


Plate number: No plate numbers; facsimile of manuscript

Date of publication: 1978

Binding: Contemporary marble paper over board; tape spine.

Format: 310 x 230

Printing method: Transfer

LORCA, Federico García

Vida y Obra - Bibliografía - Antología Obras Inéditas - Música Popular

Publisher: Hispanic Institute in the United States, Casa Hispanica, Columbia University, 435 West 117th Street, New York City.

Collation: Half title; List of monographs of modern Spanish authors, Title page; Copyright and printing


Date of publication: 1941

Binding: Publisher’s original tan paper wrappers. In the lower right hand corner of the back cover: Printed in Cuba / by Ucar, Garcia y Cia

Format: 255 X 180

Printing method: Transfer/Offset

Notes: First edition. The Lorca entry in the New Grove says, in part:

Although Torner and Trend said that Lorca made his own collections of Spanish folksongs, he also drew on other cancioneros, especially the Renaissance songbooks of Barbieri and Pedrell and modern ones by Olmeda, Ledesma, Torner and Schindler. Something of a latter day minstrel, he refused to write down his arrangements of songs, but he did make a recording of a judicious selection sung by La Argentinita accompanied by himself at the piano, and these pieces were subsequently transcribed anonymously and published by the Hispanic Institute in New York.
LULLY, Jean-Baptiste

Amadis, Tragédie mise en Musique

Edition: Score

Publisher: Christophe Ballard, Paris

Collation: Title page; blank; Dedication Au Roy; dedication continued; poem “Au Roy” by Lully; blank; music on pp. [I]-XLIV, music on pp. 1-272.

Plate number: None

Date of publication: 1684

Binding: Contemporary full leather

Format: 255 x 380

Printing method: Typeset

Notes: First edition. It is claimed that the paraph on the last page of most of the Lully’s printed scores is that of the composer. I am doubtful. (see following entry) There are manuscript corrections on thirty-five pages and a possible correction on p. VIII. These pages are: IV, XXX, XLI, 3, 4, 5, 17, 18, 21, 22, 23, 77, 85, 94, 105, 116, 118, 121, 128, 144, 148, 152, 170, 171, 178, 181, 195, 196, 219, 229, 255, 259, 260, 262 and 266. RISM L2994
LULLY, Jean-Baptiste

Atys, Tragédie mise en Musique

Publisher: Christophe Ballard

Collation: Title page; blank; music on pp. 1-318; four blanks.

Plate number: None

Date of publication: 1689

Binding: Contemporary full leather

Format: 220 x 365

Printing method: Typeset

Notes: First Edition. Contemporary ink corrections of music notation on page 99, fourth system, second bar, and page 102, fourth system, second bar. Page 147 has been correctly entered in pencil on an incorrectly printed page 149. Correct pagination for pp. 308 and 309 are entered in pencil alongside incorrect printed pagination of 294 and 209 respectively. More often than not, Lully’s paraph appears on the last page of his printed music (see previous entry), but in the present case there are two parahps on the title page and none on the last. I am not convinced that the paraph seen in the previous entry is genuine and am even less so with regard to the two in the present entry.
MAHLER, Gustav

Kindertotenlieder

Edition: Piano-vocal score

Publisher: C. F. Kahnt Nachfolger, Leipzig

Collation: Title page; blank; music on pp. 3-31; back cover

Plate number: 4459 a, b, c, d,

Date of publication: 1905

Binding: Original front cover / title page; back cover/verso of last page of music blank

Format: 185 x 265

Printing method: Transfer

Notes: First edition. The title page reads: Gustav / Mahler / Kindertotenlieder / von Rückert / für Eine Singstimme / mit Klavier oder Orchester / decorative rule / No.1 Nun will die Sonn’ so hell / aufgeh’n / No. 2 Nun seh’ ich wohl, warum / so dunkle Flammen / No. 3 Wenn dein Mütterlein / No. 4 Oft denk’ ich, sie sind nur / ausgegangen / No. 5 In diesem Wetter / Die 5 Gesänge sind als ein einheitliches,untrennbares Ganze gedacht und es muss / daher bei einer Aufführung derselben die Continuität (auch durch Hintanaltung von / Störungen, w. z. B. Beifallsbezeugungen am Ende einer Nummer) aufrecht erhalten werden. / aufführungsrecht / vorbehalten. / (to the left) Orchester-Partitur


At the lower left of the first page of each song: Verlag von C. F. Kahnt Nachfolger, Leipzig . At the lower right of the first page of each song: Copyright 1905 by C. F. Kahnt Nachfolger, At lower right of page 31: Stich u. Druck v. Oscar Brandstetter, Leipzig. La Grange III, p. 1261. My thanks to Dr. Paul Banks, London, England, for his help in identifying all the Mahler works in this catalogue.
MAHLER, Gustav

Kindertotenlieder

Edition: Full score.

Publisher: C. F. Kahnt Nachfolger, Leipzig

Collation: Title page; blank; music on pp. 3-86.

Plate numbers: 4460 a, b, c, d, e.

Date of publication 1905

Binding: Modern paper wrappers with red leather label.

Format: 250 x 330

Printing method: Transfer

Notes: First edition. The title page for the full score is identical to that of the piano-vocal score (see previous entry) with the following exception: immediately to the right of the Publisher’s device Ausgabe mit / Klavierbegleitung. / Komplett M 4.-. is changed to Ausgabe mit / Orchester. The text at the lower edge of the first page of each of the songs is also identical to that of each of the songs of the piano-vocal score.
MAHLER, Gustav
Das klagende Lied

Edition: Full score

Publisher: Josef Weinberger, Wien

Collation: Title page; words of the two abteilungen; music on pp. 3-114.

Plate number: 26

Date of publication: 1902

Binding: Modern paper wrappers with red leather label

Format: 250 x 33

Printing method: Transfer

Notes: First edition: Title page (at the top of the page is a vignette of a singing bird outlined against a full moon). The copy reads: “Das klagende Lied” / (in 2 Abtheilungen) / Sopran – Alt – Tenor – Solo, gemischten / Chor und grosses Orchester / von / Gustav Mahler. / (decorative rule) / to the right:: Orchester Partitur…Mk. 18.- netto / also to the right: Clavierauszug mit Text (arrang.v.J.V.v Wöss)Mk. 6.- / Aufführungsrecht vorbehalten / Eigenthum des Verlegers für alle Länder. / Eingetragen in das Vereins-Archiv, Mit Vorbehalt aller Arrangements. / Josef Weinberger. / (between two arrows) Wien / to the left: Leipzig / Querstrasse No. 13 / rule. At the center: Kohlmarkt 8 / rule. To the right: Paris / 40 Boulevard Haussmann / rule. At bottom center: Musikaleindruckerei v. Jos Eberle & Co. Wien, VII. This last credit also at the bottom right of the following page where the libretto for the two abteilung are printed. At bottom center of first page of music: spring. Bogen. La Grange III p. 1259, Hirsch iv, 843.
MAHLER, Gustav

Das Lied von der Erde

Edition: Piano-vocal score.


Collation: Title page; index; music on pp. 3-99; blank.

Plate number: U.E.3391

Date of publication: November 1911.

Binding: Publisher's dark red cloth.

Format: 240 x 310.

Printing method: Transfer.


According to US copyright records at the Library of Congress this piano-vocal score was first published on 30 November 1911. The full score was published on 13 April 1912. The present copy has the book-plate of the noted collector and bibliographer James J. Fuld. Fuld’ annotation on the verso of the first flyleaf: “1st. Binding by the publisher (see front cover)”
MAHLER, Gustav

Rückert Lieder: Blicke mir nicht in die Lieder

Edition: Full score

Publisher: C.F. Kahnt Nachfolger, Leipzig.

Collation: Title page; blank; music on pp. 3-11; blank.

Plate number: 4471

Date of publication: 1905

Binding: Original green wrappers with black print. The back cover has the publisher’s catalogue of vocal works of several composers. Beneath a double rule at the bottom center of the page: Druck von Oscar Brandstetter in Leipzig. 27983.

Format: 270 x 340

Printing method: Transfer

MAHLER, Gustav

Rückert Lieder: Ich atmet’ einen linden Duft

Edition: Full score

Publisher: C.F. Kahnt Nachfolger, Leipzig.

Collation: Title page; blank; music on pp. 3-11; blank.

Plate number: 4471

Date of publication: 1905

Binding: Identical to the previous entry

Format: 270 x 340

Printing method: Transfer

Notes. First edition. Commentary as for the previous entry.
MAHLER, Gustav

Rückert Lieder – Um Mitternacht

Edition: Full score and complete set of orchestral parts

Publisher: C.F. Kahnt Nachfolger, Leipzig

Collation: Score: Title page; music on pp. 2-11; blank


Plate number: Score: 4502; Parts: 4503

Date of publication: Score: 1911 (see Notes); Parts: 1905

Binding: Score: Original green paper wrappers; Parts unbound.

Format: Score: 265 x 330; Parts: 270 x 340

Printing method: Lithographed

Notes:

Score: Second edition. Two song titles have been added to the cover and additional arrangements are listed for each of the songs. Compare with the two previous first edition entries. The prices on the cover for the piano-vocal scores remain the same as in the first edition, but those for partitur and parts have been augmented. Unlike the cover, the title page and music pages are first edition but the earlier prices for score and parts on the title page have been carefully masked with a strip of paper.

MALIBRAN, Maria

Album Lyrique

Edition: Voice and piano score

Publisher: Paris, chez E. Troupenas, rue St. Marc, No. 23

Collation: Title page; blank; illustration; blank; blank; two pages of music (Le Réveil d’un beau jour); blank; illustration; blank; blank; two pages of music (La Voix qui dit: Je t’aime); blank; illustration; blank; blank; music (La Tarentelle) on two pages; blank; illustration; blank; blank; music (Les Refrains) on three pages; illustration; blank; blank; music (Rataplan) on two pages; blank; illustration; blank; blank; music (La Bayadère) on two pages; blank; illustration; blank; blank; music (La Résignation) on two pages; blank; illustration; blank; blank; music (Le Ménestrel) on two pages; blank; illustration; blank; blank; music (Row, Boys!) on three pages; illustration; blank; blank; music (Enfants, ramez!) on two pages; blank; illustration; blank; blank; music (Le Batelier) on two pages; blank; illustration; blank; blank; music (Le Rendez-vous) on two pages; blank; illustration; blank; blank; music (Belle, viens à moi) on two pages; blank; illustration; blank; blank; music (Le Lutin) on two pages; blank.

Plate number: no plate numbers.

Date of publication: 1833

Binding: Contemporary black boards with gold embossing, lettered “Album” in an ornate blind-tooled frame.

Format: 210 x 265

Printing method: Transfer

Notes: A collection issued by Troupenas of early, probably first, printings of songs by Malibran. The compositions were mostly published by Troupenas in Paris.

Title page: Album lyrique / Composé de Quatorze / Chansonnnetes, / Romances et Nocturnes / Mis en Musique avec Accomp. de Piano / et dédiée / au Général Lafayette / par / Madame Malibran / Orné de son Portrait / et de quatorze Lithographies de M.M. / Grenier et Reveria. / Paris, chez E. Troupenas, rue St. Marc, No. 23
MARTIN, Frank

Monologe aus Jedermann

Edition: Piano-vocal score.
Publisher: Universal Edition A.G., Wien
Collation: Title page; orchestral requirements; dedication (to Max Christmann), index, timings; blank; music on pp. [1] – 35; blank
Plate number: UE 12105
Date of publication: 1953
Binding: Original beige wrappers; back cover blank
Format: 265 x 335
Printing method: Reproduction of the composer’s manuscript.
Notes: First edition. These settings of prose by Frank Martin were not published until ten years after they were composed.

MARTIN, Frank

Le vin herbé

Edition: Piano-vocal score.
Publisher: Universal-Edition (Dr Johannes Petschull), Wien, Leipzig.
Collation: Title; contents, details of voices and orchestration; music on pp. 3-196.
Plate number: U.E. 11311
Date of publication: 1943.
Wrappers: Beige, printed in black and red. Back wrapper blank.
Format: 235 x 305.
Printing method: Transfer.
Notes: First edition, earliest issue (mentioning Dr. Johannes Petschull who was appointed by the Nazis to run Universal Edition during the Second World War). This is the first of Martin’s works to be published by Universal Edition and thus the start of a long and fruitful partnership.
MASCAGNI, Pietro

L'Amico Fritz
Edition: Piano-vocal score
Publisher: E. Sonzogno, Milano
Collation: Half-title; blank; title; legal note; dedication to Edoardo Sonzogno; blank; Indice; blank; personaggi; blank; libretto pp. [xi]-xxiii; blank; music on pp. [1]-184.
Plate number: E.542S. except for pp. 58, 77, 78 and 79 which have no plate number.
Date of publication: 1891
Binding: Gilt tooled cream-colored pig-skin boards with maroon velvet spine.
Format: 225 x 300
Printing method: Transfer.
Notes: First edition. With an inscription on the flyleaf to Roger Grimburghe from Edgardo Dall-Orso, Rome, April, 1892.

MASCAGNI, Pietro

Cavalleria Rusticana
Edition: Piano-vocal score
Publisher: Edoardo Sonzogno, Editore
Collation: Half title; blank; title page; copyright notice; dedication (to Conte Florestano de Larderel); blank; indice; blank; personaggi; blank; libretto [xi]-xvi; music on pp. [1]-168.
Plate number: E. 492 S. throughout except for pp. 68-73 and p. 120 which have no plate number.
Date of publication: 10 June 1890
Binding: Blue fabric covered boards with gold print. Original heavy paper front and back covers bound in.
Format: 240 x 305
Printing method: Transfer
MASSENET, Jules

Manon

Edition: First proof, uncorrected, of the piano-vocal score.

Publisher: G. Hartmann, Paris.

Collation: On the second of three preliminary pages a small lithographed portrait of Abbé Antoine François Prevost (1697-1763) has been laid down. Music on pp. 1-387.

Plate number: G.H. 1386

Date of publication: Unpublished proof copy.

Binding: Full brown leather

Format: 265 x 340

Printing method: Engraved

Notes: While the binding of this volume states that the proof is “non corrigée”, a correction appears on the very first page of music. The word “comique” has been inserted in pen in the heading between the words “opéra” and “en quatre actes”. Several pages between pp 81-101 are marked, in pencil, “1re ép.” This volume does not contain any of the decorative pages of the first or de Luxe editions (see following two entries).
MASSENET, Jules

Manon

Edition: Piano-vocal score.

Publisher: G. Hartmann, Paris.

Collation: Half-title; blank; dedication to Madame Miolan-Carvalho; blank; blank; lithographic frontispiece; title page printed in red on a beige panel; blank; cast for the world premiere; two pp. Table; blank; music on pp. 1-387; blank.

Plate number: G.H. 1356 found only on the Personnages page.

Date of publication: January 1884.

Binding: Full leather, with the original brown, black and gold wrappers bound in.

Format: 190 x 280.

Printing method: Transfer.

Notes: First edition, earliest issue. Commencing with p. 367 and continuing through the end of the opera, there are numerous small changes from the first proof (see previous entry) in the text, the music and the stage directions. At lower left of the last page of music: Baudon Gr. At lower right of the last page of music: Paris, Imp. Fouquet, rue du Delta, 26. Fuld pp. 460-1.
MASSENET, Jules

Manon


Publisher: G. Hartmann, Paris

Collation: Three blanks; notification that this is copy No.14 from an edition of 50 special copies, with the present copy being reserved for Monsieur le Colonel Albert Bourjat; half title; blank; dedication (to Madame C. Miolan-Carvalho); blank; blank; illustrative engraving; title page; blank; personnages; index (2 pages); blank; vignette Prélude; blank; music on pp. [1]-6; vignette Premier Acte; blank; illustrative engraving; blank; music on pp. 7-122; vignette Deuxième Acte; blank; music on pp. 123-177; blank; vignette Troisième Acte; blank; illustrative engraving; blank; music on pp. 179-250; vignette Deuxième Tableau; illustrative engraving; music on pp. 251-288; vignette Quatrième Acte; blank; illustrative engraving; blank; music on pp. 289-354; vignette Cinquième Acte; blank; illustrative engraving; blank; music on pp. 355-390; p. 391: Variante pour les Théâtres qui n’ont pas de Ballet; blank.

Plate number: None

Date of publication: After the piano-vocal score (see Notes).

Binding: White parchment paper wrappers with gold printing on the front and back covers as well as the spine. Stored in a box.

Format: 280 x 365

Printing method: Lithographed with the exception of engraved pages mentioned above under Collation.

Notes: As this edition incorporates Massenet’s revision of the final duet, it is certain that it was printed after the piano-vocal score. The revision commences with the last bar of p. 386 through and including the last bar of p. 390, a total of twenty-six bars.

Loosely inserted is a copy of p. 238 of this score which served as the original Barbizet maquette for the decorative surround used for every page of music throughout the de luxe edition.
MASSENET, Jules

Manon

Original poster designed by Catinière (at lower right) issued at the time of the world premiere of the opera.


Format: 635 x 915.

Note: Recently re-backed with canvas.

MASSENET, Jules

Werther

Edition: Piano-vocal score.

Publisher: Au Ménestrel, Heugel & Cie., Paris.

Collation: Title printed in silver and blue; blank; Personnages and scenes; Table with printer's mark at foot: Paris – Imprimerie Chaix. – Rue Bergère 20. – 154-1-92. [i.e. January 1892]; blank; music on pp. 1-229; blank.

Plate number: G. H. et Cie. 1812 except for first page of music which is G.H. et Cie 7176.

Date of publication: January 1892.

Binding: Contemporary marbled boards with morocco spine.

Format: 195 x 285.

Printing method: Transfer.

Notes: First edition, earliest issue with “à Walheim” at the top of p. 80, not “Wetzlar” as in later issues. At lower left of p. 229: Paris, Imp. E. Dupré, rue du Delta, 26. At lower right of the same page: (Baudon Gr).
MATTHUS, Siegfried

Der Weise von Liebe und Tod des Cornets Christoph Rilke

Edition: Piano-vocal score.

Publisher: VEB Deutscher Verlag für Musik, Leipzig.

Collation: Title; legal note and printing details; vocal and instrumental forces; blank; music on pp. 1-239; blank.

Plate number: DVfM 6139 (on p.1 only).

Date of publication: 1986.

Wrappers: Front wrapper printed in black, red and shades of green. Back wrapper blank save for publication number at upper left corner.

Format: 230 x 300.

Printing method: Lithographic facsimile of copyist’s score.

Notes: First edition with German text only. The second edition has English text added. At lower right of the first page of music: Copyright VEB Deutscher Verlag für Musik, Leipzig 1986. Loosely inserted is a program for the American premiere at the Manhattan School of Music, 5 December 1990, as well as a 9 December review by John Rockwell from the New York Times.

MAYSEDER, Joseph

Violin Concerto, no. 2, op. 26

See entry under VIOLIN CONZERTZEN
MENDELSSOHN-BARTHOLDY, Felix

Octet

Edition: Score.

Publisher: Breitkopf & Härtel, Leipzig

Collation: Title page; blank; music on pp. 1-104.

Plate number: 7661

Date of publication: 1848

Binding: Original decorative yellow wrappers; back cover blank

Format: 170 x 270

Printing method: Engraved

MENOTTI, Gian Carlo

Amahl and the Night Visitor

Edition: Piano-vocal score

Publisher: G. Schirmer, Inc.

Collation: Title page; international copyright; cast for NBC TV premiere; legal note; characters; production notes; music pp. 1-65.

Plate number: p. 1, 42736C; p. 2-65, 42736.

Date of publication: Copyright 1951 and 1952

Binding: Publisher’s original illustrated cover; from The Adoration of the Magi by Hieronymous Bosch from the Metropolitan Museum of Art, New York. The back cover lists other Schirmer’s Menotti operas.

Format: 230 x 305

Printing method: Transfer

Notes: Not first edition. Probably performing edition of the role of the Mother (text of Mother’s role underlined in red ink).
MENOTTI, Gian Carlo

Canti della Lontananza

Edition: Voice and piano score.

Publisher: None. Printed for rehearsal, presumably on the initiative of the composer.

Collation: Title; blank; music on 24 unnumbered pages; blank; blank.

Plate number: none.

Date of publication: Unpublished. Printed before 18 March 1967, the date of the premiere at Hunter College, New York City, sung by Elisabeth Schwarzkopf.

Binding: Unbound.

Format: 280 x 365.

Printing method: Dye-line.

Notes: One of a few dye-line copies printed prior to the first performance. This one has the English translation penciled in by Francis Rizzo, together with a typescript annotated by Menotti. The score also contains some pencil corrections by the composer. Included is a second copy of the work which is without corrections or annotations of any kind. Loosely inserted is a photograph of Menotti taken in Spoleto, Italy.
MENOTTI, Gian Carlo

The Consul

Edition: Piano-vocal score

Publisher: G. Schirmer, Inc., New York

Collation: Title page; Copyright and publisher’s note; Cast of singers in the world premiere; characters and index. Music on pp. 1 – 291; blank.

Plate number: 42369c on first page of music; 42369 on all other pages.

Date of publication: September 1950

Binding: Original wrappers. The black front cover has a drawing of three seated figures by S. Cusumano and is printed in black, red and white. The back cover is red and has Schirmer’s device in the center.

Format: 230 x 300

Printing method: Transfer

Notes: First edition. The present copy is identical to the copyright deposit copy at the Library of Congress. The vocal score is priced at $6.00 / (in U.S.A.) At the upper right of the first page of music the piano reduction is credited to Thomas Schippers. The Characters’ page is autographed by most of the cast members next to their names. The first page of music is autographed by Gian-Carlo Menotti and others. On the last page of music, after the last notes, is written in ink script “Anon!”

Loosely inserted are two programs for the British premiere of the work presented by Laurence Olivier at the Cambridge Theatre, 7 February 1951, as well as a schedule of Musical Events and a review from the John O’London’s Weekly, front page The Opera News by Signey Harrison.

The work was revived at Sadler’s Wells in November 1954 and a program for that performance is also included. The program for the Broadway premiere is also included; it is signed by the creators of the two central roles, Patricia Neway and Marie Powers.

MENOTTI, Gian Carlo

The Consul

An exact copy of the previous entry but without autographs.
MENOTTI, Gian Carlo

The Death of the Bishop of Brindisi

Edition: Piano-vocal score

Publisher: G. Schirmer, Inc., New York.

Collation: Title page [1]; international copyright, commissioning information (1963) and instrumentation [II]; Note [III]; blank; libretto (V – VII); blank; music on pp. 1-80.

Plate number: 45519 (See Notes)

Date of publication: 1963

Binding: Publisher’s original illustrated cover; from a 14th century Catalanian manuscript of the Decretum Coratiani at the British Museum, London. The back cover has Schirmer’s device.

Format: 180 x 265

Printing method: Transfer

Notes: First edition. My notes (from 1998) indicate that the plate number of the Library of Congress copy (M5494 / D4 / 1963) is 45355. These are, however, choral parts only. The title page of the present copy, certainly the first piano-vocal score, is longitudinally divided by a decorative element. To the left: an illustration of a Bishop’s mitre / The / death / of the / bishop / of / brindisi / by / Gian / Carlo / Menotti. At lower left: $3.50. To the right of the longitudinal decorative element: for chorus, / children’s chorus, / bass and soprano solo / and orchestra / ed. 2536 / G. Schirmer, Inc. / New York. The plate number of the present copy, 45519, is 164 numbers higher than the copy I have seen at the Library of Congress. At lower left of the first page of music: 45519c. At center of the same page: © MCMLXIII, by G. Schirmer, Inc. / International Copyright Secured / Printed in the U.S.A. The price is $3.50, but later issues show a price of $13.95 on the front cover and as well as the title page. The publisher’s imprint in these later issues reads, beneath a rule not found in the first issue: G.Schirmer / New York / London.
MENOTTI, Gian Carlo

Help, Help, the Globolinks!

Edition: Piano-vocal score

Publisher: G. Schirmer, Inc., New York

Collation: Title page: copyright 1969, legal declarations; credits for the first performance and cast of characters; blank, music on pp. [1]-112.

Plate number: 46627

Date of publication: July 1969

Binding: Publisher’s original collage of photographs (taken at the world premiere performances in 1968 at the State Opera of Hamburg) printed in green, black and white. The back cover is Schirmer’s catalogue of contemporary opera vocal scores. See Notes.

Format: 265 x 350

Printing method: Transfer

Notes: First edition. The present copy is identical to the copyright deposit copy at the Library of Congress. The price on the title page is $10. The back cover must have the following prices for the other Menotti operas: Amahl and the Night Visitors, $4.00; The Consul, $10.00; The Medium; $4.00; The Saint of Bleeker Street, $7.50; The Telephone, $3.00. Loosely inserted are two photographs of Menotti during rehearsals for the world premiere at Hamburg.
MENOTTI, Gian Carlo

The Medium

Edition: Piano-vocal score

Publisher: G. Schirmer, Inc., New York

Collation: Title page; Copyright 1947 and legal notices; notes and cast of the world premiere at Columbia University as well as notes concerning regarding subsequent productions at the Heckscher Theater and on Broadway; characters in the opera and description of the stage set; music on pp. 1-115; blank.

Plate number: 41701c on first page of music, 41701 on all other pages.

Date of publication: 1947

Binding: Original red and white wrappers with a figure drawing by Corrado Cagli on the front wrapper. The back cover has Schirmer's device printed in white.

Format: 190 x 275

Printing method: Transfer

Notes: First edition: This copy identical to the copyright deposit copy at the Library of Congress. The title page reads: The Medium / Tragedy / in Two Acts / French version by / Léon Kochnitzky / Vocal Score / $3.50 / (in U.S.A.) / At lower left: G. Schirmer, Inc. At lower right: New York. At bottom center of the first page of music: Copyright, 1947, by G. Schirmer, Inc. / International Copyright Secured / Printed in the U.S.A.

MENOTTI, Gian Carlo

The Medium (second copy)

This copy is identical to the previous entry with the exception of:

Notes: This would appear to have belonged to an accompanist or conductor rather than a singer. There are many pencil markings throughout the score, and on the inside back cover there is a list of sixteen “rhythm changes”.
MENOTTI, Gian Carlo

The Old Maid and the Thief

Edition: Piano-vocal score

Publisher: G. Ricordi & Co., Inc., New York

Collation: Title page; blank; characters and history of radio and stage premieres; blank; announcements prior to each scene (For Radio presentation only); blank; dedication (To my Mother); blank; music on pp. 1-183; blank.

Plate number: N. Y. 1282

Date of publication: 1943

Binding: Original black heavy paper covers. Front cover illustrations are by Milena. Ricordi’s “Ars et Labor” device is on the back cover.

Format: 200 x 270

Printing method: Transfer

MESSIAEN, Oliver

Cinq Rechants

Edition: Score.

Publisher: Rouart, Lerolle & Cie, Paris

Collation: Title page; Note; music pp. 1-49; blank

Plate number: pp. 1 & 49: R.L. 12356&Cie

Date of publication: October 1949

Binding: Original light blue wrapper

Format: 270 x 340

Printing method: transfer

Notes: First edition. Title page reads OLIVER MESSIAEN / CINQ RECHANTS / (Paris, décembre 1948) / pour 12 voix mixtes / (3 sopranos, 3 contraltos, 3 ténors, 3 basses) / A Paris chez ROUART, LEROLLE & Cie / Vente exclusive ÉDITIONS SALABERT / 22. Rue Chauchat, PARIS. / Printed in France. There are two stamps on the title page, one in blue at lower center: SOLE AGENTS / UNITED MUSIC PUBLISHERS / LONDON W.C.1., and in red at lower right: 30/-NET. There are pencil notes on nearly every page.
MEYERBEER, Giacomo

L’Africaine

Edition: Piano-vocal score

Publisher: Brandus & Dufour, Paris

Collation: 2ff; blank; lithographic portrait of Meyerbeer (A. Barbizet, lith., Imp. Lemercier Paris.) with the composer’s facsimile signature reproduced beneath; title page; blank; facsimile of a letter addressed to “Monsieur & cher directeur!” by the composer (three pages); blank; folding facsimile of Meyerbeer’s autograph musical manuscript (full score); blank; Personnages and Table des Morceaux; blank; music on pp. 1-405; blank; Avis.; blank; 1f.

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Date of publication: 1865

Binding: Modern three quarter leather with original brown fabric boards. Gold embossed design on the upper board, lower board without decoration.

Format: 280 x 350

Printing method: Preliminary pages lithographed; music pages and Avis engraved.
Notes: First edition. Composition of this work commenced in 1837 when the composer was forty-six years of age but it was still incomplete at the time of his death, 27 years later, in 1864. Revisions in the score and final editing were done by François Josèphe Fétis, a Belgian critic. The world premiere occurred at the Paris Opéra on 28 April 1865, a year after Meyerbeer’s death. The present copy does not contain the half-title page but is otherwise complete. The title page reads: (on a curve) L’Africaine / (on a curve) Opéra en 5 Actes / Paroles de / E. Scribe / Musique de / G, Meyerbeer / Partition Chant & Piano / Arrangée par E. Vauthrot / Paris, G. Brandus & S. Dufour Editeurs,, 103, r. Richelieu, au 1er, / Anglétéerre/Boosey et Chappel. / Allemagne/Bote et Bock. / Italie/ F. Lucca / Belgique, Russie, Espagne, Portugal, Suisse/Deposé ou Enregistré suivant les traités internationaux / Imp. Thierry, Paris. At the lower left of the first page of music: Paris. G. Brandus et S. Dufour. Editeurs Rue Richelieu. 103. At lower right of p. 5, the last page of the “Ouverture”: Paris. Imp. Thierry Fres. Cité Bergère. 1. The Avis lists a series of cuts made at the Opéra, “pour abréger la durée de la representation.”

MEYERBEER, Giacomo

L’Étoile du Nord

Edition: Piano-vocal score

Publisher: Brandus et Cie Editeurs, 103, Rue Richelieu

Collation: blank; blank; Title page; blank; blank; personages; table des morceaux; blank; music pp. 1-404;

Plate number: B. et Cie 9406.

Date of publication: c. 1854

Binding: Blue marble boards with black cloth spine with gold embossed type.

Format: 195 x 280

Printing method: Engraved.

Notes: First edition? Title page reads: L’Étoile / du Nord, / Opéra comique en trois actes, / Paroles de / Mr. E. Scribe, / Musique de / G. Meyerbeer. / Partition Piano et Chant / par / A. de Garaudé. / (rule) / Paris, Brandus et Cie. Editeurs / 103, Rue Richelieu. On the same title page, in each of the corners reads: (upper left) Robert / le / Diable; (Upper right) Les / Huguenots; (lower left) Le / Prophète; (lower right) Il / Crociato.
MEYERBEER, Giacomo

Les Huguenots

Edition: Piano-vocal score.

Publisher: Maurice Schlesinger, Paris.

Collation: Illustrated title page; blank; cast and contents; blank; music on pp. 1-448.

Plate number: M.S. 2136

Date of publication: 5 November 1836.

Binding: Original boards, printed in black within a red border; lower board contains an advertisement for music from Les Huguenots and Robert le Diable published by Maurice Schlesinger.

Format: 280 x 370.

Printing method: Engraved.

MEYERBEER, Giacomo

Robert le Diable

Edition: Piano-vocal score.

Publisher: Maurice Schlesinger, Paris.

Collation: title page; blank; personnages, catalogue des morceaux; blank; music on pp. 1-407; blank.

Plate number: M.S. 1157

Date of publication: 1831. Note in pencil in title page below Opéra en 5 Actes “représentation en Mars 1831”.

Binding: original edition re-bound in modern red leather boards with gold embossed title and decorative cover.

Format: 265 x 340.

Printing method: Engraved.


Front cover has text embossed in gold: Conservatoire de Musique / & de Déclamation / Concours de 1844 / 2me. Prix d’Harmonie / et accompagnement pratique / decerne a Mr. Testard.
MONTEMEZZI, Italo

L’amore dei tre re

Edition: Piano-vocal score.

Publisher: G. Ricordi & C., Milano

Collation: blank; photographic portrait of Montemezzi; title; legal notice; Personaggi; contents; music on pp. 1-190.

Plate number: 114651

Date of publication: 1913 (blind stamp 4.13).

Binding: Original decorative publisher’s binding.

Format: 210 x 280.

Printing method: Transfer.

Notes: First edition, earliest issue. The three-quarter length profile photo is credited: “Fot. G. Ricordi & C. - Milano”; p. 190 contains 10 bars of music. The engraver’s initial for p. 190, the last page of music, is “x”.

MONTEMEZZI, Italo

L’amore dei tre re

Edition: Piano-vocal score.

Publisher: G. Ricordi & C., Milano.

Collation: blank; photographic portrait of Montemezzi; title; legal note; Personaggi; contents; music on pp. 1-190.

Plate number: 114651

Date of publication: 1913 (blind stamp 12.13).

Binding: Original decorative publisher’s binding.

Format: 210 x 280.

Printing method: Transfer.

Notes: First edition, second issue. The bust profile photograph with hand to chin is credited: “Fot. Badodi – Milano”; p. 190 has been altered and contains 13 bars of music (the first issue contains only 10 bars; see previous entry.) The engraver’s initial for p. 190 is “a”.

Presentation copy with an autograph inscription from Montemezzi to Umberto Giordano, dated Torino 9 Febbraio 1915.
MONTEVERDI, Claudio

L’Incoronazione di Poppea

Edition: Facsimile of the autograph full score.

Publisher: Fratelli Bocca Editori, Milano.

Collation: Title; blank; Introduzione by Giacomo Benvenuti on pp. 3-16; blank; library stamps; blank; blank; blank; blank; music in facsimile on ff.1-108 [i.e. 216pp.]; blank; blank; printing details; blank; blank; blank.

Plate number: None.

Date of publication: 20 December 1937 (according to printing details). The title page is dated 1938.

Binding: Original blue marbled boards with cloth spine.

Format: 300 x 215.

Printing method: Lithographic facsimile.

Notes: The first facsimile to be published of the full score of Poppea. According to the printing details, 300 numbered copies were printed, of which this is No. 241.
MONTSALVATGE, Xavier

Cinco canciones Negras

Edition: Piano-vocal score
Publisher: Clivis, Barcelona
Collation: Title page; music on pp. 2-20
Plate number: None
Date of publication: 1946
Binding: Original wrappers, printed in black and brown. Back wrapper: Above a decorative device of a basket of flowers, the word FINIS. At lower right: within a ruled border, reservation of rights. Price: 28 Pesetas.
Format: 330 x 235
Printing method: Transfer.
Notes: The title page has an autograph inscription by the composer to Mr. Lionel Salter dated January 24, 1953. The composer’s autograph address is at the lower right of the same page: X. Montsaltvatge, Campo Vidal 10 – 2 – c. Barcelona.

This publication is part of the Colección de Autores Contemporáneos and the poets include Rafael Alberti, Néstor Luján, Nicolás Guillén and Ildefonso Pereda Valdés.

MONTSALVATGE, Xavier

Tres Divertimentos sobre temas de autores olvidados

Edition: Piano music
Publisher: “Propiedad del autor,” Barcelona.
Collation: Blank, Caption Title, music on pp. [1]-8
Date of publication: 1941
Format: 350 x 270
MOZART, Wolfgang Amadeus

Apollo et Hyacinthus

Edition: Full score
Publisher: Breitkopf & Härtel, Leipzig
Collation: Title page (with Breitkopf’s catalogue of Mozart operas); blank; characters and index; blank; music on pp. 1-98.
Plate number: W.A.M. 38
Date of publication: 1879
Binding: Original grey printed paper wrappers. The back wrapper contains Breitkopf catalogues of works by Mozart, Beethoven and Mendelssohn
Format: 275 x 335
Printing method: The title page is lithographed; the remaining pages are engraved.
Notes: First edition.

MOZART, Wolfgang Amadeus

Ave verum corpus

Edition: Full score with piano reduction beneath.
Publisher: Joh. André, Offenbach a/M.
Collation: Title; note on the work; music on pp. 3-7; blank.
Plate number: 2478
Date of publication: 1808.
Binding: Unbound and uncut as issued. In a modern portfolio.
Format: 345 x 250.
Printing method: Lithographed.
Notes: First edition, earliest issue. The price on the title page is 30 xr. The Hirsch copy in the British Library is later, with the price changed to 36 xr. As well as a completely new lithographed title page and printing of the musical text. Another issue mentions “Singstimmen” on the title page. According to Haberkamp (letter to Crawford of 30 September 1990) the order of issues is: 1. The edition described here. 2. The edition described in Hirsch iv.866 (with price 36 xr.) and 3. The edition with “Singstimmen” mentioned on the title page with price 30 kr. and Stimmen at 12 kr. RISM M4135.
MOZART, Wolfgang Amadeus

La Clemenza di Tito

Edition: Piano-vocal score.

Publisher: in der Breitkopfischen Musikhandlung, Leipzig.

Collation: Engraved frontispiece (“Rosmäsler fecit” in mirror image at lower right corner depicting a scene from the opera; blank; title; cast; music on pp. 1-110.

Plate number: None.

Date of publication: Easter 1795.

Binding: Modern marbled boards with vellum spine.

Format: 265 x 305.

Printing method: Typeset throughout, apart from the engraved frontispiece.

MOZART, Wolfgang Amadeus

La Clemenza di Tito

Edition: Full score.

Publisher: Bey Breitkopf & Härtel, Leipzig.

Collation: Title; blank; blank; music on pp. 2-107; blank.

Plate number: 620

Date of publication: 1809.

Binding: Modern marbled boards with vellum spine.

Format: 270 x 355.

Printing method: Engraved.

Notes: First edition, first or second issue. This copy has no blank pages between pp. 55 and 56 (see copy described by Macnutt Catalogue 103 no.189), but there are two blank pages between the title page and the first page of music. Some other early copies have a contents leaf and libretto (not present in this copy). The title pages of the two earliest issues are almost identical. Both issues have a rule at the bottom of the page after the word Partitur but in one issue, such as the present copy, the “g” in the word Leipzig remains completely beneath the rule, while the tail of the “g” in the alternative copy sweeps back up across the rule, then turns and comes back down to cross the rule a second time. The copy described in Hirsch ii. 628 is much later, with a completely different title page including “Partitur” entirely in capital letters, and a different style of decorative lettering for “W.A. Mozart”.
MOZART, Wolfgang Amadeus

Cosi fan tutte

Edition: Piano-vocal score.

Publisher: in der Breitkopfischen Musikhandlung, Leipzig.

Collation: blank; engraved frontispiece (“Rosmäslar fecit” in mirror-writing at lower right corner); title in Italian and German (Raccolta I...Erstes Heft); blank; music on pp. 1-78; title (Raccolta II...Zweites Heft); blank; music on pp. 1-80; title (“Raccolta III...Drittes Heft”); Personaggi. Personen; music on pp. 1-82.

Plate number: None.

Date of publication: October 1794.

Binding: Modern marbled boards with vellum spine.

Format: 320 x 280.

Printing method: Typeset throughout, apart from the engraved frontispiece.

Notes: First edition. With the engraved frontispiece, separate title pages for each volume and cast list in Italian and German on verso of title page of volume 3.

Haberkamp p.333-4, Hirsch iv.166, RISM M4699.
MOZART, Wolfgang Amadeus

Cosi fan tutte

Edition: Full score.

Publisher: Bey Breitkopf & Härtel, Leipzig.

Collation: Title; blank; libretto (in German) on pp. [I]-VIII, misbound so that the preliminary pages are in the order [I], II, V, VI, VII, VIII, III, IV; music on pp. 3-153; blank; title (identical to the first title); blank; music on pp. 155-269; blank.

Plate number: 1363

Date of publication: 1809 or 1810.

Binding: Near contemporary cloth.

Format: 270 x 360.

Printing method: Title pages lithographed; libretto typeset; music engraved.

Notes: First edition, earliest issue, with title pages before both Act 1 and Act 2. The Hirsch copy (Hirsch ii.633) is a later issue with only one title page (in a slightly different style) and without the printed libretto. RISM M4693.
MOZART, Wolfgang Amadeus

Cosi fan tutte

Edition: Full score.

Publisher: J. Frey, Paris.


Vol. II: music on pp. 283-516.

Plate number: None.

Date of publication: 1822.

Binding: Contemporary marbled boards with cloth spines.

Format: 260 x 335.

Printing method: Engraved.

Notes: Second edition of the full score. The title page describes this as “No. 6, de la Collection des Opéras de Mozart”.

Pauline Viardot’s copy, with her signature on the front end paper of Vol. II, and a paper slip at front of Vol. II (“Cosi fan tutte – Mozart – 2”), also in her hand. Hirsch ii.630, RISM M4694.
MOZART, Wolfgang Amadeus

Il Dissoluto punito [Don Giovanni]

Edition: Piano-vocal score.

Publisher: Presso B. Schott, Magonza [i.e. Mainz].

Collation: Title, within a decorative border; Personaggi and Inhalt; music on pp. 3-207; blank.

Plate number: 138, except p.195 which has no plate number.

Date of publication: Plates of 1791, issue of c.1800.

Binding: Modern marbled boards with leather spine.

Format: 320 x 235.

Printing method: Engraved.

Notes: First edition, sixth issue, with the additional descriptions of the Personaggi, price Fr. 21 Fl.10 on title page, and plate number missing on p.195. Haberkamp p. 293.
MOZART, Wolfgang Amadeus

Il Dissoluto punito osia Il Don Giovanni

Edition: Full score.

Publisher: presso Breitkopf e Härtel, Lipsia.

Collation: Vol. I: Pictorial title page (in Italian); blank; title page (in German); Personaggi / Personen; Verzeichnis for both volumes (in Italian and German); music on pp. 6-292. Vol. II: Title page (in German); music on pp.294-530; [531]: Anhang von später eingelegten Stücken; blank; music on pp. 533-590.

Plate number: None.

Date of publication: December 1800.

Binding: Original green wrappers on both volumes. The printing on the front cover is in French and within a Greek key surround. The back wrappers each have a decorative device with Breitkopf et Haertel at the center and also within a Greek key surround. The spines, as well, have a decorative design.

Format: 335 x 250 (Vol. I), 330 x 260 (Vol. II)

Printing method: Typeset throughout, apart from the pictorial title page in Vol. I

Notes: First edition. The first Mozart opera to be published in full score. The present copy does not contain the printed libretto which may have been included with the first issue, but as Haberkamp makes clear (Haberkamp p. 297) this was loosely inserted and thus easily lost; pp. 589-590, however, are included in the present score. These page, often missing in other copies, contain the additional trombone parts relating to the music that start on p. 479. Hirsch ii.645, Fuld p. 371, RISM M4502.
MOZART, Wolfgang Amadeus

Die Entführung aus dem Serail

Edition: Piano-vocal score

Publisher: B. Schott, Mainz

Collation: Title; blank; blank; music on pp. 2-46; [47] II. Aufzug; music on pp. 48-104; blank; blank; [105] III. Aufzug; music on pp. 106-134; blank; blank.

Plate number: 44

Date of publication: 1785

Binding: Contemporary blue paper wrappers

Format: 315 x 245

Printing method: Engraved

Notes: First edition, earliest issue. When I acquired this copy newly and correctly printed pp. 58, 74 and 75 were laid down on those pages in the score having the same numbers. When the laid down pages were removed it was discovered that the pages underneath were the originals which were printed with errors. Mr. David Lasatsky at the William and Gayle Cook Music Library, Indiana University, was kind enough to forward copies of these particular pages taken from the library’s second issue of the opera and they are identical to the pages removed from the present copy. The pages removed however were printed specifically to be placed in copies of the first edition as they are printed on one side only. These pages are loosely inserted in the box housing the score. The errors on page 58 of the first edition commence at the fourth system, bar 6. The following thirteen bars differ from those commencing at the fourth system, bar 5, of the superimposed page. With regard to pages 74 and 75, the changes from the first edition commence at page 74, fourth system, second bar, and continue through page 75, fifth system, third bar. The corrections are seen on the corresponding page 74, fourth system, third bar, and continue through p. 75, sixth system, third bar.

The present copy is the only known copy of the first issue in America. There are four other known copies which are in The British Library, Hirsch ii.639; B. Schott’s Söhne, Mainz; Bibliothèque Nationale, Paris; Österreichische Nationalbibliothek, Vienna. Haberkamp pp. 177-180, Hirsch ii 639, RISM M 4246.
MOZART, Wolfgang Amadeus

Die Entführung aus dem Serail

Edition: Piano-vocal score.

Publisher: B. Schott, Mainz.

Collation: Title, within decorative surround; blank; title for “Ouverture”; music on pp. 2-7; blank; title for “Aria...No.1”; 8-9; title for “Duetto...No.2”; 10-21; blank; title for “Aria...No.3”; 22-31; blank; [no separate title for No.4 which starts on p.27] title for “Chor...No.5”; 32-35; blank; title for “Aria...No.6”; 36-39; blank; title for “Terzetto...No.7”; 40-46; title for “Aria...No.8”; 48-49; blank; title for “Duetto...No.9”; 50-69; blank; [no separate titles for Nos. 10 and 11 which are on p.57 and 61] title for “Aria...No.12”; 70-73; blank; title for “Aria...No.13”; 74-75; blank; title for “Duetto...No.14”; 76-79; blank; title for “Aria...No.15”; 80-83; blank; title for 110-111; blank; title for “Aria...No.19”; 112-115; blank; title for “Duetto...No.20”; 116-134. at the foot of page 134: “Verzeichnis der Arien”.

No separate title for No.21 which begins on p.125.

Plate number: 44

Date of publication: 1785.

Binding: Contemporary marbled boards with leather spine.

Format: 300 x 225.

Printing method: Engraved.

MOZART, Wolfgang Amadeus

Die Entführung aus dem Serail

Edition: Full score.
Publisher: N. Simrock, Bonn.
Collation: Title; blank; music on pp. 3-273; blank; blank; blank; 273[sic.]-350; blank; blank.
Plate number: 949
Date of publication: 1812.
Binding: Modern marbled boards with morocco spine.
Format: 260 x 325.
Printing method: Title page lithographed. Music engraved.

MOZART, Wolfgang Amadeus

Die Gaertnerin aus Liebe [La finta giardiniera]

Edition: Piano-vocal score.
Publisher: Karl Ferdinand Heckel, Mannheim.
Collation: Pictorial title; Personen and Inhalt; music on pp. 3-204.
Plate number: None except the following: 239 on p. 7; 241 on pp. 125, 129, 133, 137, 139-141, 143-146, 148, 150-154, 159-160, 164-166, 171; 242 on pp. 188, 192-198, 201-202.
Date of publication: inter 1827-30.
Binding: Modern marbled boards with calf spine.
Format: 250 x 330.
Printing method: Lithographed.
MOZART, Wolfgang Amadeus

Die Gärtnerin aus Liebe [La finta giardiniera]

Edition: Full score.

Publisher: Gustav Lewy, Wien

Collation: Title page; blank; music on pp. 1-257. Errata Sheet loosely inserted after the last page of music.

Plate number: None

Date of publication: 1891 (more than 60 years after the first edition of the piano-vocal score).

Binding: Half brown leather with contemporary black, brown and white mottled boards. The title, “Die Gärtnerin” in manuscript, is on an octagonal paper label which has been centered on the upper board.

Format: 265 x 335

Printing method: Reproduction of a copyist’s score.

Notes: Late issue. Max Kalbech, the creator of the “new text and dialogue”, was born in 1850 and died in 1921. The title page reads: Den Bühnen gegenüber Manuscript. – Uebersetzungsrecht vorbehalten / (decorative rule) / Die Gärtnerin / (La finta giardiniera) / Komische Oper in 2 Acten mit neuem Text und Dialog / von / Max Kalbeck. / (decorative rule) / Musik von W. A. Mozart. / (componirt 1774) / (decorative rule) / Musikalisch eingerichtet von / J.N. Fuchs. / (decorative rule) / Das Aufführungsrecht ist einzig und allein zu erwerben durch die Theater – und Concert-Agentur von / Gustav Lewy in Wien. / (straight double rule) / Bühnenvertrieb: Gustav Lewy, / Wien. I am grateful to Christopher Raeburn for information about this score.
MOZART, Wolfgang Amadeus

Gran Trio per violino, viola, e basso, Opera 19 [K563]

Edition: Parts
Publisher: presso Artaria Compl a Vienna ed a Magonza
Collation: Violin: Elaborately illustrated title page; blank; music on pp. 1-13; blank; Viola: music on pp. 1-13; blank; Violoncello: blank [1]; music on pp. 2-10; blank; blank
Plate number: 368
Date of publication: 1792
Binding: Stored in a modern portfolio
Format: Violin: 335 x 245; Viola: 330 x 240; Violoncello: 330 x 240
Printing method: Engraved
Notes: First edition. This Artaria edition is the principal source for this work as the autograph manuscript is lost. Haberkamp p. 317, Hirsch iv.150.

MOZART, Wolfgang Amadeus

Idomeneo Rè di Creta

Edition: Piano-vocal score.
Publisher: Leipzig bey Schmid und Rauh.
Collation: Pictorial title page; blank; “Verzeichnisz der (Tit.) Herrn Pränumeranten.”; blank; music on pp.1-182.
Plate number: None.
Date of publication: 1797.
Binding: Contemporary plain green paper wrappers. In a box.
Format: 420 x 280.
Printing method: Engraved except for the subscribers page which is typeset
MOZART, Wolfgang Amadeus

Idomeneo Rè di Creta

Edition: Full score.
Publisher: N. Simrock, Bonn.
Collation: Title; on following two pages: catalogue; Personaggi; music on pp. 3-365; blank.
Plate number: 444
Date of publication: 1805.
Binding: Contemporary full green vellum, with the printed label of the Abonnement de Lecture Musicale, Paris, on the upper board.
Format: 250 x 330.
Printing method: Engraved.
Notes: First edition, fourth issue. This copy contains Simrock’s two-page catalogue immediately following the title page, omitted from later issues. Haberkamp, p. 165, Hirsch ii.654, RISM M4187.

MOZART, Wolfgang Amadeus

Messe à 4 Voix  (Coronation Mass)

Edition: Full score
Publisher: Au Magasin de Musique de Breitkopf et Härtel, à Leipsic.
Collation: Title page; music on pp. 2-80.
Plate number: None
Date of publication:
Binding: Original green wrappers
Format: 360 x 275
Printing method: Typeset
Notes: First edition. This volume from the collection of Albi Rosenthal. The untrimmed folio sheets have never been sewn together nor have they ever been attached to the wrappers.
MOZART, Wolfgang Amadeus

Messias

Mozart’s arrangement of Handel’s MESSIAH.

See HANDEL: Messias

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MOZART, Wolfgang Amadeus

Missa pro defunctis [Requiem] K626

Edition: Full score.

Publisher: Breitkopf & Härtelschen Musikhandlung, Leipzig.

Collation: Pictorial frontispiece (at foot): Kininger del. W. Böhm sc.; blank; title; blank; dedication; music on pp. 6-178; unpaginated leaf containing the text in German and Der Tag des Gerichts. Parodie des Requiem.

Plate number: None.

Date of publication: before June 1800.

Binding: Modern marbled boards with vellum spine.

Format: 315 x 255.

Printing method: Typeset, apart from the engraved frontispiece.

Notes: First edition. It appears that Haberkamp is incorrect in her description of the first and second issues of the Requiem; both are identical. The second issue (Haberkamp’s third issue) is defined by the correction of “Unterlegtem Deutschem Texte” to “Untergelegtem Deutschem Texte.”

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MOZART, Wolfgang Amadeus

Missa pro defunctis [Requiem] (second copy)

This copy is identical to the previous entry with the exception of:

Binding: Contemporary marbled boards with modern calf spine.

Format: 330 x 260.

Notes: First edition. This copy lacks the frontispiece. It is, however, the first issue by virtue of the word “unterlegtem” on the title page which has not been corrected to “untergelegtem”. Haberkamp p.386
MOZART, Wolfgang Amadeus

Le Nozze di Figaro

Edition: Piano-vocal score

Publisher: Nicolaus Simrock Zu Bonn

Collation: Title page; Personaggi-Indice; note on translation; music on pp. 2-222; No. 30, additional aria for the Contessa, pp. 223-28; Verzeichniss; blank.

Plate number: 28 throughout, except for pp. 4 and 8 which have none, and pp. 224 and 225 where the numerals are reversed and printed as 82 on both pages.

Date of publication: 1796

Binding: Contemporary boards covered with paper of the period.

Format: 315 x 235

Printing method: Engraved

Notes: First edition, earliest issue. Beneath the decorative oval on the title page is a label stating: In Frankfurt bei Gayl & Hedler. The name of a previous owner, Miss Cornwalis, appears in the upper right hand corner of the front fly leaf. With regard to this edition, Haberkamp lists only two known copies: one is in Salzburg and the other in Dresden. I can add that there is a copy in the collection of James Fuld (now Pierpont Morgan Library). Sotheby’s offered a badly damaged copy in May 1990, but its whereabouts are unknown today. Another copy was offered by Sotheby’s in November, 2007. Fuld p. 352
MOZART, Wolfgang Amadeus

Le Nozze di Figaro, K492

Edition: Piano-vocal score.

Publisher: Nicolaus Simrock Zu Bonn.

Collation: Title, within decorative border; music on pp. 2-228; note on German translation and instrumentation and the piano arrangement; Personaggi and Index; Simrock catalogue listing works up to Haydn's Creation (1800).

Plate number: 28, missing from page 4 and page 8; misprinted as 82 on pp. 224 and 225.

Date of publication: issue of c.1800.

Binding: Black cloth with black leather spine.

Format: 330 x 240

Printing method: Engraved.


MOZART, Wolfgang Amadeus

Le Nozze di Figaro

Edition: Piano-vocal score.

Publisher: Nicolaus Simrock Zu Bonn.

Collation: Title, within decorative border; music on pp. 2-228; note on German translation and instrumentation and the piano arrangement; Personaggi and Index; blank; blank.

Plate number: 28; missing from page 4 but present on page 8; misprinted as 82 on pp. 224 and 225.

Date of publication: issue of c.1800?

Binding: Contemporary blue paper with embossed decorative designs. In a modern slipcase.

Format: 340 x 240.

Printing method: Engraved.

Notes: First edition. Haberkamp’s ninth issue without the Simrock catalogue and with the plate number present on page 8. The autograph signature of a previous owner, Madame Adèle Frégose, is on the front cover and verso of same. Haberkamp p. 259
MOZART, Wolfgang Amadeus

Le Nozze di Figaro

Edition: Full score.

Publisher: Au Magasin de Musique, Paris.

Collation: Title; blank; contents; blank; personaggi / attori; music on pp. 2-129; blank; 1-186; blank; blank; 1-116; blank; 2-127; blank.

Plate number: 366 (title), 566 (music).

Date of publication: 1796

Binding: Contemporary boards with a fragment of the contemporary leather spine laid down on the later fabric spine.

Format: 260 x 340.

Printing method: Engraved.

Notes: First edition. The word “Prix” appears on the title page directly beneath the composer’s name, but no numerals follow. The Hirsch copy at the British Library is the only other copy I have seen which does not show a price of 48 francs. Loosely inserted in the score is a broadside of the Theatre Royal, Drury Lane. London, announcing a performance of Shakespeare’s Tempest on November 24, 1790, when the actor Mr. Michael Kelly performed the role of Ferdinand. Four years earlier, on 1 May 1786 the same Michael Kelly sang the dual roles of Don Basilio and Don Curzio on the occasion of Figaro’s world premiere. Also loosely inserted in this volume is a copy of a musical composition by Kelly, The Wood Pecker, published by J. Power, London, and W. Power, Dublin. Fuld p. 353, Hirsch iv. 98
MOZART, Wolfgang Amadeus

L’Oca del Cairo

Edition: Piano-vocal score

Publisher: Offenbach a/m, bei Joh. André

Collation: Title page, blank; blank; Biondello (facsimile of manuscript and printed copy); Vorwort (2 pp.); music: pp. 1-91

Plate number: 7399

Date of publication: 1855

Binding: Original blue paper wrappers, back wrapper (damaged) contains André’s catalogue.

Format: 350 x 275

Printing method: Preliminary pages are lithographed; music pages are engraved.

MOZART, Wolfgang Amadeus

Il Re Pastore

Edition: Piano-vocal score

Publisher: Breitkopf & Härtel, Leipzig.

Collation: Title page (text identical to that on the cover); blank; Vorwort by Otto Jahn (2pp.); cast and index; music on pp. 2-101; blank.

Plate number: 9169

Date of publication: 1856

Binding: Original green paper wrappers

Format: 270 x 340

Printing method: Engraved

Notes: First edition. According to Haberkamp (p. 103), the complete edition of the vocal score was first published in 1856. The title page reads: IL RE PASTORE (in a curve) / (Der Königliche Schäfer) / Oper in zwei Aufzügen / VON PIETRO METASTASIO / Musik / von / W.A. MOZART. / (line) / Klavierauszug / von / Julius André. / (line) / Eigenthum der Verleger. / (rule) / Leipzig, bei Bretikopf & Härtel. / Pr. 4 Thlr. / Eingetragen in des Vereinsarchio. / 9169. / (stamp with Breitkopf’s device).
MOZART, Wolfgang Amadeus

Il Re Pastore

Edition: Full score

Publisher: Breitkopf & Härtel, Leipzig.

Collation: Title page; blank; Vorwort by Otto Jahn; blank; cast; blank; music on pp. 1-159; blank. [These are the original pagination; new end pages and cover not counted.] Original pages 43-47 missing and are replaced by photocopies encased in plastic sleeves.

Plate number: No plate numbers

Date of publication: 1856

Binding: Quarter bound in tan linen over board with brown leather spine. Spine has original label (gold on leather).

Format: 330 x 270

Printing method: Lithographed; facsimile of manuscript copy.

Notes: Probably first complete edition. According to Haberkamp (p. 103), the complete edition of the full score was first published between 1856 and 1859.

Ex-libris Jean-Marie Martin (French conductor and collector), then ex-libris Christopher Raeburn (English record producer).
MOZART, Wolfgang Amadeus

Der Schauspieldirektor

Edition: Piano-vocal score by Siegfried Schmiedt.

Publisher: Leipzig, in der Breitkopfischen Musickhandl

Collation: Title; Personen; music on pp. 1-37; blank.

Plate number: None. "Mozarts Schauspieldirektor" is printed at the lower left of page one and every fourth page thereafter through page 37. Signature marks are at the lower right commencing with A on page 1, A2 on page 3, B on page 5, B2 on page 7 and continuing (with the exception of the letter J) through K on page 37.

Date of Publication: 1792-3.

Wrapper: Contemporary blue paper wrappers, in a modern box.

Format: 320 x 290.

Printing method: Typeset.

Notes: First edition. Pasted on the verso of the front wrapper is a contemporary manuscript of the text of the trio (pp. 14-29 in the score). This text is in Italian and the characters have been renamed Dulcinea, Argentina and Ruosignuolo. The name G. Clausonne is written on the front wrapper. A stamp with the initials F.C. is on the title. The label of Chez Imbault is tipped onto the title page; beneath it is the correct publisher’s imprint: Leipzig, / in der Breitkopfichen Musikhandlung. Page 16 is mistakenly paginated as p. 8. The copy is unntrimmed. Haberkamp p. 248, Hirsch iv. 93, RISM M4323.
MOZART, Wolfgang Amadeus

Der Schauspieldirektor

Edition: Facsimile of the autograph full score.

Publisher: Pierpont Morgan Library, Oxford University Press, New York.


Plate number: None.

Date of publication: 1976.

Binding: Stiff blue wrappers.

Format: 340 x 250.

Printing method: Lithographic facsimile.

MOZART, Wolfgang Amadeus

Il Sogno di Scipione

Edition: Full score

Publisher: Breitkopf & Härtel, Leipzig

Collation: Title page (with Breitkopf’s catalogue of Mozart operas); blank; characters and index; blank; music on pp. 1-126.

Plate number: W.A.M. 126

Date of publication: 1880

Binding: Original publisher’s paper wrappers. The back cover has a Retkopf Thematic Catalogue of Mozart symphonies.

Format: 270 x 335

Printing method: The title page is lithographed. The remaining pages are engraved.

Notes: First edition.
MOZART, Wolfgang Amadeus

Lo Sposo Deluso

Edition: Piano-vocal score
Publisher: Offenbach a/M, bei Joh. André
Collation: Title page; music on pp. 1-33; blank
Plate number: 7400
Date of publication: 1855
Binding: Original yellow paper wrappers, back cover blank
Format: 340 x 270
Printing method: First two pages lithographed, music pages engraved
Notes: First edition. The libretto exists complete, but Mozart composed music for the overture and four individual numbers only.

MOZART, Wolfgang Amadeus

[Thamos, König in Aegypten] Hymne: Gottheit über alle mächtig etc.

Edition: Piano-vocal score
Publisher: Breitkopf & Härtelischen Musikhandlung, Leipzig
Collation: Title page [1]; music on pp. 2-24.
Plate number: None
Date of publication: August 1798
Binding: None. Stored in a folder
Format: 310 x 220
Printing method: Typeset
Notes: First edition. The lower margin has been trimmed affecting pp. 3, 5, 7, 9 and 11. On these pages, at lower left, “Moz H” is only partially to be seen, but it has been completely removed on p. 5. At the lower right of these same pages are signature letters B, C, D, E, F, and G. Most have been trimmed. Text in German only. Haberkamp p. 147.
MOZART, Wolfgang Amadeus

[Thamos, Königen in Aegypten] Hymne Preis dir! Gottheit! Durch alle Himmel

Edition: Full score
Publisher: Breitkopf und Härtel in Leipzig
Collation: Title page; blank; music on pp. [1]-38
Plate number: None
Date of publication: November 1803
Binding: Grey-brown boards with black leather labels
Format: 265 x 355
Printing method: Typeset


Unidentified signature at bottom right of title page.
MOZART, Wolfgang Amadeus

[Thamos, König in Aegypten] Mottete: Ob fürchterlich tobbend sich Stürme erheben

Edition: Full score.

Publisher: Bey Breitkopf und Härtel in Leipzig.

Collation: Title page; note about the other chorus from Thamos issued by Breitkopf at the same time; music on pp. [1]-30.

Plate number: None.

Date of publication: 1804.

Binding: Later plain wrappers.

Format: 260 x 345.

Printing method: Typeset.

Notes: First edition. Title page reads: Mottete Ob fürchterlich tobbend sich Stürme erheben etc. (Ne pulvis et cinis superbe etc.) / für vier Singstimmen / mit Begleitung des Orchesters / von / W.A. Mozart. / (straight rule) / Partitur / (straight rule) / No. II. / Bey Breitkopf und Härtel in Leipzig. / (straight rule) Pr. I Rthlr. 8 Gr.

MOZART, Wolfgang Amadeus

[Thamos, König in Aegypten] Hymne: Gottheit! Dir sey Preis und Ehre

Edition: Full score.

Publisher: Bei Breitkopf und Härtel in, Leipzig

Collation: Title page; blank; music on pp. [1]-44.

Plate number: None. Signature numbers, however, are at the lower right of every fourth page: 1-11, (pages [1]-41), but signature number 12 is on p. 43.

Date of publication:

Binding: Modern marbled boards with pale green fabric spine

Format: 270 x 350

Printing method: Typeset

Notes: First edition. Title page reads: Hymne / Gottheit! Dir sey Preis und Ehre! Etc. / für vier Singstimmen / mit Begleitung des Orchesters / von /W.A. Mozart. / (rule) / Partitur / (rule) / No. 3. / Bei Breitkopf und Härtel in, Leipzig. / (rule) / Pr. 1 Rthlr. 8 Gr.
MOZART, Wolfgang Amadeus

Zaïde

Edition: Piano-vocal score.

Publisher: Johann André, Offenbach a/M.

Collation: Title; blank; Vorbericht; libretto on pp. 2-8; blank; music on pp. xii-xxv and 4-105; blank.

Plate number: 5351

Date of publication: 1838.

Binding: Contemporary dark red marbled boards with roan spine.

Format: 310 x 240.

Printing method: Lithographed, except the libretto which is typeset.

Notes: First edition. On the title is the signature of a previous owner, Franz Dillenberger, 1839. RISM M4186, Mann p. 235, Hirsch M 4186.

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MOZART, Wolfgang Amadeus

Zaïde

Edition: Full score

Publisher: Johann André, Offenbach a/M

Collation: Title; blank; Vorbericht; libretto on pp. 2-8; blank; music on pp. ii-xxxix and 4-171; blank; music on pp. iii-xix; blank

Plate number: 6256

Date of publication: 1838.

Binding: Cloth boards with black calf spine.

Format: 330 x 250.

Printing method: Lithographed, except for the libretto which is typeset.

MOZART, Wolfgang Amadeus

Die Zauberflöte

Edition: Piano-vocal score.

Publisher: In dem Musikalischen Magazin [Kozeluch], Wien


Plate numbers: 114, 135, no PN, 118, 144, no PN, no PN, 146, no PN, 138, no PN, 139, 137, 142; 102, 117, no PN, 133, no PN, 115, no PN, no PN, 129, no PN, no PN, 143, 131, 111, 112, 136, 116, 132, 110, 113.

Date of publication: November 1791-1792.

Binding: Contemporary paper boards.

Format: 360 x 250.

Printing method: Engraved.

Notes: First edition, earliest issue. While subsequent issues had through pagination, the present copy, the first issue, did not. The present copy lacks three numbers: 6,7 and 38. Haberkamp pp. 354-357, Hirsch iv.184.
MOZART, Wolfgang Amadeus

Die Zauberflöte

Edition: Piano-vocal score

Publisher: presso Artaria Compagni

Collation: Overtura (Title page), pp. 2-7; blank; “Der Vogelfänger bin ich ja” pp. 2-3; “Das Bildnis ist bezaubernd schön” pp. 2-4; “Zum leiden bin ich auserkoren” pp. 2-6; “Du feines Täubchen nur herein” pp. 2-6; “Bei Männern welche Liebe Fühlen” pp. 2-7; blank; “Zum Ziele führt dich diese Bahn” pp. 2-5; blank; “Wie stark ist nicht dein Zauberton” pp. [2]-5; blank; Glockenspiel und Coro, dann Duett, pp. 2-4; Marsch für das Clavier, pp. 2-3; blank; “O Isis und Osiris” pp. 2-3; blank; “Bewahret euch für Weibertücken” pp. 2-3; blank; “Alles fühl der Liebe freuden” pp. 2-4; “Der Hölle Rache Kocht in meinem Herzen” pp. 2-5; blank; “In diesen heil’ gen Hallen Kennt Man die Rache nicht” pp. 2-5; blank; “Seid uns zum zweiten Mal willkommen” pp. 2-4; “Ach ich Füh’ls es ist verschwunden” pp. 2-4; “Soll ich dich Theurer nicht mehr sehn” pp. 2-8; “Ein Mädchen, oder Weibchen” pp. 2-4; “Tamino mein! O welch ein Glück!” pp. 2-5; blank; “Wir wandelten durch Feuergluten” pp. 2-4; “Papagena! Weibchen! Täubchen! Meine Schöne!” pp. 2-7; blank; “Klinget, Glöckchen klinget” pp. 2-4; “Pa-Pa-Pa-Pa-Pa-Papagena!” pp. 2-8.

Plate numbers: Respectively for the above mentioned pieces: 377; 97; 109; 110; 102; 94; 103; 107; 100; 106 (on title, but 116 on music pages); 101; 99; 108; 95; 96; 105; 104; 98; 114; 113; 111; 115; 112.

Date of publication: 1791-2

Binding: Modern colored paper boards with leather spine.

Format: 350 x 245

Printing method: Engraved

Notes: First Artaria edition which was issued incomplete. All 23 pieces issued by Artaria are in the present copy.
MOZART, Wolfgang Amadeus

Die Zauberflöte

Edition: Full score.

Publisher: N. Simrock, Bonn.

Collation: in 2 volumes.

Vol. 1: blank; blank; Title page; blank; Personen...Inhalt; blank; music on pp. 3-168; blank; blank.

Vol. 2: blank; blank; music on pp. 169-363; blank; blank; blank

Plate number: 1092 throughout with the following exceptions: pp. 5 and 35 have the PN 1095; p. 68 has the PN 1069. The following pages have no PN: 58, 62, 81, 82, 106, 116, 125, 226, 249, 253, 264, 305, 333, and 339.

Date of publication: 1814.

Binding: Contemporary marbled boards with leather spines.

Format: 260 x 335

Printing method: Engraved.

[MOZART, Wolfgang Amadeus]

Memoirs of Lorenzo Da Ponte

Publisher: J.B. Lippincott Company, Philadelphia & London 1929

Collation: Half title; blank; blank; reproduction of Morse portrait of Lorenzo Da Ponte; copyright 1929 … first edition; list of illustrations p. 5-6; introduction by Arthur Livingston, Swans Island, Maine, pp. 7-27; blank; Part one half title; blank; the Memoirs: pp. 31-491; index: pp. 495-512. Includes indexes.

Date of publication: 1929

Binding: Blue fabric with printing in gilt.

Format: 165 x 245

Printing method: Transfer

Notes: First English edition, translated by Elisabeth Abbott.

[MOZART, Wolfgang Amadeus]

Reminiscences of Michael Kelly  (in two volumes)

[See Kelly, Michael]
MUSORGSKY, Modeste Petrovich

Boris Godunov

Edition: Piano-vocal score.

Publisher: Vasily Bessel & Co., St. Petersburg.

Collation: Title page; blank; characters; blank; music on pp. 1-250.

Plate number: 348-375. No plate number on p. 62 and p. 127.

Date of publication: 1888

Binding: Original paper wrappers printed in red and black on gray-brown paper; the back cover, printed in black only, contains a Bessel catalogue of works of eight composers. Brown fabric spine.

Format: 270 x 350

Printing method: Lithographed

Notes: First edition, third issue. I know of only two other copies of this, the third issue of the first edition. One of these is the copyright deposit copy in the Library of Congress; the other is in the Emmy Martin Collection at the Riemenschneider Memorial Bach Library, Baldwin-Wallace College, Berea, Ohio. A copy of the first issue is at The Houghton Library, Harvard University, along with a copy of the first edition of the libretto as well. A particularly interesting copy is that in the collection of James Fuld; it is a second issue of the opera as well as the only known engraved copy. By virtue of the elaborate binding and a coat of arms, it must have been made for a member of the Russian nobility. On p. 127, there is a censor’s note, dated 18 November 1975 which is only present in the 3rd issue, and not previous issues.

MUSORGSKY, Modeste Petrovich (alt: Mousorgsky)

Boris Godunov

Edition: Piano-vocal score

Publisher: Vasilii Bessel & Co.

Collation: Title page; blank; introductory note by Rimsky-Korsakov; blank; index; characters; music on pp. 5-258.

Plate number: 4044 throughout with the following exceptions:

<table>
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<tr>
<th>Pages</th>
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<th>Pages</th>
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<td>71–76</td>
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<tr>
<td>99–102</td>
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<td>105–107</td>
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<tr>
<td>111–116</td>
<td>(4044) 4049</td>
<td>245–249</td>
<td>(4044) 4054</td>
</tr>
<tr>
<td>131–136</td>
<td>(4044) 4050</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Pages 51, 60, 162 and 163 have no plate numbers.

Date of publication: April 1896

Binding: Modern brown buckram boards

Format: 240 x 310

Printing method: Transfer

Notes: Second issue of the first Rimsky-Korsakoff redaction. The first issue has plate number 4044 throughout.

In the present copy there is, at the upper right of the preliminary page having Rimsky’s comments, a note in French which mentions that the manuscript French translation throughout the score is by Inghelbrecht who conducted the first performance of the opera in French. This note makes particular reference to pp. 89 -91 for a reason I am unable to determine, since the translation and numerous small musical amendments are written throughout the score. It is not known if these are in Inghelbrecht’s hand. At the top of the title page there is a signature: Willy Schmid 1906. On the inside front cover is the book plate of P. Schmid.

MUSSORGSKY, Modest  (alt: Mousorgsky)

Boris Godunov

Edition: Piano-vocal score

Publisher: W. Bessel & Co., Petrograd and Moscou; Breitkopf & Härtel, Paris, Londres, New York, Berlin, and Leipzig

Collation: Blank; portrait of Mussorgsky with a signed dedication to the publisher in facsimile; title page; cast of characters in Russian; cast of characters in German; “table” of the acts and tableaux; music on pp. 1-293; blank.

Plate number: 6452

Date of publication: 1908

Binding: Original gray paper wrappers, red and black printing

Format: 300 x 230

Printing method: Transfer.

Notes: First edition, second issue. This is the Rimsky-Korsakov edition of the Mussorgsky score.
MUSSORGSKY, Modest

Chowanschtschina [Khovanshchina]

Edition: Full score

Publisher: Staatsmusikverlag, Moscow. [Gos. muzykal'noe izd-vo]

Collation: Vol. 1: Black, white, and red end paper, blank (re), publisher, Title page in Russian, blank, Title page in German, printing information, forward (pp. 7-14), cast of characters, orchestration, music on pp. 17-332, “Textologische Kimmentare” on pp. 333-362, contents page, publisher information page, bland, and similar end paper as beginning.

Vol. 2: Black, white, and red end paper, blank (re), publisher, Title page in Russian, blank, Title page in German, blank, music (beginning with Act 3) on pp. 7-323, “Textologische Kimmentare” on pp. 324-351, contents page with publisher’s information, bland, and similar end paper as beginning.

Plate number:

Vol. 1: M. 30196 G.

Vol. 2: M. 30196a G.

Date of publication: 1963

Binding: Hardbound in gray with red and black spine.

Format: 300 X 240

Printing method: Transfer.

Notes: First edition.
MUSORGSKY, Modeste Petrovich

Der Jahrmarkt von Sorotschintzi [Sorochinskaya Yarmarka]

Edition: Piano-vocal score


Collation: Blank; portrait of Mussorgsky with a signed dedication to the publisher in facsimile; title page; Note in Russian and German; cast of characters; index; music on pp. 1-191; blank.

Plate number: W. 8153 B.

Date of publication: 1924

Binding: Paper over board with red-and-green floral design and oval frame for title.

Format: 300 x 235

Printing method: Transfer.

NICOLAI, Otto

Die Lustigen Weiber von Windsor

Edition: Piano-vocal score

Publisher: Ed. Bote & G. Bock, Berlin, Breslau u. Stettin

Collation: Title page; blank; Personen / Inhalts-Verzeichness; blank; blank; music on pp. 2-226.

Plate number: B.& B. 1601.A. (Overture); B.& B. 1720; 1722.(A); 1723; 1724; 1724.(B); 1724.(A); 1725; 1726; 1726.(A); 1726 (B); 1726.(C); 1726 (D); 1726 (E); 1727; 1728; 1728 (A); 1728 (B); 1728 (C); and 1728 (D).

Date of publication: October, 1851

Binding: Grotesque modern paper boards with paper label, fabric spine.

Format: 260 x 320

Printing method: Engraved

Notes: Second edition. While the first edition was published ten months earlier, it had none of the finales. The present edition is the first time the complete score appeared in print. For a full description of both editions see Fuld pp. 365-6.
OFFENBACH, Jacques

La Belle Hélène

Edition: Piano-vocal score.

Publisher: Ancienne Maison Meissonier, E. Gérard et Cie éditeurs, Paris.

Collation: Title; blank; Personnages, Catalogue des Morceaux; blank; music on pp. 1-259; blank.

Plate number: C.M. 10, 240

Date of publication: 1864.

Binding: Contemporary marbled boards with leather spine.

Format: 180 x 270.

Printing method: Lithographed.

OFFENBACH, Jacques

La Belle Hélène

Edition: Piano-vocal score.

Publisher: Paris (ancienne Maison Meissionier, E.Gérard et Cie. éditeures, rue de la Chaussée d’Antin, 1.

Collation: Title; blank; “Personnages” and “Catalogue des Morceaux”; blank; music on pp. 1-259; blank.

Plate number: C.M.10, 240

Date of publication: 1864.

Binding: Contemporary dark green boards with leather spine.

Format: 180 x 270.

Printing method: Transfer.

Notes: First edition, second issue. The title page is the same as for the previous entry with the exception that beneath the line “Partition chant et piano” has been added: (to the left): Arrangée par (to the right) Léon Roques. At bottom right of last page of music (p. 259): Paris, Imp. Michelet rue du Hasard 6.
OFFENBACH, Jacques

Les Contes d'Hoffmann

Edition: Piano-vocal score.

Publisher: Choudens père et fils, Paris.

Collation: Title; Avis aux Directeurs; dedication; blank; cast and contents; blank; music on pp. 1-242; blank; blank.

Plate number: A.C.5100

Date of publication: February or March 1881.

Binding: Contemporary cloth with leather spine.

Format: 190 x 280.

Printing method: Transfer.

Notes: First edition, earliest issue, which includes Carré's name on the title page. In subsequent editions the name M. Carré has either been blacked out, as in the copy at British Library, or is omitted altogether. In music scores of this period there were occasional inking problems whereby some letters or numbers did not register completely. However in the present score there is not even a vestige of A.C.5100 at the bottom of the following pages: 20, 21, 25, 32, 55, 72, 119, 217, 238.

At the bottom of the Cast / Index page, in the center and at the bottom right of p.242, the last page of music: Paris, Imp. Fouquet, rue du Delta, 26. At lower right of the last page of music: Baudon Gr. Fuld, p. 127.
OFFENBACH, Jacques

La Grande Duchesse de Gerolstein

Edition: Piano-vocal score.


Collation: Title; blank; Personnages and Table des Morceaux; blank; music on pp. 1-297; Supplément on pp. 298-300.

Plate number: B. et D. 11. 211.

Date of Publication: May/June 1867.

Binding: Contemporary dark green boards, black leather spine.

Format: 180 x 270

Printing method: Lithographed.

Notes: First edition (?). The present copy is identical to two copies in the British Library as well as one in the Library of Congress. Of the former, one is from the Royal Music Library and the other (F.123.L) was received for copyright on 12 July 1867. The Library of Congress copy (M1503.032 G7) is also a copyright deposit copy. It may seem strange that each of these copies already contains an additional three page “Supplément” at the end of the score although this is listed in “Table des Morceaux” as beginning (correctly) on p. 298. Possibly an earlier issue containing 297 pages (without the “Supplément”) was published prior to the above mentioned copies.

OFFENBACH, Jacques
Orphée aux Enfers
Edition: Piano-vocal score.
Publisher: Heugel et Cie., Paris.
Collation: Title; blank; Personnages and Catalogue thématique; blank; music on pp. 1-147; blank.
Plate number: H.2372
Date of publication: 15 October, 1858.
Binding: Contemporary embossed green boards with decorations and the owner's initials (J. de F.) in gilt, green leather spine with gilt decoration.
Format: 190 x 270.
Printing method: Engraved.
Notes: With an autograph inscription “à Mlle. Jeanne de Forges, temoinage d'un veritable affection de la part de l'auteur. J. Offenbach”
OFFENBACH, Jacques

La Périchole

Edition: Piano-vocal score

Publisher: G. Brandus et S. Dufour – Paris

Collation: Title page; blank; Personnages et Table des Morceaux; blank; music on pp. 1 – 189; blank.

Plate number: B. et D. 11, 428

Date of publication: 1868

Binding: Modern brown boards with half imitation leather. See Notes.

Format: 190 x 275

Printing method: Lithographed

Notes: First edition. The present copy is identical to the copyright deposit copy (F. 123. U.) at the British Library as well as the copy at the Loeb Library, Harvard University, with one exception. Both of those copies retain their original yellow wrappers which unfortunately are lacking in the present volume. The title page reads: Théâtre des Variétés. / Première Représentation le 6 Octobre 1868 / (on a curve) La Périchole / (beneath which there is heavy decoration with a portrait of Perichole (Hortense Schneider) in the center) / (within a central oval) Opera-Bouffe en 2 Actes / Paroles de / MM. Henri Meilhac et Ludovic Halévy / musique de / J. Offenbach / Partition Chant et Piano / arrangée par / Leon Roques. / (outside and beneath the design) Paris, G. Brandus et S. Dufour, Editeurs, 103 rue Richelieu / Déposé à l’Etranger suivant les traits internationeaux. / Paris, Imp. Thierry Freres. The Personnages : Table des Morceaux page mentions that the first performance at the Théâtre des Variétés took place in Paris, October 6, 1868. Beneath the rule at the bottom of the same page: Imprimerie Centrale des Chemins de Fer. – A. Chaix et Ce, rue Bergère, 20, a Paris. – 11660. At bottom left of the first page of music: Brandus et Dufour Editeurs, Rue de Richelieu, 103. At bottom right of the same page: Paris. Imp. Thierry Fres. Cité Bergère
OFFENBACH, Jacques

La Vie Parisienne

Edition: Piano-vocal score.

Publisher: E. Heu, Paris.

Collation: Title; blank; Personnages and Catalogue des Morceaux; blank; blank; music on pp. 2-291; blank.

Plate number: E.H. 742

Date of publication: 1866.

Binding: Modern red cloth.

Format: 170 x 270.

Printing method: Lithographed.

Notes: First edition. The title page reads: (within a decorative border) A Monsieur Marcelin / La Vie Parisienne / opera bouffe en cinq actes / Paroles de MM / Henri Meilhac et Ludovic Halévy / musique de / J. Offenbach / partition piano et chant. / Arrangée par Victor Boullard / Prix 12f net / Paris, E. Heu Editeur, Rue de la Chaussée d'Antin, 10 / (lower left, outside of border) Barbizet, Lith. / Propriété pour la France et l'Etranger (lower right, outside of border) Vienne Spina Londres Boosey et C° / (bottom center) Imp. Michelet, Paris. At the lower right of p. 2: Imp: Michelet, rue de Hazard, 6. French text only. Later editions were reduced to four acts.
PALESTRINA, Giovanni Pierluigi da

Il Secondo Libro de Madrigali a Quattro Voci. Nouvamente posto in luce

Edition: Vocal parts.

Publisher: L'Herede di Girolamo Scotto.

Collation:  
  Canto: Title; dedication to Giulio Cesare Colonna; music on pp. 3-27 (because the numeral for page 6 has been inverted, it appears to be page 9); table of contents.
  Tenore: Title; dedication to Giulio Cesare Colonna; music on pp. 3-18, [19], 20-25, [26], 27 (incorrectly paginated as 23); table of contents.
  Alto: Title; dedication to Giulio Cesare Colonna; music on pp. 3-4, [5] (indecipherable); 6-26, 27 (incorrectly paginated as 23); table of contents.
  Basso: Title; dedication to Giulio Cesare Colonna; music on pp. 3-26, 27 (pagination incorrectly printed as 23); table of contents.

Plate numbers: None. Signature marks appear in each of the parts:

  Canto: A (title page), A₂, B, B₂, C, C₂, C₃.
  Tenore: D (title page), D₂, E, E₂, F, F₂, F₃.
  Alto: G (title page), G₂, H, H₂, I, I₂, I₃.
  Basso: K (title page), K₂, L, L₂, M, M₂, M₃.

Date of publication: 1586. The dedication page, identical in each of the parts, mentions 26 March, 1586.

Binding: Each part has a heavy paper wrapper (original? contemporary?) with inscribed abbreviated title and voice category. All in a modern folder and slipcase with marbled boards, maroon spine and label.

Format: 160 x 210, each part.

Printing method: Typeset throughout. Woodcut vignettes on title pages; woodcut initials at the beginning of each madrigal.

Notes: First edition. An armorial bookplate on the inside front wrapper of each part. RISM lists only four complete copies: Wolfenbüttel Library (Germany), the British Library, Bologna Civico Museo and the Conservatorio Boito (Parma). The present copy is identical to those of the British Library, Bologna and Parma copies. The Wolfenbüttel copy may be a second edition which has been totally reset.

In the New Grove, the entry for Palestrina was written by Lewis Lockwood who observes: In later life, while apologizing for his early indiscretions as a madrigalist in the preface to the Songs of Songs (1584), Palestrina nevertheless maintained a foothold in secular music and also turned to the profitable genre of the spiritual madrigal. His second book of secular madrigals for four voices appeared in 1586, but its contents may well be of much earlier vintage; he said in the preface that “these fruits...are mature.”
He further notes: The madrigals are as a class appropriately lighter in texture and more flexible in rhythmic motion than the motets, and they make sharper use of contrasts. Yet they share the general lucidity of texture common in his music, and this quality may well have contributed to the popularity of the most famous among them. These pieces may also have made Palestrina a more distinctive figure as a madrigalist than many historians have been disposed to admit.
PÄRT, ARVO

BERLINER MESSE

Edition: Score.
Publisher: Universal Edition, Vienna
Collation: Title page; index; music pp. [1]-50
Plate number: pp. [1]-50, UE 19 567
Date of publication: © Copyright 1990 by Universal Edition A.G., Wien
Binding: Original cream wrappers with black lettering.
Format: 250 x 335
Printing method: transfer.

PÄRT, ARVO

Fratres für 12 Celli

Edition: score for twelve cellos.
Publisher: Universal Edition, Vienna
Collation: blank; blank; music pp. 1-8; blank; blank.
Plate number: UE 17710
Date of publication: December 1987
Format: 285 x 360
Printing method: transfer/offset
PÄRT, ARVO

I am the true vine (1996)

Edition: Score.

Publisher: Universal Edition, Vienna

Collation: Title page; blank; text; dedication: written for the 900th anniversary of the foundation of Norwich Cathedral / durata: ca. 5’30”-9’30”; music on pp. [1]-11; back cover with UE logo and ISMN code: M-008-05735-9 / Printed in Austria / DT VI/97.

Plate number: UE 30 301.

Date of publication: 1996

Binding: original wrappers.

Format: 210 x 295

Printing method: transfer.

Notes: First edition
PÄRT, Arvo

Johannespassion (Passio Domini nostri lesu Christi secundum Ioannem)

Edition: Score.

Publisher: Universal Edition A.G., Wien

Collation: blank; blank; title page; sample page; vocal and instrument parts; blank; music pp. 1-122; blank; blank

Plate number: no plate numbers.

Date of publication: 1985

Binding: Original light green cardstock cover with bright green spine tape and cream color label.

Format: 330 x 240

Printing method: transfer/offset

Notes: Reproduced from the composer’s manuscript. 9th Corrected version of 1985. Label on cover reads: ARVO PÄRT / PASSIO DOMINI NOSTRI JESU CHRISTI / SECUNDUM IOANNEM / Partitur / Korrigiert IX 1985. Conductor (?) pencil and red pencil notes throughout. Printed on each page of music at the lower left is the manufacturer of the music paper Pärt used: Panopus 9 stave.

PÄRT, ARVO*

Kanon Pokajanen für Chor (SATB) a cappella (1997)

Edition: voice/a cappella score. Studienpartitur [study score].

Publisher: Universal Edition

Collation: Title page; dedication (dedicated to Tõnu Kaljuste and the Estonian Philharmonic Chamber Choir), commission (commissioned by Kölnmusik GmbH for the 750th anniversary celebration of Cologne Cathedral in 1998) and publisher’s notes; index; blank; The Canon in Orthodox Church Tradition (German) pp. I-II; The Canon in Orthodox Church Tradition (English) pp. III-IV; Canon of Repentance (German) pp. V-XI; Canon of Repentance (English) pp. XII-XVIII; Canon of Repentance (? Russian/ Estonian) pp. XIX-XXV; duration and pronunciation, English and German) guide; music pp. [1]-96; pp. [97-98] list of other works by Arvo Parts / a cappella by Universal Edition.

Plate number: UE 31 114 pp. [1]-96

Date of publication: June 1999 (last page of music = 703/V 99 / Printed in Austria)


Format: 210 x 290

Printing method: Photocopy of Pärt’s autograph score.

PÄRT, Arvo

Missa Syllabica

Edition: Partitur
Publisher: Universal Edition
Collation: Title page; blank; music on pp. 1-15
Plate number: UE 17230
Date of publication: July 1980
Binding: Publisher’s grey wrappers with Universal’s label on the front wrapper
Format: 240 x 335
Printing method: Photocopy of Pärt’s autograph score.

Notes: Pre-publication copy. Never put on sale in this form. Many pencil notations throughout. Loosely inserted is a sheet printed by Universal in both English and German, which gives suggestions for possible performing combinations. At lower left of this sheet: Universal Edition No. 17230.
PÄRT, Arvo

Passio (The Passion of Our Lord Jesus Christ According to St. John)

Edition: Score for voice and instruments and organ.

Publisher: Universal Edition A.G., Wien

Collation: blank; blank; blank; blank; music pp. 1-123 (see Notes); blank; blank; blank.

Plate number: no plate numbers.


Binding: Cloth-backed marbled boards.

Format: 280 x 350

Printing method: Dye-line copy of the autograph full score.

Notes: Pre-publication edition of the score, with autograph notes, corrections and additions by Arvo Pärt. Page numbers for music are not printed on pp. [3-122]. With handwritten notes in pencil, red pentel and corrections in white-out throughout the score. Printed on each page of music at the lower left, is the manufacturer of the music paper Pärt used: Panopus 9 stave.

PÄRT, Arvo

Stabat Mater

Edition: Full score.
Publisher: Universal Edition, Vienna.
Collation: Title; music on pp. 2-40.
Plate number: UE 19053
Date of publication: December 1988 (but with a copyright date of 1985).
Binding: Purple wrappers with a decorative design front and back.
Format: 310 x 235.
Printing method: Transfer.

PÄRT, Arvo

Tabula Rasa

Edition: Full score.
Publisher: Universal Edition, Vienna.
Collation: Title; note on preparation of piano; music on pp. [1]-42.
Plate number: UE 17 249
Date of publication: 1981.
Binding: Stiff white wrappers.
Format: 235 x 310.
Printing method: Transfer.
Notes: First edition. Printer's date H VIII / 81 at lower right corner of back wrapper.
PERGOLESI, Giovanni Battista

La Serva Padrona

Edition: Short score.
Publisher: Paris, aux adresses ordinaires et chez l’éditeur
Collation: Title; Personaggi and Advertisement; music on pp. 1-68.
Plate number: None.
Date of publication: c.1752.
Binding: Contemporary full green vellum, carefully restored.
Format: 320 x 240.
Printing method: Engraved.

PERGOLESI, Giovanni Battista

Stabat Mater

Edition: Score.
Publication: I. Walsh.
Collation: Title; blank; music on pp. 2-26.
Plate number: None.
Date of publication: 8 May 1749 (first advertised in General Advertiser of 8 May 1749).
Binding: Modern marbled boards with 19th century printed paper label.
Format: 340 x 240.
Printing method: Engraved.
Notes: First edition. While this is considered to be the first edition, the music first appeared in print in I. Walsh's “Delizie dell' Opere”, Volume V, 22 November 1748. In the present volume the signature “V. Cresiselli” and the date 1811 appear on the title page beneath Pergolesi's name. RISM P1348.
PFITZNER, Hans

Palestrina. Musikalische Legende

Edition: Piano-vocal score.


Collation: Title; blank; quotation from Schopenhauer; cast; music on pp. 5-369; blank.

Plate number: A. 7403 F.

Date of publication: 1916.

Binding: Black cloth.

Format: 260 x 330.

Printing method: Transfer.


PFITZNER, Hans

Palestrina. Musikalische Legende

Edition: Libretto.

Publisher: None. Privately published by Pfitzner. The printer was Liebmann of Berlin.

Collation: Title; blank; quotation from Schopenhauer; text on pp. [4]-86; blank; printing details.

Plate number: None.

Date of publication: 1915.

Binding: Contemporary full leather.


Printing method: Typeset throughout.

Note: The privately printed first edition of the libretto, signed by Pfitzner on the verso of the front end paper and inscribed in pencil by him on the title page: “James und Frieda, Sommer 1915, Hans”. The text contains over 25 corrections and annotations in pen and pencil in Pfitzner's hand. It is very probable that this was Pfitzner's working copy before he gave it to his friends.
PINTSCHER, Matthias

Thomas Chatterton

Edition: Full score

Publisher: Bärenreiter, Kassel

Collation: Title page; information concerning the premiere of the work (25 May 1998) and Declaration of rights; index; orchestral forces; signs and symbols; personen; instruments of the orchestra; percussion; percussion (continued); blank; music on pp. [1]-336; blank; blank

Plate number: BA 7371

Date of publication: 1997

Binding: Heavy white paper wrappers. On the back cover are Bärenreiter’s device, the plate number and a bar code. On the inside of the back cover is a Bärenreiter catalogue of Pintscher works.

Format: 300 x 415

Printing method: Reproduction of the composer’s autograph manuscript.

Notes: First edition.
PONCHIELLI, Amilcare

La Gioconda

Publisher: R. Stabilimento Ricordi

Collation: Title page; Ricordi’s Ars et Labor device; Personaggi / Esecutori; blank; Libretto (pp. [5]-27); Indice; music on pp. 1-370.

Plate number: 44864 throughout.

Date of publication: October 1876

Binding: Contemporary boards with black and green paper; modern black fabric spine.

Format: 200 x 265

Printing method: Transfer

Notes: First edition, earliest issue. The title page reads: (in red) La Gioconda / (in black) Dramma in Quattro Atti / di / Tobia Gorrio / musica di / (in red) Amilcare Ponchielli / (in black) Rappresentato per la prima volta nel Teatro alla Scala in Milano 1’8 (!) aprile 1876. / Opera Completa per Canto e Pianoforte / (in red) Riduzione di Michele Saladino / (in black) Netti Fr. 15 - / Proprietà per tutti i paesi. – Deposto all’Estero. – Ent. Sta. Hall. - Diritti di traduzione riservati. / Emblem containing two shields, one of which (in red, on the left) represents the house of Savoy / (in black) R. Stabilimento Ricordi / (in red) Milano / (in black) Napoli – Roma – Firenze) / (in red) Londra / 23, Charles Street, Middlesex Hospital W. The present copy is identical to the copyright deposit copy at the British Library where it was deposited 8 November, 1876. Santa Cecilia, Rome, has several copies of the opera, but their copyright deposit copy (F.515C.) is the later 345 page edition deposited on 7 November 1876 (see following entry). Strangely enough, Santa Cecilia also has a copy of the 370 page edition to which they give no particular priority. Fuld pp. 190-1.
PONCHIELLI, Amilcare

La Gioconda

Edition: Piano-vocal score

Publisher: R. Stabilimento Ricordi

Collation: Editor’s dedication to Maddalena Mariani – Masi; blank; title page; Ricordi’s three ring “Ars et Labor” device; Personaggi / Esecutori; blank; libretto pp. [5]-25; Indice; music on pp. 1-345; blank.

Plate number: 44864 except for pp. 4 and 5 which have an additional number, 44975; pp. 63, 211 and 222 have no plate number.

Date of publication: April 1877 (See Notes)

Binding: Original green wrappers illustrating the opera’s final scene. The back wrapper has Ricordi’s three ring “Ars et Labor” device set against a darker green field and within an ornamental gold border. In a heavy folder.

Format: 205 x 280

Printing method: Transfer

Notes: First edition, second or possibly third issue. The first issue was printed in October 1876 and was 370 pages in length (see previous entry) A blind stamp at the bottom of the front cover reveals that this copy was printed only six months later (April 1877) but substantial changes are evident. The most significant change is the excision of 25 pages of music. The London address which has been changed to 265, Regent Street, W. See previous entry. Fuld pp. 190-1.
POULENC, Francis

Dialogues des Carmélites

Edition: Piano-vocal score

Publisher: S.A. Éditions Ricordi, Paris

Collation: Title page; declaration of rights and copyright (1957); dedication; Personnages; Casts of both the Milano and Paris premieres; composition of the orchestra; Index; quote of Sainte Thérèse; music on pp. 1-242;

Plate number: R 1471

Date of publication: June 1957

Binding: Original brown paper wrappers (simulating fabric) with a large red cross incorporating the title. Back cover blank.

Format: 210 x 285

Printing method: Transfer

POULENC, Francis

Gloria

Edition: Piano-vocal score

Publisher: Editions Salabert, Paris

Collation: Title page; commissioning note and details of the (forthcoming) world premiere (Boston, January, 1961) and the European premiere (Paris, February, 1961).

Plate number: E.A.S. 16613

Date of publication: October 1960

Binding: Original beige publisher’s wrappers with brown printing. On the back cover: Salabert’s catalogue of the works of Poulenc within a one rule border.

Format: 245 x 320

Printing method: Transfer

POULENC, Francis

Litanies à la Vierge Noire

Edition: Score

Publisher: Durand, Paris.

Collation: Title page; blank; music on pp. 1-15; blank; blank; blank

Plate number: D. & F. 12, 695

Date of publication: 1937

Binding: Original beige paper wrappers

Format: 350 x 270

Printing method: Transfer

POULENC, Francis

Les Mamelles de Tirésias

Edition: Piano-vocal score

Publisher: Au Ménetrel Heugel & Cie   Paris

Collation: Title page; composer’s note concerning costumes and scenery; list of characters and singers at the world premiere; Heugel’s note concerning machines, scenery and costumes; index; dedication (to Darius Milhaud); music on pp. 1 – 139; blank.

Plate number: H.31162

Date of publication: April, 1947

Binding: Original paper wrappers with a cover design by Erté. Back cover blank.

Format: 265 x 340

Printing method: Transfer

Notes: First edition, earliest issue. At the top of page one there is an autograph inscription by the composer dated June 3, 1947, the occasion of the world premiere. At the bottom of the same page, the designer, Erté, signed his name on December 8, 1989 and again, with a short inscription, on February 15, 1990. His undated autograph appears on the cover as well. At lower left of the last page of music: Imprimé en France / Imp. Rolland Père et Fils – Paris / 82 Faubourg St-Martin IV-47 The conductor of the world premiere was Albert Wolff and Denise Duval sang Thérèse.

POULENC, Francis

Les Mamelles de Tirésias

Edition: Piano-vocal score

Publisher: Au Ménetrel Heugel & Cie   Paris

Collation: Title page; list of characters and voice type; index; dedication (to Darius Milhaud); music on pp. 1 – 139; blank.

Plate number: H.31162

Date of publication: October, 1976 [from the last page of music.]

Binding: Original paper wrappers with a cover design by Erté. Back cover blank.

Format: 265 x 340

Printing method: Transfer

Notes: The English translation of the text is by Robert Goss.
POULENC, Francis

Messe en Sol Majeur

Edition: Score

Publisher: Rouart, Lerolle & Cie, Editeurs

Collation: Title page; music on pp. 2 - 24

Plate number: R.L. 11991 & Cie.

Date of publication: 1937

Binding: Original tan paper wrappers, back wrapper blank

Format: 270 x 170

Printing method: Transfer

Notes: First edition, earliest issue. There is an inscription by the composer on page 2 that reads: Pour “mon” Yvonne (Gouverné ?) en attendant “son” ******* - Fr : Within a double rule frame, the cover reads: MESSE / en sol majeur/ pour choeur mixte a cappella / par / Francis Poulenc / Rouart, Lerolle & Cie, / Editeurs à Paris. The title page, including the double rule frame, is identical to the cover through and including the composer’s name. It then continues: Kyrie – Gloria / Sanctus / Benedictus – Agnus Dei / La Messe complète. 10 fr. / Copyright 1937, by Rouart, Lerolle & Cie / Tous droits déexecution ………… et d’adaptation / réservés pour tous pays. / Rouart, Lerolle & Cie, Éditeurs / 29 Rue d’Astorg Paris (8e) / Made in France. At lower left of page 2: Copyright 1937 by / Rouart Lerolle & Cie. Editeurs, / 29 rue D’Astorg, Paris. At lower right of the same page: Tous droits d’exécution …………d’arrangements réservés pour tous pays. At lower left of page 24: Imp. A. Mounot. Paris. At lower right of the same page: Buchardt Grav.
POULENC, Francis

Sept Répons des Ténèbres

Edition: Piano-vocal score

Publisher: Editions Salabert, Paris

Collation: Title page; Avis Très Important (by the composer); music on pp. 1 – 49; Salabert’s catalogue “Collection de Musique Religieuse pour Choeurs” within a double rule frame.

Plate number: E.A.S. 16807

Date of publication: 1962

Binding: Original beige publisher’s wrappers with brown printing. On the back cover: Salabert’s catalogue of the works of Poulenc within a one rule border.

Format: 245 x 320

Printing method: Transfer.

POULENC, Francis

Six Mélodies pour chant et piano

Edition: Voice and piano score

Publisher: Editions Max Eschig, Paris

Collation: Title page; music on pp. [2]-15; blank

Plate numbers: M.E. 6997; M.E. 6482; M.E. 6775; M.E.6910 (for two songs); M.E. 6909.

Date of publication: 1959

Binding: Original tan wrappers. Front cover (see Notes). Back cover: Éditions Max Eschig, Poulenc catalogue within a double rule border.

Format: 250 x 320

Printing method: Transfer

Notes: First edition of this collection, but all six songs were published previously. The copyright dates are at the lower left of the first page of music of each song. The front cover and the title page are identical. Laid down on the inside front cover is an autograph letter from the composer to “Monsieur”; it is dated 27 / 7 / 62. Also laid down is the bookplate of a previous owner, Paul Toinet.
PROKOFIEV, Serge

L'Amour des trois Oranges

Edition: Piano-vocal score.


Collation: Title, within decorative border, in Russian and French; cast in Russian and French; music on pp. 1-252.

Plate number: A. 10321 G

Date of publication: 15 September, 1922.


Format: 225 x 300.

Printing method: Transfer.

Notes: First edition. In 1919 some copies had been lithographed from a manuscript for the private use of the Chicago Opera Association, but this copy is of the first general publication. Text in Russian and French. Fuld p. 340-1.
PROKOFIEV, Serge

Betrothal in a Nunnery

Edition: Piano-vocal score

Publisher: Muzyka (State Music Publishers), Moscow

Collation: Muzyka device; Title page in English; the same in Russian; cast; music on pp.5 – 360; note from the editor; index; publishing details; blank.

Plate number: 2058

Date of publication: 29 September 1964

Binding: Original blue boards with illustrated dust cover (badly damaged, but restored).

Format: 225 x 300

Printing method: Transfer

Notes: Later edition. The first edition was a mimeographed piano score published by Muzfond of the Union of Soviet Composers, 1944. This edition is based on the composer’s handwritten score, with corrections and annotations, of 1943 held by the Saltykov State Public Library in Leningrad; the 1944 edition for piano issued by Muzfond; and a handwritten list of of the composer’s corrections and reworked passages completed in 1943, which list is held by the Central State Archive of Literature and Art (now Russian State Archive of Literature and Art).


PROKOFIEV, Serge

Cinderella

Edition: Full Score

Publisher: Muzgiz, Moscow (State Music Publishers)

Collation:

Volume 10A: Muzgiz / Moscow / 1959; Volume 10A of the complete works of Prokofiev; title page; editorial board; photograph of the composer; blank; note from the editor; casts of the Bolshoi and Kirov premieres; another title page; blank; characters in the ballet; blank; Act One; orchestral forces; music on pp. 13 – 212. Index; blank; publishing details; blank.

Volume 10B: Muzgiz / Moscow / 1959; Volume 10B of the complete works of Prokofiev; Title page; editorial board, “volume prepared by D.D. Shostakovich”; Act Two; blank; music on pp. 7 – 244; Act Three; blank ; music on pp. 247 – 426; Index for Acts 2 and 3; publishing details.

Plate number: M.27543aG (Vol. 10A), M.27543bG (Vol. 10B).

Date of publication: Vol. 10A: 11 April 1959; Vol. 10B: 19 June 1959

Binding: Both volumes, as part of the complete works of Prokofiev, have similar covers: grey boards with embossed borders and gold embossed lettering. On the back cover: Muzgig / 1959, also embossed. The embossed prices on the back covers are: Volume 10A, 37 rubles, and Volume 10B, 69 rubles 90 kopeks.

Format: Each volume is 230 x 300

Printing method: For both volumes: transfer

Notes: First edition of the full score. Shlifshtein pp. 89-92.

The first appearance of the music in print, however, was the piano score published in London and copyrighted in 1949 by Anglo-Soviet Music Press, Ltd. with a plate number A.S.M.P. 137.

Other pertinent points of the piano score are:

1) At lower left of p.3: Copyright 1949 by Anglo-Soviet Music Press Ltd. London
2) At lower right of p.3: All rights reserved / Printed in England
3) At lower center of p. 3: A.S.M.P. 137
4) The music is on pp. 3-148
5) No price is mentioned
PROKOFIEV, Serge

Romeo and Juliet. Ballet.

Edition: Piano solo score.

Publisher: State Music Publishers, Moscow, Leningrad.

Collation: Motif of State Music Publishers; title in English; title in Russian; blank; Akt I/Act 1; blank; music on pp. 7-89; blank; Akt II/Act II; blank; 93-157; blank; Akt III/Act III; blank; 161-198; Epilogue; blank; 208; on next two pages: contents in Russian and English; printing details; blank.

Plate number: m. 17888 r.

Date of publication: 29 May 1946.

Binding: Original cream wrappers printed in black and brown, in Russian and English. Price of 53 rubles and plate number on back wrapper.

Format: 230 x 300.

Printing method: Transfer.

Notes: Nestyev states (p. 509) that Muzfond published a mimeographed edition in 1944. The present copy is the first standard edition of the music. The printing details include the date of publication (see above) and the information that 1500 copies were printed. The piano reduction is by L. Atovmian, Nestyev p. 509. Loosely inserted is a program of the Bolshoi Ballet’s first appearance in America: Thursday, April 16, 1959, at the Metropolitan Opera House.
PROKOFIEV, Serge

Semyon Kotko

Edition: Full score.

Publisher: State Music Publishers, Moscow

Collation:

Volume I: State Music Fund with logo; title page (in English); title page (in Russian); blank; editor’s introduction (Evg. Ratser) (two pages); cast; orchestra; Overture music pp. 9-17; blank; Act I; blank; music pp. 21-255; table of contents.

Volume II: State Music Fund with logo; title page (in English); title page (in Russian); orchestral complement; Act III; blank; music on pp. 7-239; blank; Act IV; blank; music on pp. 243-338; Act 5; blank; music on pp. 341-440; table of contents; printing details.

Plate numbers: 4028 (Vol. I), 4028 b (Vol. II).

Date of publication: Both volumes published July 29, 1967

Binding: Both volumes retain the publisher’s original gray boards with red and black printing.

Format: For both volumes: 230 x 300

Printing method: Transfer

Notes: In the upper left hand corner of the back cover of Volume I there is the embossed price of 5 rubles and 13 kopeks. In the same position of Volume II the price is 8 rubles and 62 kopeks. Both volumes have their original beige wrappers with red and black printing. The previously mentioned prices are repeated at the same position on the wrappers as they are on the back covers.
PROKOFIEV, Serge

The Stone Flower

Edition: Piano solo score

Publisher: State Music Publishers, Moscow (Muzgiz)

Collation Title page; blank; music on pp. 5-136; index [137] – [138]; printing details; blank.

Plate number: M.26710 G. throughout except for pp. 13, 21, 25, 28 and 69 which have none.

Date of publication: 3 August 1956

Binding: Original brown cloth covered boards with darker brown design on front cover and spine. Muzgiz. 1956 embossed on the back cover as well as the price: 20 r 50k.

Format: 230 x 295

Printing method: Transfer

Notes: First edition. While the title page and index are in Russian only, changes of acts and scenes are in both Russian and English throughout the score. 1700 copies were printed.
PROKOFIEV, Serge

Le Vilain Petit Canard

Edition: Piano-vocal score

Publisher: A.Gutheil, Moscow

Collation: Cover; blank; title page (in French and Russian); music on pp, 2-29; blank,

Plate number: A. 10315 G.

Date of publication: 1922

Binding: Original blue paper (faded to grey/brown) withered printing

Format: 265 x 335

Printing method: Transfer

PROKOFIEV, Serge

War and Peace

Edition: Piano-vocal score (2 volumes)

Publisher: Muzgiz, Moscow (State Music Publishers)

Collation:

Volume 7A: Muzgiz / Moscow / 1958; Volume 7A of the complete works of Prokofiev; title page; editorial board; photograph of the composer; blank; note from the editor pp. [5] and 6; proposed abridgments listed pp. 6 - 8; casts of premieres; cast of characters; blank; music on pp. 13–220; index; printing details.

Volume 7B: Muzgiz / Moscow / 1958; Volume 7B of the complete works of Prokofiev; title page; editorial board; music on pp. 5–325; index and printing details.

Plate number: M.267926r. (Vol. 7A), M.267926r. (Vol. 7B)

Date of publication: Volume 7A: 5 June 1958; Volume 7B: 14 June 1958

Binding: Both volumes, as part of the complete works of Prokofiev, have similar covers: grey boards with embossed borders and gold embossed lettering. On the back cover: Muzgiz, 1958, also embossed. The embossed prices on the back covers are: Volume 7A, 37 rubles 90 kopeks and Volume 7B, 53 rubles 90 kopeks.

Format: Each volume is 230 x 300

Printing method: For both volumes: transfer

Notes: While Shlifshtein says the present copy is first edition (p. 102), Nestyev, p. 511, makes it clear that at least three other incomplete editions preceded it.

Vol 7A, p. 6-8 enumerates the deletions made by Prokofiev to make the opera performable in a single evening’s performance, including entire scenes and sequences of bars to be omitted.
PROKOFIEV, Serge

War and Peace

Edition: Piano-vocal score, 2 volumes.

Publisher: Muzgiz, Moscow (State Music Publishers)

Collation:

Volume I: State Music Publishers Moscow 1973; illustration; title page; blank;
Editor’s notes (pp. [5], 6 and 7); cast of characters (pp. [8]-[9]); blank; music on pp. 11–218; index; printing details.

Volume II: State Publishers Music Moscow 1973; illustration; title page; blank; music on pp. 5–325; index; editors of the publication; printing details.

Plate number: 7412a (Vol. I), 7412b (Vol. II)

Date of publication: 24 November 1972

Binding:

Volume I: Original white boards with black and gold printing. On the back cover both the Muzgiz device and the price, 4 rubles 55 kopeks, are embossed.

Volume II: Original black boards with white and gold printing. On the back cover both the Muzgiz device and the price, 6 rubles 57 kopeks, are embossed.

Format: For each volume: 230 x 300

Printing method: For both volumes: Transfer

Notes: Second edition of the final version.
PUCCINI, Giacomo

La Bohème

Edition: Piano-vocal score.

Publisher: G. Ricordi & C., Milano &c.

Collation: Blank; photographic portrait of Puccini; dedication; blank; title; Ricordi motif and legal note; “Personaggi”; blank; “Indice”; blank; excerpt from the preface to Murger's La Vie de Bohème (in Italian); blank; “Quadro Primo” and synopsis of story; blank; music on pp. 1-82; “Quadro Secondo” and synopsis of story; blank; 83-158; “Quadro Terzo” and synopsis of story; blank; 159-214; “Quadro Quarto” and synopsis of story; blank; 215-269; blank; blank; blank.

Plate number: 99000

Date of publication: 25 January 1896.

Binding: Brown boards, lettered in gold with elaborate decoration also in gold.

Format: 210 x 280.

Printing method: Transfer.

Notes: First edition, earliest issue. Blind stamp: 1896, no month indicated. The present score differs slightly from later issues (including one which was already on sale in March, 1896) in that the music on the final page is entirely in common time. In all subsequent issues bars 2 and 3 are in 3/4 time. Hopkinson 4A; Fuld p. 379.
PUCCINI, Giacomo

La Fanciulla del West

Edition: Piano-vocal score.

Publisher: G. Ricordi & C., Milano & C.

Collation: Dedication (laid down); blank; Photographic portrait of Puccini (laid down); blank; title; legal note; “Personaggi”; “Indice”; “Nota Preliminare”; Ricordi motif; “Atto Primo”; blank; music on pp. 1-148; “Atto Secondo”; blank; 151-244; “Atto Terzo”; blank; 247-333; blank.

Plate number: 113300

Date of publication: November 1910.

Binding: Modern marbled boards with leather spine.

Format: 210 x 270.

Printing method: Transfer.

Notes: First edition, earliest issue, blind stamp 11.10. This copy has an inscription on the title page written in English in another hand and then signed by the composer: “To Mr. H.T. Finck with the Composer's Compliments New York Dec. 10 1910 Giacomo Puccini.” 10 December 1910 was the date of the world premiere at the Metropolitan Opera, New York. Hopkinson 7A.
PUCCINI, Giacomo

Madama Butterfly

Edition: Piano-vocal score

Publisher: G. Ricordi & C.

Collation: Half title with decorative drawing of butterflies and a flowering branch; drawing of two vines in leaf and flower; facsimile dedication to Queen Elena; blank; photographic portrait of Puccini by Bertieri; blank; personaggi; two more agencies - to those listed on the title page fanciful drawing of Ricordi’s three-ring device; title page; legal declarations with the addition of New York (Boosey & Co.) and Buenos Aires (Breyer Hermanos). At the lower right of the same page is a drawing of the Great Seal of the United States surrounded by butterflies; indice with drawing of a knife in its decorative scabbard; drawings of butterflies; music on pp. 1-403; blank.

Plate number: 110000

Date of publication: 6 February 1904

Binding: Original publisher’s covers with modern leather spine and corners

Format: 215 x 280

Printing method: Transfer

PUCCINI, Giacomo

Manon Lescaut

Edition: Full score

Publisher: G. Ricordi & Co. Milano

Collation: Volume I Act I Music on pp. 1 – 280 (I)
           Volume II Act II Music on pp. 281 – 541, blank
           Volume III Act III Music on pp. 542 – 638
           Volume IV Act IV Music on pp. 639 – 725, blank

Plate number: 96389

Date of publication: 1893

Binding: Modern blue marbled boards with blue cloth spine and corners. Paper label with blue ink stamp on cover: Manon Lescaut / I.Akt / Material Nr.68

Format: 290 x 390

Printing method: Reproduction of a copyists score.

Notes: First orchestral edition. Pencil, pen and color pencil marks found throughout.
PUCCINI, Giacomo

Manon Lescaut

Edition: Piano-vocal score

Publisher: G. Ricordi & Co. Milano

Collation: Title; publisher’s note; portrait photograph of Giacomo Puccini; blank; title page; blank; personaggi; blank; indice; blank with cartouche in center; music pp. 1-102; Act II music pp. 103-192; Atto Terzo, music pp. 193-264.

Plate number: 95567 throughout.

Date of publication: c. 1906

Binding: Light blue leather boards with darker blue illustrated woodblock with title: G.PUCCINI / MANON/ LESCAUT / Dramma Lirico la 4 Atti / (left) G. Ricordi & Co. / Editori / Milano / (right) CANTO / o / PIANOFORTE; lower left, below illustration/title: Copyright 1893 by G. Ricordi & Co. / PRINTED IN ITALY IMPREME EN ITALIE; also below illustration, lower right: Firenze. Back cover has beautiful G. Ricordi coat of arms/logo.

Format: 210 x 280

Printing method: Transfer.

Notes: Early edition of the piano-vocal score, including Puccini's revisions. The pagination corresponds to Hopkinson's Fourth Version (3D).

This edition was a gift to Crawford by his friend James Camner. A card inserted in volume reads:

Dear Bill, We’ve enjoyed getting to know you through our mutual interest in music editions — and we really appreciate your generosity and friendship. I ran across this “Manon Lescaut” and picked it up just for the attractive edition. I know it’s not a first — but I thought you might find it useful, until we get you that elusive FE! Thanks for everything, James.
PUCCINI, Giacomo

La Rondine

Edition: Piano-vocal score.

Publisher: Casa Musicale Sonzogno, Milano, Napoli, Palermo.

Collation: Blank; photographic portrait of Puccini; title; legal note; “Personaggi”; blank; “Indice”; blank; “Atto Primo”; blank; music on pp. 1-88; “Atto Secondo”; blank; 89-202; “Atto Terzo”; blank; 203-265, l-XIX.

Plate number: M 2022 S

Date of publication: In the penultimate line of page 35 Hopkinson states that the piano / vocal score was published in September or October, 1917. However, in his description of the first edition on page 36 the first copy he mentions is one deposited at the Conservatorio Santa Cecilia, Rome, on July 9th, 1917.

Binding: Publisher's beige boards, lettered in gold.

Format: 230 x 310.

Printing method: Transfer.

Notes: First edition, earliest issue. This was the only one of Puccini's operas not to be published by Ricordi. Hopkinson 8A.
PUCCINI, Giacomo

Tosca

Edition: Piano-vocal score.
Publisher: G. Ricordi & C., [Milano].
Collation: Blank; photographic portrait of Puccini; title; legal note; cast; blank; contents; Ricordi motif; music on pp. 1-310.
Plate number: 103050
Date of publication: November-December 1899.
Binding: Modern cloth boards with leather spine.
Format: 200 x 275.
Printing method: Transfer.

PUCCINI, Giacomo

Il Trittico [Il Tabarro, Suor Angelica, Gianni Schicchi ]

Edition: Piano-vocal score.
Publisher: G. Ricordi & C., Milano.
Collation: Title; legal note; photographic portrait of Puccini; blank; title for “Il Tabarro”; blank; “Personaggi”; blank; synopsis; blank; music on pp. 1-114; title for “Suor Angelica”; blank; “Personaggi”; blank; synopsis; blank; 121-218; title for “Gianni Schicchi”; blank; “Personaggi”; blank; synopsis; blank; 225-403; blank.
Plate number: 117000
Date of publication: December 1918.
Binding: Publisher's brown boards, lettered in a darker shade of brown with pictorial panel. Ricordi “rings” on back board.
Format: 210 x 285.
Printing method: Transfer.
PUCCINI, Giacomo

Turandot

Edition: Piano-vocal score.

Publisher: G. Ricordi & C., Milano.

Collation: blank; blank; half title printed in reddish-brown; legal note; photographic portrait of Puccini; blank; title; blank; “Indice”; blank; “Personaggi”; blank; cast for the world premiere in April 1926; orchestra for the same as well as production credits; title for Act 1 printed in reddish-brown; blank; description of the scene for Act I; blank; music on pp. 1-146; motif printed in reddish-brown; blank; title for Act 2 printed in reddish-brown; blank; description of the scene for Act II, Scene I; blank; music on pp.147-206; description of the scene for Act II, Scene II; blank; music on pp. 207-284; motif printed in reddish-brown; blank; title for Act 3 printed in reddish-brown; blank; description of the scene for Act III, Scene I; blank; music on pp. 285-388; description of the scene for Act III, Scene II; blank; music on pp. 389-398 decorative “Fine” printed in reddish-brown; blank.

Plate number: 119772 throughout except for page 134 which has none.

Date of publication: March 1926.

Binding: Publisher's decorative boards printed in many colours. Ricordi “rings” on back board.

Format: 210 x 280.

Printing method: Transfer.

Notes: First edition, earliest issue. Blind stamp 3.26. The original version of the opera before Toscanini's revisions to Alfano's ending were introduced. The revisions first appeared in July 1926. Hopkinson 12A.
PURCELL, Henry

Dido and Aeneas

Edition: Full score.

Publisher: Printed for the Members of the Musical Antiquarian Society by Chappell, London.

Collation: Decorative title page; blank; blank; blank; Council of the Musical Antiquarian Society; blank; on following two pages: Introduction by G. Alexander Macfarren; on pp. [1]-4: cast and libretto; Contents; music on pp. 2-58; blank; blank.

Plate number: None.

Date of publication: 1841.

Binding: Original buff wrappers bound in, modern linen covered boards with red leather labels to spine and upper board.

Format: 310 x 400.

Printing method: Title and music engraved. Preliminary material typeset.

Notes: First edition of the complete work. The cover reads: (within an elaborately designed frame) Dido and Aeneas, / a tragic opera. / composed by / Henry Purcell. / (rule) / edited by / G. Alexander Macfarren. / (rule) / printed for the members / of the / Musical Antiquarian Society. / (centered in the lower section of the frame) Printed by Richard and John E. Taylor, Red Lion Court, Fleet Street.

The title page reads: (on a curve) Dido and Aeneas / (straight) a Tragic Opera, / In Three Acts, / Composed Anno Domini, 1675, / by / Henry Purcell / Now First Printed. / Edited by / G. Alex Macfarren, / Professor of Harmony, / at the Royal Academy of Music. / (rule) London, / Printed for the Members of the / Musical Antiquarian Society, / by Chappell, Music Seller to Her Majesty, 50 New Bond Street. / double rule / R. & E. Williamson, Sculp. Lambeth. While this work was composed in 1675, the complete opera did not appear in print for another one hundred and sixty-six years: 1841.
PURCELL, Henry

King Arthur

Edition: Full score.

Publisher: Chappell, London


Plate number: no plate numbers.

Date of publication: 1843

Binding: Modern beige color cloth boards with gold stamp label on spine.

Format: 305 x 405

Printing method: engraved

Notes: First edition of all the music.

Notes on description and condition before being completely rebound in 2012: Musical score, originally bound in single folios using adhesive only (Caoutchouc binding), in a half blue sheep/marbled paper binding with plain and very stained endsheets. The front flyleaf inscribed in ink “Alfred Noffat, 1904”. The binding had almost completely failed except for a few sections, which were still adhered to each other. The spine folds of all had water damage and tide lines along the gutter. They were very weak. The book cover was detached from the text block. There was some residual adhesive on the text spine and some of the folios had separated and had small losses in the gutter.

Title page reads: King Arthur / Un Opera / In Five Acts / Written by John Dryden / Composed by / Henry Purcell / AND NOW FIRST PRINTED. / Edited by / Edward Taylor / Professor of Music in Gresham College / LONDON / Printed for the Members of the / MUSICAL ANTIQUARIAN SOCIETY / by CHAPPELL Music Seller to Her Majesty, 50 New Bond Street / 1843.

Engraved/printed on the dedication page [13]: PRINTED IN THE YEAR MDCCXVII.
PURCELL, Henry

The Masque of Timon of Athens

Edition: Full vocal score.

Publisher: Novello, Ewer & Co. London

Collation: Original cover; blank; blank; blank; The Purcell Society [(1)] – (2); p. (3) catalogue of odes, welcome songs, operas and dramas by Purcell; p. (4) catalogue of hymns, anthems, and other sacred music; Title page “The Works ....” ; blank; title page “The Masque of Timon of Athens”; blank; preface; [(i)] – (iv); history of the play p. (v); blank; dedication pp. (vii) – (viii); prologue pp. (ix) – (x); staging pp. (xi)-(xii); Epilogue pp. (xiii)-(xiv); dramatis personae and scene description pp. (xv)-(xvi); vocal text pp. (xvii) – (xviii); contents p. (xix); blank; music pp. 1-50; blank; Novello logo; blank; blank.

Plate number: 5685 throughout music with the following exception: pp. 42-43 5689

Date of publication: 1882

Binding: Bound in a full tan Canapetta cloth with a flat, stiff spine and gold stamped leather label: PURCELL — MASQUE IN TIMON OF ATHENS reading down the spine.

Format: 295 x 400

Printing method: Engraved.

Notes: Notes on description and condition before being completely rebound in 2012: Score with original printed, grayish brown wrapper with minor losses along the edges and a larger part of the lower front corner missing. The sewing structure was weak and broken in a couple of places. The 5 thin, recessed cords which the text had been sewn onto were also damaged. The paper cover spine had directly adhered to the text spine and was fragmented with some losses across the whole spine. There were some tears and losses in the last leaves as well as a loss in the center of the fore edge in the front of the text. There were no end bands.
PURCELL, Henry

Orpheus Britannicus

Edition: Voice(s) and figured bass.


Collation:

First book: Blank; engraved portrait of Purcell by R. White after I. Closterman; Title in red and black; blank; on pp. [i]-[iii]: Dedication to Lady Howard by Fr. Purcell; on p. iii: “To the Reader” by Hen. Playford; on pp. iv-vi: poems on the death of Purcell by Dryden, Nahum Tate and others; “A Table of Songs”; catalogue of books printed for and sold by Henry Playford; music on pp. 1-248.


Plate number: None.

Date of publication: 1698 and 1702.

Binding: Modern full polished calf.

Format: 200 x 310.

Printing method: Typeset.

Notes: First editions of both volumes.

The title page of the first volume reads: Orpheus Britannicus / (plain rule) / A / Collection / of all / The Choicest Songs / for / one, two, and three voices, / compos’d / by Mr. Henry Purcell / (plain rule) / Together, / With such symphonies for Violins or Flutes, / as were by / Him design’d for any of them: / and / A through-bass to each song; / figur’d for the organ, Harpsichord, or Theorbo-Lute. / (plain rule) / All which are placed in their several Keys according to the / Ord of the Gamut./ (plain rule) / London, / Printed by J. Heptinstall, for Henry Playford, in the Temple Change, / in Fleet-Street, MDCXCVIII.

The title page of the second volume reads: Orpheus Britannicus / (plain rule) / A / Collection / of all / The Choicest Songs / for / one, two, and three voices, / compos’d / by Mr. Henry Purcell / (plain rule) / Together, / With such symphonies for Violins or Flutes, / as were by / Him design’d for any of them: / and / A through-bass to each song; / figur’d for the organ, Harpsichord, or Theorbo-Lute. / (plain rule) / The Second Book, which renders the First Compleat. / (plain rule) / -- Primo Avulso non deficit Alter / Aureus, et fimili frondescit Virga Metallo. / Virg. Lib. AE. 6 / (plain rule) / London, / Printed by William Pearson, for Henry Playford, at His Shope in the / Temple-Change, Fleet-Street. 1702.
One of the great monuments of English song repertoire and the first collected edition of songs by Henry Purcell. The first book contains 81 songs, the second contains 104. Of these no less than 57 are appearing in print for the first time. It should be noted that pages 171 through and including page 174 of Book II have been printed incorrectly as pages 143 through and including page 146. Correct pagination has been entered in ink. BUC p. 859; Day & Murrie 166 and 200; Zimmerman 1698d and 1702d; RISM P5979 and P5983.

PURCELL, Henry

Te Deum & Jubilate

Edition: Score for Voices and Instruments

Publisher: Printed by J. Heptinstall for the Author’s Widow and sold by Henry Playford.

Collation: Title page; blank; dedication (To the Right Reverend Father in God, Nathaniel, Lord Bishop of Durham.); blank; music on pp. 1 - 48.

Plate number: None. Signature letters, however, commence with letter B on page 1 and continue on every fourth page through letter N on p. 45. The letter J is not used.

Date of publication: 1697

Binding: Late 19th century brown boards with three quarter brown leather. At the bottom center edge of the inside front cover: Bound by Maltby, Oxford.

Format: 205 x 325

Printing method: Typeset

Notes: First edition. The frontispiece portrait by Closterman is missing from the present copy. With the name W. J. Scott on the top margin of the title page; ex-library G.E.P Arkwright (with his book-plate); ex-library Anthony Bernard, British conductor (1891-1963) with his signature on the fly-leaf. BUC p. 859; Zimmerman No. 232 (pp. 108-110 and p. 493); RISM P5814; Hirsch iv. 896.
RACHMANINOFF, Sergei

Aleko

Edition: Piano-vocal score

Publisher: A. Gutheil, Moscow

Collation: Title page; cast and scenes; music on pp. 3–100.

Plate numbers:

<table>
<thead>
<tr>
<th>Pages</th>
<th>Plate No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-21</td>
<td>A.6345G.</td>
</tr>
<tr>
<td>22-25</td>
<td>A.6345G.3</td>
</tr>
<tr>
<td>26</td>
<td>illegible</td>
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<tr>
<td>27-58</td>
<td>A.6345G.</td>
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<tr>
<td>59-66</td>
<td>A.6345G.10</td>
</tr>
<tr>
<td>67-68</td>
<td>A.6345G.</td>
</tr>
<tr>
<td>69-71</td>
<td>A.6345G.12</td>
</tr>
<tr>
<td>72-81</td>
<td>A.6345G.</td>
</tr>
<tr>
<td>82</td>
<td>none</td>
</tr>
<tr>
<td>83-100</td>
<td>A.6345G.</td>
</tr>
</tbody>
</table>

Date of publication: 1892

Binding: Original paper wrappers; back wrapper blank

Format: 200 x 280

Printing method: Transfer

Notes: First edition, first or second issue.
RAMEAU, Jean-Philippe*

Castor et Pollux

Edition: Full score
Publisher: Paris: Chez l'Auteur, et al. (see Notes).
Collation: Blank; blank; title page; blank; music on pp. 1-193; blank; Coppie du Privilège; blank; blank; blank.
Plate number: None
Date of publication: 1737
Binding: Original brown leather
Format: 340 x 250
Printing method: The title page is typeset. All remaining pages, including the Coppie du Privilège are engraved.
Notes: First edition. The text was prepared by Gentil-Bernard. Castor et Pollux was generally regarded as Rameau’s crowning achievement, at least from the time of its first revival (1754) onwards.” (Graham Sadler, New Grove).

RAMEAU, Jean-Philippe

Castor et Pollux

Edition: Scribal manuscript score for the composer’s 1754 revisions of the opera.
Plate Number: None
Date of publication: c. 1754
Binding: Contemporary green vellum; stored in a box.
Format: 220 x 290
Notes: This is a scribal manuscript copy of all the revisions Rameau made for his 1754 publication of Castor et Pollux (see following entry).
RAMEAU, Jean-Philippe

Castor et Pollux

Edition: Full score

Publisher: At the lower left and right: Imprimée par Monthulay.

Collation: Tile page; blank; music on pp. 1-163; blank; blank; blank

Plate number: None stated.

Date of publication: 1754

Binding: Original brown leather

Format: 340 x 255

Printing method: Engraved

Notes: Second edition, earliest issue. Within a three rule border, the title page reads: Castor / et Pollux / Tragédie / Mise en Musique / Par Mr. Rameau / Représentée pour la première fois par L’Académie Royale de Musique Le 24 Octobre 1737. Refondu, Et remis au Théâtre au Mois de Decembre 1754. / Prix en blanc 15.tt / Gravée par Lesr. Lue / Se vend A Paris / (to the left) Chez (bracket) L'Auteur • Rue des bons Enfans. / Et aux addresses ordinaries / A la Porte de l’Opera. / Avec approbation Et privilege du Roy. / (to the left) Imprimée par (to the right) Monthulay. The text is by Gentil-Bernard.

The following description of the present volume is quoted with the kind permission of Sotheby’s and it is taken from Catalogue LO4412 for the sale of 7 December 2004, Lot 112: “Rameau’s extensive revisions for the 1754 revival include a new first act replacing the original prologue, and a reorganized fourth act, incorporating parts of Acts 2 and 3 from the old version along with new pieces found here (reference is to the present manuscript). The manuscript contains Castor’s ariette vive ‘Quel bonheur règne dans mon âme?’, comprising seven pages of score following the two minuets in Act 1, which was apparently later cut. In the new Act 4, Phoebe has a scene ‘O Ciel! Tout cède a sa valeur’, and Act 5 contains an impressive ‘Chaconne’ in A major (10 pages). These numbers are in the first edition of the 1754 version, but are not included in all later editions.”

The New Grove entry is by Graham Sadler and Thomas Christensen (Volume 20, page 790). It states, in part: “It was, in fact, Castor et Pollux that was generally regarded as Rameau’s crowning achievement, at least from the time of its first revival (1754) onwards.”
RAMEAU, Jean-Philippe

Les Indes Galantes

Edition: Full score.

Publisher: Chez M. Boivin, Paris.

Collation: Blank; blank; title; blank; Préface; Table/Symphonies; music on pp. 1-226; Coppie du Privilége; blank; blank; blank.

Plate number: None.

Date of publication: 1735

Binding: Original brown leather.

Format: 310 x 230.

Printing method: Preliminary pages are typeset, music pages and Coppie du Privilége are engraved.

Notes: First edition. The present issue contains the ‘Coppie du Privilége’ after the last page of music. There are three different issues of the first edition (A, B and C) and all three are to be found in the British Library. While the preliminary pages of all three issues of the first edition differ slightly in terms of typeset and decoration, the same music plates were used in each of the issues. Note the error in the first bar of the first system on page 55 of all three issues where the second syllable of the word “l’amour” is not printed beneath the indicated A natural. The libretto was written by L. Fuzelier.

Edition A

I have seen the following copies: Library of Congress (M1520/.A2 R217); New York Public Library (Mus.Res *MS); Stanford University (#861); Eastman/Sibley Library (Rochester, N.Y.); British Library (RM. 10. a. II)

With the exception of the BL copy, all of the above have the complete, full Coppie du Privilége bound in at the end of the volume. The volume at BL does not have the Coppie but careful examination shows the stub of that page which has been torn out. I am unable to concur with the BL which gives this issue second priority. (see Edition B). Le Prix en blanc 10. livres: Et 12. livres relié, is in each of the above copies. The copy at Stanford is signed by Rameau. The copy at Eastman/Sibley has had “10 livres:” and “relié” blacked out indicating a new (and higher) price of 12 livres for copies “en blanc”. BL gives editions A and B a publishing date of “1740?”

Edition B

I have seen two copies of this edition: Hirsch ii. 777; Librairie Francois Roulmann, Paris.

This issue is given first priority by the British Library. There is, however, no Coppie du Privilége nor any indication that the volume ever contained one. Le Prix en blanc [12] livres.
The numerals of the price have been blacked out, but the number 12 can clearly be discerned. The price is 2 livres higher than the initial price.

Edition C  I have seen the following copies:

British Library (D.320), Library of Congress (M1520/.R219) and (M1526/.A2 R218), Newberry Library (Chicago, Ill.), Morgan Library, Univ. of Cal. at Berkeley (M 1500/R219).

All of the above copies, with the exception of that at Berkeley and the second copy at LC, have a small strip of paper with the imprint: 13 liv. & 15 relié pasted over the original imprint of “douze livres” (not 12 livres) on the title page. The first LC copy has “douze” fully spelled out and the copy at Berkeley has Le Prix en blanc 13 liv & 15 relié. actually printed on the title page. BL gives this edition third priority. BL believes this edition was published about 1745.
RAVEL, Maurice

Bolero

Edition: Full score

Publisher: Durand & Cie., Paris

Collation: title page; blank; orchestral forces; legal notices and locations of agents; music on pp. 1-66.

Plate number: D.& F. 11,779 on page 66 only.

Date of publication: October 1929

Binding: Original white boards with red printing. Glassine cover added.

Format: 280 x 370

Printing method: Transfer

Notes: First edition. In an article written for the November 1998 edition of the British bibliographical and music library journal, Brio, Nigel Simeone mentions that 200 copies were printed and that the date of the Dépot Légal copy is 6 November 1929. At the lower left of the first page of music: reservation of rights / Copyright by Durand & Cie., 1929. At lower left of the last page of music: Ch. Douin, gr. Poincons Durand & Cie. At lower right of last page of music: Paris, Imp. A, Mounot. Mounot’s name is also mentioned on the last line of the title page.
RAVEL, Maurice

Chansons Madécasses

Edition: Score and parts

Publisher: A Paris / Curand & Cie., Editeurs de Musique / Place de la Madeleine N°. 4


Plate numbers:

<table>
<thead>
<tr>
<th>Flute</th>
<th>Pages</th>
<th>Plate No.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1, 2</td>
<td>A. &amp; F. 10,792 (a)</td>
</tr>
<tr>
<td></td>
<td>3, 4</td>
<td>A. &amp; F. 10,792 (b)</td>
</tr>
<tr>
<td></td>
<td>5, 6</td>
<td>A. &amp; F. 10,792 (c)</td>
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</tbody>
</table>

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<tr>
<th>Violin</th>
<th>Pages</th>
<th>Plate No.</th>
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</thead>
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<tr>
<td></td>
<td>1, 2, 3</td>
<td>A. &amp; F. 10,792 (a)</td>
</tr>
<tr>
<td></td>
<td>4, 5</td>
<td>A. &amp; F. 10,792 (b)</td>
</tr>
<tr>
<td></td>
<td>6, 7</td>
<td>A. &amp; F. 10,792 (c)</td>
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<th>[chants]</th>
<th>Pages</th>
<th>Plate No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>[1], [9], [16]</td>
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<td></td>
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<tr>
<td>2-8</td>
<td>A. &amp; F. 10,791 (a)</td>
<td></td>
</tr>
<tr>
<td>10-15</td>
<td>A. &amp; F. 10,791 (b)</td>
<td></td>
</tr>
<tr>
<td>17-20</td>
<td>A. &amp; F. 10,791 (c)</td>
<td></td>
</tr>
</tbody>
</table>

Date of publication: 1922

Binding: All scores and parts are in original brown wrappers with black printing. Stored in a folder.

Format: 265 x 340

Printing method: Transfer.

Notes: First edition. A concluding comment on the Chansons madécasses may be granted to their composer who believed the cycle to be one of his most important works: it achieved a maximum of expression while utilizing a marked economy of means. This perceptive judgment has withstood the test of time and today the Chansons madécasses appears to be at the summit of Ravel’s vocal art. Ref. Ravel, Man & Musician, by Arbie Orenstein. Columbia University Press, 1975, New York and London, p. 197.

The engraver is given as Ch. Douin, gr. Poinçons Durand & Cie., and the printer as Imp. Delanchy, Dupré (Asnières-Paris)
RAVEL, Maurice

Daphnis et Chloé

Edition: Piano score. Reduction by the composer.

Publisher: A. Durand & Fils, Paris.

Collation: Title; blank; cast of première; blank; index; blank; music on pp. 1-114; blank; blank.

Plate number: D & F 7748

Date of publication: 17 November 1912.

Wrapper: Original tan wrapper printed in red and blank with new spine. Back wrapper blank.

Format: 250 x 320.

Printing method: Transfer.

Notes: First edition. At bottom of title page: Imp. Chaimbaud, Paris. At lower left of first page of music: Copyright by Durand & Cie. 1910 (the year in which Ravel completed a first version of the piano score; a handful of advance copies were printed by Durand at the time). At lower left of p. 114: Ch. Douin gr.-Poinçons A. Durand & Fils. At lower right of p. 114: Paris, Imp. Chaimbaud & Cie. Twenty-seven non-consecutive rehearsal marks in pencil have been entered beginning with 3 on p. 3 and concluding with 74 on p. 38. The original spine has been repaired resulting in the loss of “Prix net: 12 francs.” Neat pencil notations and commentary throughout. Examples: p. 33, “Puccini pur et simple.”; p. 66, “thème Massenetique (Werther) un peu facile.” In later issues the incorrect date of the world premiere on the cast page is changed to 8 juin 1912 and Pierre Monteux, as conductor, is added on the cast page. On later issues the printer’s credit is dropped altogether from the title page and on the last page of music the credit becomes “Imp. A. Mounot. Paris.”
RAVEL, Maurice

Don Quichotte à Dulcinée

Edition: I Orchestral scores for each of the three songs
II Orchestral parts for each of the three songs

Publisher: Durand & Cie., Paris

Collation:

I Orchestral scores of the songs.

No. 1: Chanson Romanesque. Title page; note from the editors including declaration of rights; conditions for sale and hire in English, French and German; music on pp. 2–7; blank.

No. 2: Chanson Épique. Title page, editor’s note and conditions for sale in the previously mentioned three languages; music on pp. 1–4.

No. 3: Chanson à boire. Title page; note from the editors including declaration of rights and conditions for sale and hire in the previously mentioned three languages; music on pp. 1–9; blank.

II Orchestral parts.

No. 1: Chanson Romanesque. 1mi violini; 2di violini; viole; violoncelli, contrabassi; flauti; oboe; corno inglese; clarinetti in Sib; fagotti; corni in Fa; trombo in Do; arpa. Each part is one page in length with the exception of the clarinetti and the arpa which are two pages each.

No. 2: Chanson Épique. 1mi violini, 2di violini; viole; violoncelli; contrabassi; flauti; oboi; clarinetti; fagotti; corni; vibraphone. Each part is one page in length.

No. 3: Chanson à boire. 1mi violini; 2di violini; viole; violoncelli; contrabassi; flauti; oboi; 1mo clarinetto in Sib and 2do clarinetto; fagotti; corni in Fa; trombo in Do; castagnette, arpa. Each part is one page in length with the exception of the 2di violini, the viole and the violoncelli which are two pages each.

Plate numbers:

I Orchestral scores of the songs. On the last page of each song:

No. 1: D.& F. 12,461
No. 2: D.& F. 12,463
No. 3: D.& F. 12,465

II Orchestral parts. On each page of each part.

No. 1: D.& F. 12,462
No. 2: D.& F. 12,464
No. 3. D.& F. 12,466
Date of publication: All of the songs and all of the parts were printed in February 1935. The Dépot Légal dates for the scores are 29 February 1935 while those for the orchestral forces are 15 March 1935.

Bindings: All of the scores and parts are in original brown wrappers with black printing. Stored in a folder.

Format:  
I  Orchestral scores of the songs :  280 x 380
II  Orchestral parts:  265 x 350

Printing method: Transfer

Notes: First orchestral editions of the songs and the parts. Both the orchestral and piano-vocal versions were first published for Baryton.

In the November 1998 issue of the British bibliographical and music library journal *Brio*, Nigel Simeone published for the first time Durand’s printing and publishing records for all of the Ravel works handled by that firm. All verification for the above information is derived from that source.
RAVEL, Maurice

L'Enfant et les Sortilèges

Edition: Piano-vocal score.

Publisher: A. Durand & Fils, Paris.

Collation: blank; blank; blank; blank; title printed in red and black; on following two pages: cast and note of first performance; blank; music on pp.1-101; blank; blank; blank.

Plate number: D. & F. 10,699, on p. 101 only.

Date of publication: 22 September 1925 (from Library of Congress records)

Binding: Original wrappers with colored illustration by André Helle on front wrapper. Back wrapper blank.

Format: 250 x 320.

Printing method: Transfer.


With an autograph inscription by Ravel on the first page of music: à Madame Madoux-Frank affectueux souvenir Maurice Ravel.
RAVEL, Maurice

Un grand sommeil noir (Poème de Paul Verlaine)


Publisher: Durand & Cie, Éditeurs, Paris.

Collation: Cover; blank; Title page; preface; music pp. 1-3; blank.

Plate number: D.&F. 13,619

Date of publication: April 1953.

Binding: Original paper printed with red and black ink.

Format: 245 x 320

Printing method: Transfer.

RAVEL, Maurice

L’Heure Espagnole

Edition: Piano-vocal score by the composer.

Publisher: A. Durand & Fils, Paris.

Collation: Four blanks; title page printed in red and black; blank; dedication to Madame Jean Cruppi blank; “Personnages”; blank; Index; “Note pour l'exécution”; music on pp. 1-114; six blanks.

Plate number: D. & F. 7073

Date of publication: 22 September 1908.

Binding: Original wrappers printed in red and black. Back wrapper blank.

Format: 210 x 300.

Printing method: Transfer.

Notes: First edition. Printed three years before the premiere. The printer’s credit on both the title page and on the lower right of the last page of music is Imp. Chaimbaud et Cie. At the lower left of the first page of music are the reservation of rights in italics, and, in English, Copyright by A. Durand & Fils., 1908. At lower right of the same page: Paris, 4, Place de la Madeleine. At the lower left of the last page of music: C. Douin gr.- Poinçons Durand & Cie. At lower right of the same page: Paris, Imp. Chaimbaud & Cie. The layout of the Personnages page is as follows: (in red) L'Heure Espagnole / three small decorative elements [in black]/ Personnages [in red]/ characters and their voice categories listed on five lines/decorative rule/ La Scene se passe à Toleda au XVIIIe siecle. / three small decorative elements [in red]/ Permissions clause on three lines giving the publisher as MM. A. Durand et Fils at Place de la Madelaine, 4, à Paris. In later editions this page is changed to include the place and date of the premiere as well as the names of the conductor, régisseur, the chef du chant, those responsible for the décors and costumes, as well as the credit: Direction de M. Albert Carré. In addition to the voice categories of the characters the names of the artists of the premiere are given. Each of the decorative elements on this page of the first edition are different in subsequent editions. The permissions clause remains the same except that the publisher is now listed as MM. Durand & Cie. and the address is 4. Place de la Madeleine. Paris. From the library of Norman Del Mar, signed by him on the title page and dated May 1944.
RAVEL, Maurice

Introduction et Allegro

Edition: Proof sheets of the full score.
Publisher: A. Durand & Fils, Paris
Plate number: D. & F. 6737
Date of publication: 1906
Binding: original.
Format: 270 x 350
Printing method: engraved.


To show off its new chromatic harp, the Pleyel Company commissioned Claude Debussy in 1904 to write his Danse sacrée et danse profane for harp and orchestra. The Érard company responded by commissioning Maurice Ravel to write a piece to display the expressive range of its double-action pedal harp. Ravel completed his Introduction and Allegro for a septet of harp, flute, clarinet and string quartet in June 1905, dedicating it to Albert Blondel, director of Maison Érard. He wrote it at breakneck speed, as he had to complete it before embarking on a boating holiday with friends.
RAVEL, Maurice

Ma Mère l’Oye, ballet

Edition: Piano score.

Publisher: A. Durand & Fils, Paris.

Collation: Four blanks; title page printed in green and black; blank; dedication to a JACQUES ROUCHE / en amicale reconnaissance; blank; “Distribution”; blank; Index; blank; music on pp. 1-44; blank; blank.

Plate number: D. & F. 8395

Date of publication: 1912.

Binding: Original wrappers printed in green and black. Back wrapper blank.

Format: 255 x 355.

Printing method: Transfer.

Notes: From the Katzbichler Kat. 117 – November 2012, in French:

RAVEL, Maurice

Pavane pour une infante défunte

Edition: Piano score

Publisher: Paris, E. Demets

Collation: title; blank; music on pp. 1-5; blank.

Plate number: E. 623 D.

Date of publication: 1900

Binding: Original paper wrappers. The cover is also the title page and the back cover is blank.

Format: 260 x 335

Printing method: Transfer

RAVEL, Maurice

Pavane pour une infante défunte

Edition: Partitur

Publisher: Paris, É. Demets, Éditeur

Collation: Title page; music on pp. 2-7; blank

Plate number: E. 1542 D.

Date of publication: 1910

Binding: Original paper wrappers. The back cover is blank.

Format: 255 x 305

Printing method: Transfer

Notes: First edition. The cover and the title page are identical. They read, within an art nouveau frame: Pavane pour une infante defunte / (rule) / musique de / Maurice Ravel. At lower left: seven arrangements are listed in print, while three more are added in script. At lower right: as below.

<table>
<thead>
<tr>
<th>Prix net</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Partition d'Orchestre</td>
<td>3f</td>
</tr>
<tr>
<td>Orchestre complet</td>
<td>5f</td>
</tr>
<tr>
<td>Orchestre complet (avec Partition)</td>
<td>6f</td>
</tr>
<tr>
<td>Chaque partie séparée</td>
<td>0.75</td>
</tr>
<tr>
<td>Piano seul</td>
<td>2.50</td>
</tr>
<tr>
<td>Piano et Violon</td>
<td>2.50</td>
</tr>
<tr>
<td>Piano et Flûte</td>
<td>2.50</td>
</tr>
<tr>
<td>&quot; Alto</td>
<td>2.50</td>
</tr>
<tr>
<td>&quot; Violoncelle</td>
<td>2.50</td>
</tr>
<tr>
<td>&quot; à 4 mains</td>
<td>3</td>
</tr>
</tbody>
</table>

At lower left of the first page of music: Paris, E. Demets, Editeur, 2 rue de Louvois / Copyright by E. Demets 1910. At lower right of the same page: Reservation of rights as found on the lower right side of the cover and title page. At lower right of the last page of music: Grav. et Imp. C.G. Röder, Paris.
RAVEL, Maurice

Shéhérazade

Edition: Proof sheets (3me Épreuve) for the piano-vocal score

Publisher: G. Astruc & Cie, Paris

Plate number: g. 49. a.

Collation: Music on pp. 1-24


Date of publication: Proof sheets with Astruc’s stamp indicating the engraver’s date, 7 (17?) October 1904

Binding: Modern blue boards with red leather label.

Format: 270 x 350

Notes: Engraved proof sheets (3me Épreuve) for the first edition. Alterations, revisions and corrections in blue crayon by the composer and in pencil by the editor. At the lower left of the first page of each song: Société Musicale G. Astruc & Cie / Paris, 33, Bd des Italiens. At the lower left on the last page of each song: Imp. Dupré, rue du Delta, 26. At the lower right of the last page of songs I and III: C. Douin, gr. At the lower right of the last page of song II: Ch. Douin, gr. A note in blue crayon on page 1 of the first song indicates 200 ex(emplaires) are to be printed. The noted Ravel authority, Arbie Orenstein, has examined these proof sheets and stated that all the blue pencil markings throughout the score, with the exception of those on p. 1, are by the composer. He also pointed out an error overlooked not only by the publisher, but by the composer, himself. The final system on the last page of music shows a treble clef for the left hand rather than a correct bass clef. The first edition of the work was published without this error having been corrected. See following entry.
RAVEL, Maurice
Shéhérazade
Edition: Piano-vocal score.
Collation: Title page; blank; music on pp. 1 – 24, blank, blank
Plate number: pp. 1-15: g. 49 a.; pp. 16-20: g. 50 a.; pp. 21-24: g. 51 a.
Date of publication: 1904
Binding: Original pale green wrappers. The back wrapper has Astruc’s device.
Format: 250 x 330
Printing method: Offset
Notes: First edition, earliest issue. The error in the bass clef of the last system on the last page of music remains uncorrected (see previous entry). Loosely inserted is a program for the world premiere, May 17, 1904.
RIMSKY-KORSAKOV, Nikolai

Die Mainacht

Edition: Piano-vocal score

Publisher: D. Rather, Hamburg and A. Büttner, St. Petersburg

Collation: Title page; Personen (in Russian and German); music on pp. 1 – 377; blank

Plate number: 2193

Date of publication: 1882

Binding: Contemporary boards with black buckram spine. Laid down on the upper board is a duplicate of the title page (see Notes).

Format: 190 X 260

Printing method: Transfer


My copy of Die Mainacht does not have the original cover. The British Library copy does not have the back. The BL copy’s cover has a spooky scene of stormy skies and spooky people by the water.
RIMSKY-KORSAKOV, Nikolai

La Nuit de Noel

Edition: Piano-vocal score.

Publisher: M.P. Belaieff, Leipzig.

Collation: blank; blank; multi-colored chromo-lithographed title page in Russian; blank; preface in Russian about pre-Christian Russian deities; cast in Russian; music on pp. 1-292; blank; blank.

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Date of publication: 1895.

Binding: Original grey wrappers.

Format: 270 x 340.

Printing method: Transfer.

Notes: First edition, possibly the earliest issue. Text in Russian only. At the lower left of the first page of music: M.P. Belaieff, Leipzig. At the lower right of the page: Stich und Druck von C. G. Röder, Leipzig; this is also in the inside front and outside back wrappers (underneath a rule centered at the foot of the page), but at the lower right of the inside back cover (also under a rule). The inside front and back wrappers, as well as the outside back wrapper have Belaieff catalogues titled “Choeurs avec accompagnement” and numbered respectively at the lower left, “No. 6a”, “No. 6b” and “No. 6c.” The present copy is identical to those of the British Library and the Newberry Library, Chicago. A copy at NYPL has different catalogues titled “Melodies Pour Chant e Piano” and the same respective pages are numbered at the lower left, “No. 37”, “No. 38” and No.39.”
RIMSKY-KORSAKOV, Nikolai

Sadko

Edition: Full score

Publisher: M. P. Belaieff, Leipzig.

Collation: Title; blank; statement by the composer; characters in the opera; composition of the orchestra and chorus in both Russian and French; blank; music on pp. 1-570; blank; blank.

Plate number: 1430

Date of Publication: August, 1897.

Binding: Modern maroon buckram with original grey wrappers bound in.

Format: 255 X 335

Printing method: Transfer

Notes: First edition. The price for the orchestral score is M. 240 / R.120 as stated on the original front wrapper. Five other arrangements are listed with prices. The inside front cover, inside back cover and back cover contain Belaieff’s catalogue with 1a, 1b, and 1c at the lower left of the respective pages. At the lower right of the back cover: C. G. Röder, Leipzig, Fuld pp. 518, 519.
RIMSKY-KORSAKOV, Nikolai

Snegurochka [Snow Maiden]

Edition: Piano-vocal score.

Publisher: Bessel & Co., St. Petersburg, Moscow.

Collation: Title; blank; cast; contents; music on pp. 1-315; blank.

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Date of publication: Censor’s date 14 May 1881 on p. 315.

Binding: Contemporary marbled boards with cloth spine.

Format: 230 x 310.

Printing method: Transfer.

Notes: First edition, but not the earliest issue in which the publisher, Bessel, has a St.
Petersburg address only. The text of the title page, preliminary material and score itself is
entirely in Russian. This copy is virtually identical with those of BL (G.1073.t.) and the
Newberry Library, Chicago (VM 1503 R575N). There are certain pages in all three copies
where there is no p.n. but this appears to be a printing / inking problem rather than one
involving any change in the music or the plate. For example, p.54 of the BL copy has no
plate number but the same page in the present copy has a very pale 936a which is in proper numerical sequence with adjacent pages. Page 56 of the present copy has no p.n. whereas it is 936a in the BL copy and again in the proper numerical sequence with adjacent pages. In each case all pages are otherwise identical.

RIMSKY-KORSAKOV, Nikolai

The Tale of Tsar Saltan

Edition: Piano-vocal score.

Publisher: Vasili Bessel and Co.

Collation: Front cover; blank; blank; title page; blank; contents; cast of characters; music on pp. 5-281; blank; blank; back cover.

Plate number: 4849

Date of publication: 1900.

Binding: Original printed wrappers with blue cloth spine.

Format: 240 x 310.

Printing method: Transfer.

Notes: First edition. Inscribed at the head of the front cover, Herrn Musikdirektor G Mahle[r] in Wien. A facsimile of the first six bars of the opera’s prelude in the composer’s hand is reproduced at the head of the title page. There is a neat manuscript German translation throughout. A one-bar manuscript musical correction appears on pp. 77 and 91. Two additional bars of manuscript music have been added to the last system on p. 204. The Flight of the Bumblebee appears on pp. 159-62. Fuld p. 227.
RIMSKY-KORSAKOV

The Tsar’s Bride

Edition: Piano-vocal score

Publisher: M.P.Beliaeff, Leipzig

Collation: Decorative title page; cast of characters in Russian and German; music on pp. 3 – 261; blank.

Plate number: 2004 throughout except verso of title page (2000, 2004) and the following:

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<td>132-137</td>
<td>2004.2063</td>
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<td></td>
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Date of publication: 1899

Binding: Original paper wrappers

Format: 270 x 335

Printing method: Lithographed

Notes: Second edition. The first edition was published in 1898 and had 255 pages only. Its title page and cast page are almost identical to those of the present copy, with but one difference: In the first edition there are quotation marks around the French translation of the title, “La Fiancée du Tzar,” as seen on the Cast of Characters page. Each edition also has the same two plate numbers, 2000 and 2004, on the Cast of Characters page. However the only plate number found throughout the remainder of the first edition is 2004.

RODE, P. (Pierre)

Violin Concerto, no. 2, op. 4, E major

And

Violin Concerto, no. 5, op. 7, D major

See VIOLIN KONZERTZEN entry.
ROSSINI, Gioacchino
Armida

Edition: Piano-vocal score

Publisher: Breitkopf und Härtel in Leipzig

Collation: Title page; blank; Personaggi and Indice; music on pp. 2-140

Plate number: 3841

Date of publication: 1823 (see Notes)

Binding: Modern blue boards with half black leather. The original pale green covers, with black printing within an elaborately designed frame, are bound in. The same elaborate frame is on the back cover as well.

Format: 355 x 26

Printing method: Lithographed

Notes: First edition. The plate number appears on the recto only. Signature numbers appear in parentheses at the center of every fourth recto with the exception of pp. 5 and 10 which have none. The signature number on page 129 is incorrectly given as (32); it should be (33). On the title page is the signature of a previous owner, Theodor Carstenn / [18]53. Gossett p. 382.
ROSSINI, Gioacchino

Le Barbier de Séville

Edition: Full score

Publisher: A La Lyre Moderne, Paris

Collation: Title page; blank; Personnages and Acteurs; music on pp. 2-393; blank.

Plate number: (346.)

Date of publication: Before 19 September 1821. This is the date which, in issues after the 2nd issue, follows “représenté pour la première fois le” found on the title page.

Binding: Contemporary dark green boards with black leather spine.

Format: 260 x 350

Printing method: Engraved

Notes: First edition, first issue. Fuld, pp.125 and 126, discusses the two early A La Lyre Moderne Editions. The date of the première on the title page has been left blank (See Date of Publication) The text of the opera is printed in French and Italian. At the lower left of page 2, the first page of music: Gravé par Petit Jne.
ROSSINI, Gioacchino

Le Barbier de Séville

Edition: Full score

Publisher: A La Lyre Moderne, Paris

Collation: Title page; blank; Note de l’Éditeur (2 pages); Subscription notice for operas translated and arranged by M. Castil-Blaze pour la scène française; other works to be found at the same address and avis essentiel; list of 199 subscribers; blank; blank personnages and acteurs; music on pp. 2-393; Appendice (music on pp. 1-9); blank.

Plate number: 346

Date of publication: Before 19 September 1821 (See previous entry)

Binding: Contemporary green boards with decorative gilt borders and green leather spine.

On the cover, also in gilt: Mme. Adolph de Lanneau / Partitions.

Format: 260 x 330

Printing method: Engraved

Notes: First edition, second issue. The present copy has pages I have not seen in other copies of this issue. Of particular interest are those pages commencing with the Editor’s note through and including the list of subscribers. Among the subscribers are Manuel Garcia, who sang the role of Almaviva at the world premiere in Rome in 1816, as well as his famous pupil, Adolph Nourrit, who subsequently was to create no less than four major Rossini roles.

Of greater interest however is the last paragraph of the “avis essentiel” which loosely translated, states that the time required to engrave the appendix might delay putting the scores on sale. Accordingly, said appendix will be supplied later by the publisher as he had done with his publication of Don Juan. This statement confirms that the present copy is second issue. While the body of the score is in French and Italian, the appendix, Bertha’s aria, is in Italian only.

Later issues of the work include, on the title page, the date of the Lyons premiere, 19 September 1821. The present copy, as well as the previous entry, makes clear that both the first and second issues appeared before that date. The personnages / acteurs page lists but one column of cast as in the previous entry, while later issues have two columns of casts.

At the foot of the last page of subscribers, beneath a rule: Paris, A. Egron, Imprimeur de S. A. R. Monseigneur Duc D’Angouléme, Rue des Noyers, No. 57. Almost certainly this printing claim concerns only the 4ff. commencing with Note de l’Éditeur. Fuld pp. 124-7 and 674-5.
ROSSINI, Gioacchino

Il Barbiere di Seviglia

Edition: Piano-vocal score

Publisher: Breitkopf und Härtel in Leipzig

Collation: Title page; blank; Personaggi / Inhalt; blank; music on pp. 1-144.

Plate number: None

Date of publication: 1820

Binding: Contemporary marbled boards with leather spine and corners. Bound with Elisabetta, Regina d’Inghilterra (also Breitkopf und Hërtel)

Format: 350 x 270

Printing method: Typeset

Notes: Possible first edition. I wonder if the question of the first publisher of Barbiere will ever be solved. The alternative contender to the present volume is that published by Mechetti in Vienna. The typeset music pages of both editions are identical, as is the Personaggi / Inhalt page. Each, however, has a different title page. Priority of edition has yet to be firmly established.
ROSSINI, Gioacchino

Der Barbier von Sevilla

Edition: Piano-vocal score

Publisher: Breitkopf und Härtel in Leipzig

Collation: Title page; blank; Personaggi / Indice; music on pp. 2-174

Plate number: 3671 on every recto with the exception of page 89 which has 36 only, and page 167 which has none.

Date of publication: before February, 1824

Binding: Standard green wrappers (faded) with decorative border which is repeated on the back cover

Format: 350 x 260

Printing method: Lithographed

Notes: Certainly not the first appearance of the music, but perhaps the third Breitkopf edition. Fuld: pp. 124 and 125. Gossett, p. 274, declares this 174 page version fifth in priority, but he was unaware of the 158 page Breitkopf version mentioned by Fuld which would have made this the sixth in priority. The Breitkopf index page was made for the 158 page version, but the same index page was also used for the 174 page version. The result is that the pagination listed for Act II is altogether incorrect.

I am indebted to Richard Macnutt, Withyham, East Sussex, England for his erudition and expertise (letters to me from 14 and 15 July, 1999). It would appear that Mechetti in Vienna has the firmest claim to first edition but facts are clouded because Breitkopf’s first edition, other than the title page, is identical to Mechetti’s first edition. Macnutt discovered that Mechetti’s printer, Anton Strauss, was Viennese and not from Breitkopf’s home city, Leipzig. For that reason he is convinced that Mechetti’s Act I, published on 12 August 1820, and Act II, published on 12 December of the same year, constitute the first edition of the opera.

The British Library has a copy of Mechetti’s first edition with a price of 3 Thaler, as well as a copy of Breitkopf’s earliest edition. Oliver Neighbour, Librarian of The British Library (retired), has given priority to the Breitkopf edition because, as he has told me, he was unaware of any Mechetti publication “in Typendruck.” Typesetting, not requiring plates, produces paper pages of music only and, accordingly, he believes that Mechetti sold or printed extra sheets specifically for Breitkopf after printing its own edition. I do not understand why Mechetti would undercut its own edition in this way, nor do I understand why Breitkopf would purchase or acquire printed pages when it was on the brink of publishing its own 158 page version to be followed almost immediately by the present 174 page version. All three Breitkopf editions were published with a price of 5 Thaler.
ROSSINI, Gioacchino

Il Barbiere di Siviglia

Edition: Piano-vocal score

Publisher: Boieldieu Jeune, Paris

Collation: Title page; Personaggi and Indice; blank; music on pp. 1-253.

Plate number; (994)

Date of publication: 1820 or 1821

Binding: Contemporary marbled boards with new half leather.

Format: 255 x 345

Printing method: Engraved

Notes: While Gossett gives this edition first priority, it seems unlikely that it preceded Mechetti or the first Breitkopf edition. As with many Parisian publishers, Boieldieu Jeune issued works with little regard for sequentially of plate number. Devries and Lesure (Dictionaire des Editeurs de Musique Francais) show that the firm’s plate numbers 793, 838 and 908 were issued in 1821 while numbers 807 – 895 were issued in 1820. As number 908 was issued in January, 1821, and number 1030 issued November, 1822, it would appear that the present volume was published sometime between 1821 and 1822. This speculation, however, provides only the smallest window of possibility because Devries and Lesure further note that Boieldieu Jeune had moved to the address shown in the “Barbiere” imprint as of December 21, 1822. The price on the title page is 36 Francs. The embossed stamp of Sir Richard Vyvyan (1808-79) is found on the title page. Vyvyan was prominent in English political life as a leading Tory. Gossett p. 273. Fuld p. 125.
ROSSINI, Gioacchino

Barbier de Seville

Edition: Piano-vocal score

Publisher: Chez Carli, Paris

Collation: Title page; blank; Indice; blank; music on pp. 1-212.

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Date of publication: Probably 1820 or 1821. See Notes.

Binding: Modern purple boards, spine in contemporary leather.

Format: 265 x 330

Printing method: Engraved

Notes: Gossett believes that the Carli edition was published at approximately the same time as the Boieldieu edition, but it is Fuld who points out that there are two Carli editions. The present copy with the title page entirely in French is the earlier of the two. Priority is easily established by the numerous corrections that were made in the edition having the Italian / French title page. On page 1, second bar of the third system: the sign “cres” is repositioned above the staff and octave G sharps added. On page 18, first system: “Conte” has been added above the first bar and “Fiorella”(sic) above the second bar. On page 151, first bar of the first system: “Don Basilio” has been correctly placed above the words “come stò?” rather than the previous phrase where it appears in the present copy. On page 152, first bar of the first system, an incorrect G clef is printed in the present copy but is corrected to a bass clef in the later issue. Gossett p. 273, Fuld p. 125.
ROSSINI, Gioacchino

La Cenerentola

Edition: Piano-vocal score

Publisher: Chez Carli, Paris

Collation: Title; blank; Catalogue des Partitions (Opera à Grand Orchestre and Opera avec accompagnement de Piano-Forte); Indice; music on pp. 1-305; blank.

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<td>166-197</td>
<td>1678</td>
<td>285-305</td>
<td>1218</td>
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Date of publication: 1822-3 (see Notes)

Binding: Contemporary brown marbled boards with modern straight-grained morocco spine and corners.

Notes: Possible first edition. Philip Gossett suggests a publication date of 1822-3 for both the Carli and Pacini editions, with precedence given to Carli. Devries and Lesure are only marginally helpful in confirming the dates of publication due to the very erratic sequencing of plate numbers prevalent in both publishing houses. All things considered, late 1822 would appear to be a possible date of issue for both the Carli and Pacini editions. However, the Breitkopf & Härtel score must also be considered. Gossett mentions 1823 as the date of publication, but the 16 October 1822 issue of the Allgemeinen musikalischen Zeitung lists the score as already having been published at a price of 5 Thaler.

At the work’s premiere, 25 January 1817, three numbers in the opera were composed not by Rossini, but by a Roman friend, Luca Agolini. These included an aria for Alidoro, “Vasto teatro è il mondo,” and another for Clorinda, “Sventurata! mi credea,” as well as a chorus at the opening of Act II. The latter is not found in the present volume but the two Agolini arias remain. Rossini composed a replacement for the Alidoro aria upon the occasion of the opera’s presentation in Rome during Carnival season 1820-1821. It was at this time, if not previously, that Clorinda’s aria also disappeared. As the present volume was probably published in late 1822 it is strange that both of Agolini’s arias are still included. The present volume does not contain the frontispiece portrait of Rossini found in some copies. The recto
of the fly leaf has Carli’s stamp which is usually found on the title page. At bottom left of p. 285: Gravé par Mlle.S. Vaidy. There is both through and piece pagination except for pp. 232-3 which have through pagination only. Gossett p. 336, Rognoni p. 448.
ROSSINI, Gioacchino

La Cenerentola

Edition: Piano-vocal score

Publisher: à Paris au Magasin de Musique de Pacini

Collation: Title; blank; engraved portrait of Emilia Bonini; blank; Table Thématique; blank; Personaggi - Voci - Attori; music on pp. 4-257; blank.

Plate numbers:

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Date of publication: 1822-1823 (see Notes)

Binding: Contemporary brown marbled boards with modern green leather.

Format: 240 x 325

Printing method: Engraved.

Notes: Possible first edition. Gossett, page 336, gives priority to the previous entry but indicates that both the Carli and Pacini editions were published 1822-1823. The words “Nuova Edizione” on the title page may be an acknowledgement that the Carli edition was already in print. I have not seen a copy of the Pacini score without “Nuova Edizione.” The two arias by Luca Agolini mentioned in the notes of the previous entry remain in the present volume. The present copy does not have the Rondo Arrangé mentioned in the Table Thematique as beginning on p. 258.
ROSSINI, Gioacchino

Le Comte Ory

Edition: Piano-vocal score.

Publisher: E. Troupenas, Paris.

Collation: Title; blank; Personnages and Catalogue des morceaux; blank; music on pp. 1-258.

Plate number: 308 throughout except for pages 92 and 236 which have none.

Date of publication: 1828.

Binding: Modern half-calf with marbled boards.

Format: 250 x 330.

Printing method: Engraved.

Notes: First edition, second issue. In a letter dated May 22, 1992, Gossett confirmed to me that Troupenas was the publisher of the first complete edition of the piano-vocal score and that the plate number is indeed 308. Morceaux détachés with the plate number 270 were published prior to the complete work. See previous entry. It should be noted however, that the earliest issue has 255 pages. Gossett p. 507.
ROSSINI, Gioacchino

La Donna del Lago

Edition: Piano-vocal score

Publisher: Bey Breitkopf & Härtel in Leipzig

Collation: Title page; blank; personaggi / indice; blank; music on pp. 1-188.

Plate number: 3731 at lower right of every recto except page 85 which has none. There is a signature number at the lower center of every fourth recto commencing with No. 2, page 5, and continuing through No. 47, page 185. Pages 37 and 113 however are missing signature numbers which should be 10 and 29 respectively. Page 69 has a signature number of 18 which is incorrectly repeated on page 73.

Date of publication: October 1822 (see Notes)

Binding: Contemporary black boards with half black leather.

Format: 345 x 260

Printing method: Lithographed

Notes: First edition. While Gossett gives the Breitkopf third priority with a publishing date of 1823, the earliest edition was announced in the 1822 Hofmeister Handbuch, fünfter Nachtrag. It should be noted that the period covered by that volume is March 1821 - February 1822. This issue contains the Intelligenzblatt No.VIII published on 16 October 1822 and lists the opera at a price of 5Thlr.
ROSSINI, Gioacchino

Elisabetta, Regina d’Inghilterra

Edition: Piano-vocal score

Publisher: Breitkopf und Härtel in Leipzig

Collation: Title page; blank; Personaggi and Indice; blank; music on pp. 3-163; blank.

Plate number: 3033 at lower right of each recto.

Date of publication: 1819-1820

Binding: Contemporary marbled boards with leather spine and corners. The score is bound with the 144 page Breitkopf und Härtel edition of “Il Barbiere di Seviglia”.

Format: 350 x 270

Printing method: Typeset

Notes: Possible first edition. The Simrock edition was also issued during the same period (1819 – 1820). The present volume has an ownership stamp at the top of p. 3: This music is the property of / The Corporation of Liverpool. The title page reads: (on a curve) Elisabetta / (on a curve) Regina d’Inghilterra. / (straight) Elisabeth / (on a curve) Königinn von England / (on a curve) Oper im Klavierauszug / von / J. Rossini. / Bey Breitkopf und Härtel in Leipzig. / Pr 5 Rthlr.
ROSSINI, Gioacchino

La Gazza Ladra

Edition: Piano-vocal score

Publisher: Bonn und Cöln bei N. Simrock

Collation: Title page; blank; Personaggi and Indice; blank; music on pp. 3-242.

Plate number: 1706.

Date of publication: 1819

Binding: Modern half red leather with red, yellow and gray-green marbled boards.

Format: 345 x 260

Printing method: Engraved

ROSSINI, Gioacchino

La Gazza Ladra

Edition: Piano-vocal score

Publisher: Bey Breitkopf und Härtel in Leipzig

Collation: Title page; blank; Personaggi and Indice; music on pp. 2-232.

Plate number: 3158

Date of publication: 1820

Binding: Contemporary half red leather, boards with blue marbleized paper.

Format: 340 x 260

Printing method: Preliminary pages lithographed, music pages typeset.

Notes: The first Breitkopf edition and arguably the very first edition (see previous entry). The Intelligenz-Blatt of the AMZ appearing in the issue of 15 November 1820 confirms that the Breitkopf Edition had been published as of that date. The Handbuch der musikalischen Literatur of Friedrich Hofmeister published in 1821 (covering the period March 1820 to February 1821) notes that both the present volume and the Simrock edition had been published at some point during that period.
ROSSINI, Gioacchino

Guillaume Tell

Edition: Full score (in two volumes).

Publisher: E. Troupenas, Paris

Collation:

Vol. I (Act I): Title; blank; Personnages and Catalogue des Morceaux; blank; music on pp. 1-320.


Plate number: 347

Date of publication: 1829

Binding: Modern blue boards with brown half leather. Original labels of the Société Philharmonique de Nantes on each volume.

Format: 250 x 325

Printing method: Engraved.

Notes: First edition. The stamp of the Société Philharmonique de Nantes is on title page as well as eleven other pages throughout the score. On the title page beneath “MM. Jouy et Hypolite Bis” are the words “Mis en Musique et” which were changed in later issues. The Label of the Société des Beaux-Arts, Nantes, is affixed to the inside front cover of Vol. I.

Loosely inserted is an autograph letter from Rossini to Adolphe Nourrit who created the role of Arnold in Guillaume Tell as well as the major tenor parts in three other Rossini operas.

ROSSINI, Gioacchino

Guillaume Tell

Edition: Piano-vocal score

Publisher: à Paris, E. Troupenas

Collation: Title page; blank; Personnages and Catalogue des Morceaux; blank; music on pp. 1-396; blank; blank.

Plate number: 329

Date of publication: 19 September 1829

Binding: Contemporary dark green marbled boards with modern leather spine.

Format: 270 x 350

Printing method: Engraved

Notes: The price on the title page is Prix 60 f. and none of the pagination for the last three entries of the Catalogue des Morceaux has been corrected. They are listed as commencing on pp. 361, 364 and 371 but in fact start on pp. 362, 365 and 372. Hedwige’s recitative on page 364 ends with “Hedwige tombe à genoux” (as in the autograph score). The proof reading for this publication was done by Hector Berlioz. Gossett p. 523, Rognoni p. 456, Fuld p. 652.

ROSSINI, Gioacchino

Guillaume Tell (second copy)

This copy is identical to the previous entry with the exception of:

Binding: Contemporary dark green cloth with leather spine, the front board lettered in gold

[Emblem of the Ecole Royale] Ecole Royale de Musique & de Déclamation Lyrique Concours de 1829. 2 me Prix de Tragédie Lyrique décerné a Mr. Hurteaux.

Format: 260 x 340
ROSSINI, Gioacchino

L’inganno Felice

Edition: Piano-vocal score
Publisher: Bey Breitkopf und Hërtel in Leipzig
Collation: Title page; blank; music on pp. 3-88
Plate number: 2924 at lower right of every recto. Signature marks, commence with the number (3.) on page 9, (4.) on page 13, (5.) on page 17 and continue on every fourth page through (22.) on page 85.
Date of publication: Macnutt states 1818-1819 while Gossett opts for 1819.
Binding: Contemporary dark green boards with brown leather spine. The upper board has an octagonal paper label with Rossini / L’inganno felice as well as two labels of the Musikalsk Leiebibliothek / Horneman & Erstev / Kjöbenhavn.
Format: 240 x 330
Printing method: Title page lithographed; music pages are typeset.
Notes: First edition. The title page reads: L’inganno felice. / Die Getäuschten / komische Oper in Einem Aufzuge / von / J•im. Rossini. / (long rule) / Klavierauszug. / (short rule) / Bey Breitkopf und Härtel in Leipzig. / Pr. 3 Thaler, There is no list of Personaggi nor is there an Indice. The text is in both Italian and German.

ROSSINI, Gioacchino

L’Italiana in Algeri

Edition: Piano-vocal score.
Publisher: Mayenza presso B. Schott figli.
Collation: Title; blank; cast and index; blank; music on pp. 1-222; blank; blank.
Plate number: 1277
Date of publication: 1818-1820 (listed in the 1820 Hofmeister Handbuch der Musikalischen Litteratur).
Binding: Modern marbled boards with straight-grained dark blue morocco.
Format: 340 x 260.
ROSSINI, Gioacchino

Messe Solennelle


Publisher: Paris, G. Brandus et S. Dufour.

Collation: Half-title with dedication to Madame La Comtesse Pillet Will; blank; blank; lithograph portrait of Rossini by E. Desmaison (1865); lithograph title by A. Jannin; blank; facsimile letter of Rossini (to “aimable ami et Colleague” dated 8 February 1866); facsimile of the first page of the autograph manuscript (across verso and recto); blank; Table des Morceaux; blank; music on pp. 1-231; blank.

Plate number: B. et D. 11,530

Date of publication: 1869.

Binding: modern blue buckram with red morocco label on spine.

Format: 190 x 270.

Printing method: Transfer

Notes: First edition. At lower left of the first page of music: Paris, G. Brandus et S. Dufour, Editeurs 103 r. de Richelieu. At lower left of p. 231, the last page of music: (J. Guillemand Graveur.). At lower right of the same page: Imp. Thierry, frères cité Bergère 4 Paris. Imp. Thierry frères also appears at the foot of the title page. The present edition has no metronome markings but it is interesting that the facsimile of the Kyrie autograph manuscript shows a metronome marking of [eighth note] = 120. Subsequent editions, to which metronome markings have been added indicate [quarter note] = 180 for the Kyrie. At bottom left of p. 231: (J. Guillemand Graveur). At bottom right of the same page: Imp. Thierry, frères cité Bergère 4 Paris. Rognoni pp. 470-71.
ROSSINI, Gioacchino

Moïse

Edition: Piano-vocal score.

Publisher: E. Troupenas, Paris.

Collation: Title; blank; Personnages and Catalogue des Morceaux; music on pp. 2-331; blank.

Plate number: 205 throughout except:

- pp. 2-5: 205-0
- pp. 46-57: 205-2 (with additional pagination 2-13 top center)
- pp. 69-72: 205-3 (with additional pagination 2-5 top center)
- pp. 159-167: 205-4 (with additional pagination 3-11 top center)
- pp. 283-286: 205-7 (with additional pagination 2-5 top center)
- pp. 313-317: 205-9 (with additional pagination 3-7 top center)
- pp. 325-326: 205-0 (with additional pagination 8-9 top center)
- pp. 328-331: 205-10

No plate number on pp. 290, 292, 294, 298 or 300.

Date of publication: 1827.

Binding: Contemporary boards with modern green vellum spine.

Format: 250 x 340.

Printing method: Engraved.

Notes: First edition of the version revised for Paris. The Catalogue des Morceaux lists two numbers as beginning on pp. 66 and 286 but which in fact begin on pp. 68 and 288. The quintet beginning on p.125 “O toi dont la clémence” is incorrectly titled in the Catalogue des Morceaux as “Grand Dieu ta bienfaisance”. Gossett p. 418, Rognoni p. 455.
ROSSINI, Gioacchino

Mosè in Egitto

Edition: Piano-vocal score
Publisher: Boieldieu Jeune, Paris
Collation: Title, blank; Personaaggi and Indice; blank; music on pp. 1-331; blank.
Plate number: 1027 throughout with the exception of pp. 160 and 277 which have none.
Date of publication: 1822? See notes.
Binding: Modern marbled boards with brown calf spine.
Format: 245 x 330
Printing method: Engraved
Notes: Possible first edition. While Gossett declares this to be the first edition, priority remains inconclusive. Devries and Lesure show that 1) Boieldieu Jeune moved to Rue de Richelieu as of 21 December 1822 (narrowly allowing Gossett’s attribution) and 2) another Boieldieu Jeune publication with plate number 1030 appeared in November, 1822. Both the Carli and the Pacini editions appeared within the same general time frame but precise date of issue remains to be determined. What is clear, however, is that the Breitkopf & Härtel edition (Gossett’s fifth in priority with date of 1824) had been published by 16 October 1822. This is confirmed in Intelligenz-Blatt #III of the Allgemeine Musikalischen Zeitung, issue #42.

ROSSINI, Gioacchino

Mosè in Egitto

Edition: Piano-vocal score

Publisher: Chez Carli, Paris

Collation: Title page; blank; Indice; blank; music on pp. 1-247; blank

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Date of publication: 1821-1822

Binding: Contemporary brown marbled boards with red leather spine

Format: 270 x 345

Printing method: Engraved

Notes: Early edition. Gossett assigns second priority to this issue and gives 1822-3 as the date of publication. The plate numbers listed in Devries and Lesure, however, would indicate the earlier date. They record plate number 1419 as having been published in August 1821, while their following reference is to plate number 1732 which was published in November 1822. Of a total of 26 different plate numbers, 20 are in the fifteen hundreds which would place the publication date well in the 1821-2 range. At the lower left of page 54: Gravé par Mlle S. Vaidy. Two leaves in this volume have been misbound: 195 / 196 has been placed before 193/194. Gossett p. 395
ROSSINI, Gioacchino

Mosè in Egitto

Edition: Piano-vocal score

Publisher: Au Magasin de Musique de Pacini

Collation: Title page; blank; Table Thematique / Personaggi; blank; music on pp. 1-203; blank

Plate numbers: Plate number on title page is 1000

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Date of publication: c. 1822

Binding: Contemporary marbled brown boards with gold embossed insignia of the Société des Beaux Artes (Nantes). Brown leather spine.

Format: 260 x 330

Printing method: Engraved

Notes: Early edition. Pacini, perhaps more than any other of the Parisian music publishers, had complete disregard for sequential plate numbers. Devries and Lesure have been able to place the plate numbers 922 and 2027 as having been published in 1822 and one could conclude (with some hesitation) that the 1000-1030 numbers of the present volume appeared in the same year. Gossett points out that the Pacini score for Tancredi, advertised in the Bibliographie de la France on October 19, 1822, bore the plate numbers 3000-3022! Devries and Lesure pp. 333-4, Gossett p. 395
ROSSINI, Gioacchino

Mosè in Egitto

Edition: Piano-vocal score

Publisher: Bey Breitkopf & Härtel, Leipzig.

Collation: Title page; blank; Personaggi and Indice; music on pp. 2-198; blank

Plate numbers: 3760 (only on recto)

Date of publication: 1823?

Binding: Quarter bound in marbled paper with leather spine. Composer and title in gilt on spine. Leather label on front cover says "A. Thal".

Format: 250 x 330

Printing method: Engraved

Notes: Title page reads: Mose in Egito / Dramma serio in tre Atti / Musica da / Gioacchimo Rossini. / Moses in Egypten / Ernstes Drama in drey Aufzügen / Musik von / J. Rossini. / Kalvier-Auszug. / Bey Breitkopf & Härtel in Leipzig. / Pr. 5 Rthlr.
ROSSINI, Gioacchino

Otello

Edition: Piano-vocal score.

Publisher: Bey Breitkopf und Härtel in Leipzig.

Collation: Blank; blank; title; blank; Personaggi and index; music on pp. 2-184; blank; blank.

Plate number: 3074 found only on odd numbered pages, lower right. Signature numbers commence with number 2 at the bottom center of page 5 and, excepting the omission of number 41, continue in sequence on every fourth page thereafter through number 46 on page 181.

Date of publication: 1819-1820.

Binding: Contemporary orange boards with gold decorated green leather spine.

Format: 320 x 240.

Printing method: Typeset.

ROSSINI, Gioacchino

Otello

Edition: Piano-vocal score.

Publisher: B. Schott, Magonza [i.e. Mainz].

Collation: Pictorial title; blank; dedication leaf; blank; Personaggi and Inhalt; blank; music on pp. 1-200; blank; blank.

Plate number: 1310

Date of publication: 1819/1820.

Binding: Modern marbled boards with leather spine. The end papers from the original binding have been bound in. The original front end paper has the signature of Anna Bishop: “Madme. Bishop 1841”.

Format: 330 x 240.

Printing method: Engraved.

Notes: A very early edition: both Schott and Breitkopf & Härtel printed editions at about the same time. According to Gossett the Breitkopf edition has priority as the first edition, and he lists the present edition as the second. The Hofmeister Handbuch lists both the Breitkopf & Härtel and the present edition in its third supplement published in Leipzig in 1820, covering the period from Easter 1819 through Easter 1820. This copy contains a number of manuscript alterations to the vocal parts, probably in the hand of Anna Bishop whose copy this was. These include many examples of contemporary ornamentation which give an interesting clue to the vocal style of the time. Anna Bishop was the wife of Sir Henry Bishop who wrote the opera Clari or The Maiden of Milan from which came the song, “Home, Sweet Home!” Gossett p. 312, Rognoni p. 448.
ROSSINI, Gioacchino

Ricciardo e Zoraide

Edition: Piano-vocal score

Publisher: Presso B. Schott figli, Magonza.

Collation: Cover or half title (see Notes); blank; pictorial title page; blank; personaggi and index; music on pp. 2-246.

Plate number: 1531 throughout, except for page 195 which has none.

Date of publication: 1818

Binding: Modern blue paper on boards, red fabric spine with black and gold labels.

Format: 275 x 350

Printing method: Cover lithographed; all other pages are engraved.

Notes: First edition. This copy is untrimmed. The last leaf of the score (pp. 245-6) is missing. A photocopy of these two pages has been bound in. I question whether the first leaf of this volume is a half title simply because I cannot recall any other score of the period which has one. However, I also question whether it is a cover as those are usually on a different type of paper and of a contrasting color. In this instance “the cover” is the same white paper used throughout the rest of the score.
ROSSINI, Gioacchino

Semiramide

Edition: Piano-vocal score (in two volumes)

Publisher: Presso Artaria e Comp., Vienna.

Collation: No continuous pagination.


Plate number: Ouvertur: 2750; Act I: 2759.1-2759.10; Act II: 2759.11-2759.20

Date of publication: 1823

Binding: Original dark green paper wrappers with decorative black frames. Inside the frame: Semiramide / di / Rossini / Atto I / rule / Vienna, Presso Artaria e Comp. The front wrapper for the second volume is identical to that of the first volume except that Atto II replaces

Atto I. On the back covers of each volume: between two double line rules: Dalla Typographia di Antonio Strauss

Format: 260 x 345

Printing method: Engraved

Notes: First edition. There are a number of things which indicate that this is a particularly early issue. The title page and the first page of music are one connected sheet without the Personaggi / Indice page in between. (See following entry) Close observation reveals that most probably there was never any other page glued or sewn between these two mentioned pages. The front wrapper for Volume I is attached by virtue of the tab being glued to the verso of the first page of music and then sewn into the body of the volume. In Act I, Nro. 5, there is a mis-pagination at p. 12. An incorrectly placed leaf (pp. 15 and 16) follows p. 12 and only then continues with p. 13.
ROSSINI, Gioacchino

Semiramide

Edition: Piano-vocal score (two volumes bound as one)

Publisher: Artaria e Compagni, Vienna.

Collation: No continuous pagination.


Plate number: Overture: 2750; Act I: 2759.1-2759.10; Act II: 2759.11-2759.20

Date of publication: 1823

Binding: Modern multi-colored decorative boards with three quarter leather.

Format: 240 x 340

Printing method: Engraved

Notes: First edition, second issue. The text is in Italian throughout. The Index has a column for the page numbers for each of the opera’s twenty individual pieces but none are entered. The Sinfonia listed on the Index page is called Overture on the first page of music. Piece pagination only throughout. The title page reads: Semiramide / Melodramma Tragico / Musica di Gioacchino Rossini / ridotta col’accompagnamento / di / Piano=Forte, / (on a curve) ed umilissimamente dedicata dagli Editore / A Sua Maestá / La Principessa Imperiale / (straight) Maria Luigia / (on a curve) Arciduchessa d’Austria, / Duchessa di Parma, Piacenza e Guastalla / (to the left, straight) Proprieta degl’Editore. (Center) Vienna / (to the right) Eigenthum der Verleger. (and beneath) Pr. 12 f.C.M. / presso / Artaria e Compagni. / straight rule with “Kurka son et sol” in the center. Gossett, p. 489.
ROSSINI, Gioacchino

Le Siège de Corinthe

Edition: Piano-vocal scores of a complete set of the morceaux détachés.

Publisher: E. Troupenas, Paris

Collation: Title page for Ouverture; blank; music on pp. 1-13; blank; title page for No. 1; blank; music on pp. 1-27; blank; title page for No. 2; music on pp. 2-25; blank; title page for No. 3; blank; music on pp. 1-9; blank; title page for No. 4; music on pp. 2-11; blank; title page for No. 5; blank; music on pp. 1-11; blank; title page for No. 6; blank; music on pp. 1-15; blank; title page for No. 7; music on pp. 2-7; blank; title page for No. 8; blank; music on pp. 1-13; blank; title page for No. 9; blank; music on pp. 1-5; blank; title page for No. 10; music on pp. 2-7; blank; title page for No. 11; music on pp. 2-11; blank; title page for No. 12; music on pp. 2-11; blank; title page for No. 13; music on pp. 2-29; blank; title page for No. 14; blank; music on pp. 1-7; blank; title page for an alternative No. 13; music on pp. 2-11; blank.

Plate number: 0-180-14-180. See Notes.

Date of publication: 1826 but prior to the following entry

Binding: Contemporary green boards

Format: 255 x 335

Printing method: Engraved

Notes: First edition of the complete set of morceaux détachés with a title page for each. The leaf for pages 13 and 14 of No.1 has been incorrectly bound in No.2 and conversely that for No. 2 has been incorrectly placed in No.1. All title pages are identical except that for the Ouverture which reads: Le Siège de Corinthe / Musique de / G. Rossini. / Ouverture / Réduite Pour le piano, / par L’Auteur / avec Accompagnement de Violon (Ad Libitum) / Prix 4f 50 / À Paris, / chez E. Troupenas, successeur de Mme. Ve. Nicolo, Editeur du répertoire des Opéra Francais, / Rue de Ménars, No.3. While a printer’s credit is not mentioned on the title page of the Ouverture, all the rest have a credit which reads: Gravé et imprimé chez Marquerie frères, rue St. Honoré, No.45.
ROSSINI, Gioacchino

Le Siège de Corinthe

Edition: Piano-vocal score.

Publisher: E. Troupenas, Paris.

Collation: Title; blank; Personnages and Catalogue des Morceaux; blank; music on pp. 1-356.

Plate number: 180 throughout except:

pp. 1-13: 0-180
pp. 14-40: 1-180 (with additional pagination 1-27 top center and lower inside)
pp. 42-51: 2-180 (with additional pagination 2-11 top center and lower outside)
pp. 78-80: 3-180 (with additional pagination 1-3 top center and lower inside)
pp. 133-142: 4-180 (with additional pagination 2-11 top center)
pp. 143-147: 5-180 (with additional pagination 1-5 top center)
pp. 152: 5-180 (with additional pagination 7 top center)
pp. 161-170: 6-180 (with additional pagination 1-10 top center)
pp. 187-192: 7-180 (with additional pagination 2-7 top center)
pp. 197-209: 8-180 (with additional pagination 1-13 top center)
pp. 281-286: 10-180 (with additional pagination 2-7 top center)
pp. 287-296: 11-180 (with additional pagination 2-11 top center)
pp. 301-303: no plate number
pp. 304-313: 12-180 (with additional pagination 2-11 top center)
pp. 314-341: 13-180 (with additional pagination 2-29 top center)
pp. 342-348: 14-180 (with additional pagination 1-7 top center)

Date of publication: 1826.

Binding: Contemporary full green morocco with gilt title and decoration.

Format: 260 x 340.

Printing method: Engraved.

Notes: First edition of this version which is a revision of Maometto II, an opera written for Naples in 1820. Gossett p.478, Rognoni p.455
ROSSINI, Gioacchino

Les Soirées musicales

Edition: Piano-vocal score

Publisher: Paris au Dépot central de la Musique et de la Librairie

Collation: Title page; blank; music on pp. 1-52; blank; blank.

Plate number: T.2.

Date of publication: 1835

Binding: Red boards with gilt decorated red leather spine

Format: 345 x 255

Printing method: Engraved

Notes: First edition. Each of these twelve songs is dedicated to someone close to the composer. No. 8, La Danza, is dedicated to Luigi Lablache, the most famous bass of his era, while No. 12, the duet Li Marinari (sometimes called I Marinai) is dedicated to the famous tenor, Giovanni-Battista Rubini and the equally noted baritone, Antonio Tamburini, All three frequently appeared in the same operatic productions and each appeared in the world premieres of various Rossini operas. As it happens, they also appeared in the world premieres of the operas of virtually all the composers of their era, but most notably Bellini and Donizetti. Two more of the songs, Nos. 6 and 7, are dedicated to two members of the famous banking family, Rothschild. Unfortunately, the proof readers did not notice an incorrect spelling and the two dedicatees are acknowledged as Rotschild (sic). (For another botched dedication please see Stravinsky / Ragtime further along in this catalogue). No. 6, “La Pastorella dell’Alpi”, is dedicated to Louise, the daughter of Rossini’s good friend, Nathan Mayer Rothschild, the founder of the English branch of the family. No. 7, “La Gita in Gondola”, is dedicated to Madame la Baronne J. de Rothschild, the wife of James Mayer Rothschild, the head of the French branch of the family.
ROSSINI, Gioacchino

Stabat Mater

Edition: Piano-vocal score.
Publisher: E. Troupenas.
Collation: Title; blank; thematic index; blank; music on pp.1-77; blank.
Plate number: T. 1106 (No.1)-(No.10).
Date of publication: c.1841.
Binding: Modern marbled boards with leather spine.
Format: 260 x 340.
Printing method: Engraved.
Notes: First edition, earliest issue. The only price on the title page is “Prix: 25f.” The last selection, No. 10, of the Catalogue Thematique is five measures long and there is only one “Amen”. Later issues have additional prices and No.10 of the Catalogue Thematique has been re-engraved to show twelve measures, including two silent double measures. See following entry. Rognoni p.469.
ROSSINI, Gioacchino

Stabat Mater

Edition: Piano-vocal score.

Publisher: E. Troupenas.

Collation: Title; blank; thematic index; blank; music on pp.1-77; blank.

Plate number: T. 1106 (No.1)-(No.10).

Date of publication: c.1841.

Binding: Contemporary decorated boards with leather spine. The abbreviated name of J. Zimmerman at the base of the spine indicated that this copy came from his library.

Format: 250 x 340.

Printing method: Engraved.

Notes: First edition, not the earliest issue. The composer’s name has been re-engraved and the prices are La Partition Complette 25F, Chaque partie de chant séparée 4.50c, Chaque partie de Choeur séparée 2.50c. The last number of the Catalogue Thematique has been re-engraved and there are now twelve measures, including two silent double measures, to better illustrate the musical selection. The word “Amen” is here repeated three times rather than stated once only as in the earliest issue. See previous entry. Rognoni p.469.
ROSSINI, Gioacchino

Tancredi

Edition: Piano-vocal score

Publisher: B. Schott, Mainz

Collation: Title; blank; dedication (Ludwig, Grossherzog von Hessen und bey Rhein); blank; Personnagi and Indice; music on pp. 2-172.

Plate number: 948 throughout except for pp. 64-6 which have none.

Date of publication: 1816 - 1820 (See Notes)

Binding: Contemporary dark green boards, spine and corners repaired with blue-green leather.

Format: 315 x 245

Printing method: Engraved.

Notes: First edition, possibly earliest issue. Gossett points out that there are two separate issues of this, the first of Rossini’s operas to be published by Schott. One is 171 pp., the other – as in the present copy – is 172pp. While both have the same plate number, each has been set totally differently. Lisa Cox, Exeter, England, believes that the 172 pp. version is the earlier for the plausible reason that it did not have the pictorial title page (evident in the 171 page issue) which became a feature of the Schott / Rossini scores. The present copy has a title page in German, but Italian is given priority throughout the text. The 171 page version however, as with all subsequent Schott / Rossini operas, has a title page in Italian while priority of language for the text is German. The present copy has annotations and vocal ornamentation added in pencil throughout the score. On the title page the imprint of H. C. Steup, Amsterdam, has been removed in order to reveal the Schott imprint.

Gossett p. 196; Rognoni p. 445.
ROSSINI, Gioacchim(!)o

Tancredi

Edition: Piano-vocal score

Publisher: Bey Breitkopf und Härtel in Leipzig

Collation: Title page; blank; Personaggi and Indice; music on pp. 4-135; blank.

Plate number: 2553 at the lower right of all recto pages. Pages having signature numbers in parentheses are as follows:

<table>
<thead>
<tr>
<th>Page</th>
<th>Page</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>3 (2)</td>
<td>49 (13)</td>
<td>87 (24)</td>
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<tr>
<td>5 (3)</td>
<td>51 (14)</td>
<td>97 (25)</td>
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<td>7 (4)</td>
<td>53 (15)</td>
<td>99 (26)</td>
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<tr>
<td>17 (5)</td>
<td>55 (16)</td>
<td>101 (27)</td>
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<td>19 (6)</td>
<td>65 (17)</td>
<td>102 (28)</td>
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<td>21 (7)</td>
<td>67 (18)</td>
<td>113 (29)</td>
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<td>23 (8)</td>
<td>69 (19)</td>
<td>115 (30)</td>
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<td>33 (9)</td>
<td>71 (20)</td>
<td>117 (31)</td>
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<td>37 (11)</td>
<td>81 (21)</td>
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<td>39 (12)</td>
<td>83 (22)</td>
<td>129 (33)</td>
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<tr>
<td>85 (23)</td>
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<td>130 (34)</td>
</tr>
</tbody>
</table>

Date of publication: 1818

Binding: Modern brown marbled boards with original brown leather spine.

Format: 335 x 245

Printing method:

Notes: While Gossett gives precedence to the previous entry, there is still no definitive bibliographical source regarding the works of Rossini. Gossett mentions a span of 1816-20 for Schott’s publication, but his revision for the New Grove and Rognoni is 1816-1819. He also mentions (p. 57), that both the Schott edition at ten Florins and the present edition at six Thaler were published in that year. While Rossini spelled his given name “Gioacchino”, his name appears on the title page as “Gioacchimo” as well as Joachim.

Gossett p. 196, Rognoni p. 445
ROSSINI, Gioacchino

Il Turco in Italia

Edition: Piano-vocal score.

Publisher: bey Breitkopf & Härtel, Leipzig.

Collation: Title; blank; music on pp.[1]-162.

Plate number: 3427 appears lower center on page 1 and on every fourth page thereafter. These same pages also have signature numbers from 1 (on p. 1) through 41 (on p. 161) in the lower right corner.

Binding: Original green wrappers bound in to modern marbled boards with leather spine.

Format: 350 x 270.

Printing method: Typeset.

Notes: First edition, according to Gossett in New Grove. Rognoni p. 446.
ROSSINI, Gioacchino

Zelmira

Edition: Piano-vocal score.

Publisher: Carli Editeur, Paris.

Collation: Title page; blank; blank; catalogue; indice; music on pp.2-263. Each individual number also has its own page numbers.

Plate numbers:

<table>
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<tr>
<th>Pages</th>
<th>Plate No.</th>
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<tbody>
<tr>
<td>2-19</td>
<td>1693</td>
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<tr>
<td>20-23</td>
<td>1692</td>
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<td>24-42</td>
<td>1687</td>
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<td>43-[58]</td>
<td>1694</td>
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<td>59-84</td>
<td>1686</td>
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<td>85-98</td>
<td>1710</td>
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<td>99-106</td>
<td>1688</td>
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<td>107-181</td>
<td>1713</td>
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<td>182-202</td>
<td>1711</td>
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<td>203-222</td>
<td>1709</td>
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<td>223-248</td>
<td>1704</td>
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<tr>
<td>249-263</td>
<td>1712</td>
</tr>
</tbody>
</table>

Binding: Quarter bound with overprinted on Spanish marbled paper over boards with leather spine and corners. Composer and title in gilt on spine with decorative rules; some blind tooling.

Format: 350 x 270.

Printing method: Engraved.

Notes: Title page reads: Partizione / della Zelmira / Opera Seria in due Atti / Musica / di / G. Rossini / Ridotta del Piano Forte / Prezzo 36r. / a PARIS chez Carli Editeur Md. de Musique et Cordes de Naples / Boulevard Montmartres Nr. 14 / 1693. Unidentified stamp in lower right and cancelled stamp (Dr. Mumm.) in upper left. Faint signature in pencil in lower right.
SAINT-SAËNS, Camille

Samson et Dalila

Edition: Piano-vocal score.

Publisher: Durand, Schoenewerk & Cie., Paris.

Collation: Pictorial title printed in many colors; blank; dedication to Madame Viardot-Garcia; blank; cast and contents; blank; music on pp. 1-264.

Plate number: D. S. et Cie. 2186

Date of publication: Late 1876.

Binding: Contemporary marbled boards with cloth spine.

Format: 190 x 280.

Printing method: Transfer.

Notes: First edition, earliest issue. While Pauline Viardot was both the inspiration for and dedicatee of this opera, she never sang it in public. In 1874 however, at the age of 53, she sang the first two acts at the house of some friends in a private amateur performance with the composer at the piano.

In her Catalogue No. 45, June 2004, Lisa Cox describes an identical copy to the present first edition, stating that is has the imprint at bottom right-hand corner of title-page. The engraver, L. Parent, is credited at the lower left of the last page of music while the printer, Michelet, is credited at the lower right of the same page.
SATIE, Erik

Parade

Edition: Score for piano 4 hands.

Publisher: Rouart, Lerolle & Cie., Paris.

Collation: Title; verso blank; note by Georges Auric; synopsis by Jean Cocteau; cast for the first performance on 18 May 1917; blank; music on pp. 1-21; blank.

Plate number: R.L.10.431 & Cie.

Date of publication: 1917.


Format: 280 x 360.

Printing method: Transfer.

SATIE, Erik

Socrate

Edition: Piano-vocal score.

Publisher: Aux Editions de la Sirène, Paris.

Collation: Title; introduction by René Chalupt; dedication to Madame la Princesse de Polingnac et a la Mémoire du Prince Edmond de Polignac; table thématique; music on pp. 1-71; blank.

Plate number: E. D. 2 L. S.

Date of publication: 1920.

Binding: Modern red cloth with red leather label on spine. Original brown front wrapper bound in; the back cover is missing.

Format: 230 x 300.

Printing method: Transfer.

Notes: First edition, earliest issue. The copyright date on the front wrapper is 1920, but the title page and the first page of music give the date incorrectly as 1919. The address of the publisher is 12 rue la Boétie and the price on the title page is 15 francs. The subsequent revised and corrected edition gives the address as 29 Blvd. Malesherbes and the price is 20 francs. Most of the corrections of the later editions have been penciled into the present copy.
SAUGUET, Henri

Les Forains

Edition: Piano score

Publisher: Rouart, Lerolle & Cie, Paris

Collation: Title page; blank; music on pp. 1-46. In a folder.

Plate number: R.L. 12236 & Cie, on pp. 1, 13, 16, 17, 20, 21, 25, 28, 29, 32, 33, 36 and 46.

Date of publication: September 1946

Binding: Original heavy paper wrappers with the designs of Christian Bérard both front and back

Format: 255 x 320

Printing method: Transfer

Notes: First edition. The title page: Henri Sauguet / Les Forains / Ballet / Réduction pour Piano / Rouart, Lerolle & Cie / Vente exclusive: Editions Salabert / 22, rue Chauchat –Paris – 9e / Made in France. At the lower right of the first page of music: Copyright 1946 by / Rouart , Lerolle et Cie. / Vente exclusive: Editions Salabert, 22, Rue Chauchat, Paris (9e.). At lower left of the last page of music: Buchardt, Grav. Beneath the last bar of the ballet’s twelve sections is a time duration for each. Also in the folder is a program for the Soirée de Ballets in June, 1945, at the Théâtre Sarah Bernhardt, Paris. As with the published score, Christian Berard designed both the front and back covers. On the inside back cover it is mentioned that this program was printed 12 June 1945. The format of the program is identical to that of the score.
SCHICKELE, Peter

Music for Judy

Edition: Score and parts
Publisher: Presser, New York


Plate number: 164-00280 in score and parts
Date of publication: 2012
Binding: Staple bound
Format: 300 x 230.

Printing method: Transfer.

SCHOENBERG, Arnold

Erwartung (Monodram) Op. 17

Edition: Full score.
Collation: Title; note on performance markings and orchestration; music on pp. 3-64.
Plate number: U.E.5361
Date of publication: 1916.
Binding: Original light green wrappers bound into modern marbled boards with leather spine. Back wrapper blank.
Format: 320 x 440.
Printing method: Transfer.
Notes: First edition, earliest issue. Not put on general sale. This copy has the number 00071 stamped on the front wrapper. Printer's mark at lower right corner of p.64: Stich und Druck von F.M. Geidel, Leipzig. This full score was published six years before the piano-vocal score.

SCHOENBERG, Arnold.

Erwartung (Monodram) Op. 17

Edition: Piano-vocal score by Eduard Steuermann.
Collation: Title; orchestration, legal note; music on pp. 3-47; blank.
Plate number: U.E.5362
Date of publication: November 1922.
Binding: Original green wrappers. The back wrapper contains an advertisement for Schoenberg’s works. At lower left corner: Nr. 35 XI.1922.
Format: 235 x 310.
Printing method: Transfer.
SCHOENBERG, Arnold

Die glückliche Hand. Drama mit Musik Op. 18

Edition: Full score.
Collation: Title; orchestration and note on performance markings; music on pp. 3-63; blank.
Plate number: U.E. 5670
Date of publication: 1916.
Binding: Original pale green front wrapper bound in, Near-contemporary marbled boards with leather spine.
Format: 310 x 430.
Printing method: Transfer.
Notes: First edition, earliest issue. Never put on general sale. The world premiere took place at the Volksoper on 14 October 1924 conducted by Anton Weber. Printer's mark at lower right corner of p.63: Stich und Druck von F.M. Geidel, Leipzig. The full score, never put on general sale, was published seven years before the piano-vocal score.

SCHOENBERG, Arnold

Die glückliche Hand. Drama mit Musik Op.18

Edition: Piano-vocal score (arranged for two pianos) by Eduard Steuermann.
Publisher: Universal-Edition
Collation: Title; Cast, orchestration and legal note; music on pp. 3-40.
Plate number: U.E.5669
Date of publication: May 1923.
Format: 280 x 370.
Printing method: Transfer.
Notes: First edition, earliest issue. At lower left of the back wrapper: Nr. 35 V 1923. Printer’s mark at lower right corner of p.40: Weag.
SCHOENBERG, Arnold

Gurre-Lieder

Edition: Full score

Publisher: Universal-Edition Aktiengesellschaft

Collation: Title page; blank; music on pp. 1-179; blank.

Plate number: U.E. 3697. The plate number appears only on pp. 1, 96 and 108.

Date of publication: 1912

Binding: Modern blue-green leather with Universal’s standard title page design embossed on the front cover.

Format: 260 x 380

Printing method: Facsimile of the composer’s autograph full score.

Notes: First edition.
SCHOENBERG, Arnold

Gurre-Lieder


Collation: Title within orange decorative surround; choral and instrumental forces; music on pp. 3-238.

Plate number: U.E.3696

Date of publication: 1912.

Binding: Publisher's blue cloth.

Format: 240 x 310.

Printing method: Transfer.


The present volume corresponds with three copies at the Arnold Schoenberg Institute, Los Angeles, California. A fourth copy in the Institute's library should be mentioned: it has a 1910 copyright on the title page, which considering that the composition was not completed until 7 November 1911, is an obvious publisher's error. Wayne Shoaf, Director of the Institute, states that this copy is printed on paper “one step above good newsprint” and that it has a less impressive cover than those of the first issue. His comments are confirmed by a copy – also with a 1910 copyright - in the New York Public Library which, due to disintegrating paper, had to be photocopied. The copy's back cover, a Mahler catalogue, has at the lower left: NR. 12 VII 1919, a date seven years later than the first edition, and there is no printer's credit at the lower right of the last page of music.

On 15 March, 1998, The Schoenberg Institute was transferred from Los Angeles to Vienna where Mme. Therese Muxeneder is the Director. I wish to thank her for assistance with my numerous requests for information.
SCHOENBERG, Arnold

Die Jakobsleiter

Edition: Piano-vocal score.

Publisher: Belmont Music Publishers

Collation: Title; translations of German textual directions found throughout the score; continuation of translations, lists of soloists and choral groups; blank; music on pp. [1]-144.

Plate number: Bel-1009

Date of publication: June 1974.

Binding: Heavy paper wrappers with a reproduction of Schoenberg's Blue Self-Portrait (1910) on the front cover.

Format: 280 x 360

Printing method: Transfer

SCHOENBERG, Arnold

Moses und Aron. Oper in drei Akten

Edition: Piano-vocal score by Winfried Zillig.

Publisher: B. Schott's Söhne, Mainz.

Collation: blank; title in English; title in German; cast in English; cast in German; contents in English; contents in German; orchestration in English; orchestration in German; Explanation of Signs and Abbreviations; the same in German; blank; music on pp. [1]-300; 4 unnumbered leaves containing commentary by Gertrud Schoenberg as well as the text of Act III in English and German.

Plate number: 39487, on page 300 only.

Date of publication: 1957.


Format: 230 x 305.

Printing method: Transfer.

Notes: First edition of the three act version. The English title page: Arnold Schoenberg / Moses and Aron / Opera in three Acts / Vocal Score by Winfried Zillig / English Translation by Allen Forte / B Schott’s Söhne. Mainz / Printed in Germany. The German title page is a direct translation, but has one line change: Edition Schott 4935 replaces the credit for Allen Forte. At the lower left of the first page of music: © by Gertrud Schoenberg 1957. At lower right of the last page of music: Stich u. Druck von B. Schott’s Söhne in Mainz. Loosely inserted is a photocopy of the Einlage zu “Moses und Aron II Akt, in German and English.
SCHOENBERG, Arnold

Pierrot Lunaire

Edition: Partitur

Publisher: Universal-Edition A.G., Wien, Leipzig

Collation: Verso of fly leaf: No. 23 with the composer’s autograph signature; title page; blank; Forward [1]; Index [2]; text [3-4]; music on pp. 5-78; blank; blank.

Plate number: U. E. 5334. 5336. The title page has U.E. 5334 only

Date of publication: 30 July 1914

Binding: Original heavy paper wrappers with gold printing. Back cover blank.

Format: 265 x 360

Printing method: All music pages are engraved.

Notes: First edition. This work was issued simultaneously in a deluxe numbered edition (50 copies) of which the present copy is number 23, and a standard edition (200 copies). The standard issue was lithographed. At lower left of the first page of music: Copyright 1914 by Universal-Edition. At lower center of the same page: Universal-Edition Nr. 5334. 5336. At lower right: Stich und Druck von Breitkopf & Härtel in Leipzig. All pages untrimmed.
SCHOENBERG, Arnold


Edition: Proof sheets for the piano-vocal score, corrected by Anton Webern.


Collation: music on pages numbered 3-7; 2-11; 3-5; 3-7; 3-8; 3-7, printed on one side of the paper only.

Plate number: U.E.3041-U.E.3046

Date of publication: Proof sheets, stamped on the blank versos of each sheet by the engravers, Waldheim-Eberle, Wien, the dates running from 23 November 1910 to 30 November 1910 and stamped “Korrekturabzug”. The piano reduction for these songs was by Anton Webern. They were published by Universal-Edition in February 1911.

Binding: Contemporary white cloth boards.

Format: 260 x 330.

Printing method: Engraved.

Notes: Engraved proof sheets for the first edition with extensive autograph corrections by Webern. A few other corrections in red pencil are in another hand, almost certainly a house editor at Universal Edition. This editor has initialed the first page of each song “WC”. The great majority of the corrections are written in pencil in Webern's hand.
SCHÖENBERG, Arnold

Sechs Orchesterlieder Op. 8

#2 Das Wappenschild
#4 “Nie ward ich, Herrin, müd....”

Edition: Piano-vocal score


Collation: For #2: Title; music on pp. 2-11; blank.
For #4: Title; blank; music on pp. 3-7; blank.

Plate number: For #2: U. E. 3042.
For #4: U. E. 3044.

Date of Publication: February 1911.

Binding: Original green wrappers.

Format: 235 X 310

Printing method: Transfer.

SCHOENBERG, Arnold

Sechs Orchesterlieder Op. 8

Edition: Full score.


Collation:

No. 1, Natur: cover; blank; title page; blank; music on pp. [1]-15; blank; cover.
No. 2, Das Wappenschild: cover; title page; blank; music on pp. 1-26; cover.
No. 3, Sehnsucht: cover; blank; title page; blank; music on pp. 1-8; cover.
No. 4, Nie ward ich: Herrin, müd': cover; blank; title page; blank; music on pp. 1-13; blank; cover
No. 5, Voll jener süsse: cover; blank; title page; blank; music on pp. 1-16; cover.
No. 6, Wenn Vöglein klagen: cover; blank; title page; blank; music on pp. 1-13; blank; cover

Plate numbers:

No. 4: U.E.5282. No. 5: U.E.5284. No. 6: U.E.5286. (no p.n. on page 16 of No. 6)

Date of publication: September 1913. Y IX. 1913 at the lower left of each back cover outside the decorative border.

Binding: Modern marbled boards with green cloth spine.

Format: 260 x 325.

Printing method: Transfer.

Notes: First edition of the orchestral scores. A 1913 copyright as well as the composition of the orchestra is listed on each of the title pages. At the lower left of the first page of music of each piece: Copyright 1913 by Universal Edition. At the lower right of the first page of music of each piece: Autographie und Druck von Breitkopf & Härtel, Leipzig. The label of Belmont Music Publishers (P.O.Box 49961 ), Los Angeles, California 90049) is affixed at the bottom of each of the front covers outside the decorative border. Rufer p. 27. Satoh p.5.
SCHOENBERG, Arnold

Verklärte Nacht. Sextett Op.4

Edition: Score.

Publisher: Verlag Dreililien, Berlin.

Collation: Title; Dehmel's poem; music on pp. 3-51; blank.

Plate number: 345

Date of publication: 1905 [1904?]

Binding: Original wrappers printed in red and black. Back wrapper blank.


Printing method: Transfer.

Notes: First edition, earliest issue, before Richard Birnbach was added to the imprint and before Aufführungsrecht vorbehalten was placed on the cover beneath Verlag Dreililien Berlin. The price given on the front wrapper and title page is as follows: Partitur Pr. Mk. 2.- no./Stimmen Pr. Mk. 10.-no. Printer's mark at lower right corner of p. 51: Stich und Druck der Röder’schen Officin in Leipzig. and at lower left corner of front wrapper and title: C.G. Röder G.m.b.H., Leipzig. There is no notice of Copyright.
SCHUBERT, Franz

Erlkönig

Edition: Voice and piano score.
Publisher: in Commission bey Cappi und Diabelli, Wien
Collation: Title page; blank; blank; music on pp. 4-15, blank.
Plate number: None
Date of publication: 31 March 1821
Binding: Modern terracotta, black and green patterned boards
Format: 345 x 245
Printing method: Engraved

Notes: First edition, earliest issue. This is the work that was given the distinction of being called Opus No, 1. The control mark, Sch(ubert) 138, appears at the lower edge of the verso of the last page of music. There is much discussion in bibliographic circles as to whether or not these control marks are in the composer’s autograph. These numbers and initials have been variously credited to Schubert’s friend, Leopold Sonnleithner, Ferdinand Schubert, the composer’s brother, as well as Franz Schubert himself. I am unable to confirm that the present control mark is in Schubert’s hand. Erlkönig, however, was not Schubert’s first published work. That distinction must go to “Um Erlafsee”, published three years earlier in 1818. (see entry elsewhere in this catalogue). D328. Hirsch iv. 472, Fuld, p. 216
SCHUBERT, Franz

Der Hirt Auf dem Felsen

Edition: Score and parts.

Publisher: Tobias Haslinger, Wien

Collation:

Score [piano part]; Title with engraved vignette; blank; music on pp. 1-13; blank.
Singstimme: music on pp.1-3; blank
Clarinetto in B: music on pp.1-2;
N.B. : both the clarinet and cello parts are printed on one folio sheet.

Plate number: T.H. 5570

Date of publication: 1830.

Wrappers: Contemporary wrappers with blue paper spine and octagonal manuscript label.


Printing method: Engraved.

Notes: First edition. Stamp of the Gesellschaft de Musikfreunde, Wien, on front wrapper, title, and verso of the last page of the score. Stamp of G.S.F. and L.R. Orsten on front wrapper of score as well as the first page of each of the two separate parts.

SCHUBERT, Franz

Oktett für 2 Violinen, Viola, Violoncello, Contrabass, Horn, Fagott u. Clarinett

Edition: instrumental parts
Publisher: C.A. Spina, Wien

Collation:

Violino primo: Decorative title (see Notes); blank; music on pp. 3-19; blank.
Violino secondo: Blank; music on pp. 2-15; blank.
Viola: Blank; music on pp. 2-15; blank.
Violoncello: Music on pp. 1-12
Contrabasso: Blank; music on pp. 2-11
Clarinetto in B.: Music on pp. 1-11; blank
Corno in F: Music on pp. 1-8
Fagotto: Music on pp. 1-8

Plate number: D.& C. No 9141.

Date of publication: 1854

Binding: The cover of the Violino Primo part serves as a title page for the work. All parts are stored in a late nineteenth century folder, which in turn is stored in a modern folder.

Format: 260 x 330

Printing method: Engraved

Notes: First edition. The stamp of a previous owner, Adolf Stiller, is seen far too often on each of the parts. Hirsch iv.643
SCHUBERT, Franz

Premier Grand Trio [Piano Trio No. 1] D898

Edition: Score and parts.

Publisher: chez Ant. Diabelli et Comp., Vienne.

Collation: Score [Piano part]: Title on a shaded panel; blank; music on pp. 3-55; blank.

Plate number: D. et C. Nº. 5847

Date of publication: 10 June 1836.

Binding: modern marbled boards with leather spine.

Format: 250 x 335.

Printing method: Engraved.

Notes: First edition, later printing. Apparently not the earliest issue as the plates are quite worn and cracked in places. Deutsch (1951) pp. 434-5; Deutsch (1978) pp. 565-6. Nevertheless, all the pertinent errors of first issue are present in this copy; Hirsch iv.578.
SCHUBERT, François

Grand Quintuor (en Ut)

Edition: Five instrumental parts.
Publisher: C.A. Spina succ. A. Diabelli & Co., Vienna

Collation:
- Violino primo: Title page; music on pp. 2-19; blank
- Violino secondo: Music on pp. 1-15; blank
- Viola: Blank; music on pp. 2-15; blank
- Violoncello primo: Blank; music on pp. 1-14
- Violoncello secondo: Blank; music on pp. 2-15

Plate number: D. & C. No. 9101
Date of publication: 1853
Binding: Unbound. Stored in a folder
Format: 260 x 330
Printing method: Engraved
Notes: First edition: Deutsch 613. Hirsch iv.641
SCHUBERT, Franz

Schwanen-Gesang (Swan Song)

Edition: Voice and piano score.

Publisher: Wien, bei Tobias Haslinger.


Date of publication: 1829

Binding: Contemporary paper boards with cloth spine.

Format: 335 x 244.

Printing: Engraved

SCHUBERT, Franz

Ständchen

Edition: Voice and piano score
Publisher: Ant. Diabelli und Comp., Wien
Collation: Title page; music on pp. 2 – 19; blank
Plate number: D. & C. No. 6266
Date of publication: c. 1838
Binding: None. Stored in a folder.
Format: 260 x 345
Printing method: Engraved
Notes: First edition. D920. Hirsch iv. 613
SCHUBERT, Franz

Um Erlafsee


Edition: voice and piano score.

Publisher: Anton Doll, Wien.

Collation: The recto and verso of the printed music is inserted between pages 186-[187]. (see Notes below.)

Plate number: None.

Date of publication: Advertised in the Wiener Zeitung, 6 February 1818.

Binding: The Taschenbuch has engraved designs on the front and back covers as well as the spine, all against a white background. Stored in a box.

Format: 220 x 390. Four folds enable the song to fit within the Taschenbuch's format, 100 x 160.

Printing method: Typeset.

Notes: First edition. This Picturesque Pocket-Book, edited by Dr. Franz Sartori, contains the first work of Schubert ever to appear in print. While Deutsch refers to the work as Am Erlafsee, the title appears as Um Erlafsee. Subsequently the work was published by Cappi & Diabelli on 9 May 1822 as Erlafsee. The notes of the previous owner of the present copy, Douglas Cleverdon, are enclosed in the box containing the book. D586. Deutsch: Schubert. A Documentary Biography, pp. 84-5. Hirsch iv.483.
SCHUBERT, Franz
Winterreise
Edition: Voice and piano score.
Publisher: Tobias Haslinger, Wien
Collation: Erste Abtheilung: Title; blank; Inhalt (see Notes) ; music on pp. 2-49; blank.
Zweite Abtheilung: Title; blank; Inhalt; music on pp. 2-35; blank.
Plate numbers: Songs of the Erste Abtheilung are individually numbered T.H. 5101 (for the first, Gute Nacht) through T.H. 5112 (for the twelfth, Einsamkeit), while the songs of the Zweite Abtheilung are individually numbered T.H. 5113 (for the thirteenth, Die Post) through T.H. 5124 (for the twenty-fourth and last, Der Leyermann). However, (5101 v. 5113) appears on the Inhalt page of each abtheilung.
Date of publication: Erste Abtheilung: 14 January 1828; Zweite Abtheilung: 30 December 1828.
Binding: Contemporary embossed dark green paper on boards. The upper board with gilt embossed title written within in a parallelogram. Black leather spine with gilt decoration.
Format: 330 x 240.
Printing Method: Engraved
Notes: First edition, but not the earliest issue. Dr. Walter Obermaier, Wiener Stadt und Landesbibliothek, writes in a letter dated 17 August 1995 that the earliest edition in their collection does not have the Inhalt in the Erste Abtheilung. The collation is: title, blank, blank, music on pp. 2-49. The 1978 Deutsch Thematic Catalogue does not discuss collation at all, but the 1951 edition mentions “p. 1 blank”. As there is nothing on the page preceding page 2, it might be clearer to have said, “p. [1] blank” and to indicate the inclusion of the Inhalt on this page in later editions. In the present volume, the title page of the Erste Abtheilung indicates the plate numbers as No 5101. / 5113. Erste Abtheilung only: Preis f 3. - C.M. / F 2._ (this, too, indicated in Deutsch 1951) and the Inhalt, while listing the songs in each Abtheilung, does not indicate the pages on which those of the Zweite Abtheilung begin. The title page of the Zweite Abtheilung differs very little from that of the Erste Abtheilung. It gives the price for each Abtheilung, and the Inhalt lists the page numbers for each of the songs of both the Erste and the Zweite Abtheilung. That for number nineteen, Täusching, incorrectly indicated to begin on p. 19, commences on p. 20. The first bar of music on p. 21 of the Erste Abtheilung should conclude with an indicated triplet; in the earliest edition there is a misprint and the last note of the triplet is printed as a quarter note. Deutsch 1951, p. 444; Deutsch 1978, p. 576; Hirsch iv.567.
SCHUMANN, Robert

Frauenliebe und Leben Op. 42

Edition: Voice and piano score
Publisher: Leipzig bei Breitkopf & Härtel
Collation: Cover/title page; blank; blank; music on pp. 3-23; back cover/blank
Plate number: 300.504.
Date of publication: 1843
Binding: Paper wrappers. The front wrapper serves for the title page as well. The recto of the back cover is p. 23, the last page of music. The piece is stored in brown boards with pasted label of title page.
Format: 270 x 340
Printing method: Engraved.

SCHUMANN, Robert

Liederkreis

Edition: Voice and piano score
Publisher: Leipzig bei Breitkopf & Härtel, Leipzig
Collation: Title page; blank; music on pp. 3-23; blank
Plate number: 6343
Date of publication: May 1840
Binding: Paper wrappers. The front wrapper serves for the title page as well. The recto of the back cover is page 23, the last page of music.
Format: 250 x 320
Printing method: The title page is lithographed; the music pages are engraved.
Notes: First edition.
SHOSTAKOVICH, Dmitry

The Gamblers

Edition: Piano-vocal score.

Publisher: Sovetskii Kompozitor

Collation: Logo of Sovetskii Kompozitor; title in English; title in Russian; printing details; commentary by Gennadi Rozhdestvensky; cast; music on pp. 7-128.

Plate number: C 5585 K

Date of publication: 17 November 1980.

Binding: Original off-white boards. The upper board is printed red, black and green. Incised on the back cover is the Sovetskii Kompozitor logo.

Format: 225 x 300

Printing method: Transfer

Notes: First edition of the piano-vocal score. The full score (PN C 5584 K) was published at the same time. The printing details reveal 17 November 1980 as the date of publication and also show that the copyright is by Sovetskii Kompozitor, 1981. The price on the back cover is 3 roubles 40 kopeks.

The work was edited for performance by Gennadi Rozhdestvensky and it was he who conducted the world premiere 18 September 1978, three years after the composer's death. (Hulme p. 216)
SHOSTAKOVICH, Dmitry

Lady Macbeth of Mtsensk (Katerina Izmailova)

Edition: Piano-vocal score

Publisher: No publisher, Moscow

Collation: Front wrapper/title; list of characters and Acts in which they appear (this leaf in photocopy from the British Library copy is loosely inserted); blank; list of characters in Act I and pages where their music appears; blank; music on pp. 1-74; Act II title page; blank; characters in Act II and pages where their music appears; blank; music on pp. 1-97; blank; Act III title page; blank; characters in Act III and pages where their music appears; blank; music on pp. 1-82; Act IV title page; blank; characters in Act IV and pages where their music appears; blank; music on pp. 1-66.

Plate number: none.

Date of publication: Unpublished. Printed for use as a rehearsal score for the premieres in Leningrad (22 January 1934) and Moscow (24 January 1934). Hulme gives 1933 as the date of printing.

Binding: Modern cloth, the original front wrapper laid down on the upper board.

Format: 280 x 200.

Printing method: Exceptionally primitive lithograph of a copyist's manuscript.

Notes: The earliest printing of the work, predating that issued with plate number 14346 by Muzgiz, Moscow, in 1935. The present copy is the most complete recorded. Only one other is known; it is in the British Library and is lacking 17 pages of Act II (Hulme p. 87).
SHOSTAKOVICH, Dmitry

Lady Macbeth of Mtsensk (Katerina Izmailova)

Edition: Piano-vocal score.

Publisher: State Musical Publishing House, Moscow (Muzyka)

Collation: Device of the State Music Publishing House; Title in English; Title in Russian; Acting Personages in English; Acting Personages in Russian; blank; photographic portrait of the composer; blank; illustrated title for First Act; blank; music on pp. 9-97; blank; illustrated title for Second Act; blank; music on pp. 101-200; blank; illustrated title for Third Act; blank; music on pp. 203-265; blank; illustrated title for Fourth Act; blank; music on pp. 269-321; blank; printing details; blank.

Plate number: M.14346 g.

Date of publication: 7 July 1935.

Binding: Original brown embossed cloth with red and black lettering.

Format: 235 x 310

Printing method: Transfer

Notes: First edition, original illustrative end papers. This copy from the library of Norman Del Mar and dated by him on the Russian title page: July 1942. In Stravinsky, Selected Correspondence, ed. Robert Craft, Vol. 1, there is an interesting letter from Stravinsky to his old friend, Ernest Ansermet dated 4 April, 1935, and written from New York. It says in part:

“I heard Lady Macbeth by Shostakovich conducted by Rodzinski with his Cleveland Orchestra. The work is lamentably provincial, the music plays a miserable role as illustrator, in a very embarrassing realistic style. It is in recitative form with interludes between the acts – marches brutally hammering in the manner of Prokofiev, and monotonous – and each time the curtains were lowered, the conductor was acclaimed by an audience more than happy to be brutalized by the arrogance of the numerous communist brass instruments. This premiere (and I hope dernière) reminds me of the performances of Kurt Weill two years ago in Paris and all the premiere-goers and the snobs of my dear new country. Happily, this was the only event on this trip in the United States that did not make a very good impression on me. I regret being so hard on Shostakovich, but he has deeply disappointed me, intellectually and musically. I regret it the more because his Symphony [No.1] favorably impressed me two years ago, and I expected something very different from a man of twenty-seven. Lady Macbeth is not the work of a musician, but it is surely the product of a total indifference toward music in the country of the Soviets. How good that I am not going there!”

Hulme p. 87.
SHOSTAKOVIICH, Dmitry  
Katerina Izmailova (Lady Macbeth of Mtsensk)  
Edition: Piano-vocal score  
Publisher: None credited (see Notes)  
Collation: Title page; cast; music on pp. [3]-540  
Plate number: 544  
Date of publication: 1963  
Binding: Contemporary olive colored fabric on boards without markings of any kind.  
Format: 225 x 295  
Printing method: Crudely printed (mimeographed) copy.  
Notes: First edition of the revised version. I do not know of another copy. I quote two letters addressed to me by Derek C. Hulme:  
25 July 1997:  
I have the first edition of Katerina Izmailova – Muzyka, No. 544, 1963, vocal score listed as Op. 29/114 with Russian text and music in copyist’s hand, 520 pp., 29.5 cm. It is a beige cloth hardbound score with no printing on the boards, spine split on one side and repaired by previous owner, printed on very poor quality brownish – edged paper but complete and untorn, lightly penciled translations on title page erased. This is a very rare edition and obviously copied from the composer’s autograph in 1963 and printed in a limited run. Russian publications usually give details of number printed, price, type of paper, corrector’s name, etc. but there are no indications on this score. As this edition was unknown to me and not mentioned in the Collected Works Volumes 20, 21 and 22 (they refer only to the 1965 scores). I purchased the score from a dealer in 1993 at quite an expense solely to get details of it for my third edition.  
30 July 1997:  
I enclose the 1963 Katerina Izmailova vocal score….The spine of the score is broken. I have not attempted to repair this as I think it ought to be done professionally. The previous owner (unknown to me) made the pencil correction on p. 406: This score is obviously a straight copy of the autograph (compare with photocopy enclosed) as it includes discrepancies that do not occur in the 1965 edition (see bass line of bars 1 and 5 & 6). …… so it appears to be a pre-first edition of the revised version (italics mine, W.C.) made by a copyist at Muzyka, given a number and printed in a limited run! See Hulme p. 405)
SHOSTAKOVICH, Dmitry

Katerina Izmailova (Lady Macbeth of Mtsensk)

Edition: Piano-vocal score

Publisher: Muzyka, Moscow

Collation: Dedication (to Nina Vassilyevna Shostakovich) and publisher’s emblem; title in English printed in brown and black; title in Russian printed in brown and black (handwritten note, see Notes below); composer’s note in Russian [4]; preface in Russian pp.[5]-9; preface in English pp. [10]-13; cast in English and Russian; music on pp. 15-350; index of scenes and acts on page [351]; printing details on page [352].

Plate number: 964 throughout except: page 107 where there is an inking problem and the PN reads 96. There is also an inking problem on page 86, which renders the PN very pale.

Date of publication: 10 March 1965

Binding: Original publisher’s boards with original colored dust jackets.

Format: 230 x 300

Printing method: Transfer

Notes: Second edition of the revised score. (see previous entry). There is an autograph inscription by Shostakovich to “Dear Garil Nikoleyevich Popov. With my best wishes”. Popov was a friend of many years; he and Shostakovich were fellow students in St. Petersburg.
SHOSTAKOVICH, Dmitry

Katerina Izmailova. Opera in 4 Acts, 9 Scenes. (Lady Macbeth of Mtsensk)

Edition: Full score.

Publisher: Muzyka, Moscow.

Collation: In two volumes.

Vol. 1: Dedication (to Nina Vassilyevna Shostakovich) and publisher's emblem; title in English printed in brown and black; title in Russian printed in brown and black; composer's note in Russian and English; on pp. [5]-12, preface in Russian; on pp. [13]-19 preface in English; blank; cast in Russian and English; orchestra in Russian and English; music on pp. 23-451; contents and printing information.

Vol. 2: Dedication and publisher's emblem; title in English printed in black and brown; title in Russian, printed in brown and black; orchestra in Russian and English; music on pp. 5-259; contents and printing information.


Date of publication: 2 October 1965.

Binding: Original publisher's boards with original colored dust jackets.

Format: 230 x 300.

Printing method: Transfer.

Notes: First edition of the full score. Russian and English text. This copy has the English title pages of both volumes signed by Shostakovich. Loosely inserted between pp. 162 and 163 is a sheet of paper (40 mm X 87 mm) with the headline “Attention!” which states that the music on these two pages has been reversed. The correct musical sequence should be: pp. 161, 163, 162, 164. This full score was published seven months after the piano/vocal score (previous entry) but was obviously issued in conjunction with it. The printing details at the end of each volume include the information that 1000 copies of this full score were printed.

Hulme p. 405
SHOSTAKOVICH, Dmitry

Moscow, Cheyomushki [The Bird-cherry District of Moscow] Op. 105

Edition: Piano-vocal score.

Publisher: Sovetskii Kompozitor, Moscow.

Collation: Title; blank; cast; blank; music on pp. 5-230; on following two pages contents and printing details; errata slip (glued in).

Plate number: C. 1308 K.

Date of publication: 27 October 1959.

Binding: Original publisher's cloth.

Format: 225 x 300.

Printing method: Transfer

Notes: First edition. The printing details include the information that 750 copies were printed. Text in Russian. The score includes the complete dialogue. Hulme p. 365.
SHOSTAKOVICH, Dmitry

The Nose – Die Nase

Edition: Piano-vocal score
Publisher: Universal Edition
Collation: Title page; Personen (two pages); index and orchestral requirements; music on pp. 1-396.
Plate number: U.E. 13439
Date of publication: 1962
Binding: Original gray wrappers. There is a stamp on the front cover: Hire Library / Universal Edition. At the bottom of the back cover: Printed in Austria.
Format: 250 x 300
Printing method: Transfer

Notes: Text in German only. FHulme states that the first printing of this work was in mimeographed format in 1929. It probably looked like other first printings of Shostakovich’s work, (see earliest copy of Lady Macbeth of Mtsensk in this collection). Hulme further states that priority next goes to another Universal Edition, a vocal score with an English translation by Merle Puffer, for which he gives no plate number nor date of publication. The present volume is a facsimile of a copyist’s score. Hulme p. 45.

SHOSTAKOVICH, Dmitry

Piano Concerto No. 2 in F major

Edition: Reduction for two pianos by the composer
Publisher: Sovetski Kompozitor, Moscow
Collation: Title-page; printing details; music on pp. 3-76.
Plate number: c. 619 k.
Date of publication: 10 November 1957
Binding: Original heavy paper wrappers with brown print. At upper left on the back cover: Price 11 Roubles, 85 kopeks
Format: 220 x 285
Printing: Transfer
Notes: First edition. Hulme p. 352
SHOSTAKOVICH, Dmitry

Satires and Six Songs on Poems of Marina Tsvetayeva

Edition: Piano-vocal score

Publisher: Muzyka, Moscow

Collation: Title; blank; music on pp [3]-215; index; editorial and technical staff for the edition; printing details; Muzyka catalogue of vocal music.

Plate number: 4116

Date of publication: 6 June 1974

Binding: Original blue covers (spine faded) printed in silver and dark blue. Incised logo of Muzyka on back cover as well as a price of 3 roubles, 15 kopecs in upper left hand corner.

Format: 220 X 300

Printing method: Transfer

Notes: First editions of Satires and Six Songs on Poems of Marina Tsvetayeva. The former is on pp. 149-188; the Tsvetayeva settings on pp. 189-215. The other song cycles - six in all - were printed previously. Two of the songs in Opus 62, Six Romances on Verses by British Poets, were translated by Boris Pasternak: No. 1 by Sir Walter Raleigh and No. 5, Sonnet No. 66 by William Shakespeare. 3000 copies were printed. Hulme pp. 380 and 470
SHOSTAKOVICH, Dmitry

Sonata for Violoncello Op. 40

Edition: Score and violoncello part.
Publisher: Triton, Moscow.
Collation: Score [Piano part]: Title; music on pp. 2-52. Printing details at foot of p.52; Violoncello part: music on pp. 2-19; blank.
Plate number: T. 568
Date of publication: 3 February 1935
Binding: Original stiff brown wrappers, printed in red and black.
Format: 225 x 295.
Printing method: Transfer.
Notes: First edition, earliest issue, of which 1100 copies were printed, according to the printing details on page 52 of the score. The present copy has an autograph inscription by Shostakovich, in Russian: “To Fritz Stiedry, to the beloved conductor, great friend with affection from D. Shostakovich. 4 VI 1936. Leningrad.” Hulme p.146.

SHOSTAKOVICH, Dmitry

Song Cycle based on Jewish Folk Poetry, Op. 79

Edition: Vocal score for soprano, contralto and tenor with piano accompaniment
Publisher: Muzykal’nyi fond SSSR (Music Foundation of the USSR)
Collation: Cover, black and blue print on white background; blank; title page; blank; music on p. 3-59; index and publishing information.
Plate number: 576
Date of publication: 11 June 1955; 3,000 copies printed
Binding: Paper, back cover upper lefthand corner: price blotted out.
Contents: Lament for a Dead Youth (soprano and contralto); The Doting Mother and Aunt (soprano and contralto); Cradle Song (contralto); Before a Long Parting (soprano and tenor); Warning (soprano); Song of Distress (tenor); Winter (soprano, contralto and tenor); A Good Life (tenor); The Girl’s Song (soprano); Happiness (soprano, contralto and tenor)
SHOSTAKOVICH, Dmitry

The Song of the Forests Op. 81

Edition: Piano-vocal score

Publisher: Muzgiz, Moscow and Leningrad

Collation: Title page; Note mentioning that the composer had received the Stalin Prize, category one; music on pp. 3-95; index.

Plate number: m. 20801 r.

Date of publication: 31 May 1950

Binding: Original publisher’s boards with red and green illustration. At the bottom of the back cover are printing details which mention that 2000 copies were printed. At the top left is the price: 20 roubles. Top right is the publication number, No. 20801. In the center of the back cover is the Muzgiz device.

Format: 230 x 300

Printing method: Transfer

Notes: First edition: It should be noted that the last index entry begins on p. 68, and not p. 88 as is listed. A Hungarian translation has been penciled in throughout. Hulme p. 380.
SHOSTAKOVICH, Dmitry

String Quartet No. 3, Op. 73

Edition: Score and parts

Publisher: Score: Muzgiz, Moscow; Parts: Muzyka, Moscow

Collation:

Score: Title; blank; music on pp. 3-101; [102] Notes.

Parts: Violin I: music on pp. 2-24; Violin II: music on pp. 1-25; blank; Viola: music on pp. 1-24; Violoncello: music on pp. 1-23; blank

Plate number: Score: m.18865 r.; Parts: 27965

Date of publication: Score: 18 October 1947; Parts: 25 August 1960

Binding: Score; Original wrapper (see Notes)

Parts: In a portfolio with black printing. At the upper left of the back wrapper: 1 ruble

23 kopeks. At upper right of the back wrapper: 27965. At the bottom of the back wrapper: printing details.

Format: Score: 130 x 165; Parts: 220 x 265

Printing method: Transfer for both score and parts

Notes: Score: first edition, a variant. English as well as Russian are used on both the cover and the title page. A logo for VOKS - the USSR Society for Cultural Relations with Foreign Countries - is on the front cover. A copy at the New York Public Library has a different (traditional) cover and title page which are in Russian only. The printing details found in virtually all Russian music publications are not in the present copy, but they are in that of the NYPL. One thousand copies were printed. A letter dated 2 October 1997 from Derek Hulme states: “I think your copy of Muzgiz 18865 is one of the original 1000 copies printed in Moscow with a different cover for export to the West (hence the VOKS logo) but it is strange the NYPL copy has a non-export score overprinted by Leeds Music. The Soviet Publishers did not include print particulars on books and music for foreign distribution. I still think you have a first edition miniature score.” Hulme pp. 257-8
SHOSTAKOVICH, Dmitry

String Quartet No. 4, Op. 83

Edition: Parts

Publisher: Muzyka, Moscow

Collation:

- Violin I: music on pp. 2-14
- Violin II: music on pp. 2-14
- Viola: music on pp. 2-13; blank
- Violoncello: music on pp. 2-13; blank

Plate number: 30662 throughout except for page 3 of the violoncello part which has none.

Date of publication: 22 May 1963

Binding: The parts are in the original beige portfolio with black print. On the back of the portfolio is a Muzyka catalogue (dated 3–62) of twelve works within a ruled border. At upper left: 70 kopeks and at upper right: 30662-SH. Beneath the catalogue are printing details.

Format: 225 x 290

Printing method: Transfer

Notes: Second edition, first Russian printing. A letter from Derek Hulme dated 18 October 1997 states in part: “I was puzzled why the parts of the Fourth were not published in the same year as the score as with most of the other quartets but Opus 83 was suppressed for several years by the authorities on account of its Jewish themes.” The printing details indicate that 2000 copies were printed and the price was 70 kopeks. Hulme p. 294.
SHOSTAKOVICH, Dmitry

String Quartet No. 5, Op. 92

Edition: Score and Parts

Publisher: Score: Muzgiz, Moscow; Parts; Muzfond, Moscow

Collation:

Score: Title page; music on pp. 2-63; printing details.

Parts: Violino 1: music on pp. [1]-26 (and printing details on p.26); Violino 2: music on pp. [1]-26 (and printing details on p. 26); Viola: Title page; music on pp. [2]-31; blank; Violoncello: Title page; music on pp. [2]-29; printing details on back cover.

Plate number: Score: M.24331r. throughout except for pp. 35, 58 and 63 which have none.

Parts: 931 on every music page of each part with the exception of p. 8 of Violino II part which has none.

Date of publication: Score: 9 July 1954; Parts: 1953 (although no date is given in the piece).

Binding: Score: Original paper wrappers printed in black ink; the Muzgiz device is on the back cover. Parts: Gray paper wrappers with a black double rule surrounding title page information. Both Violino I and Violoncello parts repeat printing details on the back cover.

Format: Score: 130 x 200; Parts: 205 x 285

Printing method: Transfer

Notes: First edition of the score and parts. The price on the back cover of the score is 4 roubles. 500 copies were printed. Regarding this first edition of the parts, I quote from a letter dated 4 June 2008 addressed to me by Derek Hulme.

“Thanks for the photocopies of the Fifth Quartet parts. They are of the 1953 first edition. I was surprised to see that it was a limited issue of only 50 copies (probably a stop-gap measure) and I shall include this information in the ms. [the forthcoming fourth edition of Hulme’s catalogue]. The parts were very neatly made by a copyist from the composer’s score in 1953. I have no specific date of publication for the parts and a price for them is nowhere indicated.” Hulme: pp. 313-15.
SHOSTAKOVICH, Dmitry

String Quartet No. 7, Op. 108

Edition: Score and parts

Publisher: Sovetskii Kompozitor, Moscow

Collation:

Score: Title page; index and printing details; music on pp. 3-48

Parts: Violin I: music on pp. 1-10; Violin II: music on pp. 1-13; blank; Viola: music on pp. 2-11; blank; Violoncello: music on pp. 2-10

Plate number: Score: C. 2020 K; Parts: C. 2019 K

Date of publication: Score: 8 July 1960; Parts: 25 July 1960

Binding:

Score: Original paper wrappers, green and white with black print. Back wrapper is white with the price in the upper left hand corner: 3 roubles followed by the announcement that as of 1 January 1961 the price will be 30 Kopeks.

Parts: In the publisher’s original portfolio which, as with the score, is green and white with black print. The back cover is white with printing details at the bottom. At the upper left the price is given at 5 roubles and 75 kopeks followed by the announcement that as of 1 January 1961 the price will be 58 kopeks.

Format: Score: 140 x 220; Parts: 220 x 285

Printing method: Transfer for both score and parts.

Notes: Score: first edition. On the back cover beneath “Price 3 roubles” there is an unusual addition indicating that as of 1 January 1961, the price would become 30 kopeks. This was prompted by a Russian currency devaluation which went into effect on that date. The title page through page 8 are uncut at the top, as are pages 43-46. The printing details state that 1000 copies were printed. Hulme p. 266.

Parts: first edition. As with the score, on the back of the portfolio a price change to 58 kopeks for the parts is announced to be effective as of 1 January 1961. The printing details note that 640 copies were printed. Hulme p. 376
SHOSTAKOVICH, Dmitry
String Quartet No. 8, Op. 110

Edition: Score and parts.

Publisher: Sovetskii Kompositor, Moscow.

Collation:

Score: Title; contents; music on pp. 3-56.
Parts: Violin I: music on pp. 1-17; blank; Violin II: music on pp. 1-13; blank; Viola: music on pp. 1-15; blank; Violoncello: music on pp. 2-14.

Plate number: Score: C 2322 K; Parts: C 2323 K

Date of publication: Score: 1 March 1961; Parts: 20 February 1961.

Binding: Score in original green and white wrappers with black print. The back cover has printing details and at the upper left the price: 35 kopeks. Parts in original stiff green and white portfolio with black print. On the back are printing details and in the upper left hand corner: Price 78 kopeks.

Format: Score: 145 x 210; Parts: 220 x 285

Printing method: Transfer.

Notes: First edition of the score and parts. The printing information on the back wrapper of the score states that 1240 copies were printed. The printing information on the back of the parts portfolio states that 790 copies were printed. Hulme p. 381

SHOSTAKOVICH, Dmitry
String Quarter No. 8, Op. 110

Edition: Parts only


Violin 2: Cover/title page; Music, pp. 2-12
Viola: Cover/title page; Music, pp. 2-12
[No cello part present]

Plate number: for all is ASMP 139

Notes: Part for Violin 1 lacks cover/title page.
SHOSTAKOVICH, Dmitry

String Quartet No. 9, Op. 117

Edition: Score and parts.

Publisher: Muzyka, Moscow

Collation: Score: Title; history and descriptive notes in Russian, pp. [2]-5; history and descriptive notes in English, pp 5-8; music on pp. 9-83; printing details.

Parts: Violin I: music on pp. 2-25; blank; Violin II: music on pp. 2-23; blank; Viola: music on pp. 1-25; blank; Violoncello: music on pp. 2-22.

Plate number: Score: 1956; Parts: 1957

Date of publication: 11 January 1966 for both score and parts.

Binding: Original brown wrappers.

Format: Score: 130 x 195; Parts: 220 x 290

Printing method: Transfer

Notes: First edition of the score and parts. The price on the back wrapper of the score is 60 kopeks while that on the back of the wrapper for the parts is 1 ruble 50 kopeks. 1640 copies of the score were printed as well as 1000 copies of the parts. The score is from the collection of Richard Dahl Eriksen. The parts belonged to the music antiquarian Hermann Baron and the Violin I part contains his markings. Hulme p. 290.
SHOSTAKOVICH, Dmitry

String Quartet No. 10, Op. 118

Edition: Score and parts.

Publisher: Muzyka, Moscow

Collation:  Score: Title page; pp. [2] -4 history and descriptive notes in Russian, pp. 4-6 history and descriptive notes in English; music on pp. 7-96.

Parts: Violin I: music on pp. 2-18; Violin II: music on pp. 1-15; blank’ Viola: music on pp. 2-17; blank; Violoncello: music on pp. 2-19; blank.

Plate number: Score: 2265; Parts: 2264

Date of publication: Score: 17 July 1965; Parts: 8 June 1965.

Binding: Original brown wrappers

Format:  Score: 130 x 200; Parts: 220 x 290

Printing method:  Transfer

Notes: First editions of the score and parts. 1390 copies of the score were printed whereas only 670 copies of the parts were printed.  The backs of the wrappers show that the score was priced at 50 kopeks while the four parts were 90 kopeks.  The score is from the collection of Richard Dahl Eriksen while the parts came from the library of Herman Baron. Hulme, p. 415
SHOSTAKOVICH, Dmitry

String Quartet No. 12, Op. 133

Edition: Score and parts
Publisher: Muzyka, Moscow

Collation: Score: Title; notes concerning dates of composition and premiere in Russian and English; music on pp. 3-53; blank; printing details; Muzyka catalogue.

Parts: Violin I: music on pp. 2-17; blank; Violin II: music on pp. 3-16; Viola: music on pp. 1-15; blank; Violoncello: music on pp. 3-19; blank.

Plate number: Score: 6059; Parts: 6171

Date of publication: Score: 11 September 1969; Parts: 15 July 1969

Binding: Original white wrappers (score browning)

Format Score: 130 x 200; Parts: 220 x 290

Notes: First editions of the score and parts. 1430 copies of the score were printed and priced at 44 kopeks while 880 copies of the parts were printed and the price for a set was 1 ruble and 31 kopeks. The parts are from Hermann Baron’s library. The errata slip with corrections for all four parts is included. Hulme pp. 438-9

SHOSTAKOVICH, Dmitry

String Quartet No. 13, Opus 138

Edition: Score only
Publisher: Muzyka, Moscow

Collation: Title; information in Russian and English about the first performance of the composition; music on pp. 3-32; Muzyka catalog; printing details.

Plate number: 7350

Date of publication: 6 March 1972

Published in 2000 copies.
SHOSTAKOVICH, Dmitry

String Quartet No. 14, Op. 142

Edition: Score and parts

Publishers: Muzyka, Moscow

Collation: Score: Muzyka logo; title page in English; title page in Russian; copyright notice; music on pp. 5-51; printing details.


Plate number: Score: 8464; Parts: 8465

Date of publication: Score: 19 February 1974; Parts: 9 April 1974

Binding: Original white wrappers

Format: Score: 145 x 215; Parts: 220 x 290

Printing method: Transfer

Notes: First editions of score and parts. 1000 copies of the score were printed and its price, as stated on the back wrapper, was 49 kopeks. 900 sets of parts were printed and the price, found on the back of the portfolio, was 1 ruble 50 kopeks. Hulme pp. 467-9
SHOSTAKOVICH, Dmitry

String Quartet No. 15, Op. 144

Edition: Score and parts
Publisher: Muzyka, Moscow

Collation:

Parts: Violin I: music on pp. 1-12; Violin II: music on pp. 1-10; Viola: music on pp. 2-10; Violoncello: music on pp. 2-11; blank.

Plate number: Score: 8962; Parts: 8961

Date of publication: Score: 11 April 1975; Parts: 10 April 1975

Binding: Original wrappers

Format: Score: 140 x 210; Parts: 210 x 290

Printing method: Transfer

Note: Third edition of the score and second edition of the parts. 1150 copies of the score were printed and the price was 45 kopeks. 940 copies of the parts were printed and the price was 83 kopeks. The portfolio for the parts contains a written inscription in English “To another ardent Shostakovich admirer” and is signed by all four members of the Fitzwilliam Quartet. Hulme p. 333.
SHOSTAKOVICH, Dmitry

Ten Poems on Texts by Revolutionary Poets, Op. 88

Edition: Vocal score for mixed chorus a cappella and, in the last two sections, a boys’ chorus.

Publisher: Unknown

Collation: Green title page / wrapper, music on pp. [1]-149; blank (staff paper)

Plate number: None

Date of publication: Before June 1952.

Binding: Contemporary unmarked brown boards.

Format: 250 x 340

Printing method: Offset of copyist’s score. Hungarian translations have been entered by hand for songs 1, 5, 6, 7 and 9. Loosely inserted is a three page type script and another of four pages which are also Hungarian translations, but I cannot determine for which songs.

Notes: It is interesting that the published versions of these songs have many small differences from the present volume. 2000 copies were published by Muzgiz on 5 June 1952, 88pp, with the price 12 roubles, 50 kopeks. For this work Shostakovich was awarded the Stalin Prize, category two in 1952. Hulme p. 218 gives information concerning the first publication.

SHOSTAKOVICH, Dmitry

Trio for Piano, Violin and Cello, Opus 67

Edition: Score and parts

Publisher: Muzgiz (State Music Publishers)

Collation: Title page on p. [1], music on pp. 2-62 (all three parts), two separate collations laid in for: violin only (pp. [1]-19), and cello only (pp. [1]-19), publishing information at bottom of back cover.

Plate Number: M. 18203 G.

Date of Publication: 26 September 1945

Binding: Paper. Back cover upper left: 14 rubles

Format: 60 x 92

Note: “Dedicated to the memory of I.I. Sollertinsky” (page 2)
SHOSTAKOVICH, Dmitry

Twenty-four Preludes and Fugues, Op. 87

Edition: Piano score (in two volumes)

Publisher: Muzgiz, Moscow

Collation:

Vol. I (Nos. 1-12): Title page; blank, music on pp. 3-117; index and printing details; errata; blank.

Vol. II (Nos. 13-24): Title page; blank; music on pp. 3-121; index and printing details; errata; blank.

Plate number: m. 23149 g. (Vol. I); m. 23150 g. (Vol. II)

Date of publication: 28 November 1952 (Vol. I); 4 December 1952 (Vol. II).

Binding: Original beige boards with brown printing; brown fabric spine for each volume


Vol. II: Back cover, at upper left: 16 roubles 75 kopeks. At upper right: No. 23150. The Muzgiz device in the center of the cover.

Format: 235 x 300 for each volume. The errata sheets are smaller, each is 145 x 175 (see Notes)

Printing method: Transfer.

Notes: First edition. At the lower edge of the errata sheet for Volume I: Zak. 1566. At the lower edge of the errata sheet for Volume II: Zakaz 1568. 2000 copies were printed of each volume. Hulme p. 213.
SHOSTAKOVICH, Dmitry

Vocal works for voice and piano

Publisher: Muzyka, 1974

Collation: Title page; blank; music p. [3]-215; index (2 pages); printing information (2 pages)


Date of publication: 3 June 1974

Contents:

Four Romances to Words of A. Pushkin, Opus 46
Romances to Words of W. Raleigh, R. Burns and W. Shakespeare, Opus 62
Song Cycle From Jewish Folk Poetry, Opus 70
Four Monologues to Words of A. Pushkin, Opus 91
Five Romances to Words of Evg. Dolmatovsky, Opus 98
Spanish Songs, Opus 100
Satires to Words of Sasha Chernyi, Opus 109
Six Poems of Marina Tsvetaeva, Opus 143

The last two listed items are pencil-marked as first edition publications in this volume.
SMETANA, Bedřich

Braniboři v Čechách  [The Brandenburgers in Bohemia]

Edition: Piano-vocal score
Publisher: Umělecká Beseda, Prague.
Collation: Title page; blank; personen; index; music on pp. 5-226.
Plate number: None
Date of publication: 1899
Binding: Full calf skin with brown artificial lizard skin boards.
Format: 240 x 305
Printing method: Transfer
Notes: Smetana’s first opera. First edition of vocal score (full score was not published until 1952).

SMETANA, Bedřich

Dalibor

Edition: Piano-vocal score
Publisher: Družstva ctitelů Bedřich Smetany, Praze
Collation: Reproduction of an engraved portrait of the composer; title page; cast; music on pp. 3-163; blank.
Plate number: 1
Date of publication: 1884 (see Notes)
Binding: Three quarter brown leather; boards covered with brown fabric; no printing on either board.
Format: 200 x 280
Printing method: Lithographed
SMETANA, Bedřich

Hubička [The Kiss]

Edition: Piano-vocal score
Publisher: Fr. A. Urbánek, Prague
Collation: Title page; blank; dedication (to Karolina Světlá); blank; illustrated title page; Personen; music on pp. 3-181.
Plate number: 24 except for pp. 40 and 47 which have no plate number.
Date of publication: 1880?
Binding: Full maroon calf with orange fabric covered boards; blind tooling on leather.
Format: 265 x 345
Printing method: Transfer
Notes: First edition.

SMETANA, Bedřich

Libuša

Edition: Piano-vocal score
Publisher: Hudební Matice (Chez Fr. A. Urbánek), Prague
Collation: Title page; blank; index; blank; cast; overture (for piano 4 hands) pp. 4-11; music on pp. 12-237; blank.
Plate number: 57 throughout except for pages 76, 186, 216-219 and 222 which have no plate number.
Date of publication: 1881
Binding: Contemporary red fabric boards, embossed. The title, LIBUSA, and a decorative element beneath are embossed in gilt.
Format: 270 x 315
Printing method: Transfer
Notes: First edition. The price on the title page is 8 zl. – Prix 20 francs. At lower right of the last page of music: 5063. With the exception of the binding, the present copy is identical to the copies at the New York Public Library as well as the British Library. The latter is not a copyright deposit copy, but was purchased by the library in June 1894.
SMETANA, Bedrich

Prodaná Nevěsta [The Bartered Bride]

Edition: Piano-vocal score by the composer.

Publisher: Matice Hudební, Prague.

Collation: Pictorial title printed on a pale green panel; blank; dedication to Konstantin Nikolajevic; blank; cast in Czech and German; music on pp. 4-181; blank.

Plate number: None.

Date of publication: September 1872.

Binding: Contemporary red cloth, lettered in gold.

Format: 260 x 325.

Printing method: Transfer.

Notes: First edition, earliest issue. The same pictorial title page was used for many editions of this work but the first issue can be identified by two sets of letters and numbers found at the top of the title page. At the upper left: “Roc. 1.” and at the upper right: “C. b. 1.”. The price on the title page is 8 zl. - 20 franku, 6 rublu. Text in Czech and German. This edition was the first publication of the newly founded Matice Hudební, later known as Hudební matice. The present copy has a presentation inscription (in Czech) dated 15 května 1880 at the foot of the front endpaper but the signature has been cut out. This copy does not have the errata sheet. Fuld pp. 129-30.
STRAUSS, Johann II

Eine Nacht in Venedig

Edition: Piano-vocal score
Publisher: Aug. Cranz, Hamburg
Collation: title page; blank; music on pp. 3-141; blank.
Plate number: C. 26000 throughout except for pp. 229 and 132 which have no plate number.
Date of publication: March 1884 (Weinmann, p. 134)
Binding: Contemporary red fabric on boards, embossed
Format: 210 x 290
Printing method: Transfer
Notes: First edition. The present volume is identical to the copyright deposit copy at the British Library. The date of receipt for the latter volume is 1 May 1884. Weinmann: Verzeichnis Johann Strauss, p. 134.

STRAUSS, Johann II

Der Zigeunerbaron

Edition: Piano-vocal score.
Publisher: Aug. Cranz, Hamburg.
Collation: Title; blank; Inhalt; blank; music on pp. 1-192; blank; blank.
Plate number: C. 26767
Date of publication: 1886.
Binding: Later marbled boards with cloth spine.
Format: 195 x 290.
Printing method: Transfer.
STRAUSS, Richard

Die Ägyptische Helena

Edition: Piano-vocal score by Otto Singer.

Publisher: Adolph Fürstner, Berlin.

Collation: Title; legal note; Personen; blank; music on pp. 5-336.

Plate number: A. 7903 F. on the title page and throughout the score; A.7903 7905 F. on verso of title page, and A. 7900 7903 7905 F. on the Personen page.

Date of publication: June 1928

Binding: Original pictorial wrappers depicting a large clam. Back wrapper has Fürstner emblem and the date 1868.

Format: 270 x 335.

Printing method: Transfer.

Notes: First edition of the original version. This copy is identical to the copyright deposit copy at the Library of Congress (M 1503 .S916 A33, entered 7 June 1928), as well as those at the British Library (purchased 28 June 1929), Stanford University Library and the New York Public Library. Printer's mark at lower right corner of p. 336: Stich und Druck von C.G. Röder G.m.b.H., Leipzig.
STRAUSS, Richard

Die Ägyptische Helena

Edition: Piano-vocal score by Otto Singer

Publisher: Adolphe Fürstner, Berlin

Collation: Title; legal note; dedication to Heinz Tietjen (see Notes); blank; blank; Personen; blank; music on pp. 5-336.

Plate number: A. 7903 F on the title page and throughout the score; A. 7903 7905F on verso of title page; A. 7900 7903 7905 on Personen page.

Date of publication: 1931

Binding: Contemporary patterned heavy paper wrappers with black cloth spine.

Format: 270 x 335

Printing method: Transfer

Notes: First edition, second issue of the original version. Before Strauss revised the opera in 1933, there was a 1931 printing of the score which contained two alterations from the earlier printing. The first and most significant of these is the addition of a dedication to the producer, stage director and conductor, Heinz Tietjen. Many years later it was Tietjen who was to intercede with Hitler concerning the fate of Strauss’s daughter-in-law who was Jewish. The second alteration is a seven-line stamp found beneath the plate number at the bottom of the title page. Because it is a stamp rather than print, it may not be found in all 1931 copies, but it in the present copy. It reads: Copyright for all countries / Fürstner Limited, London W. 1. / Sole Selling Agents for the British Empire: / Chappell & Co., Ltd. 50 New Bond Street, London, W. 1. / two section rule with a dot in the middle / Für das Geblet des Deutschen Reiches. Printer’s mark is at the lower right corner of p. 336: Stich und Druck von C.G. Röder G.m.b.H., Leipzig.
STRAUSS, Richard

Arabella

Edition: Piano-vocal score by Felix Wolfes.

Publisher: Adolph Fürstner, Berlin.

Collation: Title; legal note; Personen; blank; music on pp. [5]-365; blank.

Plate number: A. 8253 F.

Date of publication: June-July 1933.

Binding: Original wrappers printed on a blue panel. Back wrapper has Fürstner emblem.

Format: 270 x 340.

Printing method: Transfer.

Notes: First edition. Wayne Shirley at the Library of Congress relates that his friend Felix Wolfes was distressed with Fürstner because of a misprint on p. 43, second system, third bar, where Arabella should sing a middle C and Fürstner has printed an E. At lower left of p. [5]: Copyright 1933 by Richard Strauss. Printer’s mark at lower left corner of p. 365: Stich u. Druck v. Oscar Brandstetter, Leipzig-Berlin.
STRAUSS, Richard

Ariadne auf Naxos

Edition: Piano-vocal score

Publisher: Adolph Fürstner, Berlin W., Paris.

Collation: Title page; Declaration of Rights (in German, French and English); dedication (to Max Reinhardt); blank; Cast for Der Bürger als Edelmann; blank; music on pp. 7-59; Cast for Ariadne auf Naxos; music on pp. 7-195; blank.

Plate number: A. 6303 F.

Date of publication: 5 October 1912 according to the records of the Library of Congress.

Binding: Original front wrapper and spine; modern back wrapper.

Format: 270 x 335

Printing method: Transfer

Notes: First edition, second issue, of the original version. The cover, in German and French reads: (Beneath a short decorative rule) Ariadne auf Naxos / {Ariane à Naxos} / (to the left of a center rule) Oper in Einem aufzuge / von; (to the right of a center rule) Opéra en un Acte / de / Hugo von Hofmannsthal / (to the left) Musik von / (to the right) Musique de / Richard Strauss / OP.60 / (at left) zu spielen nach dem “Bürger / als Edelmann” des Molière / (at right) Faisant suite au “Bourgeois / Gentilhomme” de Molière / (at left) arrangement / von / (at right) arrangé / par / Otto Singer / (to the left) Vollständiger Klavier-auszug / mit Deutschem text / Preis M. 20. – Netto / (to the right) Partition complète, piano et / chant {Texte Allemand} Prix Frs. 25. – Net / (short decorative rule) / Propriété de L’Éditeur pour tous pays / Adolph Fürstner / Editeur de Musique / (at left) Paris {9e} / 18, Rue Vignon / (at right) Berlin W. 10, / Victoriastr. 34 A / tous droits d’exécution, de représentation, de reproduction, de traduction et d’arrangements réservés pour tous pays. / copyright including right of performance 1912 by Adolph Fürstner, Paris. At the bottom left of p.7 (Bürger) and at the lower left of p. 5 (Ariadne): Copyright 1912 by Adolph Fürstner, Paris. / Adolph Fürstner, Editeur de Musique, Paris, 18, Rue Vignon (9e.). / Berlin – W.10, Viktoriastrasse 34a. [spelled Victoriasse for Ariadne]. On the verso of the last page of “Bürger” the font used for the Ariadne cast list is the same as that used for the title page rather than that of the cover. There is no decorative rule between the title of the opera and the cast. The plate number, A. 6303 F., is placed below the name of the last member of the cast. At lower right of p.195: Imprimerie Roeder, Paris.

The present copy is identical to a copy at the Library of Congress, (M /1503 / S 916 A72 ) which was received and registered for copyright on 8 October 1912. It should be noted however, that the earliest edition of the opera (only) was received by the Library of Congress and registered for copyright on 24 July 1912. This copy, (M /1503 / S 916 A7), does not include Le Bourgeois Gentilhomme nor does it have a cover. The title page of this first issue (which also serves as its cover) is very similar to the cover of the second issue noted above in detail. In the first issue, above the title of the opera, are three lines which were subsequently
placed on a single interior page of the second issue. These are: “Max Reinhardt / in verehrung und dankbarkeit gewidmet / Richard Strauss. Hugo von Hofmannsthal” Another difference on the cover / title is, to the right, and beneath Op.60: “a jouer après le “Bourgeois Gentilhomme” de Molière”. This is replaced by “faisant suite … de Molière” as indicated above. Another point to be noted concerns the Personen / Cast page which in the first issue uses the same font as is used on the cover / title page. There is a decorative rule between the title and the cast list of the opera and there is no plate number beneath the cast listing. The pagination is 5-195, and at the lower right of the last page of music: Imprimerie Roeder, Paris. Yet another copy of the first issue, identical to that of Library of Congress, is a particularly interesting volume in the Memorial Library of Music at Stanford University, California, with many changes, notations and corrections in the composer’s hand. Prices, however, were nowhere indicated in this earliest issue; they were added to the second issue as noted above.

STRAUSS, Richard
Ariadne auf Naxos
Edition: Piano-vocal score by Otto Singer.
Collation: Title page; legal note; dedication to Max Reinhardt; blank; Personen; music on pp. 7-251; blank.
Plate number: A. 6303 F.
Date of publication: 1912. music on pp. 7-251; blank.
Binding: Contemporary pale green boards
Format: 280 x 335.
Printing method: Transfer.
Notes: First edition, third issue, of the first version. There are some changes between this issue and the previous entry. A new black and gold decorative cover (not bound in with the present copy) was created to replace that of the previous entry. “Bürger” and “Ariadne” now have continuous pagination: 7 – 251. At lower left of page 7: Copyright 1912 by Adolf Fürstner, Paris. Ownership inscription and date of 8 November 1912 (little more than a month later than the prior entry) by the English composer George Dyson on title page. Price on title page: “M. 20”. Printer's mark at lower right corner of p.251: “Imprimerie Roeder, Paris.”
STRAUSS, Richard

Ariadne auf Naxos. Neue Bearbeitung.

Edition: Piano-vocal score by Otto Singer.

Publisher: Adolph Fürstner, Berlin W. - Paris

Collation: Title; declaration of rights; dedication to Max Reinhardt; blank; Personen des Vorspiels; blank; music on pp. 7-87, [88] Personen der Oper, music on pp. 89-250.

Plate numbers:

The title page and the Personen des Vorspiels have one plate number only: A. 7453 F.

Pages 7-87 have one plate number only: A. 7453 F.

Page [88], the Personen des Oper, has two plate numbers: A. 6303 . 7453 F.

The plate numbers for pages 89-250 are:

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</tr>
</tbody>
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Date of publication: 1916.

Binding: Contemporary black boards with fabric spine

Format: 270 x 340.

Printing method: Transfer.


Later issues have two changes on the title page: 1) the line “Preis M.20. – netto.” is removed; there is no price on the title page, and 2) the line having the address “Berlin W. – Paris” is changed to “Berlin W. 10”. The Personen des Vorspiel page adds a second plate number: A.7453. 7456 F. Both the Prologue and the Opera of the later issues have many changes in plate numbers. There is no printer’s mark in any early issue of the Neue Bearbeitung I have seen.
STRAUSS, Richard

Capriccio

Edition: Piano-vocal score by Ernst Gernot Klussmann.

Publisher: Johannes Oertel, Berlin-Grunewald.

Collation: Title; legal note; Personen; blank; on following four unnumbered pages: Geleitwort dated at end Wien, 7. April 1942. Dr. Richard Strauss; music on pp. 5-332.

Plate number: 8453 on title page and music pages.

Date of publication: 1942.


Format: 270 x 340.

Printing method: Transfer.

Notes: First edition, earliest issue. Two printing errors identify the earliest issue. “Primo le parole, dopo la musica” appears on the first page of the Geleitwort. In later issues this is corrected to read, “Prima le parole, dopo la musica”. In the present copy the correction has been made by hand in ink. On the last page of music, p.332, the stage direction above the third staff reads “verwundert über ihr Gebahren…” It is corrected in subsequent issues to read “verwundert über ihr Gebaren…” At lower left of the first page of music, p. 5: Copyright 1942 by Richard Strauss /Johannes Oertel, Berlin-Grunewald. Printer’s mark at lower right of p. 332: Stich u. Druck von C.G. Röder, Leipzig-Berlin. Von Asow pp. 1054-1103.
STRAUSS, Richard

Daphne

Edition: Piano-vocal score by Ernst Gernot Klussmann.

Publisher: Verlag fur das Deutsche Reich: Adolph Fürstner, Berlin-Grunewald (Inhaber Johannes Oertel).

Collation: Title; legal note; Personen; blank; music on pp. 5-183; blank.

Plate number: A. 8383 F. on title page and all music pages.

Date of publication: 1938.

Binding: Green Publisher’s cloth with gold printing; a beige paper dust wrapper upon which the illustrated green paper front cover found on contemporary copies has been laid down.

Format: 270 x 330

Printing method: Transfer.

STRAUSS, Richard

Elektra

Edition: Piano-vocal score by Otto Singer.

Publisher: Adolph Fürstner, Berlin.

Collation: Title; blank; Dramatis Personae; blank; music on pp. [5]-250; blank; blank. The music on page [5] begins beneath the half-page illustration by Lovis Corinth.

Plate number: A. 5654 F.

Date of publication: 1908.

Binding: Original Lovis Corinth pictorial wrappers printed in beige, brown and black. Back wrapper has older style Fürstner emblem.

Format: 270 x 340.

Printing method: Transfer.

Notes: First edition. The only plate number throughout the volume is A.5654 F. The price on the title page is M20. -netto. At lower left of p. [5]: Copyright 1908 by Adolph Fürstner; at lower right of p. 5: Berlin, Adolph Fürstner. The words Aufführungsrecht vorbehalten do not appear on p. [5]. The printer’s mark at lower right of page 250: Stich und Druck von C.G. Röder G. m.b.H., Leipzig. Loosely inserted is a program for a concert performance of the opera by The Philharmonic Symphony Society of New York on 23 December 1949. The program is signed by the conductor, Dimitri Mitropoulos and all major members of the cast.
STRAUSS, Richard

Des Esels Schatten

Edition: Piano-vocal score by Karl Haussner

Publisher: Boosey & Hawkes, London

Collation: Title; legal notice; Personen, Ort der Handlung, Orchester-Besetzung; Introduction (4pp.); blank; music on pp. 1-52.

Plate number: B. & H. 19477.

Date of publication: February 1967 (printing date 2.67 on last page of music)


Format: 240 x 310

Printing method: Transfer.

Notes: First edition. At lower left, first page of music: Copyright 1967 by Boosey & Hawkes, Music Publisher Ltd. At lower right, first page of music: All rights reserved / Tönsättning förbjudes / Printed in England. At lower right, last page of music: 2.67.E. (February, 1967). Back cover at lower left inside ruled border: No. 5. Back cover at lower left inside ruled border: 1.59 (January, 1959). At the top of the first page of music, the words Op. posth. appear beneath the company's name. This copy is from the library of Norman Del Mar and is signed by him on the title page with the date, December, 1967. Loosely inserted is Del Mar’s list of the works; thirteen pieces with the names of various singers including Geraint Evans, Elizabeth Harewood, Forbes Robinson, and Thomas Hemsley.
STRAUSS, Richard

Feuersnot

Edition: Piano-vocal score by Otto Singer.

Publisher: Adolph Fürstner, Berlin.

Collation: Title; blank; Personen; blank; music on pp. 3-201; blank.

Plate number: A. 5206 F.

Date of publication: 1901.

Binding: Original pictorial wrapper with cover design by Max Jilke and with older style Fürstner design on the back wrapper

Format: 270 x 340.

Printing method: Transfer.

Notes: First edition. With the exception of the Personen page where the plate number is A. 5202.5206F., the only plate number throughout the volume is A.5206F. The price on the title page is 12 Mk. netto and the printer's mark, C.G. Röder, Leipzig is at the lower left of the same page. At the lower left of page 3: Copyright 1901 by Adolph Fürstner; and at lower right of the same page: Berlin, Adolph Fürstner. The printer’s mark at lower right of page 201: Stich und Druch von C.G. Röder, Leipzig.
STRAUSS, Richard

Die Frau ohne Schatten

Edition: Piano-vocal score by Otto Singer.
Publisher: Adolph Fürstner, Berlin.
Collation: Title; legal note; Personen, Ort der Handlung; blank; music on pp. 5-416.
Plate number: A. 7503 F.
Date of publication: 1919.
Binding: Contemporary marbled boards with cloth spine.
Format: 270 x 330.
Printing method: Transfer.
Notes: First edition. While the plate number A 7503 F appears on the title and throughout the music, the verso of the title (legal note) has a plate number A 7503 7507 F and the following page (Personen) has A 7500 7503 7507 F. Price on the title page is Mk. 24.-netto. At the lower left of the first page of music: Copyright 1916 and 1919 by Adolph Fürstner. Printer’s mark at lower right corner of p. 416: Stich und Druck von C.G. Röder G.m.b.H., Leipzig.

STRAUSS, Richard

Friedenstag

Edition: Piano-vocal score by Ernst Gernot Klussmann.
Publisher: Verlag für das Deutsche Reich: Adolph Fürstner, Berlin (Inhaber Johannes Oertel).
Collation: Title; legal note; Personen; blank; music on pp. [5]-183; blank.
Plate number: A. 8363 F.
Date of publication: 1938.
Binding: Publisher’s binding: grey cloth covered boards with gold lettering on black label.
Format: 270 x 335.
Printing method: Transfer.
STRAUSS, Richard

Guntram

Edition: Piano-vocal score by Otto Singer.

Publisher: Jos. Aibl Verlag, München.

Collation: Title; Personen; music on pp. 3-230; [231] Aibl catalogue of Strauss works; blank.

Plate number: 2806 throughout except for the Prelude to Acts I and II which are 2806 2821 and 2806 2822 respectively.

Date of publication: 1894.

Binding: Later marbled boards with cloth spine; original green covers bound in.

Format: 270 x 340.

Printing method: Transfer.

Notes: First edition. Watermark on all pages: CGR X64X. Signed by the composer (25.10.30) and Pauline Strauss de Ahna (25.9.35). Pauline de Ahna sang the role of Freihild at the premiere of the opera on 10 May 1894, and subsequently became the wife of the composer. This score, from the collection of the musicologist and critic Gustave Samazeuilh, is signed by him and dated München 1894. Printer’s mark at the foot of the title page: Lith. Anst. v. C.G. Röder, Leipzig. The price for the piano-vocal score on the title page: Mk. 15-n. At the lower left of the first page of music: Copyright by Jos. Aibl. Verlag 1894 / München, Jos. Aibl Verlag.
[STRAUSS, Richard]

**Idomeneo. Oper von W.A. Mozart. Vollständiger Neubearbeitung von Lothar Wallerstein und Richard Strauss.**

Edition: Piano-vocal score by Otto Singer.

Publisher: Heinrichshofen’s Verlag, Magdeburg.

Collation: Title; blank; Personen and Orchesterbesetzung; Inhalt; music on pp. 3-219; blank.

Plate number: H.V. 12965

Date of publication: 1931.


Format: 250 x 315.

Printing method: Transfer.

STRAUSS, Richard

Intermezzo

Edition: Piano-vocal score by Otto Singer.

Publisher: Adolph Fürstner, Berlin.

Collation: Title; legal note; dedication to Strauss's son Franz; blank; Personenverzeichniss; blank; on following 6pp: Vorwort, dated Garmisch, 28. Juni 1924. Dr. Richard Strauss; music on pp. 5-348.

Plate number: A. 7803 F.

Date of publication: 1924.

Binding: Publisher’s cloth.

Format: 280 x 340.

Printing method: Transfer.

Notes: First edition. While the plate number A.7803F. is the only one throughout the music, the verso of the title page (legal note) has a plate number A.7803. 7806F and the Personenverzeichniss page has A.7800. 7803. 7806F. At lower left of the first page of music: Copyright 1924 by Adolph Fürstner / Adolph Fürstner, Berlin W.10 Viktoriastr. 34a. Printer’s mark at lower left corner of p. 348: Stich und Druck von C.G. Röder G.m.b.H., Leipzig.
STRAUSS, Richard

**Intermezzo**

Edition: Proof copy of the piano-vocal score of Act I.
Publisher: Adolph Fürstner, Berlin.
Collation: music on pp. 5-185; blank.
Plate number: A. 7803 F.
Date of publication: Proof sheets for the edition published in 1924.
Binding: Publisher’s plain wrappers.
Format: 280 x 340.
Printing method: Engraved.
Notes: Engraved proof sheets. Apparently Lotte Lehmann's working copy. This copy has the signature “Lehmann” on the upper right corner of the front wrapper as well as the name “Lehmann” in capital letters. There is also a note, possibly in Lehmann’s hand, in the center of the front wrapper. The copy contains extensive performance marking throughout the part of Die Frau, the role which Lotte Lehmann created. This would appear then to be the copy from which she learned the role. Act II is not present.

STRAUSS, Richard

**Die Liebe der Danae**

Edition: Piano-vocal score by Ernst Gernot Klussmann.
Publisher: Johannes Oertel, Berlin-Grunewald.
Collation: Title; legal note; Personen; blank; music on pp. [5]-336.
Plate number: 8403
Date of publication: 1944.
Binding: Original wrappers printed in orange and yellow. Back wrapper blank.
Format: 270 x 330.
Printing method: Transfer.
Notes: First edition. No printer's mark.
STRAUSS, Richard

Der Rosenkavalier

Edition: Piano-vocal score of Act 1 and Act 3 by Otto Singer.


Collation:

Act 1: Title; blank; “Personen”; blank; music on pp. 5-154.
Act 3: Title; music on pp. 294-442.

Plate number: A. 5903 F.

Date of publication: Act 1: 1 October 1910; Act 3: 9 December 1910.

Binding: Contemporary marbled boards with cloth spines.

Format: 270 x 340.

Printing method: Transfer.

Notes: First edition, earliest issue, lacking Act 2. Printer's mark at foot of each title: “Imp. Buttner-Thierry, Paris”. Copyright date at foot of title page is 1910. The price is given on each title as “M. 24” and “Fr. 30”. The title page is in German and French, but the text is in German only. Fuld pp. 617-8.
STRAUSS, Richard

Der Rosenkavalier

Edition: Piano-vocal score of the complete opera by Otto Singer.


Collation: Title; blank; “Personen”; blank; music on pp. 5-442; blank; blank.

Plate number: A. 5903 F.

Date of publication: probably December 1910.

Binding: Contemporary marbled boards with leather spine.

Format: 275 x 340.

Printing method: Transfer.

Notes: First edition, the first issue to appear in one volume. Printer's mark “Imp. Buttner-Thierry, Paris” at foot of title. Copyright date on title 1910. Price on title “M. 24” and “Fr. 30”. This copy is signed by Strauss on the title page. Fuld pp. 617-8. This issue of the piano-vocal score was published very shortly after the printing of the work in three volumes. It is probable that this complete score was published in December 1910, the month in which Act 3 (the last to be published) was issued separately. Subsequent issues all have a copyright date of 1911.
STRAUSS, Richard

Salome

Edition: Piano-vocal score by Otto Singer

Publisher: Adolph Fürstner, Berlin W.

Collation: Title page; blank; Personen (with PN A.5503 F.); blank; music on pp. 5-203; blank.

Plate number: A.5503 F. throughout except page 46 which has none.

Date of publication: September 1905.

Binding: Brocade of red and brown silk with gold colored metallic thread. Boxed.

Format: 280 x 340

Printing method: Transfer


While the title page mentions that the work is a “Drama in einem Aufzuge” rather than the later and more frequently seen “Musik-Drama in einem Aufzuge”, this, by itself, is insufficient to be able to determine first issue. The last line on the title page has the numbers “3015. 05.” after the final word of the printer’s credit, Leipzig. These numbers do not appear in later issues. Page 46 has no plate number, but later issues correct this error. And of singular importance is the fact that in the earliest issue there is one plate number only – A. 5503 F. – throughout the entire score. Later issues, including many with just the word “Drama”, rather than Musik-Drama on the title page, have additional plate numbers on pp. 33 and 34, 73-7, 137-48, 184-97 and 201. Much later issues add “1910” to the copyright date.

On the verso of the last page of music there are four manuscript entries noting four different performances between 1907 and 1917. Are these performances attended by the original owner of this score? They do not reflect premiere dates. Loosely inserted is a copy of Magyar Színpad dated 17 January 1913, which announces a performance of the opera that evening. The Budapest premiere had occurred less than a month earlier.
STRAUSS, Richard

Die schweigsame Frau

Edition: Piano-vocal score by Felix Wolfes.

Publisher: Adolph Fürstner, Berlin.

Collation: Title; legal note; “Personen”; blank; music on pp. [5]-460.

Plate number: A. 8303 F.

Date of publication: 1935.

Binding: Contemporary boards with cloth spine.

Format: 280 x 330.

Printing method: Transfer.

STRAUSS, Richard

Vier letzte Lieder

Edition: Full scores

Publisher: Boosey & Co., Ltd., London.

Collation.

Frühlung: Title; instrumentation; music on pp. 1-14.

September: Title; instrumentation; music on pp. 1-12; advertisement for Richard Strauss dated 8.49 at lower right; advertisement for Richard Strauss dated 3.50 at lower right.

Beim Schlafengehen: Title; instrumentation; music on pp. 1-11; advertisement for Richard Strauss dated 8.49 at lower right; advertisement for Symphonic Music dated 8.49 at lower right; advertisement for Richard Strauss dated 3.50 at lower right.

Im Abendrot: Title; instrumentation; music on pp. 1-12; advertisement for Richard Strauss dated 8.49 at lower right; advertisement for Richard Strauss dated 3.50 at lower right.

Plate numbers:


Date of publication: April 1950.

Binding: Each score in the original grey wrappers. Stored in a folder with the following entry.

Format: 260 x 360.

Printing method: Transfer.

Notes: First edition. Frühlung was dedicated to the well-known musicologist Dr. Willi Schuh and his wife while September was dedicated to Mr. and Mrs. Seery (the great Strauss soprano, Maria Jeritza). The dedicatees of Beim Schlafengehen were Herrn und Frau Dr. Adolf Jöhr and the words “Dr. Ernst Roth gewidmet” appear above the title of Im Abendrot. Printer's date and mark “4.50 L. & B.” at lower left corner of last music page of each song. At lower right corner of the same pages: “Lowe & Brydone Printers Ltd., London”.
STRAUSS, Richard

Vier letzte Lieder

Edition: Piano-vocal scores.

Publisher: Boosey & Co., Ltd., London &c.

Collation:

Frühling: title; blank; music on pp. 1-8; advertisement for Richard Strauss dated 10.48 at lower right; advertisement for Richard Strauss, undated.

September: title; music on pp. 2-8;

Beim Schlafengehen: title; music on pp. 2-7; advertisement for Richard Strauss dated 10.48 at lower right.

Im Abendrot: title; music on pp. 2-7; advertisement for Richard Strauss, undated.

Plate number: B. & H. 16922-B. & H. 16925

Date of publication: April 1950.

Binding: In the original wrappers, each with back wrapper advertisements dated 3.50. Stored in a folder with the previous entry.

Format: 240 x 310.

Printing method: Transfer.

Notes: First editions, earliest issues. The copies of nos. 2, 3 and 4 are from the library of Elena Gerhardt and have her performance markings throughout. They are signed by her in pencil on the front wrappers. No.1 is not from the same collection. It contains a Boosey & Hawkes compliments slip with a penciled notation: “For Review”.
STRAUSS, Richard

Vier letzte Lieder: Im Abendrot

Edition: Facsimile of Strauss's autograph short score.
Publisher: Peter-Presse, Christoph Kreickenbaum, Darmstadt.
Collation: music on pp. 1-4.
Plate number: None.
Date of publication: 1967
Binding: Original black cloth with facsimile label.
Format: 340 x 260.
Printing method: Lithographic facsimile.
Notes: edition of 500 numbered copies. This copy is unnumbered.
STRAVINSKY, Igor

Abraham and Isaac

Edition: Vocal Score

Publisher: Boosey & Hawkes, London

Collation: title; blank; title (Hebrew translation); text (English); text (Hebrew); instrumentation; music pp. 1-19; blank.

Plate number: B. & H. 19162

Date of publication: February 1965

Binding: Original paper wrappers

Format: 235 x 310

Printing method: Transfer

Notes: First edition.
STRAVINSKY, Igor

Agon

Edition: Full score

Publisher: Boosey & Hawkes, London.

Collation: Title page; instrumentation; music on pp. 1 – 85; blank. Loosely inserted is the errata sheet.

Plate number: B. & H. 18336

Date of publication: July 1958 (printing date 7.58 on last page of music).

Binding: Original off-white paper wrappers with black print, back cover is blank

Format: 265 x 350

Printing method: Transfer

STRAVINSKY, Igor

Apollon Musagète

Edition: Piano reduction by the composer.
Publisher: Edition Russe de Musique, Berlin, Paris etc.
Collation: Title; blank; music on pp. 1-32, blank; blank.
Plate number: R.M.V. 441
Date of publication: 1928.
Wrapper: Original tan wrapper. Stored in a folder with the following entry
Format: 265 x 330.
Printing method: Transfer.
Notes: First edition. At lower left of the first page of music: Russicher Musikverlag G.m.b.H. Berlin / Edition Russe de Musique / Copyright 1928 by Russicher Musikverlag G.m.b.H. Berlin. At lower right of the same page: declaration of rights. At lower left of the last page of music: Imp. Delanchy - Dupre - Paris - Asnières / 2 et 4 Avenue de la Marne–XXVIII. At lower right of the same page: Grandjean Grav. Loosely inserted is a xerox copy of an errata sheet present in all copies at the time of publication. None of the corrections have been entered in the score. Note that the present copy is 10mm shorter than the following entry. White p. 339.

STRAVINSKY, Igor

Apollon Musagète (second copy)

This copy identical to the previous entry with the exception of:
Wrapper: Original tan wrapper. Stored in the same folder with the previous entry.
Format: 265 x 340
Notes: First edition. This copy contains the original errata sheet (repaired). The corrections for pages 4, 11 and 13 have been entered by hand in the score. That for page 25 had been cut from the errata sheet and laid down at the proper place. This cut-out has been removed from page 25 and rejoined with the errata sheet by means of rebacking the entire sheet. White, p. 339.
STRAVINSKY, Igor

Le Baiser de La Fée

Edition: Piano score by the composer.

Publisher: Edition Russe de Musique (Russischer Musikverlag) Berlin, Paris, etc.

Collation: Title; blank; Personnages; Argument; Dédicace; Remarque générale; blank; music on pp. 1-66; blank; blank.

Plate number: R.M.V. 455

Date of publication: 1928

Binding: Original beige wrappers with original glassine dust jacket. Stored in a folder.

Format: 265 X 345

Printing method: Transfer

Notes: First edition. Prices on the title page: RM 10 and Frs. 12. At lower left of the last page of music: Imp. Delanchy-Dupré – Paris-Asnieres, / 2 et 4, Avenue de la Marne – XXVIII. At lower right of the last page of music: Grandjean grav. White, p. 437 states that the piano reduction is by the composer.
STRAVINSKY, Igor

Berceuses du Chat

Edition: Piano-vocal score

Publisher: Ad. Henn, Genève.

Collation: Title page; blank; dedication (to Natalie Gontcharova and Michel Larionov); blank; music on pp. 3-8.

Plate number: A. 68 H.

Date of publication: 1917


Format: 285 x 195

Printing method: Transfer

Notes: First edition. The title page is sufficiently different from the cover to warrant mentioning in detail: Igor Stravinsky / Berceuses du Chat / suite de Chants / I. Sur le Poèle, II. Intérieur, / III. Dodo, IV. “Ce qu’il a, le Chat” / pour / une voix de femme / Accompagnée de trois clarinettes / Textes populaires Russes / mis en Français / par / C.-F. Ramuz / réduction pour chant et piano / par l’auteur. The copy at lower left and right is identical to that of the front wrapper and the title page. At the lower left of the first page of each song: Edition Ad. Henn, Genève (Suisse) / Copyright 1917 by Ad. Henn. At the lower right of page 3: declaration of rights as at the lower right of the front wrapper and the title page. At the bottom center of page eight: Imprimerie H. Jarrys, Genève. White p.239.
STRAVINSKY, Igor

Berceuses du Chat

Edition: Partition d’ensemble

Publisher: Ad. Henn, Geneva.

Collation: Title page; blank; index, instrumentation, translation credit for C. F. Ramuz; blank; composer’s facsimile dedication in Russian and French to Natalie Gontcharova and Michel Larionov; music on pp. 2-8.

Plate number: A. 69 H.

Date of publication: 1917

Binding: Original gray paper wrappers. The cover is identical to that of the previous entry with the exception that the words beneath C. F. Ramuz, “Partition D’Ensemble”, replace “Réduction pour Chant et Piano / par L’Auteur”. The back cover is identical to that of the previous entry. Stored in a plastic sleeve.

Format: 285 x 195

Printing method: Transfer

Notes: First edition. The title page wording is identical to that of the previous entry with the same exception of that beneath C. F. Ramuz as described for the cover. The copy to the lower left and / or right on the first page of each piece of music is identical to the corresponding songs in the previous entry as is “Imprimerie H. Jarrys, Genève.” White p. 239
STRAVINSKY, Igor

Canticum Sacrum

Edition: Full score.
Publisher: Boosey & Hawkes.
Collation: Title; orchestra; text; music on pp. 4-40.
Plate number: B. & H. 18168
Date of publication: 1956.
Binding: Original pictorial wrappers (designed by Theodore Stravinsky). Back wrapper blank. Stored in a folder with the following entry.
Format: 250 x 340.
Printing method: Transfer.

STRAVINSKY, Igor

Canticum Sacrum

Edition: Piano-vocal score by the composer
Publisher: Boosey & Hawkes, London.
Collation: Title; blank; orchestra; text; music on pp. 1-30; blank; blank.
Plate number: B. & H. 18169
Date of publication: October 1956 (printing date 10.56 on last page of music).
Binding: Original pictorial wrappers (designed by Theodore Stravinsky). Back wrapper blank. Stored in a folder with the previous entry.
Format: 235 x 310.
Printing method: Transfer.
STRAVINSKY, Igor

Deux Poésies de K. Balmont

Edition: Voice and piano score.

Publisher: Édition Russe de Musique, Berlin.

Collation: Cover / Title page [1]; blank [2]; the two poems in Russian with German, French and English translations [3]; music on pp. 4-9; back cover.

Plate number: 130.131 on p. [3]; R.M.V. 130. 349 on pp. 4-6; R.M.V. 131. 350 on pp 7-9

Date of publication: 1912

Binding: Original wrappers. The front wrapper also serves as the title page while the back wrapper is a catalogue of “Les Oeuvres d’Igor Strawinsky” published by Édition Russe de Musique.

Format: 270 x 335

Printing method: Transfer

Notes: It has not been possible to establish where there is an earlier issue with only the lower plate number (130-131), but it seems likely. The English translations printed here are by Robert Burness who is credited in this publication. At the lower left of pp. 4 and 7: Russischer Musikverlag, Berlin, Moskau, St. Petersburg. At the lower right of the same pages: Eigentum des Verlages. At lower right of page 9: Stich und Druck von C.G. Röder G.m.b.H., Leipzig. White pp. 203-4.
STRAVINSKY, Igor

Elegy for J.F.K.

Edition: Full score.

Publisher: Boosey & Hawkes

Collation: There are three folders all of which are marked on their covers: Igor Stravinsky / ELEGY FOR J.F.K. (above) and Boosey & Hawkes (below). In the center of the folders: 1) Clarinets, 2) Mezzo Soprano Solo, and 3) Baritone Solo. The back covers are blank. There are three clarinet parts: Clarinetti I and 2 in Si flat and Clarinetto Alto in Mi flat. The three clarinet parts have music on pp. 1-3 with page [4] blank. There are two vocal parts, for Mezzo-Soprano and Baritone. Each has a title page with music on pp. 2-4. All of these “parts” are in fact scores. On the first page of music of each there are copyright notices dated 1964 by both Boosey & Hawkes Music Publishers Ltd. and W.H. Auden for his lyrics.

Plate numbers: Clarinets: B.&H.19270; Mezzo Soprano: B.&H. 19266; Baritone: B.&H. 19267

Date of publication: 1964

Binding: Gray paper wrappers

Format: 235 x 310

Printing method: Transfer

Notes: First edition.
STRAVINSKY, Igor

The Flood (a musical play)

Edition: Piano-vocal score
Publisher: Boosey & Hawkes, London.
Collation: Title page; publisher’s notes; text and arrangement notes; blank; orchestration; blank; music pp. 1-50.
Plate number: B. & H. 18939
Date of publication: 1963
Binding: Original light green wrapper with red print.
Format: 235 x 310
Printing method: Transfer

STRAVINSKY, Igor

Greeting Prelude (for the eightieth birthday of Pierre Monteux)

Edition: Full score
Publisher: Boosey & Hawkes, London.
Collation: Title page; orchestra; music pp. 1-5; Boosey & Hawkes catalogue of Stage Works, Symphonic Works and Voice and Orchestra
Plate number: B. & H. 18139
Date of publication: January 1956
Binding: original paper wrappers
Format: 235 x 310
Printing method: Transfer
Notes: First edition.
STRAVINSKY, Igor

L'Histoire du Soldat

Edition: Full score.

Publisher: J. & W. Chester, Ltd., London.

Collation: Title; blank; cast for the first performance; blank; orchestra; blank; dedication to Werner Reinhart; legal note in French, English and German; music on pp. [1]-60; blank; blank.

Plate number: J.W.C. 44

Date of publication: 1924.

Binding: Original stiff publisher’s wrappers with cloth spine. Back wrapper blank.

Format: 270 x 370.

Printing method: Transfer.

STRAVINSKY, Igor

In Memoriam Dylan Thomas

Edition: Full score

Publisher: Boosey & Hawkes, London.

Collation: Title page; text of Dylan Thomas’s poem “Do not go gentle into that good night”; Dirge-Canons, Song, Dirge-Canons (Postludium); Catalogue containing pocket scores, piano solo works, piano duets, two piano works, works for violin and piano, violoncello and piano, chamber music, vocal scores, works for voice and piano and choral music.

Plate number: B. & H. 17597

Date of publication: 1954 (printing date 8.54 on last page of music).

Binding: Original red and grey front wrapper. The back wrapper lists Stravinsky’s stage works, symphonic compositions as well as works for voice and orchestra.

Format: 235 x 310

Printing method: Transfer

Notes: First edition. The work is written for tenor voice and was published with the required instrumental parts included. No separate parts for the instruments were published. At lower left of p. 3: Copyright 1954. At lower right of p. 11: 8.54.E. Dylan Thomas’s famous poem was first published in book form as part of the collection In Country Sleep, And Other Poems (J.M. Dent, 1952).
STRAVINSKY, Igor

Jeu de Cartes

Edition: Piano score

Publisher: B. Schott’s Söhne, Mainz

Collation: Title page; declaration of rights; Distribuzione dell’orchestra; Argument; Summary and Inhaltsangabe; Set and costume designs by Theodore Stravinsky (two pages); music on pp. [2]-45; Schott catalogue of works by Stravinsky of which the present work is the most recent

Plate number: B.S.S. 34890

Date of publication: 1937


Format: Printing method: Transfer

Notes: First edition: At the lower left of p, 2: Copyright 1937 by B. Schott’s Söhne, Mainz. At lower right of p, 45: Stich u. Druck von B. Schott’s Söhne in Mainz. White p. 393.
STRAVINSKY, Igor

Mass

Edition: Piano-vocal score

Publisher: Boosey & Hawkes, London.

Collation: Title page; Instrumentation; music on pp. 1-36; blank; blank.

Plate number: B. & H. 16463

Date of publication: 1948

Binding: Original paper wrappers. The front cover would appear to be a drawing or a montage of drawings with “Igor Strawinsky / Mass” at the lower end of the assemblage. The whole is dropped out in negative and at the lower right is a curiously enigmatic statement: After an old drawing. On the back cover, within a double ruled border, is a catalogue of Stravinsky’s works published by Édition de Musique / (S. et N. Koussewitzky) / Boosey & Hawkes. The last line notes seven cities where the publishers have offices.

Format: 265 x 330

Printing method: Transfer


While the first page of music correctly states: MASS / for a mixed chorus and a Double Wind Quintet, not so the title page where the work is entitled: Mass / for / Mixed Chorus / and / Double Woodwind Quintet. Most copies of this first printing have a slip pasted over this line to reflect the correct title. All subsequent printed issues were adjusted accordingly. White p. 300.
STRAVINSKY, Igor
Mavra, opéra bouffe.

Edition: Piano-vocal score by the composer.

Publisher: Edition Russe de Musique, Paris, Berlin, etc.

Collation: title; blank; photographic dedication page to Glinka, Pushkin and Tchaikovsky; blank; cast for the first performance on 3 June 1922; blank; music on pp. 3-89; blank.

Plate number: R.M.V.411

Date of publication: 1925.


Format: 270 x 335.

Printing method: Transfer.

STRAVINSKY, Igor

Mélodies, Op. 6

No. 1: La Novice. Chanson de printemps
No. 2. La rosée sainte

Edition: Voice and piano scores.

Publisher: P. Jurgenson, Moscow, Rob. Forberg, Leipzig

Collation: No. 1: title page; blank; music on pp. 3-11; blank. No. 2: title page; blank, music on pp. 3-9; blank.

Plate number: No. 1: 36199; No. 2: 36200.

Date of publication: 1912? (see White p. 178).

Binding: The title pages are the covers and the back covers are the final “blanks” mentioned for each under Collation.

Format: 275 x 340

Printing method: Transfer

Notes: Early, but not first editions. The first editions are on finer paper, are printed in yellow and blue, and have lower plate numbers. The plate numbers for the first editions (issued in 1910) were 33364 (No. 1) and 33365 (No. 2). White pp. 178-9.
STRAVINSKY, Igor

Les Noces

Edition: Piano-vocal score by the composer.
Publisher: J. & W. Chester, Ltd., London.
Collation: Title; blank; music on pp. [1]-180; blank; blank.
Plate number: J. & W. C. 9718
Date of publication: 1922.
Binding: Original stiff publisher’s boards with buckram spine
Format: 245 x 310.
Printing method: Transfer.

Notes: First edition, published a year before the full score. This copy, from the library of Deems Taylor, has a warm autograph inscription: “True to my promise, I send you 4 months late, this. Best wishes to Mrs. Taylor and you. From us both. Gerald Murphy”.

Loosely inserted are newspaper and magazine articles concerning Murphy and his daughter, Honoria Murphy Donnelly.
STRAVINSKY, Igor

Oedipus Rex

Edition: Piano-vocal score by the composer.

Publisher: Édition Russe de Musique (Russischer Musikverlag) Berlin, etc..

Collation: Title; Personnages; set design and commentary; Prologue; music on pp. 1-94; blank; blank.

Plate number: R.M.V. 429

Date of publication: 6 October 1927.


Format: 270 x 340.

Notes: First edition. 1927 copyright notice at the lower left of the first page of music. There is no printed dedication from Th. Stravinsky: “à Jean” in the upper right hand corner of the stage design (see following entry). At the lower left of p. 94: Imp. Delanchy - Dupré - Paris, Asnières. And directly underneath: 2 et 4 Avenue de la Marne- XXVII. At the lower right of p. 94: Grandjean Grav. White p. 327, Kirchmeyer pp. 301-2.
STRAVINSKY, Igor

Oedipus Rex

Edition: Piano-vocal score by the composer.

Publisher: Édition Russe de Musique (Russischer Musikverlag) Berlin, etc..

Collation: Title; Personnages; set design and commentary; Prologue; music on pp. 1-94; blank; blank.

Plate number: R.M.V. 431

Date of publication: October 1927 or a few months later. See Notes.

Binding: Original tan wrappers with black print. Back cover blank. Stored in the folder containing the first edition. See previous entry.

Format: 270 x 340.

Notes: Second edition. On the recto of the second leaf there is the stage design for the work by Theodore Stravinsky and within the border at the top right a dedication has been added: “Th. Stravinsky / à Jean / bien amicalement (15 Juin 1927).” This dedication, not in the first edition, is eliminated in later issues and is replaced with “Dessin de Theodore Stravinsky” beneath the design. Fourteen lines from the bottom of the same page, the words “estompé sur la toile (comme l’est exécutée l’acropole)” have been changed to “esquissés sur la toile (comme l’acropole).”. On p. 43 the Speaker’s first words in the second paragraph, “Le piège est prêt.”, have been removed. Another change occurs in the Speaker’s first words at the top of p. 63 where – “Le piège des dieux fonctionne” – have been removed as have the words “Elle se bouche les oreilles,” in line three of the same speech. The Speaker’s Epilogue at the bottom of p. 78 is shorter by the removal of the second sentence, “Il veut se montrer dans son piège.”

As in the first edition, a 1927 copyright notice appears at the lower left of the first page of music. At the lower left of p. 94 the printer is identified, as in the first edition: Imp. Delanchy - Dupré - Paris, Asnières at 2 et 4 Avenue de la Marne. This is followed by XXVII which is the same year as that given in the first issue (see previous entry). Kirchmeyer states that “probably after February 1928, a new issue (edition?) was printed with the plate number R.M.V. 431, which is that of the present copy. At the lower right of p. 94 is the engraver’s notice, Grandjean Grav. White p. 327, Kirchmeyer pp. 301-2.
STRAVINSKY, Igor

L'Oiseau de Feu

Edition: Piano solo score by the composer

Publisher: P. Jurgenson, Moscou, Leipzig.

Collation: Title printed in red and black in Russian and French; blank; dedication to André Rimsky-Korsakow; blank; cast for the first performance in Russian; the same in French; music on pp. 5-70; blank; blank.

Plate number: 34903-34919

Date of publication: July 1911.

Binding: Original tan wrappers printed in red and black. Publisher's emblem on back wrapper stating “Prix 4 Rb. 50k.” Stored in a folder.

Format: 240 x 315.

Printing method: Transfer.

Notes: First edition, earliest issue. In a letter dated July 9, 1912, Jurgenson wrote to Stravinsky, “I am sending 200 rubles as an advance on the 500 that will be due you when the 500 copies of the piano score of Firebird are sold (though I do not imagine that this is likely to occur for another two or three years).” In Stravinsky: Selected Correspondence (ed. Robert Craft, Volume II) p. 219, fn 4, states that the piano score was published in July 1911. With a four-bar autograph musical quotation (from the Ronde des Princesses, rehearsal number 77, p.33) as well as an autograph inscription by the composer: “pour Eduard Benedictus de Igor Stravinsky Neuilly 11/VII 1913”. At lower right corner of p.70: “Gravé et impr. chez [emblem] P. Jurgenson à Moscou.” Fuld p.142, White p.182.
STRAVINSKY, Igor

L'Oiseau de Feu

Edition: Piano solo score by the composer.

Publisher: P. Jurgenson, Moscou, Leipzig.

Collation: title printed in red and black in Russian and French; blank; dedication to André Rimsky-Korsakov; blank; cast for the first performance in Russian; the same in French; music on pp. 5-70; blank; blank.

Plate number: 34903-34919

Date of publication: July 1911.

Binding: Original tan wrappers printed in red and black. Publisher’s emblem on back wrapper stating “Prix 4 Rb. 50k.” Stored in a folder.

Format: 240 x 315.

Printing method: Transfer.

Notes: First edition, second issue. In Stravinsky: Selected Correspondence (ed. Robert Craft, Vol. II), there is a letter dated 12 January 1927, from Stravinsky to Ludwig Strecker, Director of Schott: “I must also tell you that another foreign publisher, notably Idzikowski in Warsaw, prints works belonging to Jurgenson simply by stating ‘Jurgenson, Publisher’ [on the cover].” Fuld points out that E. Wende & Co., agent in Warsaw for the first edition, went out of business in 1911 at which point Idzikowski, agent in Kiev, opened a branch office in Warsaw and is credited as agent for both cities in this copy. When copies of the two issues are put alongside one another, both appear to be part of the original print run of 500 copies printed by Jurgenson in 1911 (see notes of previous entry). With the exception of the last line on both the cover and the title page which have been re-set, every typeface, all uses of red and black inks, all decorative design elements and all music pages are identical in each edition. The printer’s mark at the lower right corner of p. 70, “Gravé et impr. chez [emblem] P. Jurgenson à Moscou”, is also identical to that of the first issue. Fuld p. 142, White p. 182.
STRAVINSKY, Igor

The Owl and the Pussy-Cat

Edition: for voice and piano
Publisher: Boosey & Hawkes, London
Collation: Title page; music pp. 2-8
Plate number: B. & H. 19521
Date of publication: 1967
Binding: original paper wrappers
Format: 235 x 310
Printing method: Transfer
Notes: First edition.

STRAVINSKY, Igor

Pastorale pour chant et piano.

Edition: Voice and piano score.
Publisher: P Jurgenson, Rob. Forberg, Leipzig
Collation: Cover / Title page [1]; blank [2]; music on pp. 3-5; blank
Plate number: 34546
Date of publication: 1910

Binding: Original paper wrappers. The front wrapper is also the title page and the back wrapper [p.6] is blank. Stored in a folder.
Format: 70 x 340
Printing method: Transfer

Notes: First edition. Stravinsky had an affection for this piece and in 1923 he made an orchestration of it for soprano and four wind instruments. In 1933 he made a transcription for violin and piano and in 1934 he composed an extended version for violino, oboe, English horn, clarinet and bassoon (see following entry). The present edition is dedicated to Rimsky-Korsakov’s daughter, Nadiejda. White pp. 177-8.
STRAVINSKY, Igor
Pastorale
Edition: Score
Publisher: B. Schott’s Söhne, Mainz
Collation: Title page; arrangé pour Violon / et quatuor à vent par / l’auteur et S. Dushkin; music on pp. [3]-15; blank.
Plate number: None (see Notes)
Date of publication: 1934
Binding: Original brown paper wrappers. On the front cover: within a two line rule; Igor Stravinsky / Pastorale / pour Violon / et quatuor / d’instruments / à vent / Edition Schott. The back cover has Schott’s decorative device.Stored in a folder with the previous entry.
Format: 280 x 190
Printing method: Transfer
Notes: First edition of this transcription for violin and woodwind quartet. At lower left of first page of music: Copyright 1934 by B. Schott’s Söhne, Mainz. At lower left of page 15: Stich u. Druck von B. Schott’s Söhne in Mainz. It was published without plate number but subsequent printings had the plate number BSS 33967. White p. 178
STRAVINSKY, Igor

Pastorale

Edition: Parts

Publisher: B. Schott’s Söhne, Mainz

Collation: Violino: Title; music on pp. 2-3; Schott catalogue (Erfolgreiche Werke) of works for violin and piano; each with several bars of music notation. Oboe: music on p. [1]; blank. Corno Inglese: music on p. [1]; blank. Clarinetto in La: music on p. [1]; blank. Fagotto: music on p. [1]; blank

Plate number: Violino: B.S.S. 33976 (n.b. the two final digits are reversed from those of the other parts). The four remaining parts: B.S.S. 33967a.

Date of publication: 1934

Binding: Publisher’s original gray wrappers with black printing. The back cover has Schott’s device. Stored in a folder with the two previous entries.

Format: 240 x 310

Printing method: Transfer

Notes: First edition. The front cover reads: Strawinsky / Pastorale / Chant sans paroles / arrangé pour / Violon et quatuor d’instruments à vent / par / l’auteur et S. Dushkin / (illustrative element) / Parties / B. Schott’s Söhne, Mainz. The front page of the Violino part reads: Igor Strawinsky / Pastorale / Chanson sans paroles / B. Schott’s Söhne / Mainz. At the lower left of page [2] of the violin part: Copyright 1934 by B. Schott’s Söhne, Mainz. At lower right of page 3 of the same part: Stich u. Druck von B. Schott’s Söhne in Mainz. At the lower left of the remaining parts (Oboe, Corno Inglese, Clarinetto in La and Fagotto): zu Edition Schott No. 3313 / Copyright 1934 by B. Schott’s Söhne, Mainz. At lower right of these same parts: Verlag, Stich u. Druck von B. Schott’s Söhne in Mainz. Spiegl, the name of a previous owner. is handwritten at the top right of each part. White p. 178
STRAVINSKY, Igor

Perséphone

Edition: Piano-vocal score by Sviatoslav Stravinsky.

Publisher: Edition Russe de Musique, Berlin.

Collation: Title; blank; prefatory note by the composer by the composer; blank; music on pp. 1-82; blank; blank.

Plate number: R.M.V. 581 throughout except for p. 56 which has no plate number.

Date of publication: 1934.

Binding: Original wrappers with blue and black illustration (artist unidentified) on the front wrapper. Back wrapper blank.

Format: 270 x 340.

Printing method: Transfer.

Notes: First edition. The printer, S.I.M.A.G. - Asnières - Paris. 2 et 4 Avenue de la Marne - xxxiv, is noted at the bottom of the title page as well as on the lower left of the last page of music (without street address). At the lower right of the last page of music: Grandjean Grav. White pp. 374-5.
STRAVINSKY, Igor

Pétrouchka

Edition: Full score.

Publisher: Edition Russe de Musique, Berlin.

Collation: Title; blank; dedication to Alexandre Benois; blank; cast; synopsis; remarque générale; orchestration; music on pp. 7-156; erratum; blank; blank; blank.

Plate number: R.M.V. 127

Date of publication: 1912.

Binding: Original boards lettered in black Cyrillic script.

Format: 270 x 330.

Printing method: Transfer.

STRAVINSKY, Igor

Pétrouchka

Edition: Score for piano four hands.

Publisher: Edition Russe de Musique, Berlin.

Collation: Title; blank; dedication to Alexandre Benois; blank; cast; synopsis, “remarque générale”; blank; music on pp. 7-84.

Plate number: R.M.V. 150

Date of publication: 1912.

Binding: Original boards lettered in black Cyrillic script

Format: 270 x 330.

Printing method: Transfer.

Notes: First edition. Signed and inscribed in Russian to the creator of the title role, “To my dear friend Vaclav Nijinsky in memory of our work together and in the knowledge of our artistic like-mindedness. In addition to which, my eternal thanks for Pétrouchka Igor Stravinsky, Berlin 6/XII 1912.” This copy is from the collection of Serge Lifar and is signed by him on the front flyleaf. His stamp appears above his signature and again on the title page. Lower right, last page of music: Rome 1911 and Imp. C.G. Röder, Leipzig.

The composer wrote an entry for the book Stravinsky in the Theatre (edited by Minna Lederman, 1949) in which he wrote of Nijinsky: “I should like at this point to pay heartfelt homage to Vaslav Nijinsky’s unsurpassed rendering of the role of Pétrouchka. The perfection with which he became the very incarnation of the character was all the more remarkable because the purely saltatory work in which he usually excelled was in this case definitely dominated by dramatic action, music and gesture.” White p. 193
STRAVINSKY. Igor

Pribaoutki

Edition: Piano-vocal score

Publisher: Ad. Henn, Genève.

Collation: Title page; blank; dedication in Russian and French (A ma femme); blank; music on pp. 3-14.

Plate number: A. 70 H.

Date of publication: 1917

Binding: Publisher’s original beige/pale brown wrappers. The back wrapper shows a catalogue listing four works by Stravinsky published by Ad. Henn. Stored in a folder.

Format: 280 x 190

Printing method: Transfer:

Notes: First edition. The wrapper and the title page are identical: Igor Strawinsky /Pribaoutki / (Chansons Plaisantes) / Pour une Voix et Huit Instruments / mises en Français par / C.F. Ramuz / (Texte Russe et Français) / Réduction pour Chant et Piano par l’Auteur. At bottom left: Edition Ad. Henn, Genève / Copyright 1917 by Ad. Henn. / Partition d’ensemble... Net Fr. 8. - / Parties d’ensemble... 10. — / Réduction Pour piano et chant.....” “4. —. At lower right: legal declarations. At bottom left of the first page of music: Edition Ad. Henn, Genève (Suisse) / Copyright 1917 by Ad. Henn. At bottom left of the last page of music: H. Jarrys, Gèneve. White p. 236 notes that “these songs had a strong seminal effect on Edith Sitwell’s early poetry.”
STRAVINSKY. Igor

Pribaoutki

Edition: Full score.

Publisher: Ad. Henn, Genève.

Collation: Title page; blank; dedication in French (A ma femme); blank; music on pp. 3-14.

Plate number: A. 71 H.

Date of publication: 1917

Binding: Publisher’s original beige/pale brown wrappers. The back wrapper shows a catalogue listing four works by Stravinsky published by Ad. Henn. Stored in a folder.

Format: 280 x 190

Printing method: Transfer:

Notes: First edition. The wrapper and the title page are identical: Igor Strawinsky / Pribaoutki / (Chansons Plaisantes) / O’Oncle Armand / LeFour / Le Colonel / Le vieux et le Lièvre / Pour une Voix et Huit Accompagnée de / Flute, Hautbois (Cor anglais), Clarinette (La et Si bémol), Basson, / Violin, Alto, Violoncelle et Contrebasse. / Textes populaires russes mis en français par / C.F. Ramuz. Wrapper, bottom left: Edition Ad. Henn, Genève. / Copyright 1917 by Ad. Henn. / Partition d’ensemble…Net Fr. 8. - / Parties d’ensemble…10. - / Réduction Pour piano et chant…4. -. At lower right: legal declarations. First page of music, bottom left: Edition Ad. Henn, Genève (Suisse) / Copyright l917 by Ad. Henn. At bottom left of the last page of music: H. Jarrys, Gèneve. As indicated on the title page, Henn also published the first edition of the instrumental parts with a price of Fr. 10 —.
STRAVINSKY, Igor

Pulcinella

Edition: Piano-vocal score by the composer.

Publisher: J. & W. Chester, Ltd., London, Geneva

Collation: Title; cast and synopsis; music on pp. 1-86; blank; blank; blank; blank.

Plate number: J. & W. C. 9707

Date of publication: 1920.

Binding: Original brown wrappers. Price etc. on back wrapper within a decorative border. Stored in a folder.

Format: 250 x 310.

Printing method: Transfer.


STRAVINSKY, Igor

Quatre ChansonsRusses

Edition: Piano-vocal score

Publisher: J. & W. Chester, Ltd.

Collation: Cover; blank; title page (identical to cover); music on pp. 3-13; blank; back cover; blank

Plate number: J.W.C. 3831

Date of publication: 1920

Binding; Publisher’s original paper wrappers. Back cover blank.

Format: 230 x 300

Notes: First edition. The wrapper and title page are identical. Dedication (Madame et Monsieur Maja et Bela Strozzi-Pecic); Price: net 4.50 (3/-). Text: Mis en Français par C. F. Ramuz. Copyright 1920 by J. & W. Chester Ltd. At bottom right of title page: Engraved & Printed by C. G. Röder, Leipzic. White gives extended descriptions of these songs on pp. 277-9
STRAVINSKY, Igor

Ragtime

Edition: Piano solo.

Publisher: Éditions de la Sirène, Paris.

Collation: Title; blank; music on pp. 1-12; Justification de tirage; blank.

Plate number: E.D.4 L.S.

Date of publication: 1919.


Format: 270 x 340.

Printing method: Transfer.

Notes: First edition. This copy is number 498 of an edition of 1000 copies. The wrapper was drawn by Picasso especially for this edition. At bottom right of p. 12: Grav. & Imp. de musique, Amédée Rosoor, Paris. White p. 276.
STRAVINSKY, Igor

The Rake's Progress


Publisher: Boosey & Hawkes, London

Collation: Title; cast in English; cast in German; orchestration in English and German; music on pp. 1-240.

Plate number: B. & H. 17088, on p, 1 only.

Date of publication: 4 September 1951.

Binding: Contemporary green buckram covered boards. Bound in are the original green wrappers, printed in red. Back wrapper blank.

Format: 240 x 310.

Printing method: Transfer.

Notes: First edition. The copyright date at the lower left is 1951 only. Later editions give 1949, 1950, and 1951 as copyright dates at the lower left of the first page of music and on an added page giving the cast of the world premiere.


Loosely inserted are a program and ticket for the American premiere at the Metropolitan Opera House on 14 February 1953, as well as a newspaper article and programs for two London performances.

2 copies
STRAVINSKY, Igor

The Rake’s Progress

Edition: Full score

Publisher: Boosey & Hawkes, London


Plate number: B & H 17853

Date of publication: 1951

Binding: Original mottled brown wrappers with dark brown print. The back cover has a publisher’s catalogue of Stravinsky music within a double-ruled border. The back cover is identical in all three volumes.

Format: 235 x 310

Printing method: Transfer

Notes: Pre-publication copy. There were two printed corrections in this score prior to its presentation to Willi Schuh for final proof reading. These will be found loosely inserted at page 25 of Act I and page 102 of Act III. All subsequent corrections by Schuh were carefully laid out on five sheets of paper measuring 245 x 315 mm. A dyeline transfer of his report to the publisher is loosely inserted in Volume I. These corrections will be found in all subsequent issues. Unlike the piano-vocal score, the full score has the text in English only. At the lower left of page [1]: Copyright 1951 by Boosey and Hawkes Inc. New York. / Copyright for all countries. At lower right of the same page: Printed in England / All rights reserved

Willi Schuh who proof-read this score for Boosey & Hawkes was an enthusiastic supporter of Richard Strauss. But Strauss was held in low regard by Stravinsky who, in response to a student’s question at Ball State Teacher’s College in Muncie, Indiana, (June 1965) said: “He was a good conductor…I do not like his major works and I do not like his minor works.” (Lillian Libman: And Music at the Close: Stravinsky’s Last Years”, W.W. Norton 1972) the memoir of an old friend and business associate of Stravinsky’s – and of mine. White p. 451.
STRAVINSKY, Igor

Renard

Edition: Piano-vocal score by the composer.

Publisher: Edition Ad. Henn, Genève.

Collation: Title; blank; title in Russian and French; blank; introduction in Russian and French; blank; dedication in Russian and French to the Princess Edmond de Polignac; blank; music on pp. 1-63; blank.

Plate number: A. 66 H.

Date of publication: 1917.


Format: 200 x 280.

Printing method: Transfer.

STRAVINSKY, Igor

Requiem Canticles

Edition: Full score

Publisher: Boosey & Hawkes

Collation: Title page; blank; text (in Latin); orchestral forces; music on pp. 1-40.

Plate number: B. & H. 19518

Date of publication: April 1967

Binding: Original beige wrappers printed in black. A Stravinsky catalogue is on the back cover. Stored in a folder with the following entry.

Format: 235 x 310

Printing method: Transfer

STRAVINSKY, Igor

Requiem Canticles

Edition: Piano-vocal score.

Publisher: Boosey & Hawkes.

Collation: Title; text; music on pp. 3-24.

Plate number: B. & H. 19546

Date of publication: April 1967.

Binding: Original beige wrappers printed in black. The Stravinsky catalogue on the back wrapper is identical to that of the full score. Stored in a folder with the previous entry.

Format: 235 x 310.

Printing method: Transfer.

Notes: First edition. The title page is identical to that of the full score except that the words Vocal Score replace Full Score. At the lower left of p. 3: © Copyright 1967 by Boosey & Hawkes Music Publishers Ltd. Printer's mark and date at lower right corner of p.24: “4.67.E.” White p.539.
STRAVINSKY, Igor

Le Rossignol

Edition: Piano-vocal score by the composer.

Publisher: Edition Russe de Musique, Berlin, Moscou, St. Pétersbourg.

Collation: Blank; blank; title page; blank; music on pp. 3 - 93; blank.

Plate number: R.M.V. 241

Date of publication: 1914.


Format: 270 x 340.

Printing method: Transfer.


STRAVINSKY, Igor

Le Sacre du Printemps

Edition: Reduction for piano 4 hands by the composer.

Publisher: Édition Russe de Musique, Berlin, Moscou, St. Pétersbourg.

Collation: Title; blank; note about the world premiere in French; blank; note about the world premiere in Russian; blank; dedication to Nicolas Roerich; blank; music on pp. 9-89; blank.

Plate number: R.M.V. 196

Date of publication: 1913.

Binding: Modern marbled boards with green buckram spine. Original gray wrappers printed in black bound in. Back cover blank.

Format: 270 x 335.

Printing method: Transfer.

First edition, earliest issue. At lower left of first page of music: Russischer Musikverlag, Berlin, Moskau, St. Petersbourg. Printer's mark at lower right corner of p.89: “Stich und Druck von C.G. Röder G.m.b.H., Leipzig.” In 1914 the work was reissued with the date 1914 on the title page. The full score was not published until 1921. White p. 207.
STRAVINSKY, Igor

Le Sacre du Printemps

Edition: Full score.

Publisher: Edition Russe de Musique

Collation: Title page; blank; music pp. 3-139; blank.

Plate number: no plate numbers except for p 3, first page of music: R.M.V. 197b

Date of publication: 1921

Binding: Original wrapper. Stored together with second edition — see next entry — in green box.

Format: 150 x 210

Printing method: Transfer.

STRAVINSKY, Igor

Le Sacre du Printemps (second copy)

Edition: Full score.

Publisher: Edition Russe de Musique

Collation: Title page; blank; music pp. 3-139; blank.

Plate number: no plate numbers except for p 3, first page of music: R.M.V. 197b

Date of publication: 1929

Binding: Original wrapper. Stored together with first edition — see previous entry — in green box.

Format: 150 x 210

Printing method: Transfer.

Notes: Second edition of the pocket score. Title page is similar to previous entry with the following exceptions: Cover: above decorative border, 2nd; below border, blue ink stamp: AUGENER LTD., LONDON, W.1. / FOREIGN. Title page: below decorative border, stamp: TEMPORARY / INCREASE; yellow/black paper label: J.&W. CHESTER LTD. DONDON / FOR MINIATURE SCORES. Includes numerous changes and revisions to the musical text.
STRAVINSKY, Igor

Symphonie de Psalms

Edition: Piano-vocal score

Publisher: Édition Russe de Musique

Collation: Title page; blank; music on pp. 1-36; blank; blank

Plate number: R.M.V. 504

Date of publication: 1930

Binding: Publisher’s original beige wrappers with brown print. Back cover: blank

Format: 280 x 350

Printing method: Transfer


First edition, second issue. The title page is identical to that of the first issue including – incorrectly - both the year of publication, 1930, as well as the printer’s credit, Delanchy-Dupré. In the second issue the last page of music gives the year of publication as 1931.
STRAVINSKY, Igor

Three Songs from William Shakespeare

Edition:

a) Piano-vocal score
b) Parts. Clarinet in A; Flute; Viola

Publisher: Boosey & Hawkes

Collation:

a) title page, music on pp 2-12. The dedication at top of p. 2 reads: “Dedicated to Evenings on the roof (Los Angeles)”.

b) Clarinet: title page; music on pp. 2-7; Flute: title page; music on pp. 2-7; Viola: music on pp. 1-5

Plate number: B. & H. 17494 (piano-vocal score), B. & H. 17511 (parts).

Date of publication: April, 1954.

Binding: Beige paper wrappers with red print for each folder.

a) The back wrapper for the piano-vocal score is Boosey & Hawkes catalogue of Stravinsky’s stage works, symphonic works and works for voice and orchestra. All within a double rule red border. Inside the border at lower left: No. 692. At lower right: 12.53

b) The back wrapper for the parts folder is Boosey & Hawkes catalogue of Stravinsky’s pocket scores, piano works, chamber music, vocal scores and choral music. Inside the ruled border at lower left: No. 693. At lower right: 12.53

Format: a) 235 x 310; b) 240 x 310

Printing method: Transfer

Notes: First edition, earliest issue. In Stravinsky, the Composer and his Works (University of California Press) Eric Walter White (p. 475) points out a misprint in the vocal line at the last measure of the third system, page 5 of the vocal score: “sings this for thee” should read “sings this to thee”.
STRAVINSKY, Igor

Threni: id est Lamentations Jeremiae Prophetae

Edition: Pocket score

Publisher: Boosey & Hawkes, London

Collation: title; Orchestration; pp. III-IV, verses from the Book of Lamentations in Latin and English; music on pp. 1-70;

Plate number: B.&H.18438

Date of publication: 1958


Format: 135 x 185

Printing method: Transfer

Notes: First edition of the pocket score. Title page is autographed by Igor Strawinsky / London Dec / 1958 in blue ink pen.
STRAVINSKY, Igor

Trois Petites Chansons pour chant et piano (Souvenir de mon Enfance)

Edition: Piano-vocal score.

Publisher: Edition Russe de Musique / Russischer Musikverlag

Collation: Title page; music on p. 2-7; blank;


Date of publication: 1914

Binding: Original paper wrappers. The front cover serves as the title page. Back cover blank. Stored in a plastic sleeve with the following entry.

Format: 265 x 200

Printing methods: Transfer


STRAVINSKY, Igor

Trois Petites Chansons pour chant et piano (Souvenir de mon Enfance) (second copy)

This copy is identical to the previous entry.
STRAVINSKY, Igor

Trois Poèsies de la Lyrique Japonaise

Edition: Piano-vocal score

Publisher: Édition Russe de Musique (Russischer Musikverlag G.M.B.H.)

Collation: Title page; blank; texts in Russian and French; blank; music on pp. 5-10; blank; blank.

Plate number: R.M.V. 199

Date of publication: 1913

Binding: Original gray wrappers printed in darker gray. Back cover blank.

Stored in a folder.

Format: 270 x 335

Printing method: Transfer

Notes: First edition. The three songs are dedicated to Maurice Delage, Florent Schmitt, and Maurice Ravel respectively. It was at a concert of the Société Musicale Indépendante in Paris on 14 January 1914 that the present work, along with Ravel’s Trois Poèmes de Mallarmé and Maurice Delage’s Quatre Poèmes Hindous all received their world premieres. At the lower left of page 5: Russischer Musikverlag Berlin, Moskau, St. Petersbourg. At the lower right of page 10: Stich und Druck von C. G. Röder G. m.b.H., Leipzig. White p. 218
STRAVINSKY, Igor

Two Poems by Verlaine
1. Un grand sommeil noir
2. La lune blanche....

Edition: Voice and piano scores

Publisher: P. Jurgenson, Moscow and Rob. Forberg, Leipzig

Collation:
Un grand sommeil noir: Cover/title; music on pp. 2-3; blank.
La lune blanche: Cover/title; blank; music on pp. 1-5; blank.

Plate number:
Un grand sommeil noir : 34547
La lune blanche…. : Cover/title; 34548

Date of publication: 1910.

Binding: Beige paper wrappers with black print for each.

Format: 270 x 345

Printing method: Transfer

Notes: First editions of both songs.
SVIRIDOV, Georgy

Kursk Songs; Russia the Wooden; Snow is falling; Springtime Cantata

Edition: Full score

Publisher: Muzyka, State Publisher

Collation: Muzyka device; title page in English; title page in Russian; notice in Russian and English that Sviridov was awarded a State Prize of the USSR in 1968; Kursk Songs; orchestral forces in Russian and Italian; music on pp. 7-72; Russia the Wooden; orchestral forces in Russian and Italian; music on pp. 75-98; Snow is Falling; orchestral forces in Russian and Italian; music on pp. 101-140; Springtime Cantata; orchestral forces in Russian and Italian; music on pp. 143-193; blank; index; printing details.

Plate number: 8849 throughout except for pp. 48, 61, 86, 139, 153, 165 and 179 which have no plate number.

Date of publication: 7 August 1975

Binding: Original blue covers with embossed lettering in blue and gold. Back cover has embossed Muzyka device as well as the price at upper left: 2 rubles 90 kopeks.

Format: 230 x 300

Printing method: Transfer

Notes: First edition.
TCHAIKOVSKY, Pyotr Il’yich

Eugene Onegin

Edition: Piano-vocal score.

Publisher: P. Jurgenson, Moscow.


Plate number: 3302-3323. For pages 100-105 the PN is 3312 but a second PN has been added in parentheses: (3091).

Date of publication: Late 1879?

Binding: Green and pink marbled boards with mottled green paper spine.

Format: 195 x 275

Printing method: Lithographed

Notes: Very early, but not first edition. With regard to the present volume, the front and back covers are bound in; inside front and inside back covers blank. The outside back cover is a Jurgenson catalogue in Russian, French and Italian. This catalogue is particularly interesting because the only two pieces listed without price are two Tchaikovsky works: Joan of Arc and Eugene Onegin. This seems to indicate a particularly early copy of the work, as does the inscription dated 1880. The language used throughout the score is Russian only. The cover of the present volume has an autograph inscription: “A Monsieur Gabriel Fauré / Souvenir amical. / S. Tanéew, / Paris 1880”. Tanéew was a pupil of Tchaikovsky, as well as a composer and pianist who eventually became Director of the Moscow Conservatory.

The subtitle on the title page is: Lyrical scenes, suggesting excerpts.
TCHAIKOVSKY, Pyotr Il'ich

Eugene Onegin

Edition: Piano-vocal score.

Publisher: P. Jurgenson, Moscow.

Collation: Title page; blank; cast of characters and index; music on pp. 4-250.

Plate numbers: 3302–3323.

Date of publication: 1878?

Binding: Original gray covers printed in black. The back cover is a Jurgenson catalogue of Tchaikovsky works.

Format: 200 x 280

Printing method: Transfer.

Notes: Later edition. The major difference between this and previous issues is that a German translation has been added. The translation has been added by carefully threading the German words through and around the Russian words and the music notes. Loosely inserted at the verso of the last page of music, p. 250, is a photocopied sheet (verso blank), with a Russian translation of Triquet’s French chanson found on pp. 141–2. A correct first edition is fully described by Fuld, p. 220.

Date of publication suggested at bottom of p. 250: “Moscow, passed by censor, 30 September 1878.”
TCHAIKOVSKY, Pyotr Il'yich

Mazeppa

Edition: Piano-vocal score.

Publisher: P. Jurgenson, Moscow.

Collation: Title page printed in many colours, in Russian; blank; cast and contents in Russian; blank; music on pp. 3-261; blank.

Plate number: 5800-5819. An additional plate number 5869 appears on pp. 1-13 (the Prelude to the opera, issued separately with that plate number) Pages 40-45 have two plate numbers on one line, pp. 46-55 have two plate numbers, one above the other.

Date of publication: 1884 (on the basis of the plate number)

Binding: Contemporary cloth.

Format: 190 x 270.

Printing method: Transfer.

Notes: Second edition. With the stamp of the Moscow Imperial Theatre on three pages. This edition ends with an aria by Mazzepa rather than a chorus as in the first edition. The Censor’s date at the lower left of the last page is 27 July 1883.
TCHAIKOVSKY, Pyotr Il'yich

Queen of Spades

Edition: Piano-vocal score.

Publisher: P. Jurgenson, Moscow

Collation: Title page; blank; cast and content; music pp. 4-278; blank.

Plate number: 16270-16294

Date of publication: 1890

Binding: Contemporary decorative green boards embossed in gold lettering.

Format: 200 x 280

Printing method: Transfer.

Notes: First edition? Title page in Russian, elaborately decorative and reads in English: QUEEN OF SPADES / Opera / 3 Acts 7 Pictures / Libretto / Modest Tchaikovsky / Music / Pyotr M. Tchaikovsky / Voice score 8 pyb. Piano Score 4 pyb. / Property of Jurgenson in Moscow / Main warehouse St. Petersburg / Poland Warsaw by Zennenvald. Last page of music, lower right: Property of the Publisher; lower left: Jurgenson in Moscow (in Russian)
TCHAIKOVSKY, Pyotr Il’yich

The Slippers [Cherevichki]

Edition: Piano-vocal score

Publisher: P. Jurgenson, Moscow

Collation: Title page; cast of characters; blank; music on pp. 3-297; blank.

Plate number: 6730-6755

Date of publication: 1898

Binding: Contemporary decorative red boards with half brown leather

Format: 205 x 280

Printing method: Chromo-lithographed title page; otherwise lithographed

Notes: First edition? The opera is a revision of Tchaikovsky’s earlier work, Vakula the Smith (see following entry).

Copy is marked on the fly leaf, title page and first page of music (with a woodblock carved stamp) as belonging to Valentini Liudvigovich Gofman, architect, March 1902.
TCHAIKOVSKY, Pyotr Il’ich

Vakula the Smith (Kuznets Vakula)

Publisher: Jurgenson, Moscow and St. Petersberg

Collation: Title-page; blank; dedication (to the memory of the late Grand Duchess Elena Pavlovna); blank; Publisher’s note (in November 1875, this opera was awarded first prize in a competition sponsored by the Imperial Russian Musical Society at the behest of the late Grand Duchess Elena Pavlovna); blank; cast of characters and index; music on pp. 2 – 267; blank.


Date of approval by the censor (bottom left of p. 267): Moscow 22 February 1876

Binding: Tan fabric. The original blue front and back paper wrappers are bound in. See Notes with regard to the front cover. The back cover is a four column catalogue of works in a new inexpensive series of courses [ecoles/shkoly], etudes and exercises published by Jurgenson.

Format: 270 x 335

Printing method: Transfer

Notes: First edition. The blue front cover states (in Cyrillic): Vakula the Smith / Opera / P. Tchaikovsky / (edition for singing . . . 10 Rubles / for solo piano, 6 [rubles], for piano four hands) / [BLANK] / Moscow by P. Jurgenson. The title page reads: (Upper left corner) Vakoula le Forgeron / opera comique / de / P. Tschaikowsky. (Upper right corner) Wakula der Schmidt / Komische Oper / von / P. Tschaikowsky / (on a curve and within an irregularly shaped frame of an illustration) Vakula the Smith (in Russian) / (on a curve) the night before Christmas (at lower left of illustration) G. Schneider (name of the artist of drawing) / (lower center outside illustration frame) opera / in three acts / Text by Polonsky / Music / (on a curve) by P. Tchaikovsky / at lower left: Moscow / at P. Jurgenson. At center (outside of border) printed by P. Jurgenson (at lower right) St. Petersberg / at P(?). Jurgenson. The present copy is identical to that in the British Library with the curious exception of two sections of mispagination as well as a missing plate number. In the present volume Page 234 (PN 2947) is followed by pages 239 to 242 (PNs 2948). Page 242 (PN 2948) is followed by pages 235 and 236 (PNs 2947). The PN for page 237 is missing its final digit which is probably 8 (PN 2948). The British Library copy, as with the present copy, is missing the plate number on page 215. However it does have the plate number 2949 on page 260 which is missing in the present copy. This opera, as well as Rimsky-Korsakov’s “Christmas Eve”, are based on the same Gogol story.
THOMAS, Ambroise

Hamlet

Edition: Piano-vocal score.

Publisher: Au Ménestrel, Heugel & Cie., Paris.

Collation: Pictorial half-title; blank; pictorial title; blank; title; legal note; cast for the first performance and contents; advertisement for piano-vocal scores; music on pp. 1-351; blank.

Plate number: H. 3582

Date of publication: 1868.

Binding: Original wrappers with spine repaired. Back wrapper blank.

Format: 200 x 265.

Printing method: Transfer.

Notes: First edition. In addition to the present copy, I have seen those at the British Library (copyright deposit copy), New York Public Library, Library of Congress and Stanford University. I am grateful to Richard Macnutt, Sussex, England for his research in the Bibliothèque Nationale, Paris. At the foot of the pictorial title: Imp. Moucelot, Paris. A price of 20 francs is found on both the pictorial title page as well as the printed title page which follows; the reduction for piano and voice is by M. Vauthrot. Also mentioned on the printed title page are piano solo and four-hand arrangements by G. Bizet. Beneath the ruled border on the page advertising Heugel’s piano scores: 905 — Paris. — Typ. Morris et Comp., rue Amelot, 64. At the foot of the first page of music: Paris, Au Menestrel, rue Vivienne, 2 bis — (Baudon, Grav.) –Imprim. Arouy, rue Rochechouart, 84. Printer's mark at foot of p. 351: Paris, imp. de musique de Ch. Trinocq, rue Albouy, 11. On the pictorial half-title is an autograph inscription from Thomas to his colleague, the composer Victor Massé. There are many small changes between the present volume and subsequent editions which mention on the last page of music either Michelet or Dupré as the printer. These changes are also reflected in Heugel’s Italian language edition of 1869. In the present edition p. 91 has no variant cadenza for Ophelia at the eighteenth measure. Measures four through seven on p. 152 do not have an alternative C sharp for E natural, F sharp or G natural and the first two measures on p. 153 have no alternative C sharp for G natural or G sharp. P. 235 above “Ah!” in the second measure is the direction (avec désespoir). P. 292 has sixteen measures and Ophelia’s variant cadenza concludes in the fourth system, second measure, on a B flat in the staff. The present copy is identical to the Dépôt Légal copy at the Bibliothèque Nationale in Paris.
THOMAS, Ambroise

Mignon

Edition: Piano-vocal score.

Publisher: Au Ménestrel, Heugel & Cie., Paris.

Collation: Half-title printed in pale blue; blank; pictorial title; blank; cast for the first performance; catalogue of piano-vocal scores; catalogue of piano transcriptions; legal note; blank; music on pp. 2-311; blank.

Plate number: H. 3445

Date of publication: 14 January 1867.

Binding: Contemporary boards with leather spine.

Format: 190 x 270.

Printing method: Transfer.

Notes: First edition, earliest issue. At the foot of the page containing the legal note, inside the border and beneath a rule: Paris - Typ. Morris et Comp., rue Amelot, 64. At the foot of the first page of music, to the left: Paris, Au Menestrel, rue Vivienne, 2 bis. And to the right: Imp: Arouy, rue de Rochechouart, 84. At the foot of the last page of music, to the left: (Baudon, Grav.). And to the right: the printer's mark, Paris, imp. de musique de Ch. Trinocq, rue Albouy, 11. Fuld p. 215.
THOMSON, Virgil

The Mother of Us All

Edition: Piano-vocal score.


Collation: Four blanks; half title; blank; title; photo of Gertrude Stein; photo of Virgil Thompson; Carl von Vechten photo credit and M.P.I. logo; M.P.I. acknowledgment of sponsors of the publication; characters and cast of the world premiere, production credits and index of scenes; pp. 11-13 have notes concerning the opera and its production; historical description of each of the characters in order of appearance; pp. 15 -18 contain a synopsis of the opera; music pp. [19]-157; blank; statement concerning the number of copies and variants of this edition (1,000 regular copies; 55 printed on special paper, cloth bound and numbered); three blanks.

Plate number: M.P.I. - 550

Date of publication: 1947.

Binding: Publisher's original wrapper with cloth spine. Cover design by R. Pontabry. Back cover blank.

Format: 230 x 310.

Printing method: Transfer.

Notes: First edition.
VAUGHAN WILLIAMS, Ralph

Sir John in Love

Edition: Piano-vocal score

Publisher: Oxford University Press, London

Collation: Title page; blank; dedication (to S. P. Waddington), blank; preface; index; publisher’s note regarding score and parts (see Notes); music on pp. [1]-307; p. 308 Note: suggested notation for final dance.

Plate number: None

Date of publication: 1930

Binding: Modern brown cloth with brown leather spine. Front and back covers bound in. The back cover has an Oxford catalogue of works by the composer

Format: 250 x 320

Printing method: Transfer

Notes: First edition. The page prior to the first page of music is signed by the composer and five others, one of whom is Hubert Foss who has added the date Nov. 11 / 34. I am grateful to Michael Kennedy who has identified a few of those who signed this copy. Foss was the head of the Music Department of Oxford University Press and Vaughan Williams’s publisher. The remaining signatories are Percy Heming, an English baritone who later became an administrator at Covent Garden and Jane Howes, the wife of the chief music critic of The Times for seventeen years. Hilda Rickard and Suzan Turner remain unidentified. What would appear to be a stage director’s pencil notations appear throughout Act II. The cover and the title page are identical with the exception of a small circular device on the cover not found on the title page. The Title page reads: Sir John in Love / An Opera in Four Acts / The Libretto based on Shakespeare’s / “The Merry Wives of Windsor” (with / German translation by Anton Mayer) / Set to music by / R. Vaughan Williams / Vocal Score, price 30/- / Oxford University Press / Amen House / Warwick Square / London E.C.4 / New York – 114 Fifth Avenue / Leipzig – Friedrich Hofmeister / Amsterdam – Broekmans & van Poppel / Paris – Editions Max Eschig. At the bottom of page [1] of music: Copyright in U.S.A. and all countries, 1930, by the Oxford University Press, London. Printed in England. / Oxford University Press, Amen House, Warwick Square, E.C.4. At lower left of page 308: Henderson & Spalding Ltd. / Printers of books and music London. At lower right of the same page: Oxford University Press.
VERDI, Giuseppe

Aida

Edition: Piano-vocal score

Publisher: Edizone Ricordi

Collation: Title page; blank; Personaggi / Esecutori; Riduzione di Franco Faccio; Libretto pp. (3)-20; blank; Indice; music on pp. 1-289; blank.

Plate number: 42602 Engravers’ initials are as follows:

pp. I-IV    m    pp. 184-196    h
pp. 1-23    a    pp. 197-211    a
pp. 24-45   h    pp. 212-236    h
pp. 46-52   a    pp. 237-255    a
pp. 53-71   m    pp. 256-274    h
pp. 72-94   a    pp. 275-289    a
pp. 95-183  m

Date of publication: This edition was never published. Ricordi considered the first edition of Aida (see following entry) to be their first-ever engraved publication. For in-house purposes, however, Ricordi made several copies using the tried and true engraving method. This score is one of those created for in-house purposes.

Binding: Contemporary simulated maroon leather

Format: 220 x 280

Printing method: Engraved

Notes. A prepublication copy. The most important such copy is that at Sant’Agata, which Ricordi sent to Verdi for corrections (see second entry following this one). Other prepublication copies are at Santa Cecilia, Rome, UC Berkely and the British Library. The true first edition was lithographed (see following entry).
VERDI, Giuseppe

Aida

Edition: Piano-vocal score

Publisher: Edizioni Ricordi, Milano.

Collation: Title page; blank; Personaggi / Esecutori; blank; libretto pp. [3]-21; Indice; music on pp. I-IV and 1-289; blank.

Plate number: 42602

Date of publication: April 1872?

Binding: Original pictorial front cover and spine; back cover tan with white ruled border.

Format: 215 x 295

Printing method: Lithographed

Notes: First edition, earliest issue.
VERDI, Giuseppe

Aida

Edition: Piano-vocal score.

Publisher: Edizioni Ricordi, Milano, Roma, Firenze, Napoli.

Collation: Title printed in many colors on a yellow panel; blank; “Personaggi / Esecutori”; blank; on pp. [3]-21: complete libretto; “Indice”; music on pp. I-IV, 1-289; blank.

Plate number: None.

Date of publication: c. February 1872.

Binding: Contemporary blue cloth.

Format: 200 x 270.

Printing method: Transfer

Notes: First edition, third issue. This copy conforms to Hopkinson 62A except that “Riduzione di Franco Faccio” does not appear on the verso of the Personaggi – Esecutori page. As Fuld points out, Hopkinson was unaware of engraved copies of Aida in the quarto format. Engraved copies are at UC Berkeley (M1503 V4 A5 Case X) and at Santa Cecilia, Rome, (G 14 F1). Logically these would have preceded any lithographed copies, but it was a lithographed copy with PN42602 that was presented for copyright deposit at both Santa Cecilia (104 G 8) and the British Library. (See previous entry)

In Verdi Newsletter No. 14 (1986), published by the American Institute of Verdi Studies, David Lawton states that it was an engraved proof copy of this particular issue that was sent to Verdi for correction. It remains today in Verdi's library at Sant’Agata. Lawton feels this copy reflects the original autograph score and notes that all changes made by Verdi after he saw this proof are reflected in all other lithographed copies he has seen. They are also incorporated in the engraved copy at Berkeley. I presume they are also in the engraved copy at Santa Cecilia but I cannot confirm it as I was unaware of Lawton's research at the time I was working in Santa Cecilia. See second previous entry to this one.

Hopkinson and Fuld both acknowledge the issue without plate numbers, but are uncertain as to its priority of publication. This smaller version (Hopkinson's octavo, Fuld's “large octavo” with PN 42602), was entered for copyright at Santa Cecilia on 20 April 1872. It should be noted that this is almost precisely four months earlier than the date the large folio edition was presented for copyright. The present copy was published after the lithographed and engraved copies because close inspection reveals vestiges of plate numbers and engravers' initials on eighteen pages. Page 102 in particular has a very clear “m” at the proper position for the engraver's initial and this is corroborated by other lithographed copies having page numbers, as well as the engraved copy at Berkeley. Fuld 589-90 and 693-4. Hopkinson 62A pp. 149-52.
VERDI, Giuseppe

Aida

Edition: Piano-vocal score.

Publisher: Edizioni Ricordi; Milano, Roma, Firenze, Napoli.

Collation: Title printed in red, blue and other colors; blank; “Personaggi / Esecutori”; “Indice”; music on pp. [I] - IV, 1-293; blank.

Plate number: 42486-42502

Date of publication: c. February 1872.

Binding: Original boards. Front cover with scenic design for Act IV, scene 2, surrounded by a white border surrounded by an orange border; back cover blank; decorative spine in red, blue and green.

Format: 260 x 345

Printing method: Engraved (preliminary pages lithographed).

Notes: First edition, first issue, of the large folio format. A copy of this issue was entered for copyright at Santa Cecilia, Rome, on 17 August 1872 (104 G 8) At the bottom center of the title page underneath a black rule: Lito. Fli Doyen-Torino. At the bottom left of the same page underneath a black rule: Giulio Ricordi. The major difference between this and subsequent issues, as Fuld has pointed out, is that Ricordi neglected to credit Escudier, its French agent of long-standing. This omission was quickly rectified (see following entry). The appropriate engraver's initials for each of the opera's seventeen pieces correspond to the names listed in the Ricordi Libroni with the following exceptions: The engraver's initial for pp. 48-54 should be “a” but the initial on p. 51 is “m” (see following entry with regard to p. 52). The engraver's initial for pp. 74-85 should be “G” but that on p. 79 is “m”. The Preludio (PN42486) of the present copy has pagination in Roman numerals in the upper outer corners, but no through pagination in the lower outer corners. Commencing with the opera's second piece (PN42487) and throughout the remainder of the score there are both piece and thru pagination in Arabic numerals. On p. 235, first system, the last measure of Aida's vocal line, there is a plate mark which becomes increasingly noticeable in subsequent issues. Fuld pp. 589-90 and 693-4.
VERDI, Giuseppe

Aida

Edition: Piano-vocal score.

Publisher: Edizioni Ricordi, Milano, Roma, Firenze, Napoli.

Collation: Title printed in red, blue and other colors; blank; “Personaggi / Esecutori”; “Indice”; music on pp. 1-4, 1-293; blank.

Plate number: 42486-42502

Date of publication: c. February 1872.

Binding: Contemporary red cloth cover.

Format: 260 x 340.

Printing method: Engraved (Preliminary pages lithographed).

Notes: First edition of the folio format but a later issue than the previous entry. The title page of this issue has Parigi-Escudier at the bottom center beneath a black rule; at the right: Lito-Doyen-Torino; at the left: Giulio Ricordi. The title page is otherwise identical to that of the previous entry. Arabic numerals 1-4 are used for both piece and thru pagination of the Preludio. Thru pagination does not continue into the second piece (PN42487), but commences anew with an Arabic numeral 1. In addition, piece pagination with Arabic numerals is maintained throughout the remaining fifteen pieces of the opera.

The Morgan Library has two variants of this issue. While the Cary Music Collection, No. 59, has Roman numerals for the Preludio as in the previous entry, GWM A3 has Arabic numerals, as in the present copy. The present copy has no page numbers on pp. 227 and 237 and it does not appear to be an inking deficiency. Both page numbers, however, are present in each of the Morgan Library copies as they are in the previous entry. The engraver's initial, including the variants from the Ricordi Libroni, remain as per the previous entry with one exception: the engraver's initial for p. 52 as well as p. 51 is now “m”.

The present copy fails to match Hopkinson 62A(b) only with regard to the Arabic numeral pagination of the Preludio. Hopkinson pp. 149-152. Fuld pp. 589-90 and 693-4.
VERDI, Giuseppe

Aida

Edition: Piano-vocal score.

Publisher: Edizioni Ricordi, Milano, Roma, Firenze, Napoli.

Collation: Title printed in red, blue and other colors; blank; “Personaggi / Esecutori”; “Indice”; music on pp. 1-4, 1-293; blank.

Plate number: 42486-42502

Date of publication: c. February 1872.

Binding: Contemporary red cloth with decorative tool-work and gold foil embossed: G. VERDI / AIDA.

Format: 260 x 340.

Printing method: Engraved (Preliminary pages lithographed).

Notes: This copy is nearly identical to the previous issue with the following exceptions:

The present copy has page numbers on pp. 227 and 237. The title page has Parigi-Escudier at the bottom center beneath a black rule; at the right: Lito-Doyen-Torino; at the left: Giulio Ricordi. Roman numerals II-IV are used for the Preludio but through pagination is Arabic numerals.
VERDI, Giuseppe

Aida

Edition: Piano-vocal score.

Publisher: P. Jurgenson, Moscow / J. Jurgenson, St. Petersburg

Collation: blank; blank; title page; blank; Personaggi / Index; music on pp. 4 – 289; blank; blank; blank.

Plate number: 3572 through 3586 (see Notes)

Date of publication: At the foot of p. 289: 17 September 1896 (date of censor’s approval)

Binding: A Russian binding. Brownish pink designed laminate with full brown leather. The upper board and spine with gilt lettering (in Cyrillic) and decoration: G. Verdi / AIDA and at the bottom, the initials H.K.

Format: 200 x 280

Printing method: Lithographed

Notes: First Russian edition. Hopkinson states “no copy has been discovered.” Accordingly, the evidence of the present copy allows clarification of a few points: the text is in both Russian and Italian. The plate numbers are not 3572 through 3580 (Hopkinson p. 153), but rather, 3572 through 3586. The plate numbering is straightforward except for eight pages bearing the number 3573 on pp. 6 through 13. Page 6 is numbered 3573a (the “a” underlined twice), page 7 there is no addition to the plate number, but those on pages 8 through 13, have a small Cyrillic “b” (again, underlined twice) after each plate number. I have no explanation for this, but I speculate that the music involved, Radames’ aria, “Celeste Aida”, may have been printed and sold apart from the complete score using these same plates.

The title page, in Italian only, reads: Aida (with decoration around each of the four letters of the title) / Opera in 4 atti di / A. Ghislanzoni / Musica di / G. Verdi. (the initial V is heavily decorated) / (to the left) Per Canto e Pianoforte / Prezzo 3 Rbl. (to the right) Per Pianoforte solo in 8o…Prezzo Rbl. 1.50 / Lo stesso, facil. da E. Langer in 4o 1.50 / Insignia design / Mosca da P. Jurgenson. / St. Pietroburgo J. Jurgenson.

In the present copy both the Italian title page as well as the Russian/Italian Personaggi / Index page have been laid in as a separate signature. But it is implausible to believe that these same pages, essential for copies to be used in Russia, should not have been published in Cyrillic as well. When I was in Russia, I was not permitted to examine any volumes in either the Glinka Museum or the Central State Archives of Literature and Art, both in Moscow. Accordingly, I have been unable to see another copy of this score by which I might have been able to give comparison or further pertinent information.

Hopkinson 62A (i).
VERDI, Giuseppe

Alzira

Edition: Full score.


Collation: Half title; series title; title; legal note and publication date; contents; blank; preface, acknowledgments and introduction in English (VII-XXIV); prefazione, ringraziamenti e introduzione in Italiano (XXV-XLII); six pages of facsimiles; instruments of the orchestra; blank; index of numbers; blank; title; blank; music on pp. [1] - 403; blank appendix 1; blank; music sketches pp. 407-412;

appendix 2; blank; Sinfonia nell 'Alzira (reduction for piano solo) pp. 415-420; six blanks; subscribers to the edition.

Plate number: none.

Date of publication: 1994.

Binding: Publisher's red cloth.

Format: 270 x 370.

Printing method: Transfer.

Notes: Verdi Complete Edition Series I Volume 8. With the separate Critical Commentary.
VERDI, Giuseppe

Aroldo

Edition: Piano-vocal score.

Publisher: Tito di G. Ricordi, Milano, Firenze, Mendrisio, Parigi.

Collation: Title; blank; “Indice”; “Personaggi/Attori”; music on pp. 5-260.

Plate numbers:

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<td>137-143</td>
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<td>121-136</td>
<td>N29920N</td>
<td>244-260</td>
<td>K29930K</td>
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Date of publication: February 1858.

Binding: Contemporary dark red marbled boards, white vellum spine.

Format: 330 x 240.

Printing method: Engraved.

Notes: First edition. The Engravers' initials correspond precisely to those listed in the Ricordi Libroni. The blind stamp is of the style used by Tito Ricordi from 1858 to 1871. The library stamp of Giovanni Scotti, Como, appears on the title page as well as the first page of music. Hopkinson 58A(a).
VERDI, GIUSEPPE

L’Assedio di Arlem

Edition: Piano-vocal score

Publisher: Giovanni Ricordi, Milano

Collation: Title page; blank; Indice; Personaggi; music on pp. 5-209; blank

Plate numbers: 21571 (Sinfonia); 21642-21659

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<td>116-125</td>
<td>G.21653T.</td>
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</table>

Date of publication: 20 October 1850.

Binding: Black fabric on boards; black leather spine.

Format: 365 x 260

Printing method: Engraved

Notes: The first and only edition under this title. Hopkinson devoted a great deal of effort sorting out the various publication problems involved in this work. His assessment is both interesting and logical and his full report can be found in Vol. II, pp. 69-70, of his Bibliography of Giuseppe Verdi, 1813-1901.

Because this work was created using two different titles, L’Assedio di Arlem as well as the somewhat more familiar La Battaglia di Legnano, its publication history is somewhat convoluted. Verdi and Giovanni Ricordi both used the two titles in their correspondence. There is no question however that the first performance at the Teatro Argentina in Rome on January 27, 1849, was given under the Battaglia title. As for priority of the published score, however, Hopkinson (p. 70) writes, “I have, without great conviction, decided to give pride of place to the Assedio edition … It is definite that no Ricordi edition, other than this one, exists.”

A date stamp, which was placed on the title page of Ricordi’s scores, revealed the date a given volume was assembled and put on sale. The present volume has four corner date stamps: p. 5: 2.4 / 52, p. 18: 24.2 / 52, p. 54: 11.12 / 51, p. 150: 22.12 / 51. The date stamp on the title page of the present volume is that used by Ricordi from 1851-1853.
VERDI, Giuseppe

Attila

Edition: Piano-vocal score, in chiave di sol.

Publisher: F. Lucca, Milano

Collation: Title page; blank; Personaggi / Attori; Indice; music on pp. 1-176; blank; blank.

Plate number: 5918 throughout. The personaggi / attori page as well as the Indice page have the engraver’s initial “A”. Music pages 1 - 120 as well as pages 137-152 have the engraver’s initial “a”. Pages 121-136 have the initial “m”, and pages 153-176 have the initial “H”.

Date of publication: 1846.

Binding: Paper wrappers with black print. (on a curve) ATILIA / (straight) Dramma Lirico in un Prologo e 3 Atti / musica / di / G. VERDI / canto in chiave di sol / con accompagnamento di Pianoforte / (to the left) 5918, (to the right) netti Fr. 10. - / Milano F. Lucca. The back cover is blank.

Format: 210 x 295

Printing method: Engraved

Notes: First edition, variant. The firm of Francesco Lucca issued the edition in chiave di sol at the same time as it published the first regular edition in 1846. The title page of the present edition reads: (within an elaborate red border) Attila / Dramma Lirico in 3 Atti con Prologo / Poesia di / T. Solera / Musica del Mo. / Giuseppe Verdi / dall’editore / F. Lucca dedicato / al Sigr. / B. Lumley / Direttore del Teatro di S.M. / a Londra / Prezzo netto Fr. 10. At the bottom of the page (outside the red border): Milano F. Lucca.

I have called the present copy a variant because Hopkinson cites a first edition copy “with a blue decorated border” as well as agents for Lucca in Florence and Chiasso. No agents are listed in the present copy and, as noted, the decorated border is red. With regard to the first regular edition, I have seen copies at the Verdi Institute in Parma, the Milano Conservatorio and the Morgan Library. The title pages of the Milano and Morgan copies are considerably different from that described by Hopkinson for [45 A (a)]. He describes a title page with “a heavily designed black border” but the copy at the Verdi Institute in Parma has a heavily designed green border. It would appear that Lucca frequently changed its title pages for both the regular and the chiave di sol editions and I do not believe that we can yet declare with any certainty just which of the regular or chiave di sol editions is the true “first”.
VERDI, Giuseppe

Un Ballo in Maschera

Edition: Piano-vocal score.

Publisher: Milano Stabilimente Nazionale Tito di Gio. Ricordi

Collation: Pictorial title page; blank; Indice; Personaggi / Attori; music on pp. 5-323; blank

Plate numbers with engravers’ initials.

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Date of publication: 23 September 1860

Binding: Ricordi’s original heavily decorated blue wrappers. The inside front wrapper is blank. The inside back cover has a complete list of Ricordi’s operatic publications as of September 1860. The back cover is a continuation of Ricordi’s catalogue, but features only works for pianoforte solo as well as pianoforte four hands.

Format: 365 x 265

Printing method: Preliminary pages are lithographed; music pages engraved.

Notes: First edition. The blind stamp is December 1860. Particular note should be paid to the publisher’s imprint on the title page which contains neither the Hapsburg coat of arms nor those of the House of Savoy. Hopkinson’s description of the title page of this volume (59 A (a)) has an inaccuracy in his description of the title page: the eighth line (Proprietà dell’Editore di quest’ Opera) is on one line rather than two. Hopkinson 59A (a)
VERDI. Giuseppe

Un Ballo in Maschera

Edition: Two single numbers (‘Pezzi Diversi’), Nos. 7 and 8
Collation: for each number, music on pp. 1-5; verso blank.
Plate numbers: No. 7: H 31037 H; No. 8: N 31038 N
Date of publication: 1859 (see Notes)
Binding: Unbound. Stored in a box with the previous entry.
Format: 335 x 230
Printing method: Engraved

Notes: First editions, earliest issue. The blind stamps on both of these pieces are only partially visible; that on No. 7 is very clearly T.R./59 but the month is not visible, while that on No. 8 shows only T.R. Both blind stamps are in the lower left hand corners of the respective pieces. Neither of these pieces has continuous pagination in the lower right hand corner. The significant factor is the different coats of arms used in the publisher’s imprint for the pezzi diversi (Austrian double eagle) and those used in the imprint for all the pieces in the previous entry. All pezzi diversi begin on a recto and, depending on the length of the given piece, they could end on either a recto or a verso. As the two examples here are both five pages long, the final verso of each is a blank. The complete score was not available until all the pezzi diversi had been published: only then could the whole opera be assembled for publication.

[This copy is not at the University of Washington. These are not in the box mentioned above. The box is not big enough to house these two extra numbers.]
VERDI, Giuseppe

Chamber Music [Musica strumentale da camera]

Edition: Piano music and string quartet with score and parts

Publisher: University of Chicago Press, Chicago, and Casa Ricordi, Milano.

Collation: [Facsimile of “Scherzo-Fuga” as end pages both in front and back of volume; blank; half title; series title; title page; copyright page; contents - indice – 2 pages in English and Italian; Preface vii-viii; Acknowledgments ix; blank; Introduction xi-xxii; Prefazione xxiii-xxiv; Ringraziamenti xxv; blank; Introduzione xxvii-xxxviii; Half title: Facsimiles – Fasimili; 6 pages of facsimiles without pagination; half title: Chamber Music – Musica Strumentale da Camera; blank; half title: Piano Pieces – Pezzi per pianoforte; blank; music pp. [1]-6; half title: Quartetto; blank; music pp. 9-68; half title: Appendix – Appendice (Discarded slow introduction to the fourth movement); blank; music on p. 71; blank; Critical Commentary – Commento critico; Abbreviations; Piano Pieces (Notes) pp. [75]-78; Quartetti / Sources, pp. 79-96; Abbreviazioni; Pezzi per pianoforte (notes) on pp. 98-101; Quartetto / Fonti, pp. 102-120; 5 blank pages; Subscribers to the Edition – Abbonati all’edizione (including William Crawford III).

Parts (in mylar pocket):

Violin I: Title page; copyright and notes; music [3]-15; Typographical Differentiations in the Critical Edition – La distinzioni tipografiche nell’edizione critica.

Violin II: Title page; copyright and notes; music [3]-15; Typographical Differentiations in the Critical Edition – La distinzioni tipografiche nell’edizione critica.

Viola: Title page; copyright and notes; music [3]-15; Typographical Differentiations in the Critical Edition – La distinzioni tipografiche nell’edizione critica.

Violoncello: Title page; copyright and notes; music [3]-14; Typographical Differentiations in the Critical Edition – La distinzioni tipografiche nell’edizione critica.

Plate number: No plate

Date of publication: 1983

Binding: Red buckram over board. Verdi’s signature in gold on cover.

Format: 380 x 270

Printing method: Transfer

VERDI, Giuseppe

Il Corsaro

Edition: Piano-vocal score
Publisher: Presso F. Lucca dirimpetto al Gran Teatro alla Scala, Milano
Collation: Title page; blank; Personaggi, Attori; Indice; music on pp. 1-186
Plate number: 7101-7118 (appearing in the score as 7101-18)
Date of publication: 1849?
Binding: Contemporary gray mottled boards with the central portion of Lucca’s original green paper wrapper laid down on the upper board.
Format: 350 x 250
Printing method: Engraved
Notes: First edition, but not first issue. This copy is same as “variant” 49A (d) in Hopkinson.

VERDI, Giuseppe

Il Corsaro

Edition: Full score
Collation: Half title; series title, title page; legal notices, credits and publisher’s cataloging data; contents, blank; Preface (vii and [viii]); acknowledgements [ix]; blank; Introduction in English (xi – xxix); blank; Preface in Italian (xxx-[xxxii]); acknowledgements in Italian; blank; Introduction in Italian (xxxxv-liv); facsimile title; blank; facsimiles (5pp.); blank; instruments of the orchestra, cast of characters; blank; index; blank; score title; music on pp. [1]–364; appendix; blank; music on pp. 367–377; blank; blank; subscribers to the edition.
Plate number: None
Date of publication: 1998
Binding: Publisher’s red cloth
Format: 280 x 380
Printing method: Transfer
VERDI, Giuseppe

Don Carlos

Edition: piano-vocal score

Publisher: Léon Escudier, Paris

Collation: Title page; blank; cast and catalogue des morceaux; blank; music on pp. 1-359.

Plate number: L.E.2765, except for pp. 155-181 where the plate number is L.E.2767

Date of publication: April 1867

Binding: Contemporary marbled boards with black leather spine: G. Verdi / rule / Don / Carlos. 5 decorative gold fleurs-de-lys on spine.

Format: 200 x 275

Printing method: Engraved

Notes: First edition, earliest issue. This edition not listed in Hopkinson: it may be considered 61[pre-]A. The title page is identical to Hopkinson’s description for 61A with one exception: in the lower right hand corner of the title page there is the abbreviation “imp” with nothing further (see following entry). There is no printer’s credit anywhere in this edition.

In later years, Verdi’s favored baritone, Victor Maurel, created the title role in the revised Simon Bolívar (1881), Iago in Otello (1887) and the title role in Falstaff (1893). Marcello Conati notes in his Encounters with Verdi (Cornell University Press, 1984, p. 67) that at the 1867 world premiere of Don Carlos the very first Verdi role created by Maurel was one of the six Députés who appear in the Act 3 finale (pp. 227-228 in the present score).
VERDI, Giuseppe

Don Carlos

Edition: Piano-vocal score.

Publisher: Léon Escudier, Paris.

Collation: Title, within a decorative border; blank; [10 leaves of squared paper inserted by a later owner]; cast and contents; blank; music on pp. 1-359; blank.

Plate number: L.E.2765, except for pp. 155-181 where the plate number is L.E. 2767.

Date of publication: April 1867.

Binding: Quarter-calf with Gold lettering on spine: G. Verdi / straight rule / Don Carlos (original?). Modern binding.

Format: 190 x 270.

Printing method: Transfer.

Notes: First edition, second issue. The copy on the title page is precisely as per Hopkinson’s description of 61A with two exceptions: 1. in the lower right hand corner will be seen “imp. Ch.Trinocq” (see previous entry) and 2. the composer’s name is somewhat larger than in the previous entry. The five lines following the Catalogue des Morceaux have been re-set. The printer's mark at lower right corner of p.1: Paris, imp. de musique de Ch.Trinocq, rue Albouy, 11. Hopkinson 61A.
VERDI, Giuseppe

I Due Foscari

Edition: Piano-vocal score.

Publisher: Giovanni Ricordi, Milano.

Collation: Title within an ornamental surround printed in yellow; blank; Indice; Personaggi, Attori; music on pp. 5-187; blank.

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Date of publication: August 1845.

Binding: Contemporary full green morocco.

Format: 350 x 260.

Printing method: Engraved.

Notes: First edition. The title page is as per Hopkinson except for one minor point: there is no initial C before the name of the Mendrisio agent, Pozzi. This is confirmed in other copies of this edition which I have seen at the British Library, Stanford University Library and the Sibley Music Library at the Eastman School of Music. Hopkinson 42B(a).
VERDI, Giuseppe

Ernani

Edition: Piano-vocal score.

Publisher: Giovanni Ricordi, Milano.

Collation: Title page (see Notes); blank; “Indice”; “Personaggi / Attori”; music on pp. 3-229; blank.

Plate number: 16221-16241

Date of publication: August 1844.

Binding: Contemporary full red morocco with elaborate tooling and gilt edging.

Format: 360 x 260.

Printing method: Engraved.

Notes: First edition. Claudio Gallico, editor of the Ricordi / University of Chicago critical edition of Ernani states, in an accompanying “Critical Commentary”, that the first edition of the piano-vocal score has a title page with a double ornamental frame tinted pale green. That description applies to the second edition of the score. The present first edition has a blue border and there are twelve sets of engravers’ initials the blue-bordered edition, whereas there are a multitude of changes of engravers in the green-bordered edition. Furthermore, Gallico states that there are eleven sets of engravers’ initials in the first edition – as indeed there are in the green bordered second edition – but the initials “RR” are not to be found in the first (blue bordered) edition which has only ten sets of initials.

I should also mention the Index page of Ernani which reads: Indice / dell’ Opera Ernani del Maestro / Giuseppe Verdi / ridotta per Canto con accompagnamento di Pianoforte. Later issues, such as those of Ernani having a green border on the title page, reduce that elaborate heading to one word only: “Indice”. This observation concerning “Indice” is true for the first editions of most, but not all, of Ricordi’s operas. La Traviata, Macbeth and the company’s first publication of Giovanna de Guzman, for example, use only the word “Indice” in their respective first issues of these works. I am not certain when Ricordi instituted this particular practice, but it appears to commence with certain first editions of Bellini (Puritani) and Donizetti (Linda di Chamounix). The Paris agent for Ernani is listed as France Musicale but it was Leon Escudier, Verdi’s trusted associate, who subsequently took over that position. Hopkinson correctly identifies most the first edition of Ernani but he, as well as Gallico, are in error with regard to the printed edition of the cabaletta for Silva’s aria. Both state that no copy of the piano vocal edition issued by Ricordi with the plate number 16495 has ever been found. A xerox copy of this particular publication is loosely inserted in the present copy. The original is bound in at the end of the copy at the Milan Conservatory, (Spartiti 544); Hopkinson 41A (a).
VERDI, Giuseppe

Ernani

Edition: Full score.


Collation: Half-title; series title; title; legal note and publication data; contents; blank; introductory material on pp. vii-liii; blank; facsimiles title; blank; facsimiles (5pp.); instruments of the orchestra / cast of characters; afterward (3pp. in English); blank; nota aggiuntiva (3pp. in Italian); blank; index; blank; score title; blank; music on pp. [1]-476; subscribers to the edition.

Plate number: None.

Date of publication: 1985.

Binding: Publisher's red cloth.

Format: 280 x 380.

Printing method: Transfer.

VERDI, Giuseppe

Falstaff

Edition: Piano-vocal score.


Collation: Half-title; blank; title; Ricordi emblem and legal notice; “Personaggi”; blank; “Indice”; blank; music on pp. 1-474. Before each act and before the second scene of each act there are additional title pages not included in the pagination.

Plate number: 96000, except p.63 where the number is 69000

Date of publication: January 1893.

Binding: Near-contemporary half-cloth.

Format: 200 x 270.

Printing method: Transfer.

Notes: First edition, earliest issue, with blind stamp of 1.93. The present copy differs from Hopkinson's description of the first edition in several ways. It is lithographed rather than engraved. An engraved copy was used for copyright deposit purposes at the Library of Congress (M1503. V484 F2) but that at the British Library (F125.s) is lithographed. There is no mention on the title page of the premiere date and, other than six cities having Ricordi offices, no foreign agents are listed in the publisher’s imprint. Some copies with a blind stamp of 2.93 are identical to the present copy but others are not. Further discussion of this matter can be found in the Notes for the following entry, the second issue of Falstaff. The present copy has a French translation for the part of Alice penciled in on pp. 48-67. Chusid p. 69, Hopkinson 64[pre-]A.
VERDI, Giuseppe

Falstaff

Edition: Piano-vocal score.


Collation: Half-title; blank; title, Ricordi emblem and legal notice; “Personaggi”; blank; “Indice”; blank; music on pp. 1-474. Before each act and before the second scene of each act there are additional title pages not included in the pagination.

Plate number: 96000, except p.63 where the number is 69000

Date of publication: February, 1893.

Binding: Publisher’s original blue paper-covered boards.

Format: 200 x 280.

Printing method: Transfer.

Notes: First edition, second issue, with a blind stamp of 2.93. The musicologist James Hepokoski (Falstaff, Cambridge University Press, 1983, p. 52) has observed that minor musical differences are to be found in issues having blind stamps of 1.93, 2.93 and 3.93. In fact, these differences occur in issues having blind stamps of 3.93 and some of those dated 2.93. An example is found in the present copy at the seventh bar of p. 22 where the second beat in the right hand of the piano part (an “e”) is (incorrectly) without a flat. All other copies, including copyright deposit copies at the British Library and the Library of Congress, copies with a 1.93 blind stamp, some copies with the 2.93 blind stamp, the second version of the opera issued June 1893 (Hopkinson 64B), as well as all subsequent editions show the “e” with the flat. As there was no error in the first place, it is difficult to ascertain why one was perpetrated in some of the February 1893 copies as well as all of the March copies I have seen. But it is possible that this change occurred when Ricordi altered the title page at some point in February. These included the addition of the date of the world premiere as well as two foreign agents not mentioned in the imprint of 1.93 copies: Lisbona: J.C. Martinez and Lipsia: Breitkopf & Härtel. Double straight rules replace the twig like dividers found on the title page of 1.93 copies. Hopkinson describes the present copy as 64A but it properly follows the previous entry and should be called 64A(a).
VERDI, Giuseppe

Falstaff


Publisher: G. Ricordi & C., Milano

Collation: Reproduction of a photograph and Verdi’s facsimile signature (see Notes); blank; elaborately colored title page; certificate of limitation to 100 copies with panel, printed in red, for the name of the owner; Title page; declaration of rights; indice; blank; Act I, Scene I title; blank; music on pp. 1-46; Act I, Scene II title; blank; music on pp. 47-126; Act II, Scene I title; blank; music on pp. 127-190; Act II, Scene II title; blank; music on pp. 191-300; Act III, Scene I title; blank; music on pp. 301-342; Act III, Scene II title; music on pp. 343-474.

Plate number: 96000, except page 63 where the number is 69000

Date of publication: Probably January 1893

Binding: Full brown leather with gilt as originally published. The back cover has the Ricordi device also in gilt.

Format: 250 x 320

Printing method: Transfer

Notes: There is no blind stamp in the present volume but evidence suggests that this edition was published very shortly after the first issue. While the date of the premiere has been added to the title page, the “e” on page 22 (seventh measure, the second beat in the right hand) is correctly flatted as it was in the earliest issue, and the Ricordi imprint at the bottom of the title page is identical to that of the earliest issue (i.e. without the agencies in Lisbon and Leipzig).

The present copy is No. 7 of an issue of 100 copies; it is dated 1 April 1893, and W. Campbell Muir of Inistripich (Scotland) was the original owner. The signature of a subsequent owner, S.T.M. Newman, appears discreetly at the bottom of the same page. This copy differs in one significant respect from copies mentioned by Hopkinson (p. 164): the earliest issues of this edition did not have a reproduction of the Boldini portrait of Verdi, but rather, a reproduction of a full length photograph of the composer standing bareheaded with his arms folded behind him. There are two unnumbered copies of the Edizione Biblofolì in the library at Sant’Agata and both have this photograph. Beneath the photograph is a facsimile signature of Verdi. And beneath that: Proprietà artistica degli Editori G. Ricordi & C. – Milano. – Riproduzione vietata. / Da una fotografia dell’Avv. U. Campanari. I do not know at what point in the edition the Boldini portrait replaced the photograph. In October, 2008, copy No. 30 of this edition was offered at a sale in Philadelphia; it contained the same photograph as in the present copy. Hopkinson 64 A(b).
VERDI, Giuseppe

Falstaff

Edition: Piano-vocal score:

Publisher: R. Stabilimento Tito di Gio. Ricordi, Milano; Francesco Lucca di G. Ricordi & C.

Collation: Half title; blank; title page; Ricordi emblem and legal notices; Personaggi; blank; Indice; blank; music on pp. 1-462; blank; blank

Plate number: 96000 except page 63 where the number is 69000

Date of publication: June 1893 (see Notes)

Binding: Publisher’s original designed blue-green upper and lower boards.

Format: 210 x 280

Printing method: Lithographed

Notes: First edition of the revised version. This edition reflects the opera as we know it today. It incorporates Verdi’s revisions and corrections made during preparations for performances in Rome starting on 15 April 1893 (with Verdi present). On p. 22, seventh bar, the “e” in the right hand is flatted as it was in the earliest issues of the first edition and as it was not in issues published in the latter part of February 1893 and March 1893.

Hopkinson (p. 165) states: “This is an extremely rare and desirable publication”. He mentions four copies, all in Italy, three having blind stamps with 6.1893: Parma Conservatorio, Naples Conservatorio and Sant’Agata. A second copy in the Naples Conservatorio has a blind stamp of 12.1906. In the U.S. I am aware of a copy at the Newberry Library, Chicago, as well as three copies at the Sibley Music Library. Hopkinson 64B.
VERDI, Giuseppe

La Forza del Destino

Edition: Piano-vocal score.


Collation: Title; blank; Personaggi / Artisti; Indice; blank; music on pp. 4-315; blank; blank; blank.

Plate number: 34681-34715

Date of publication: February 1863

Binding: purple cloth with black leather spine.

Format: 250 x 350.

Printing method: Engraved, apart from title page which is lithographed.

Notes: First edition, earliest issue. The only other copy I have seen with as early a blind stamp as the present volume is that in the National Library of Scotland from Hopkinson’s own collection. A copy of this title page, the earliest, is reproduced in Volume II, number 6, page 1622 of the Bollettini published by the Istituto di Studi Verdiani in Parma. Through pagination is at the foot of each page; piece pagination for each of the opera's 35 numbers is at the top of each page. Hopkinson correctly identifies the title page of the first issue. However he failed to note that the title page in all subsequent issues differs from his own copy as well as the present volume. Later issues show the decorative borders of the title page to have a hard rule on the outer edge while the decorative aspects extend inward. The decoration at the corners is larger and denser in the later issues. The declaration of rights commencing “Proprietà dell'Editore...” is changed in later issues so as to be on two lines rather than one, and the parentheses are removed. Subsequently, the price of Fr. 50 is placed below these two lines of rights declaration rather than above as in the earliest issues. A previous owner of the present copy entered by hand the cast of the second presentation of the opera which occurred in Madrid on 21 February 1863. Hopkinson 60 A(a).

Loosely inserted are:

1. Mishkin photograph of Rosa Ponselle at the time of her Metropolitan Opera debut in La Forza del Destino, 15 November 1918 (signed thirty years later)
2. Photograph (almost certainly by Mishkin) of the final “Forza” trio with Ponselle, Caruso and Mardones, but signed by Ponselle only.
VERDI, Giuseppe

La Forza del Destino (revised version)

Edition: Piano-vocal score

Publisher; Stabilimento Musicale Tito di Gio. Ricordi, Milano

Collation: Half title with dedication to Teresa Stolz; within a wreath of olive leaves (twenty four of which have titles of Verdi operas) is a small oval photograph of the composer as well as a facsimile of Verdi’s autograph signature and four measures of autograph music; title page; blank; personaggi / artisti; indice; music on pp. 1-320. (see Notes)

Plate number: 41381 throughout, except for pages 152, 178, 226, 292, 293, 296, 297 and 300 which have none. There are three sets of engravers’ initials: aa, hh and mm and they are found on the following pages: aa: 37-69, 134-150, 165-177, 194-217; 233-239, 261-275, 277-278, 306-320; hh: 1, 2, 6, 7, 11-36, 116-133, 151, 153-164, 240-260, 279-291; mm: 3-5, 8-10, 70-115, 179-193, 218-225, 227-232, 294, 295, 298, 299, 301-305.

Date of publication: May 1869 (see Notes)

Binding: Dark brown boards with title in gilt; dark green spine

Format: 200 x 285

Printing method: Lithographed

Notes: First edition of the revised version, but an issue that includes a few elements of the second edition. The blind stamp, which reads 2.1873 and is at the lower right hand side of the title page, reveals that the present volume appeared four years after the initial printing of this edition and, as it happens, one year after the latest copy discussed by Hopkinson. The blind stamp is that used by Ricordi for the period January 1872 through May 1873. There are, however, small changes and variants called for by Hopkinson for the second edition some of which are in the present copy while others are not. The present volume contains 320 pp., while the second edition has 321 pp. as called for by Hopkinson. The first recto contains the dedication to Teresa Stolz, but the half-title has been moved forward to share the same page. The title page of the present score is identical to that found in the original 1869 printing of the opera’s revised version. The title page of the second edition described by Hopkinson is considerably different and mentions several different arrangements. The verso of the half-title and dedication page contains the photograph of Verdi and the four bars of facsimile music. At lower left of the first page of music: Proprietà del R. Stabilimento Ricordi. On the front flyleaf is the signature of a previous owner: Mathilde de Filippi, Roma 1884. Hopkinson 60 [pre-] B.
VERDI, Giuseppe

Giovanna de Guzman [Les Vêpres Siciliennes ]

Edition: Piano-vocal score

Publisher: Tito di Gio. Ricordi, Milano.

Collation: Title; blank; Pictorial title; blank; Dedication (to P. Mitrovich); blank; Indice; Personaggi, Attori; music on pp. [1]-19; blank; music on pp. 20-42; blank; music on pp. 43-73; blank; music on pp.[74]-[82]; blank; music on pp. 83-135; blank; music on pp.136-156; blank; music on pp. 157-171; blank; music on pp.172-176; blank; music on pp. 177-193; blank; music on pp. 194-197; blank; music on pp. 198-[233]; blank; music on pp. 235-245; blank; music on pp.247-255; blank; music on pp. [257]-295; blank; music on pp. 296-328; blank; music on pp. 329-339; blank; music on pp. 340-374; blank; music on pp. 375-[477]; blank; music on pp. 477-482; blank.

Plate numbers: 228116-28150

Date of publication: 20 January 1856. See Notes.

Binding: Modern rose-colored marbled boards with three-quarter brown leather.

Format: 355 x 255

Printing method: Engraved

Notes: First edition of the Italian version of the revised Les Vêpres Siciliennes.
VERDI, Giuseppe

Hymns – Inni

Edition: Full score

Publisher: University of Chicago Press, Chicago, and Casa Ricordi, Milano.

Collation: Blank; half title: Hymns – Inni; series information; title page; copyright page; contents – Indice; blank; Preface, vii-viii; Acknowledgments, ix; blank; Introduction, xi-xxvi; Prefazione xxvii-xxviii; Ringraziamenti xxiv; blank; Introduzione xxxi-xlvi; blank; half title: Facsimiles –Fasimili; blank; 4 pages of facsimiles without pagination; half title: Hymns – Inni; blank; half title: Inno Popolare / (“Suona la tromba”); text; music on pp. [3]-6; half title: Cantica / (Inno delle Nazioni); Orchestration; music on pp. 9-69; blank; Appendix – Appendice: A Sketch for the Cantica – Un abbozo per la Cantica; blank; music on pp. 73-77; blank; Critical commentary – Commento critico, pp. [79]-114; 6 blank pages; Subscribers to the Edition – Abbonati all’edizione (including William Crawford III).

Plate number: No plate

Date of publication: 1983

Binding: Red buckram over board. Verdi’s signature in gold on cover.

Format: 380 x 270

Printing method: Transfer

VERDI, Giuseppe

I Lombardi alla Prima Crociata

Edition: Piano-vocal score

Publisher: Dall’I. R. Stabilimento Nazionale Privilegiato di Giovanni Ricordi, Milano

Collation: Title page; blank; Indice; Personaggi, Attori; music on pp. 3-259

Plate number: 14531-14555

Date of publication: June 1843

Binding: Modern blue and black paper covered boards with blue buckram spine.

Format: 280 x 370

Printing method: Engraved

Notes: First edition; earliest issue. Hopkinson p. 15 states that there are only six known copies of this first issue. One of these, Hopkinson’s own copy now in the National Library of Scotland, once belonged to Donizetti and is boldly signed by him in two separate places. Copies unknown to Hopkinson are also at the Pierpont Morgan Library and the British Library.
VERDI, Giuseppe

Luisa Miller

Edition: Piano-vocal score

Publisher: I. R. Stabilimento Nazionale Privilegiato di Giovanni Ricordi, Milano

Collation: Pictorial title page; blank; Indice; Personaggi / Attori; music on pp. 5-259; blank.

Plate number: 22191-22214

Date of publication: October 1850

Binding: Contemporary brown boards. The front cover has a label with Musikalienhandlung von G.A. Leopoldt, Hamburg.

Format: 355 x 245

Printing method: Engraved

Notes: First edition, second issue. The present copy differs from the first issue only in that the title page is not colored. Hopkinson (pp. 75-6) states that there are only two known copies with the colored title page; one is at Sant’Agata the other at the Naples Conservatory. There is no blind stamp in this copy. The engravers’ initials for all pages are in precise accord with the Ricordi Libroni.
VERDI, Giuseppe

Luisa Miller

Edition: Full score.

Publisher: University of Chicago Press, Chicago & London; Ricordi, Milano.

Collation: Half-title; series title; title; legal note and publication data; contents; blank; introductory material in English pp. vii - xxix. The same material in Italian pp. xxxi-liv; facsimiles title; facsimiles (5pp.); instruments of the orchestra / cast of characters; blank; index; blank; score title; blank; music on pp. [1]-474; appendix of sketches and rejected fragments; blank; music on pp. 477-479; seven blanks; subscribers to the edition.

Plate number: none.

Date of publication: March 1991.

Binding: Publisher's red cloth.

Format: 280 x 380.

Printing method: Transfer.

VERDI, Giuseppe

Macbeth

Edition: Piano-vocal score

Publisher: G. Ricordi, Milano

Collation: Title page; blank; Indice; Personaggi – Attori; music on pp. 5 - 257; blank

Plate numbers: 19621 al 43. on title and 19621-19643 throughout.

Date of publication: 1847

Binding: Contemporary brown, white and purple boards

Format: 355 x 260

Printing method: Engraved

Notes: First edition, earliest issue. I believe that this is the only one of Ricordi’s Verdi publications not to have any publisher’s imprint on the title page. This was changed in subsequent issues. The Focosi illustrated title is not present in this copy. Under the listing of Attori, Marianna Barbieri Nini’s name is followed by four lines which list her various official titles. These four lines appear in the first issue only. At lower right of the title page is the stamp of a previous owner, Raimondo Montecuccoli.

Hopkinson 46A(a)
VERDI, Giuseppe

Macbeth

Edition: Piano-vocal score.

Publisher: Léon Escudier, Paris.

Collation: Illustrated title; blank; cast, catalogue des morceaux; blank; music on pp. 1-290.

Plate number: L.E. 2442

Date of publication: 27 April 1865.

Binding: Later boards with leather spine.

Format: 190 x 280.

Printing method: Transfer.

Notes: First edition of the revised version. Hopkinson 46B.
VERDI, Giuseppe

Macbeth

Edition: Full score

Publisher: University of Chicago Press, Chicago, and Casa Ricordi, Milano.

Collation:

Vol. 1: Half title; series title; title page; copyright page; Index – Indice; Preface vii-viii; Acknowledgments ix; blank; Introduction xi-xlili; Prefazione xliii-xliv; Ringraziamenti xlv-xlvi; Introduzione xlvii-lxxix; blank; half title: Facsimiles – Fasimili; 6 pages of facsimiles without pagination; blank; Instruments of the Orchestra – Organico; Cast of characters – Personaggi; Index – Indice; blank; half title; blank; music on pp. [1]-496 [Acts 1-3]

Vol. 2: Half title; series title; title page; copyright page; Index – Indice; blank; music on pp. 497-610 [Act 4]; Appendixes – Appendici (music), pp. [611]-928.

Critical cometary: half title; series page; title page; copyright page; contents; blank; abbreviations, vii-viii; Sources, pp. [1]-45; blank; critical notes pp. [47]-304.

Plate number: No plate number

Date of publication: 1983.

Binding: Red buckram over board. Verdi’s signature in gold on cover.

Format: 380 x 270

Printing method: Transfer

VERDI, Giuseppe

I Masnadieri

Edition: Full score.


Collation:

Score: Half-title; series title; title; legal note and publication data; contents; blank; Preface in English pp. vii-viii; Acknowledgments.ix; Introduction, pp. xi-xxxiii; blank; Prefazione, pp. xxxv-xxxvi; Ringraziamenti, p. xxxvii; blank; Intrroduzione, pp. xxxix-lxii; Facsimiles – Facsimilii, pp. [lxiii]-[ixviii]; Instruments of the orchestra/cast of characters; blank; Index – Indice; blank; half title; blank; music on pp. [1]-481; blank; Appendix – Appendice, pp. [483]-493; blank; subscribers to the edition [including William Crawford III].

Critical Commentary: half title; series page; title page; copyright page; contents; blank; abbreviations, vii-viii; Sources, pp. [1]-21; blank; Critical notes pp. [25]-169.

Plate number: None.

Date of publication: 1983

Binding: Red buckram over board. Verdi’s signature in gold on cover.

Format: Score: Format: 380 x 270; Critical Commentary: 250 x 180

Printing method: Transfer.

VERDI, Giuseppe

Messa da Requiem

Edition: Piano-vocal score.

Publisher: Ricordi.

Collation: Blank; blank; illuminated title page [I]; blank [II]; title page [III]; blank [IV]; Indice [V]; Latin text with Italian translation (Latin on the recto, Italian on the verso) VI-XIII; blank [XIV]: music on pages [1]-229; blank.

Plate number: 44004 on the title page and throughout.

Date of publication: 22 May 1874.

Binding: original embossed black binding.

Format: 200 x 280.

Printing method: Transfer.

VERDI, Giuseppe

Messa da Requiem

Edition: Full score.

Publisher: R. Stabilimento Ricordi, Milano, Napoli, Roma, Firenze, Londra.

Collation: Title; music on pp. 2-226; blank; blank.

Plate number: None.

Date of publication: inter 1875-1877.

Binding: Recent marbled boards with morocco spine.

Format: 280 x 400.

Printing method: Lithographed from a copyist's manuscript.

Notes: First edition of the full score, probably never put on general sale. This copy has the number 23 on the upper left corner of the title page. The present copy conforms to that in the Ricordi Archives, with no preliminary blanks and only one blank leaf at the end. See pp. 15-16 of the critical commentary in the Verdi Complete Edition (Series III, Vol. 1). Hopkinson 3Q.

VERDI, Giuseppe

Messa da Requiem

Edition: Full score.


Collation: Half-title; series title; title; legal note and publication data; contents; blank; introductory material in English pp. vii-xxxv; blank; introductory material in Italian xxxvii-lxvi; facsimile title; blank; facsimiles (5pp.); blank; instruments of the orchestra / vocal parts; blank; index; blank; score title; blank; music on pp. [1]-338; three blanks; subscribers to the edition.

Plate number: None.

Date of publication: 1990.

Binding: Publisher's red cloth.

Format: 280 x 380.

Printing method: Transfer.

VERDI, Giuseppe

Nabucodonosor

Edition: Piano-vocal score.

Publisher: Giovanni Ricordi, Milano.

Collation: Title, within a black ornamental border; blank; Personaggi, Attori; Indice; music on pp. 3-229; blank.

Plate number: 13806-13830

Date of publication: c.October 1842.

Binding: Full contemporary leather with elaborate tooling.

Format: 360 x 260.

Printing method: Engraved.

VERDI, Giuseppe

Nabucodonosor

Edition: Full Score.


Collation: Half-title; series title; title; legal note and publication data; contents; blank; introductory material in English pp. vii-xxvi; introductory material in Italian pp. xxvii-xlvi; blank; facsimiles title; blank; facsimiles (5pp.); blank; instruments of the orchestra/cast of characters; blank; index; blank; score title; blank; music on pp. [1]-476; appendix 1 title; blank; music on pp. 479-489; blank; appendix 2 title; blank; music on pp. 493-510; appendix 3 title; blank; music on pp. 513-515; blank; appendix 4 title; blank; music on p. 519; blank; appendix 5 title; blank; music on pp. 523-529; blank; subscribers to the edition.

Plate number: None.

Date of publication: 1988

Binding: Publisher's red cloth.

Format: 280 x 380.

Printing method: Transfer.

VERDI, Giuseppe

Notturno a tre voci

Edition: Score for flute, pianoforte, Soprano, Tenor and Bass

Publisher: Presso Gio. Canti e Co., Milano; Presso G. Lorenzi e figlio, Firenze

Collation: Title page with dedication (Al distinto Cantante / Signor / Cesare San Giorgi); music on pp. 3-9; blank

Plate number: On page 3, the first page of music: 392 Ci; on remaining pages of music: 392.

Date of publication: 1839

Binding: Original wrappers. The front wrapper serves as the title page; the back wrapper is the verso of the last page of music. Stored in a folder

Format: 355 x 255

Printing method: Engraved.

Notes: First edition. Verdi’s second published work. His first, Sei Romanze (of which there is but one known copy in the Milan Conservatory) appeared probably in late 1838. The publisher, Giovanni Canti, also published this, Verdi’s second publication, and Hopkinson speculates that it appeared in early 1839. Apparently there are no written records to confirm these dates, but the consensus of such Verdi authorities as Frank Walker, George Martin, and Francis Toye supports this date. The title page reads: (on a curve: Notturno a tre Voci / (straight) con Flauto e Piano-Forte / composto e dedicato / (on a curve) Al distinto Cantante / (straight) Signor / Cesare Sangiorgi / da / Giuseppe Verdi. At lower left: Proprietà degli Editori / 392. At lower right: Deposto all’ I.R. Biblioteca / 3 fr. At bottom center: Milano presso Gio. Conti e Co. contrada S. Margherita all’angolo dei due Muri N. 1042. / Firenze presso G. Lorenzi e figlio.

Hopkinson apologizes for the lack of details for this publication because “no copy (of this work) has come to light” Beside the present copy, there is only one other known copy which came into the collection of The British Library [D. 370. b. (3.)] in 1979, six years after Hopkinson published Volume 1 of his bibliography. There are differences between the two copies. At the lower left of the title page of the present copy, at the same level as the publisher’s imprint, there are two letters: Ci. As noted above, 392 Ci appears as the plate number on page 3. I believe that the “C” and the “i” are the first and last initials of the publisher’s name and that these were placed incorrectly on the title page; they should have been placed above, directly after 392. Another difference is more difficult to explain. On p. 8 of the present copy, second system, third bar, the word “mai” has been inked out in all three vocal parts, whereas they remain as published in The British Library copy.
VERDI, Giuseppe

Oberto, Conte di San Bonifacio

Edition: Piano-vocal score

Publisher: I.R. Stabilimento Nazionale Privil.o di Giovanni Ricordi

Collation: Title page; blank; Personaggi / Attori; Indice; music on pp. 5-227; blank.

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Date of publication: c. 1840

Binding: Contemporary brown mottled boards; green fabric spine with contemporary label

Format: 350 x 255

Printing method: Engraved

Notes: By virtue of a label (Regio Stabilimento Tito di Gio. Ricordi) pasted over the original imprint, it is likely that the present volume was assembled after March, 1853. The label, which has been removed, is loosely inserted in the present volume. There are, however, no corner dates which might indicate that the volume was put together before the institution of that practice in January 1851. Hopkinson (p. xvi of the Introduction of his Verdi bibliography) states that it was an issue of Oberto dated 15 March 1853, that contained the earliest corner dates that he found.
VERDI, Giuseppe

Otello

Edition: Piano-vocal score.

Publisher: Tito di Gio. Ricordi, Milano, Napoli, Roma, Firenze, Londra.

Collation: Title; Ricordi emblem and legal note; Personaggi; blank; Indice; blank; music on pp. 1-364.

Plate number: 51023

Date of publication: January 1887.

Binding: Original red publisher's cloth, repaired at spine. Boxed.

Format: 210 x 280.

Printing method: Transfer.

Notes: First edition, the earliest issue, predating Hopkinson 63A. There is no mention of a premiere performance date on the title page. This copy has the earliest known date stamp for *Otello*, January, 1887. The St. Petersburg agent is M. Bernard; in later issues (subsequent to Hopkinson 63A) the Russian agent was changed to E. Mellier. The present copy belonged to the singing school of Marie Sasse, a noted soprano prominent at the Paris Opéra in the middle of the nineteenth century. On pp. 226-230 a French translation of “Dio! Mi potevi scaglir” has been entered by hand. Hopkinson 63 pre-A.
VERDI, Giuseppe

Quattro Pezzi Sacri

Edition: Piano-vocal score.
Publisher: G. Ricordi & C., Milano &c.
Collation: Half-title; blank; title; blank; music on pp. 1-67; blank.
Plate number: 101729
Date of publication: 1898, probably March.
Binding: Original grey wrappers printed in dark red, strengthened with cloth spine.
Format: 230 x 310.
Printing method: Transfer.
Notes: First edition, with the earliest recorded blind stamp of 3.1898. Ownership inscription of A. Herbert Brewer on half-title, dated “April 22 1898”. Later issues had advertisements on the verso of the last page of music which were identical to those on the back cover. Hopkinson 6-7-8-9.

VERDI, Giuseppe

Rigoletto

Edition: Piano-vocal score
Publisher: Giovanni Ricordi, Milano
Collation: Blank; blank; pictorial title page; blank; Indice; Personaggi, Attori; music on pp. 5-231; blank.
Plate number: 23071–23090
Date of publication: 25 May 1852
Binding: Contemporary green marbled boards with green leather spine.
Format: 360 x 260
Printing method: Engraved
VERDI, Giuseppe

Rigoletto

Edition: Full score.

Publisher: University of Chicago Press, Chicago and London; Ricordi, Milano.

Collation: Half-title; series title; title; legal note and publication data; contents; blank; introductory material in English pp. vii-xxix; introductory material in Italian pp. xxxi-liv; facsimiles (4 on 9 pp.) blank; instruments of the orchestra / cast of characters; blank; index; blank; score title; blank; music on pp. 3-347; blank.

Plate number: none.

Date of publication: 1983.

Binding: Publisher's red cloth.

Format: 280 x 380.

Printing method: Transfer.

VERDI, Giuseppe

Simon Boccanegra

Edition: Piano-vocal score.

Publisher: Léon Escudier, Paris.

Collation: Title; blank; Indice; blank; music on pp. 1-243; blank.

Plate number: L.E. 1720

Date of Publication: 3 January 1858.

Binding: Contemporary embossed green paper on boards, white vellum corners; modern green goatskin spine.

Format: 165 x 260

Printing method: Engraved

VERDI, Giuseppe

Simon Boccanegra

Edition: Piano-vocal score.
Publisher: Regio Stabilimento Ricordi, Milano
Collation: Title; publisher’s device; Personaggi/Esecutori; blank; libretto, [5]-22; ‘Indice’; blank; music on pp. 1-246; blank; blank.
Plate number: 47372
Date of publication: 1881.
Binding: Modern marbled boards, tan leather spine with gold decoration.
Format: 190 x 270.
Printing method: Transfer.
Notes: First edition of the revised version with a blind stamp 4.1881. Interestingly, Arrigo Boito’s name is not credited anywhere even though it was he who, at Verdi’s request, rewrote much of the libretto in order to improve the opera. Hopkinson 57B

VERDI, Giuseppe

Lo Spazzacamino. Romanza con accompagnamento di piano-force

Edition: Voice and piano score
Publisher: Francesco Lucca, Milano
Collation: Title page; blank, music on pp. 1-6.
Plate number: A 5643 A
Date of publication: May 1845
Binding: original wrapper (torn at fold) and unbound
Format: 250 x 330
Printing method: Engraved

This is the last item added to WCIII collection, on 22 September 2013.
VERDI, Giuseppe

Stiffelio

Edition: Piano-vocal score,

Publisher: Giovanni Ricordi, Milano

Collation: Title page; blank; Indice; Personaggi, Attori; music on pp. 5-238

Plate number: 22941-22961

Date of publication: April 1852

Binding: Original pink wrappers with portraits of Rossini, Verdi, Donizetti and Bellini in the four corners of the front cover. The back cover is blank. On the spine: Verdi – Stiffelio – Canto.

Format: 365 x 270

Printing method: Preliminary pages lithographed; music pages engraved

Notes: First edition, fifth issue (?) Hopkinson (p. 81) indicates that there are seventeen corner dates in the fourth issue of the opera, but the present copy has eighteen corner dates and that is why I presume to call it “fifth issue”. The present volume has both through and individual pagination, but Nos. 17 and 19 commence with individual pagination at p. 2. Hopkinson lists only one other copy, that at Sant’Agata with a colored title page. I have seen a photocopy of that edition and it is obvious that Hopkinson used it as a measure for all copies of the first issue, which is misleading. Chusid lists five other copies, only one of which I have seen: that at the University of California, Berkeley.
VERDI, Giuseppe

Stiffelio

Edition: Full score.


Collation:

Score: Half-title; series title; title; legal note and publication data; Contents – Indice; blank; Preface, pp. vii-viii; Acknowledgments, p. ix; blank; Introduction, pp. xi-xxxix; blank; Prefazione, pp. xli-xlili; Ringraziamenti, p. xliii; blank; Introduzione, pp. xlv-lxxv; blank; Facsimiles – Facsimilii, pp. [lxxv]-[ lxxxiii]; blank; Instruments of the orchestra/cast of characters; blank; Index – Indice; blank; half title; blank; music on pp. [1]-412; Appendix – Appendice , pp. [413]-423; 8 blank pages; subscribers to the edition [including William Crawford III].

Critical Commentary: half title; series page; title page; copyright page; contents; blank; abbreviations, vii-viii; Sources, pp. [1]-28; Critical notes pp. [29]-164.

Plate number: None.

Date of publication: 2003

Binding: Red buckram over board. Verdi’s signature in gold on cover.

Format: Score: Format: 380 x 270; Critical Commentary: 250 x 180

Printing method: Transfer.


Edited principally from the holograph in the Villa Verdi, S. Agata, and in the archives of Casa Ricordi, Milan.
VERDI, Giuseppe

Te Deum

Edition: Full score

Publisher: G. Ricordi & C., Milano

Collation: Music on pp. 1-32

Plate number: 100000. Small engravers’ initials are found at the lower right side of the following pages: pp. 1-8: q, pp. 18-20: gg; pp. 22-26: v 100000 v; pp. 27-29: r 100000 r; 30-32: nn

Date of publication: 1898 (see Notes)

Binding: Original front cover laid down on modern brown fabric binding. The back cover missing.

Format: 260 x 335

Printing method: Engraved

Notes: First edition. There are two other known copies: one is in Hopkinson’s collection now in the National Library of Scotland while the other is in the Staatsbibliothek, Berlin. The blind stamp in the latter is dated 3.1900, which makes it the only known copy to have appeared sometime close to the original publishing date. The blind stamp in Hopkinson’s copy is 1.1928 while that in the present copy is 12.1927. At lower left of the first page of music: “Proprietà G. RICORDI & C. Editori-Stampatori, MILANO. / Tutti i diritti d’esecuzione … e rappresentazione sono riservati.” At lower right of the same page: Copyright 1898 by G. Ricordi & Co. This has been blacked out but can easily be seen. At the lower center of the front cover: Copyright 1898 by G. Ricordi & Co. (blacked out but also easily seen). Hopkinson p. 29.
VERDI, Giuseppe

La Traviata

Edition: Piano score

Publisher: Napoli presso Clausetti e Co.

Collation: Title page; blank; Indice; music on pp. 8-59; blank; music on pp. 61-95; blank; music on pp. 97-122.

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Date of publication: 1853?

Hopkinson, speaking of the piano-vocal score, states that “it must surely have appeared before May 1854, when news of Verdi’s alterations to the score was printed in the Gazzetta Musicale di Napoli.” While the plate numbers of the piano-vocal score are earlier than those of the present volume, the title page of both scores reveals that they were available at the same time. Hopkinson speculates that they were published in 1853 (see Notes)

Binding: Contemporary black and blue mottled boards with half blue leather.

Format: 345 x 240

Printing method: Engraved

Notes: Within a double rule octagonal frame: (on a curve) La Traviata / (on a curve) Melodramma Tragico / di / (straight) / F.M. Piave / posto in Musica dal Cavaliere / G. Verdi / (elaborate rule) / Dep. al R. Conserv. / (to the left) L’opera completa per Canto Dti 6 (to the right) L’opera completa per P F solo Dti 4 / Napoli presso Clausetti e Co. rimpetto al R. Teatro S. Carlo No. 18. / Malta presso G. Le Brun. I have seen Hopkinson’s copy of the piano-vocal score in Edinburgh and a significant difference on the title pages should be mentioned. The present score refers to an agent in Malta which is not found in the Edinburgh
vocal score. Traviata was presented for the first time in Malta in 1855 and it is probable that the Le Brun agency was added to the title page at that time.

Hopkinson 55 A (c) pp. 99-100.

**VERDI, Giuseppe**

**La Traviata**

Edition: Piano-vocal score.

Publisher: Tito di Gio. Ricordi, Milano.

Collation: Title; blank; Indice; blank; “Personaggi”/”Attori”; music on pp. 5-246.

Plate number: 25121 (Prelude); 25092-25109

Date of Publication: March 1855.

Binding: Contemporary paper on modern boards, modern black cloth spine with decorative label.

Format: 335 x 240.

Printing method: Engraved.

Notes: First printing of the second version. The present volume, the first to be issued by Ricordi, appeared two years after the opera's premiere. Both Hopkinson and Fuld concur that the 189 page first version published by Clausetti and Co., Naples, was the first to appear in print. In the present volume the engravers initials correspond precisely with the names given in the Ricordi Libroni with one exception. For “Di Provenza il mar” the Libroni indicate one engraver only, Pé (initial H). However, pages 132-136 of the present volume have the initial N (the engraver Grassi) as do these same pages in copies at the British Library, Columbia University and James J. Fuld. Indecipherable blind stamp; eleven corner dates between 7.3.53 and 16.6.54. Hopkinson 55B, Fuld pp. 203-205.

Loosely inserted is an article concerning the sale of the famous, and only known, portrait of the original Dame aux Camelias, Alphonsine Plessis. Also loosely inserted is a Mishkin photograph of Rosa Ponselle as Violetta signed by the soprano.
VERDI, Giuseppe

La Traviata

Edition: Full score


Collation: Half-title; series title; title; legal notes, credits and publication data; contents; blank; preface in English pp. ix – x; acknowledgements in English; blank; introduction in English pp. xi – xI; preface in Italian pp. xli – xlii; acknowledgements in Italian; blank; introduction in Italian pp. xlv – lxxv; facsimiles title; facsimiles (5pp.); instruments of the orchestra; cast of characters; index; blank; score title; blank; music on pp. [1]-399; blank; appendix 1; blank; music on pp. 403-404; appendix 2; blank; music on pp. 407-525; blank; blank; blank; list of subscribers.

Plate number: None

Date of publication: 1997

Binding: Publisher’s red cloth

Format: 280 x 380

Printing method: Transfer

VERDI, Giuseppe

La Traviata + Finale della Traviata (as a separate piece)

Edition: Full score.

Publisher: Presso Del Monaco e Co., Napoli

Collation: Opera: Cover/title; blank; music on pp. 1-288.


Plate numbers: 1000 to 1018

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<td>1007</td>
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Date of Publication: c. 1880

Binding: Original with black cloth tape spine. Stored in blue box.


Printing method: Engraved.


The following pages have blue pencil markings or complete Xs through pages 74, 106, 107, 116, 128, 129, 133, 148, 149, 158, 216, 218, 219, 241, 242, 273-276, 280.

As a separate piece, Finale della Traviata (title written in pencil, music printed (but does not match P/V score) on music sheet paper, piano-vocal score.

Paper label of previous owner on top right corner of first page of music: Sir Eugene Goossens / 76 Hamilton Terrace / London, N.W.8 / Tel.:CUN 9383

Photocopies of pp. 289-293, missing from score, are stored in plastic sleeve in same box.
VERDI, Giuseppe

Il Trovatore

Edition: Piano-vocal score

Publisher: Stabilimento Musicale Partenopeo

Plate numbers:  (with engravers’ initials)

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Collation: Title page (the title page appearing before each act is identical to the first); blank; lithographic portrait of Verdi; blank; personaggi / attori; blank; music on pp. 5 – 44; title page [45]; blank [46]; music on pp. 47-105; blank [106]; title page [107]; blank [108]; music on pp. 109-142; title page [143]; blank [144]; music on pp. 145-195; blank.

Date of publication: 23 April 1853

Binding: Contemporary dark green boards. Front and back boards have an embossed frame. In the center of the front cover is an embossed design above which are two initials (L G?).

Format: 365 x 265

Printing method: Engraved

Notes: First edition. The present volume contains the “additional four pieces” of which Hopkinson speaks regarding the British Library and the Rome Conservatorio (Santa Cecilia) copies. While Hopkinson knew of three copies of this edition, there are at least two more: one at the Istituto Verdi, Parma, and the other at the Biblioteca Nazionale in Florence. I have seen both of these copies as well as Hopkinson’s own copy at the National Library of Scotland, Edinburgh, and also the copy at the British Library. Hopkinson does not mention the portrait of Verdi which is not in his own copy, nor those at the Istituto in Parma or the Biblioteca Nazionale at Florence. However it is to be found in the British Library copy as well as the present copy. At the bottom of the first page of each musical number will be found engraved, Stabilimento Musicale Partenopeo. The engraving for #4, however, has a minor variation in that the word “Napoli.” appears before Stabilimento. There is a title page for each of the opera’s four acts or Parte as they are called, and I find it interesting that the publisher’s imprint is not engraved: it is added by means of a stamp. Hopkinson p.112.
VERDI, Giuseppe

Il Trovatore

Edition: Piano-vocal score.

Publisher: Tito di Gio. Ricordi.

Collation: Pictorial title; blank; “Indice”; “Personaggi/Attori”; music on pp. 5-252.

Plate number: 24824-24863

Date of publication: August 1853.

Binding: Contemporary full red leather with gold decoration; the title and owner's initials (E.D.) in gilt. New red leather spine.

Format: 320 x 250.

Printing method: Engraved.

Notes: Second edition. First Ricordi edition. Fuld p. 103 states: “as the Partenopeo, Naples, piano-vocal score cannot be dated, one cannot be certain whether it preceded or followed the Ricordi score.” However, Hopkinson, p. 88 states: “On March 12th of the following year (1853) Teodoro Cottrau (or Stabilimento Partenopeo, as they were now known) advertised ten separate pieces with the complete score on April 23rd, which will be seen to be no less than three months prior to Ricordi’s advertisement. For this more than adequate reason this edition of Partenopeo must be preferred to that of Ricordi.” Ricordi did not advertise its complete score until August 7th, 1853.

The corner dates in the present issue correspond to those in copies at the Milan Conservatorio, Florence Conservatorio and the British Museum. The present copy belonged to Edouard Duprez, translator into French of many of Verdi’s operas and the brother of the noted tenor, Gilbert Duprez. The blind stamp is that of Giovanni Ricordi which was in use 1851(?) -1853. Hopkinson 54A(e), Fuld pp. 102-3.
VERDI, Giuseppe
Il Trovatore
Edition: Piano-vocal score.
Publisher: Tito di Gio. Ricordi, Milano.
Collation: Pictorial title; blank; “Indice”; “Personaggi-Attori”; music on pp. 5-252.
Plate number: 24824-24863
Date of publication: August 1853.
Binding: Contemporary cloth with morocco spine.
Format: 360 x 260.
Printing method: Engraved.
Notes: This edition is not listed in Hopkinson, but it falls between Hopkinson 54A(e) and 54A(f).

Part of the title-page lettering has been reset and Luigi Truzzi's name appears in full to the left of the vignette on the title page. In every other respect, including the more elaborate “Indice” page associated with most of Ricordi's first issues (see Ernani entry for further discussion of Ricordi’s index pages), as well as corner dates that correspond to those in the first issue at the Milan Conservatory, Florence Conservatory, the British Museum and the previous entry, this copy is identical to Hopkinson 54A(e). The illegible blind stamp is the shape of that in use by Tito Ricordi for the period 1853-57.
VERDI, Giuseppe

Il Trovatore

Edition: Full score.


Collation: Half-title; series title; legal note and publication data; contents; blank; introductory material in English pp. VII-XXXIV; introductory material in Italian pp. XXXV-LXII; blank; facsimiles (5pp.); instruments of the orchestra/cast of characters; blank; index; blank; score title; music on pp. [1]-449; appendix 1 title; blank; music on pp. 453-455; blank; appendix 2 title; blank; music on p. 459; 9 blanks; subscribers to the edition.

Plate number: None.

Date of publication: 1992

Binding: Publisher’s red cloth.

Format: 280 x 380

Printing method: Transfer.

VERDI, Giuseppe
Le Trouvère
Edition: Piano-vocal score.
Publisher: Léon Escudier, Paris.
Collation: Title; blank; Personnages/Catalogue des morceaux; blank; music on pp. 1-312.
Plate number: L.E. 1648
Date of Publication: February 1857.
Binding: Contemporary scarlet boards with embossed letter D at the center highlighted in black; half red leather with gilt lettering and design.
Format: 195 x 275
Printing method: Engraved.
Notes: First edition of this version which was revised for Paris four years after the premiere in Rome, January, 1853, The title page: A square designed border includes the titles of seventeen Verdi operas. Within that border: Le/ Trouvère / Grand Opéra en quatre Actes / Représente sur le Théâtre de l’Opéra Imperial. / Traduction Française de Mr. Emilien Pacini. / Musique / de / G. Verdi / short decorative rule / Partition in 8o. Piano et Chant Prix net. 20f / Partition grand format Piano Solo….10f. / Partition d’Il Trovatore en Italien Piano et Chant in 8o.12c. / short decorative rule / Paris, Léon Escudier, Editeur, / Rue Choiseul, 21. At the bottom of the titlepage, outside the decorative border: A. Emerique / Cet Ouvrage déposé selon les traits toute Contrefaçons sera poursuivie. At lower left of the last page of music: L. Parent Grav. Imp. 35 rue Rochechouart, Paris. At top left of the title page is the circular ownership stamp of André Martinet. Hopkinson 54B.

VERDI, Giuseppe
Le Trouvère
This copy is identical to the previous entry with the exception of:
Binding: Contemporary dark green and red marbled boards; red leather spine with gilt lettering and design.
Format: 190 x 280
Printing method: Lithographed
Notes: Second edition of the revised version. Ownership stamp at top of the title page: M. Berthon, 8, Rue d’Artois – 8. There is no printer’s mark at bottom left of p. 312. While Hopkinson alludes to lithographed issues only in his listing of copies in various libraries, the present volume might properly be identified as Hopkinson 54 B (a). Subsequently, 54 B (a) and 54 B (b), as identified in his bibliography, would be advanced to 54 B (b) and 54 B (c).
VERDI, Giuseppe

Les Vêpres Siciliennes

Edition: Piano-vocal score.

Publisher: Léon Escudier, Paris.

Plate numbers: L.E. 1500 throughout except for the following modifications:

p. 21: no plate number.
pp. 40-57: two small stars in lower right corner.
pp. 58-69: two small stars in lower left corner.
pp. 70-76: the letter A in lower right corner.
pp. 77-79: the letter B in lower right corner.
pp. 81-93: L.E. 1500(2) (with additional pagination 3-15 upper outside corner).
pp. 96-99: L.E. 1500(3) (with additional pagination 3-6 upper inside corner).
pp. 109-113: the letter C in lower right corner.
pp. 115-121 L.E. 1500(4) (with additional pagination 3-9 upper outside corner)
pp. 125-127: the letter d in lower right corner.
pp. 129-134: the letter d in lower right corner.
pp. 136-163: the letter d in lower right corner.
pp. 164-169: the letter D in lower right corner.
pp. 175-180: L.E. 1500(6) (with additional pagination 4-9 upper inside corner).
pp. 182-197: L.E. 1500(7) (with additional pagination 2-17 upper outside corner).
pp. 198: star in lower right corner.
pp. 199: star in lower right corner and small 3 upper outside corner.
pp. 200: L.E. 1501(1)
pp. 201-207: L.E. 1501(1) (with additional pagination 3-9 upper inside corner).
pp. 208-218: L.E. 1501(2) (with additional pagination 2-11 upper inside corner).
pp. 219: L.E. 1500(3).
pp. 220-227: L.E. 1501(3) (with additional pagination 2-9 upper outside corner).
pp. 228: L.E. 1500(4).
pp. 229-237: L.E. 1504(4) (with additional pagination 2-10 upper inside corner).
pp. 238-239: L.E. 1504 (No.4) (with additional pagination 11-12 upper inside corner).
pp. 240: L.E. 1504.4 (with additional pagination 13 upper inside corner).
pp. 241-270: the letter f in lower right corner.
pp. 272-288: the letter f in lower right corner.
pp. 291-299: L.E. 1500(8) (with additional pagination 3-11 upper outside corner).
pp. 301-316: L.E. 1500(9) (with additional pagination 2-17 upper inside corner).
pp. 317-321: the letter g in lower right corner.
pp. 323-325: L.E. 1500(11) (with additional pagination 3-5 upper outside corner).
pp. 326-327: no plate numbers (with additional pagination 6-7 upper outside corner).
pp. 328-329: L.E. 1500(11) (with additional pagination 8-9 upper outside corner).
pp. 356-359: the letter h in lower right corner.
pp. 360-370: the letter i in lower right corner.
pp. 387-392: the letter j in lower right corner.
pp. 394-408: L.E. 1500(14) (with additional pagination 2-16 upper outside corner).
pp. 410-415: the letter K in lower right corner.

Collation: Title; blank; “Personnages/Acteurs” and “Catalogue des Morceaux”; music on pp. 2-415; blank.

Date of publication: 1855

Binding: Original brown boards with black leather spine.

Format: 280 x 340.

Printing method: Engraved

Notes: First edition. The plates for pp. 402 and 404 are interchanged in this copy creating a pagination of 401, 404, 403, 402 before returning to the correct sequence at p.405. This error, quickly corrected by the printer, indicates a particularly early copy. P. 391: the line beginning “La bannière de France—” has been incorrectly assigned to Hélène rather than Henri. Nos. 3, 4, 5, 7, 8, 12, 13, 15, and 20 have individual as well as continuous pagination. Might these have been the intended “morceaux détachés” advertised by Escudier (Hopkinson 56A) of which no copy has ever been found? The printer's mark, with slight variations, appears at lower right of pages 207, 227, 240 and 415 as well as lower left of page 218: Imp. Magnier, rue Montorgueil 56. Lower left of page 415: L. Parent Graveur. In the “Catalogue des Morceaux” three numbers listed as beginning on pp. 70, 77, 393 begin, in fact, on pp. 45, 70, and 387. Hopkinson 56A(a).
VIOTTI Giovanni Battista
Violin Concerto, W. I, 13, A major.

See next entry.
VIOLIN CONZERTZEN

Violin Concertos by:

Mayseder, Joseph (1789-1863): Violin Concerto, no. 2, op. 26
Kreutzer, Rodolphe, (1766-1831): Violin Concerto, no. 19, D minor
Rode, P. (Pierre), (1774-1830): Violin Concerto, no. 2, op. 4, E major
Kreutzer, Rodolphe, Violin Concerto, no. 18, E minor
Rode, P. (Pierre), Violin Concerto, no. 5, op. 7, D major
Bohrer, Antoine, (1783-1863): Violin Concerto, no. 3, op. 25, G major
Viotti, Giovanni Battista, (1755-1824): Violin Concerto, W. I, 13, A major

Edition: Violin solo parts only.

Publisher:

Mayseder, Kreitzer 19, and Bohrer are manuscripts;

Plate number: Rode 2: 543; Kreutzer 18: 670; Rode 5: 2443; Viotti: 280.

Collation: Mayseder: title, music on f.1v – f. 17r; Kreutzer 19: music on f. 1v – f. 24r; Rode 2: title, blank, music on pp. 3-10; Kreutzer 18: title, music on pp. 1-13; Rode 5: title, music on pp. [2]-6, blank, 8-9; title f. 1r, music on ff. 1v- 8r; Viotti: title, blank, music on pp. 1-11.

Date of publication: 1820s?

Binding: Items are disbound for preservation reasons and are in an acid-free box.

Format: 300 x 240

Printing method: Manuscript, ink on rag paper—Mayseder, Kreutzer 19, Bohrer; Lithograph on rag paper—Rode 2; Engraved on rag paper—Kreutzer 18, Rode 5, Viotti.

Notes: Collection of violin parts from various 19th century concertos bound together. Some are published and others are handwritten in an unknown hand.

Kreutzer 18 has Kreutzer’s signature on the title page.
WAGNER, Richard

Die Feen

Edition: Piano-vocal score

Publisher: K. Ferd. Heckel in Mannheim

Collation: Four blanks; title page; blank; Personen / index of acts and scenes; music on pp. 2-23; blank; music on pp. 1-359; three blanks.

Plate number: 2216 throughout except for p. 219 which has a PN of 2219.

Date of publication: June 1888

Binding: Contemporary marbled boards with three quarter red leather. On the spine: R. Wagner / Les Fées. At the bottom of the spine: R. C. B. / 36.

Format: 200 x 280

Printing method: Transfer

Notes: First edition. At the lower left of the first page of music: Stich und Druck der Röder’schen Officin in Leipzig. Although his name is not mentioned, Hermann Levi made the piano reduction. Deathridge, Geck and Voss p. 117.
WAGNER, Richard

Der fliegende Holländer

Edition: Piano-vocal score.

Publisher: C.F. Meser, Dresden.

Collation: Title page; blank; dedication to Frau Ida von Lüttichau; blank; half-title; cast and contents; music on pp. 3-274.

Plate number: 275 throughout with the exception of:


The first four of the above series of numbers also have individual pagination at the top center of the pages. They are: pp. 34-46: 3-15; pp. 48-79: 3-34; pp. 160-165: 3-8; pp. 169-195: 4-30.

As all these pieces are arias they were presumably numbered for individual publication

Date of publication: September-December 1844.

Binding: Contemporary marbled boards with brown leather spine.

Format: 260 x 350.

Printing method: Engraved.

Notes: First edition, earliest issue, without mention of Stationer’s Hall on the title page. Fuld p. 229.
WAGNER, Richard

Götterdämmerung

Edition: Piano-vocal score.

Publisher: B. Schott’s Söhnen, Mainz.

Collation: Collective title for Der Ring des Nibelungen; blank; half-title; blank; title; blank; cast and contents; music on pp. 2-357; blank.

Plate number: 21500

Date of publication: 24 April 1875.

Binding: Modern marbled boards with leather spine.

Format: 280 x 350.

Printing method: Transfer.

Notes: First edition, earliest issue, with Schott's Paris branch at 6 Rue du Hasard Richelieu. This copy untrimmed. Fuld pp. 465 and 688.

WAGNER, Richard

Grosser Festmarsch [zur Eröffnung der hundertjährigen Gedenkfeier der Unabhängigkeits-Erklärung der vereinigten Staaten von Nordamerika]

Edition: Orchestral score

Publisher: B. Schott’s Söhn, Mainz; Schott & Comp., London.

Collation: Title; blank; music on pp. 3-47

Plate number: 22106

Date of publication: 1876?

Binding: Not bound, in original blue wrappers.

Format: 270 x 340

Printing method: Transfer
WAGNER, Richard

Das Liebesverbot, oder, Die Novize von Palermo: Carnevals-Lied

Edition: Piano-vocal score.
Publisher: Scheible, Leipzig and Stuttgart.
Collation: music on four unnumbered pages.
Plate number: none.
Date of publication: 1837.
Binding: none.
Format: 245 x 325.
Printing method: lithographed.

Notes: First edition. Das Liebesverbot, Wagner's second opera (after Die Feen), was the first to be performed. The world premiere was given at Magdeburg on 29 March 1836. A total failure, it was the only performance of the work during the composer's lifetime. The piano-vocal score was not published until 1922 (see following entry). The Carnevals-Lied appeared in 1837 as a supplement to the journal Europa edited by August Lewald. It is the only fragment of the score to have been published during the composer's lifetime.
WAGNER, Richard

Das Liebesverbot

Edition: Piano-vocal score

Publisher: Breitkopf & Härtel, Leipzig - Berlin

Collation: Title page; cast (in German, English and French; forward; forward (continued) and index; music on pp. 1-594

Plate number: 26945 throughout

Date of publication: 1922

Binding: Publisher’s original pale green illustrated paper wrappers. Back wrapper has, within a double ruled border, the publisher’s catalogues of eleven Wagner operas for voice and piano as well as for piano, two hands.

Format: 90 x 270

Printing method: Transfer

WAGNER, Richard

Lohengrin. Romantische Oper in drei Akten

Edition: Piano-vocal score.
Publisher: Breitkopf & Härtel, Leipzig.
Collation: Title; blank; text on pp. [1]-10; music on pp. 3-237; blank.
Plate number: 8411
Date of publication: 10 December 1851.
Binding: Contemporary boards, the spine rebacked in red morocco.
Format: 250 x 330.
Printing method: Music engraved, lithographed title page, typeset text.

WAGNER, Richard

Die Meistersinger von Nürnberg

Edition: Piano-vocal score.
Publisher: B. Schott’s Söhnen, Mainz.
Collation: Title; blank; dedication to King Ludwig II; blank; cast and contents; blank; music on pp. 1-402.
Plate number: 18975
Date of publication: 9 May 1868.
Binding: Slightly later paper boards, the original front wrapper laid down.
Format: 270 x 350.
Printing method: Engraved.
Notes: First edition. According to the records of B. Schott, 150 copies were printed for the first edition. This particular copy from the library of Jean Marie Martin is specifically mentioned by Fuld p. 449. Hirsch M.1249.
**WAGNER, Richard**

**Parsifal**

Edition: Piano-vocal score.

Publisher: B. Schott’s Söhne, Mainz.

Collation: Title; blank; cast; music on pp. 2-261; blank.

Plate number: 23406.

Date of publication: April-May 1882.

Binding: Contemporary marbled boards with morocco spine.

Format: 270 x 340.

Printing method: Transfer.

Notes: First edition, earliest issue. Fuld p.445-6 and 683-4. This copy has the uncorrected E flat at p. 5, system 6, bar 1.

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**WAGNER, Richard**

**Das Rheingold**

Edition: Piano-vocal score.

Publisher: B. Schott’s Söhnen, Mainz.

Collation: Pictorial title; blank; Personen and other information; blank; music on pp. 1-216.

Plate number: 16152

Date of publication: March 1861.

Binding: Half-leather (rubbed) and cloth boards.

Format: 270 x 330.

Printing method: Engraved, apart from the lithographed title page.

Notes: First edition, almost certainly the very earliest issue, as the earliest has a colored lithographed title, which Wagner complained bitterly about in a letter to his publisher on 8th March, 1861: “I beseech you most urgently to get this leaf withdrawn, and preferably place the title as it stands in a single frame which will remind me as little as possible of the Gothic style”. A new title page without the picture was issued immediately and by the 11th of April, a copy without the illustrated title had been deposited at the British Library.
WAGNER, Richard

Rienzi, der Letzte der Tribunen (Rienzi, The Last of the Tribunes)

Edition: Piano-vocal score.

Publisher: C.F. Meser, Dresden.

Collation: Title page; blank; dedication; blank; half-title; cast and contents; music on pp. 3-351; blank; title page (third, fourth and fifth Acts); blank; half-title; cast and contents; music pp. 3-279; blank.

Plate numbers:

Overture/First/Second Acts = 276.I. with the following exceptions:
pp. 71-94    276.1.I.
pp. 96-116   276. 2.I
pp.248-255  276. 40.I
pp. 263-273  276. 41.I

Third/Fourth/Fifth Acts = 276.II with the following exceptions:
pp. 210-214  276.7.II
pp. 216-239  276.8a.II
pp. 241-254  276.9.II

Date of publication: 1844.

Binding: Contemporary red/brown boards with maroon leather spine embossed in gold: WAGNER / RIENZI.

Format: 270 x 335.

Printing method: Engraved.

WAGNER, Richard

Siegfried

Edition: Piano-vocal score

Publisher: B. Schott’s Söhnen, Mainz

Collation: Title page; blank; cast and contents; music on pp. 2-299; blank

Plate number: 20326

Date of publication: 10 August 1871

Binding: Modern marbled boards with fabric spine

Format: 270 x 235

Printing method: Transfer

Notes: First edition. Fuld points out on page 465 that there are two variant editions of this work with priority unknown. The present volume is one of those variants and is, I believe, the first issue. The verso of the title page is blank (See following entry) and a leaf, the half-title, has been added immediately after. The recto of this leaf states: Zweiter Tag / Siegfried while the verso is blank. The title page states that the address of Schott's Paris branch is 1 Rue Auber (Mn. du Gd. Hôtel.).
WAGNER, Richard

Siegfried

Edition: Piano-vocal score.

Publisher: B. Schott’s Söhnen, Mainz.

Collation: Title page; legal note; half-title [Zweiter Tag]; blank; cast and contents; music on pp. 2-299; blank.

Plate number: 20326

Date of publication: shortly after 10 August 1871.

Binding: Contemporary marbled boards with morocco spine.

Format: 280 x 350.

Printing method: Transfer.

Notes: First edition, second issue. (see previous entry). This copy is the other variant; it has legal notices on the verso of the title page. There is also an additional leaf not found in the previous entry: between the first and third leaves is a page which states Zweiter Tag / Siegfried. The verso is blank. Fuld p. 465
WAGNER, Richard

Tannhäuser

Edition: Piano-vocal score.
Publisher: C.F. Meser, Dresden.
Collation: Title; blank; half-title; cast and contents; music on pp. 3-273; blank.
Plate number: 325
Date of publication: 1852.
Binding: Modern cloth.
Format: 260 x 330.
Printing method: Engraved.
Notes: First edition, second issue. Or should this be called second edition? While Hopkinson (Cecil Hopkinson / Tannhäuser / An Examination / of 36 Editions / Schneider's device / Verlegt bei Hans Schneider / 1973) defines the differences between the first and second issues, the first salient point is that the present volume is ten pages longer than the first issue. The second point is found at the bottom of p. [2] where “Typendruck von B.G. Teubner in Leipzig.” will be seen. This credit is not found in the earliest issues. Hopkinson 2A, Fuld p. 429.

WAGNER, Richard

Tannhäuser

Edition: Piano-vocal score.
Publisher: G. Flaxland, Paris.
Collation: Title; blank; p. 1: cast and contents; music on pp. 2-344.
Plate number: G.F.435
Date of publication: July 1861.
Binding: Contemporary marbled boards with cloth spine.
Format: 200 x 280.
Printing method: Engraved.
WAGNER, Richard

Tannhäuser

Edition: Piano-vocal score.
Publisher: C. F. Meser, Berlin, Dresden.
Collation: Blank; photographic portrait of Wagner; title; p.2: cast and contents; music on pp. 3-299; blank.
Plate number: 1061-1074
Date of publication: 1876.
Binding: Contemporary marbled boards with morocco spine.
Format: 270 x 330.
Printing method: Engraved.
Notes: First edition of the fifth version, arguably the definitive version of the work. Hopkinson 5.

WAGNER, Richard

Tristan und Isolde

Edition: Full score.
Publisher: Breitkopf & Härtel.
Collation: Title; blank; cast and contents; voices, orchestration, and note on unusual use of instruments; music on pp. 3-441; blank.
Plate number: 10000
Date of publication: Before 3 February 1860.
Binding: Original blue printed boards. Back board blank.
Format: 280 x 360.
Printing method: Engraved.
WAGNER, Richard

Die Walküre

Edition: Piano-vocal score.

Publisher: B. Schott's Söhnen, Mainz.

Collation: Title; blank; on following two pages: dedicatory poem to King Ludwig dated Starnberg im Sommer 1864. Richard Wagner; cast and contents; blank; blank; music on pp. 2-274.

Plate number: 17995

Date of publication: 29 July 1865.

Binding: Contemporary marbled boards with morocco spine.

Format: 260 x 330.

Printing method: Engraved.

WALTON, William

Troilus and Cressida

Edition: Pre-publication piano-vocal score in five volumes.

Publisher: Oxford University Press, London.

Collation:

Volume I, Act I: Cast of characters and description of set for the act; blank; music on pp. 1-170. Loosely inserted after the title page are five pages of typewritten corrections. After page 117 another loosely inserted sheet revises page 118 and attached to it is a small sheet: “with the compliments of Alan Frank.” More pages of revisions commence at page 135 and conclude at 137.


Volume III, Act 2, Scene II: Music on pp. 1-47; blank

Volume IV, Act 3, Scene I: Music on pp. 1-61; blank. Loosely inserted at p. 29 are corrections for p. 30. At p. 49 another loosely inserted sheet for corrections on p. 50. At p. 57, insertion for corrections on that page.

Volume V, Act 3, Scene II: pp.59-130. Pp. 59-61 are revisions of the same pages from Volume IV.

Plate number: None

Date of publication: before December 1954

Binding: Paper wrappers for all volumes. Volumes I – IV state: Troilus & Cressida / William Walton / Libretto by Christopher Hassall. At lower edge: Copyright / by / The Oxford University Press / London, W.1. Volume V has an Oxford University Press label mentioning Act III, Scene II and at the lower edge OUP’s declaration of copyright. Volumes I and II have blue wrappers, Volume III is green; Volume IV is beige while the last volume is red.

Format: 350 x 210

Printing method: reproduction of copyist’s score

Notes: At bottom right of the last page of music in volume 5 are the initials of the copyist, T.C.K., and the date, February 10, 1954. Loosely inserted in Volume I is a Royal Opera House press release dated 25 October 1954 concerning the world premiere at The Royal Opera House on 3 December 1954. A program for the premiere, as well as a synopsis of the opera, are also included.
WEBER, Carl Maria von

Euryanthe

Edition: Piano-vocal score by the composer.

Publisher: bey S.A. Steiner und Comp., Wien.

Collation: Title; blank; p.3: cast and contents; music on pp. 4-223, thru pagination only; blank

Plate number: S:u:C:4519–S:u:C:4545

Date of publication: 1824.

Binding: Original dark blue publisher's boards, printed in black within a decorative border. Lower board contains a catalogue of Steiner's editions of Euryanthe.

Format: 335 x 240.

Printing method: Engraved.


WEBER, Carl Maria von

Euryanthe

Edition: Piano-vocal score by the composer.

Publisher: bey S.A. Steiner und Comp., Wien.

Collation: Title; blank; p. 3: cast and contents; music on pp. 4-223, thru pagination only; blank

Plate number: S:u:C:4519–S:u:C:4545

Date of publication: 1824.

Binding: contemporary tan boards with brown leather spine; front cover has red leather label with gold embossed decorative edges.

Format: 335 x 240.

Printing method: Engraved.

Notes: First edition, almost certainly the earliest issue. Same as previous issue with the following exceptions: Title page clean of ink and stamp/previous ownership. Not the original dark blue publisher's boards or board with catalogue of Steiner's editions of Euryanthe; from title page on re-bound in contemporary tan boards with brown leather spine; front cover has red leather label with gold embossed decorative edges and following: CONCORDIA / FRIEDERICI; edge of spine is blue/orange paper label with gold print: Euryanthe / von / Weber.
WEBER, Carl Maria von

Der Freischütz

Edition: Piano-vocal score by the composer.

Publisher: In der Schlesingerschen Buch und Musikhandlung, Berlin.

Collation: Title; blank; p.3: Personen; music on pp. 4-177; blank.

Plate number: 1078, except on title page where it is 1088

Date of publication: 1821 or 1822.

Binding: Original tan wrappers, printed in black within a decorative border.

Format: 340 x 240.

Printing method: Engraved.

Notes: First edition, earliest issue, with “decresc” on page 4, system 4, bar 1. This appears only in the first issue. The present copy has an autograph inscription by Weber on the title page: “Herrn Hofrath von Mosel in Wien, mit herzlicher wahrer Hochachtung CMWeber”. Price on title page is 6 Rth 12 g. Fuld p.236.
WEBER, Carl Maria von

Oberon

Edition: Piano-vocal score by the composer

Publisher: Published at the Royal Harmonic Institution by Welsh & Hawes, London.

Collation: Title page; blank; music on pp. 1-64; title; blank; music on pp. 65-135; blank; title; blank; blank; music on pp. 136-197; blank.

Plate numbers: Part 1: 3106-3111, but none on pages 1 and 22; Part 2: 3112-3121; Part 3: pp. 154-157 have a PN of 3126, otherwise there are no plate numbers in Part 3.

Date of publication: May 1826.

Binding: Modern marbled boards with morocco spine.

Format: 250 x 330.

Printing method: Engraved.

Notes: First edition. The watermark on title page of Part 1 is dated 1824. A copy of Part 1 only was deposited at Stationers' Hall in April 1826, with the librettist's name given incorrectly as “R.J. Planche”. The present copy is of the first issue of the complete opera where the librettist's name has been corrected to “J.R. Planché.” There is a separate title page for each of the three parts and the stamp of The Royal Harmonic Institution appears on each. Another stamp for the Birmingham and Midland School of Music appears on pp. 1, 43, 85 and 129. For each of the opera's numbers there is an elaborate title covering the upper half of the initial page. However the upper half of the pages for two choruses commencing on pp. 169 and 181 do not have any title at all and the space remains blank. Fuld p. 395.
WEBER, Carl Maria von

Oberon

Edition: Piano-vocal score by the composer

Publisher: In Ad: Mt: Schlesinger’s Buch und Musikhandlung, Berlin

Collation: Title page; blank; Personen / Index; music on pp. 4-157; blank

Plate number: 1376 throughout except page 68 where the plate number is 1374

Date of publication: 1826

Binding: Contemporary brown marbled boards with contemporary label.

Format: 280 x 330

Printing method: Engraved

Notes: At the foot of page 4, the first page of music: (Corrector: CARL MERTZ, Musiklehrer.)
WEBERN, Anton

Entflieht auf Leichten Kähnen… Op. 2

Vier Lieder Op. 12

Vier Lieder Op. 13

Drei Lieder Op. 18

Edition:


Publisher: Universal-Edition, Vienna

Collation:

Op. 2: Title; blank; music on pp. 3-7; blank

Op. 12: Title; music on pp. 2-9; blank

Op. 13: Title; blank; dedication to Dr. Norbert Schwarzmann; inhalt; music on pp. [1]-23; blank.

Op. 18: Title; music on pp. 2-7; blank.

Plate number:


Date of publication:


Binding:

Op. 2: publisher’s original paper wrappers with green printing. Back cover blank

Op. 12: Original green wrappers printed in green. The back cover has Universal’s catalogue of Schoenberg’s works within a single rule border.


Op. 18: Original green wrappers printed in green. Back cover has UE catalogue of modern Lieder within a double rule border.

Format: 230 x 305

Printing method: Transfer

WEILL, Kurt

Aufstieg und Fall der Stadt Mahagonny

Edition: Piano-vocal score.


Collation: Title; Personen, Orchester; music on pp. 3-332.

Plate number: On the first page of music: Universal-Edition No. 9851. Otherwise U.E. 9851 throughout except for pp. 147, 221, and 236 which have no plate numbers.

Date of publication: September 1929.

Binding: Original wrappers printed in red. On the back cover within a double rule border is Universal’s Kurt Weill catalogue. Stored in a box.

Format: 230 x 305.

Printing method: Transfer.

Notes: First edition. The publisher's imprint on the front wrapper: Universal-Edition / No. 9851. The imprint on the title page: Universal - Edition / Wien Copyright 1929 by Universal-Edition Leipzig. At the lower right of the last page of music is the printer's mark: Weag. The back wrapper has Universal's Kurt Weill Catalogue and at the lower left outside a double rule border: No. 131 IX.1929 (September 1929). In later issues the imprint on the front wrapper is changed to U.E. 9851 / Universal Edition while that on the title page is changed to Universal Edition / Wien, Zurich, London. The printer's mark is no longer on the last page of music and the back wrapper is blank except for the words “Printed in Austria.”
WEILL, Kurt

Die Dreigroschenopera

Edition: Piano-vocal score by Norbert Gingold.


Collation: Title; legal note; Personen; Inhalt; music on pp. 5-73; blank.

Plate number: U.E. 8851

Date of publication: 2 November 1928.

Binding: This copy has the original dark brown and gray front wrapper with white script. The back wrapper has Universal’s Weill catalogue.

Format: 230 x 305

Printing method: Transfer.

Notes: Possible first edition, but second edition would appear to be more likely. Musical numbers 11a and 19a are included. The printer's mark at lower right of p. 73 is “Weag.” The present score precisely matches the description of the first edition in Fuld, p. 343. However, Fuld goes on to describe a variant edition with a cover of dark and light green (the traditional colors for Universal’s covers) which gives every indication of having been the true first edition. This variant, as well as the present volume, have a Universal Kurt Weill catalogue on the back cover. The highest plate number listed on the back cover of the variant is 8965 and at the lower left hand corner of its back cover can be found the number and printing date: No. 131 1. 1929 (January 1929). In the variant copy, the printing date is “No. 131 XII.1928.” Based upon this evidence, it would appear that the variant was published before the present copy.
**WEILL, Kurt**

**Die Dreigroschenoper**

Edition: Piano-vocal score by Norbert Gingold.


Collation: Title; legal note; Personen; Inhalt; music on pp. 5-73; blank.

Plate number: U.E. 8851

Date of publication: 1928?

Binding: Original dark brown and gray front wrapper with white modern script. The back wrapper has Universal’s Weill catalogue.

Format: 230 x 305

Printing method: Transfer.

Notes: Possibly a later issue of the first edition; but certainly later than the previous entry with the same content. Musical numbers 11a and 19a are included. Printer's mark at lower right of p. 73: “Weag.” The present score matches the description of the first edition in Fuld, p. 373. However, the highest plate number listed on the back cover of this copy is 9772 (as opposed to 8965); at the lower left hand corner of its back cover the number No. 131 is without a printing date. Based upon the higher plate number in the back-cover catalogue, it would appear that this copy is a later copy than the previous entry.
WEILL, Kurt

Die Dreigroschenoper

Edition: Piano-vocal score by Norbert Gingold.
Collation: Title; legal note; Personen; Inhalt; music on pp. 5-73; blank.
Plate number: U.E. 8851
Date of publication: 2 November 1928.
Binding: This copy has the original front cover pasted on modern marble paper over board. Quarter buckram bound; it does not have the Weill catalogue in the back.
Format: 230 x 305
Printing method: Transfer.

Notes: Possible first edition, as the contents match the previous entries. Musical numbers 11a and 19a are included. The printer's mark at lower right of p. 73 is “Weag.” The present score precisely matches the description of the first edition in Fuld, p. 373. Since it is lacking the back-cover catalogue, it is hard to compare the printing date with the previous entries.
WOLF, Hugo

Elfenlied

Edition: Full score
Publisher: Adolph Fürstner, Berlin
Collation: Title; blank; dedication; blank; music on pp. 3-23; blank
Plate number: A. 4697 F.
Date of publication: 1894
Binding: Modern marbled paper
Format: 335 x 270
Printing method: transfer
Notes: First edition.
WOLF, Hugo

Gedichte von Eichendorff

Edition: Voice and piano score.

Publisher: K. Ferd. Heckel, Mannheim.

Collation: Title, blank, music on pp. 3-54.

Plate numbers:

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<td>9-10</td>
<td>H.3 W.E.</td>
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<td>11-14</td>
<td>H.4 W.E.</td>
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<td>18-19</td>
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<td>48-50</td>
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Date of publication: 1890s?

Binding: Half white vellum with maroon buckram over board. Bound with Italienisches Liederbuch, volumes 1 and 2.

Format: 275 x 340

Printing method: Transfer

Notes: No. 3 Verschwiegene Liebe has English translation of the text. Probably second edition.

Lacking three songs: Erwartung and Die Nacht (from volume 2), and Waldmädchen (from volume 3) of the Schott edition.
WOLF, Hugo

Gedichte von Goethe

Edition: Voice and piano score.

Publisher: Wien, C. Lacom

Collation: Title; blank; index; blank; music on pp. 5-200; Catalogue of Wolf lieder; blank.

Plate number: None. See Notes.

Date of publication: 1889

Binding: Contemporary marbled boards with fabric spine and corners.

Format: 270 x 330

Printing method: Lithographed

Notes: First edition. The composer himself paid for this publication. While there is no plate number, beginning at page 5 and continuing through page 200 there is a series of roman numerals at the bottom of the pages (I-XII) and each roman numeral is followed by a star. The title page reads: Bandausgabe / Gedichte von Goethe / für eine Singstimme und Klavier / componirt 1888 – 1889 / von / HugoWolf / Eigenthum des Komponisten. / Wien, C. Lacom, I Tuchlauben 7. / Alle Rechte vorbehalten. / 1889 / Oscar Brandstetter, von F.W. Garbrecht, Leipzig. The name of Brandstetter, the printer, also appears at the bottom of the Catalogue of Wolf Lieder following p. 200
WOLF, Hugo

Drei Gedichte von Michelangelo

Edition: Piano-vocal score.

Publisher: Mannheim, K. Ferd. Heckel [Karl Ferdinand Heckel]

Collation: Title page (identical to the cover); music on pp. 2-10, blank, blank.

Plate number: H. W. 50

Date of publication: September 1898

Binding: Original yellow wrappers, back cover blank

Format: 340 x 270

Printing method: Lithographed


These three songs are the last works composed by Wolf. Frank Walker, in his sympathetic and moving biography of the composer (Hugo Wolf – A Biography by Frank Walker, published in 1951 by J.M. Dent & Sons Ltd., Aldine House, Bedford St., London) states that the second song, *Alles endet, was entsetzet*, “takes rank among Wolf’s supreme achievements” Michelangelo wrote over three hundred poems in Italian (the vulgar tongue) and Wolf decided to set six of them in German translations by Walter Robert-Tornow. Four only were actually completed and of these, the composer himself decided to eliminate one more. The remaining three comprise the complete set.
WOLF, Hugo

Sechs geistliche Lieder für gemischten Chor nach Gedichten von Joseph von Eichendorff

Edition: Scores.

Publisher: Verlag von Lauterbach & Kuhn, Leipzig.

Collation: Loosely inserted with each song is a four page “Vorwort” by Eug. Thomas / Dirigent des “Wiener a capella-Chor”.

- No. 1: music on pp. [1]-2.
- No. 2: music on pp. [1]-3; blank.
- No. 3: music on pp. [1]-4.
- No. 4: music on pp. [1]-3; blank.
- No. 5: music on pp. [1]-4.
- No. 6: music on pp. [1]-3; blank

Plate numbers: L. & K. 75-80

Date of publication: 1903

Binding: Original gray-brown wrappers printed in black and brown. The back covers are blank. Each of the songs indicates a price of 75 Pf. for the Partitur and 30 Pf. for the vocal parts.

Format: Each song is 210 x 305

Printing method: Transfer

Notes: First editions. These songs are a prime example of Wolf’s capacity to create works at feverish speed. The first song is undated, but the remaining five were composed between April 1 and April 30, 1881. As with many Wolf works, these were not published until 1903, long after their creation – twenty-two years later, to be exact. Wolf died in the same year and at his funeral, February 24th, No.5, Ergebung, was sung from behind the altar by the Wiener a capella Chorverein under the direction of Eugen Thomas who also wrote the “Vorwort” found in each of these songs. From Frank Walker’s biography of Wolf (London: J.M.Dent & Sons, 1951, pp. 468 and 469) I should like to quote a brief passage concerning these songs:

The published version (of these songs) was revised by Eugen Thomas. Details of some variants from a copy of these choruses found among the posthumous papers of Arnold Mendelssohn were published in The Music Review for November 1941. This copy differs considerably from that used by Thomas. The title of the second chorus is not Einklang but Einkehr, and the order of the fourth and fifth pieces is reversed. The conclusion of Ergebung is extended by eight bars and the last four bars of Resignation are quite different from the version used by Thomas.
WOLF, Hugo

Italienisches Liederbuch, Band I and Band II

Edition: Voice and piano score.

Publisher: Mannheim, K. Ferd. Heckel.

Collation: Band I: Title page; blank; Inhalt; music on pp. 50-48; Band II: title page; music on pp. 49-99; blank.


Date of publication: 1897? (see Hofmeister 1897, p. 279).

Binding: Half white vellum with maroon buckram over board. Bound with Gedichte von Eichendorff

Format: 275 x 340

Printing method: Transfer

Notes: This is the first edition, second issue, of Band I of the Italienisches Liederbuch. The first issue was published by Schott. Band II, however, is the first issue of the first edition.

WOLF, Hugo

Spanisches Liederbuch

Edition: Voice and piano score

Publisher: London Schott & Co.; Brüssel Schott Frères; Mainz B. Schott’s Söhne; Paris P. Schott & Cie.

Collation: Title page; blank; Inhalts-Verzeichniss: Geistliche Lieder and Weltliche Lieder; blank; half title; music pp. 2-33; blank; Weltliche Lieder; blank; pp 35-143; Publisher’s Catalogue; blank; blank.


Date of publication: 1891


Format: 325 x 265

Notes: Copy owned and signed by Lilli Lehmann; another unidentified signature at the bottom right of cover
ZEMLINSKY, Alexander

Eine florentinische Tragödie

Edition: Piano-vocal score

Publisher: Universal Edition A.G., Wien Leipzig

Collation: Title page; Personen, Orchester and declaration of rights; music on pp. 3-102.

Plate number: U. E. 5662

Binding: Original illustrated wrapper (with vignette by Rottmayer) printed in black. The back cover is white.

Date of publication: 1916

Format: 235 x 310

Notes: First edition. “Copyright 1916 by Universal Edition” is found on the title page as well as the lower left of the first page of music. At lower right of the first page of music: Stich und Druck von Breitkopf & Härtel in Leipzig. On the cover, title page and numerous pages throughout this will be found a purple stamp stating: Musik-Archiv / der K.K. Hofoper as well as a black stamp stating: Archiv der / Staatsoper Wien.
ZIMMERMANN, Bernd Alois

Die Soldaten

Edition: Piano-vocal score

Collation: Title page; blank; dedication (to Hans Rosbaud); Personen; Inhalt; orchestral requirements; music on pp. 1-176; Act II (Toccata II); extensive notes; music on pp. 179-459; extensive notes; music on pp. 461-519; extensive notes; music on pp. 521-541; blank.

Plate number: None

Date of publication: 1966.

Binding: Original heavy paper wrappers printed in black and white with fabric spine. Back cover is blank.

Format: 230 x 300

Printing method: Transfer