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**CRITICAL EDITIONS**

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# UNIVERSAL MUSIC PUBLISHING CLASSICAL CRITICAL EDITIONS

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EDITIO MUSICA BUDAPEST • EDITIONS DURAND, PARIS

Today Universal Music Publishing Classical offers the most distinguished and prestigious series of critical editions in the entire international publishing world. These series carry forth the great traditions of the individual publishing houses that make up the UMPC group, with all their rich legacies and distinctive approaches to publishing. Thanks to a close collaboration with esteemed organizations like Fondazione Rossini, the University of Chicago, Musica Gallica and the Simon Mayr Gesellschaft, together with the dedicated involvement of some of the world's most distinguished music scholars, UMPC's critical editions set new standards in musicological research and publishing excellence.

The goal of UMPC's critical editions is to achieve the highest possible standards of accuracy and completeness in order to create publications that meet the needs of performers and musicologists alike: scores that are scrupulously faithful to the sources, prepared with rigorous critical scrutiny and yet at the same time fully compatible with current music performance practice. All the editorial decisions taken are thoroughly documented and reflect both the genesis and the subsequent history of the compositions.

In 2012, UMPC's series of critical editions will be enriched by three exciting new projects that will mark an important step forward in the understanding of our musical tradition and in the refinement of the tools and standards of musical philology: the National Edition of the works of Giovanni Battista Pergolesi, the Critical Edition of the operas of Giacomo Puccini and the Critical Edition of the works of Giovanni Simone Mayr.

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## MASTERS OF 19TH CENTURY OPERA

PUBLISHED BY CASA RICORDI, MILAN

Vincenzo Bellini  
Gaetano Donizetti  
Giacomo Puccini  
Gioachino Rossini  
Giuseppe Verdi

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## MASTERS OF 19TH CENTURY OPERA

PUBLISHED BY G. RICORDI & CO., MÜNCHEN

Giovanni Simone Mayr  
Giacomo Meyerbeer

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## EARLY & BAROQUE MUSIC

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Giovanni Battista Pergolesi  
Domenico Scarlatti  
Antonio Vivaldi  
Archivio della Sinfonia Milanese  
Drammaturgia Musicale Veneta

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## NEW LISZT EDITION (NLE)

PUBLISHED BY EDITIO MUSICA BUDAPEST

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## CLAUDE DEBUSSY COMPLETE WORKS

PUBLISHED BY ÉDITIONS DURAND, PARIS

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## FRANCESCO PAOLO TOSTI

COMPLETE EDITION OF THE ROMANZAS  
PUBLISHED BY CASA RICORDI, MILAN

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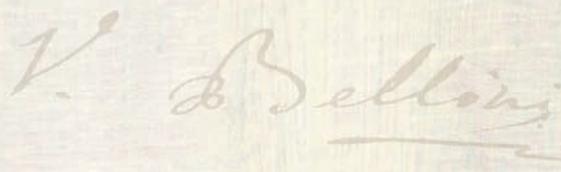


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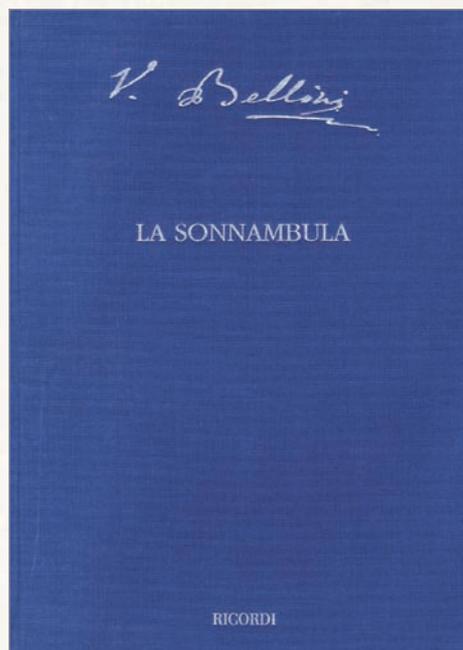


HAL•LEONARD®



## VINCENZO BELLINI

The Works of Vincenzo Bellini in critical edition published by Casa Ricordi with the contribution of Teatro Massimo “Vincenzo Bellini”, Catania



**General editors: Fabrizio Della Seta,  
Alessandro Roccatagliati, Luca Zoppelli**

Long awaited by performers, scholars, and music lovers in general, the Critical Edition of the Works of Vincenzo Bellini was launched in 1999 by Casa Ricordi with the contribution and collaboration of the Teatro Massimo “V. Bellini” of Catania. The synergy between a specialized music publisher and a major opera theater is an important factor that allows the volume editors the opportunity to test many of their decisions in professional performance, as they shape the definitive edition. Bellini’s ten operas, chamber music for voice, sacred music, and instrumental music comprise a corpus characterized by a particular historical context. On the one hand his activity as a composer was fully immersed in the practice of his times, in which modifications, alternate pieces, and adaptations were often required. On the other hand, the 19th century’s growing awareness of the professional status of the composer, Bellini’s quest for a distinct originality of style, the careful pacing of his output, and his high degree of attention to refined detail, makes it fundamentally important to correctly represent his autograph indications.

The Critical Edition aims to restore the original dramatic and musical character of the Bellini’s scores. Following the editorial philosophy established with the critical editions, the Bellini edition will produce scores that meet the exacting requirements of both performers and scholars. By offering these scores in reliable editions, cleared from the clutter of banalities layered on by years of “routine”, the series aims to restore these great works to a new generation in versions written or sanctioned by the composer, in their full, fresh vitality. These new scores should also stimulate the circulation of his lesser known works, unjustifiably considered “minor.”

- **Full score: hardbound volumes, 24 x 34 cm**
- **Critical Commentary: hardbound volumes, 17 x 24 cm**  
[Historical Introduction and Critical Commentary in Italian]
- **Piano/Vocal score based on the Critical Edition:  
paperbound, 20 x 27 cm**  
[Historical Introduction and Critical Commentary in Italian and English]

# PLAN OF THE CRITICAL EDITIONS <sup>▲</sup>

## **I. Adelson e Salvini**

- a. First version
- b. Second version

## **II. Bianca e Gernando**

- a. First version
- b. Second version (Bianca e Fernando)

## **III. Il pirata**

## **IV. La straniera**

## **V. Zaira**

## **VI. I Capuleti e i Montecchi \***

## **VII. La sonnambula \***

## **VIII. Norma**

## **IX. Beatrice di Tenda**

## **X. I puritani •**

## **XI. Ernani (fragments)**

## **XII. Sacred Music (2 volumes)**

## **XIII. Vocal Music with Orchestra**

## **XIV. Vocal Chamber Music \***

## **XV. Instrumental Music \***

## **XVI. Schizzi vari**

\* available

• forthcoming within 2014

▲ Unless otherwise indicated, the titles of the edition plan are in progress

## ***Titles already available:***

### ***VI. I Capuleti e i Montecchi***

Edited by Claudio Toscani

Three-volume set: two volumes score pp. I-XLV, 1-358 / I-VII, 359-648 + critical commentary

NR 138469

Piano vocal score available – CP 138472

### ***VII. La sonnambula***

Edited by Alessandro Roccatagliati, Luca Zoppelli

Two-volume set: one volume score pp. I-LXXIX, 1- 475 + critical commentary

NR 138618

Piano vocal score available – CP 138621

### ***XIV. Vocal chamber music***

***(Arias, Cavatinas, Romances; Dramatic scenes; Works for several voices)***

Edited by Carlida Steffan

One-volume set: score + critical commentary: pp. I-LIV, 1- 196

NR 140185

### ***XV. Instrumental works***

***(symphonies, works for solo instrument and orchestra, works for keyboard instrument)***

Edited by Andrea Chegai

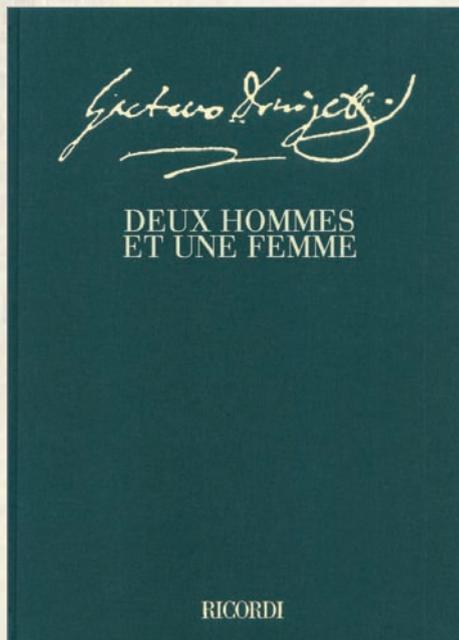
Two-volume set: one volume score pp. I-XLVIII, 1 – 415 + critical commentary

NR 139495

# GAETANO DONIZETTI

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The Critical Edition of the Operas of Gaetano Donizetti published by Casa Ricordi with the collaboration and contribution of Fondazione Donizetti, Bergamo



## General editors: Gabriele Dotto, Roger Parker

The musical and literary texts of many of Donizetti's operas, as they have come down to us, pose numerous problems. These are due in part to the inevitable accumulation of layers of changes made by generation after generation of interpreters, whose tastes were ever further from the musical and dramatic aesthetics of Donizetti's times. Changes, often made with the best of intentions, were motivated in some cases by the urge to modernize the orchestration, the phrasing or even the structure of some pieces; in other cases by the demands of local censorship or by the need to shorten the works or otherwise alter the structure for pragmatic reasons. Sometimes interpolations of extraneous material were made to accommodate the wishes of performers.

In this climate, and in the background of an ever-burgeoning "Donizetti Renaissance" in which almost all of the composer's nearly seventy operas have been revived in the last forty years, a critical edition was badly needed. For these reasons Casa Ricordi, with the collaboration and contribution of the Comune di Bergamo, began the Donizetti Critical Edition in 1988.

The current project does not aim toward the publication of the complete operas, but rather seeks to offer a wide variety and complexity of Donizetti's works for the theatre. Operas still in the repertory are of course included, but the series also publishes a selection of lesser-known titles that, for historical or musical reasons, are particularly significant for a better understanding of Donizetti's career and the historical context in which he worked. As the Donizetti critical edition nears its first quarter-century of activity, many of its scores have become the *de facto* standard for performance.

- **Full score with Critical Commentary included:**  
**hardbound volumes, 26 x 36,5 cm**  
[Historical Introduction and Critical Commentary in Italian and English]
- **Piano/Vocal score based on the Critical Edition:**  
**paperbound, 20 x 27 cm.**  
[Historical Introduction and Critical Commentary in Italian and English]

# PLAN OF THE CRITICAL EDITIONS <sup>^</sup>

Adelia

Anna Bolena •

Betly \*

Il campanello \*

Le convenienze ed inconvenienze teatrali \*

Deux hommes et une femme (Rita) \*

Dom Sébastien \*

Don Pasquale

La Favorite \*

La figlia del reggimento

La fille du regiment •

Les martyrs

Linda di Chamounix \*

Lucia di Lammermoor •

Lucrezia Borgia

Maria di Rohan \*

Maria Stuarda \*

Parisina

Pia de' Tolomei \*

Poliuto \*

\* available

• forthcoming within 2014

<sup>^</sup> Unless otherwise indicated, the titles of the edition plan are in progress

## ***Titles already available***

### ***Betly***

Edited by Ellen and Julia Lockart

Two-volume set: score + critical commentary pp. I-XXXII, 1- 294/295-614

NR 139909

### ***Il campanello***

Edited by Ilaria Narici

One-volume set: score + critical commentary pp. I-XXXII, 1- 318

NR 136116

Piano vocal score available – CP 136119

### ***Le convenienze ed inconvenienze teatrali***

Edited by Roger Parker, Anders Wiklund

Two-volume set: score + critical commentary pp. I-XXXII, 1-419/421-669

NR 136792

Piano vocal score available – CP 136795

### ***Die Sitten und Unsitten am Theater***

Piano vocal score available – SY 5081-03

### ***Deux homes et une femme – Rita***

Edited by Francesco Bellotto

One-volume set: score + critical commentary pp. I-XXXVII, 1-340

NR 138368

Piano vocal score available – CP 138370

### ***Dom Sébastien***

Edited by Mary Ann Smart

Two-volume set: score + critical commentary pp. I-XXXVIII, 1-490/491- 965

NR 136543

Piano vocal score available – CP 136546

***La Favorite***

Edited by Rebecca Harris Warrick  
Two-volume set: score + critical commentary pp. I-L, 1-462/463-903  
NR 135544  
Piano vocal score available – CP 135547

***Linda di Chamounix***

Edited by Gabriele Dotto  
Two-volume set: score + critical commentary pp. I-LVIII, 1-318/319-845  
NR 139210  
Piano vocal score available – CP 139213

***Maria di Rohan***

Edited by Luca Zoppelli  
Two-volume set: score + critical commentary pp. I-LI, 1-362/363-741  
NR 137533  
Piano vocal score available – CP 137536

***Maria Stuarda***

Edited by Anders Wiklund  
Two-volume set: score + critical commentary pp. I-XXXV, 1-370/371-780  
NR 134913  
Piano vocal score available – CP 134916

***Pia de' Tolomei***

Edited by Giorgio Pagannone  
Two-volume set: score + critical commentary pp. I-XLI, 1-313/314-898  
NR 138861  
Piano vocal score available – CP 138864

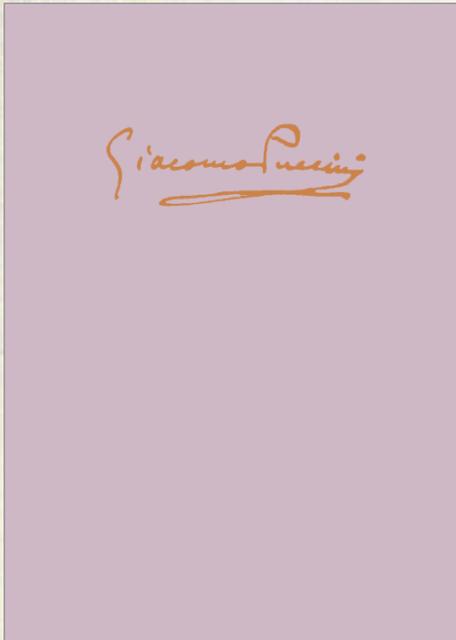
***Poliuto***

Edited by William Ashbrook, Roger Parker  
Two-volume set: score + critical commentary pp. I-XXVII, 1-397/399-633  
NR 135658  
Piano vocal score available – CP 135661

# GIACOMO PUCCINI

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The Critical Edition of the operas of Giacomo Puccini published by Casa Ricordi



## General editor: Gabriele Dotto

The long-awaited Critical Edition of Puccini's operas, many years in the planning and with several works already in preparation, will finally start with the publication of *Manon Lescaut* as the first volume of the series.

Puccini's ceaseless penchant for revision led to a quantity of simultaneously available, sometime overlapping "versions" of texts. As a further complication, "performing materials" hired out to opera houses were kept updated with corrections that did not always find their way consistently into full and vocal scores offered to the general public.

The complex nature of the multiple available sources requires an innovative approach to textual criticism as part of its editorial philosophy. For instance, in many cases it is not possible to establish a single source as a "primary" text for an entire opera: for certain passages in some operas, two or perhaps several musical sources could occupy positions of a "shifting status", now primary, now secondary. Further, in keeping with the growing sophistication with which orchestral color was used in Puccini's time as an integral part of the musical discourse – an aspect in which Puccini was an absolute master – the edition will carefully restore the shades and nuances reflected in the composer's autograph scores which were later obfuscated in the printed scores.

With unparalleled access to the primary autograph sources and annotated secondary sources, to the publishing records, and to the contemporary documentation, the Critical Edition of the Operas of Puccini will offer the performer, the scholar, and the aficionado a range of information never before available.

- **Full score: hardbound volumes, 24 x 34 cm**
- **Critical Commentary: hardbound volumes, 17 x 24 cm**  
[Historical Introduction in Italian]
- **Piano/Vocal score based on the Critical Edition: paperbound, 20 x 27 cm**  
[Historical Introduction and Critical Commentary in Italian and English]

# PLAN OF THE CRITICAL EDITIONS <sup>^</sup>

## **I. Le Villi**

- a. Le Willis (one Act)
- b. Le Villi (two Acts)

## **II. Edgar •**

- a. (four Acts)
- b. (three Acts)

## **III. Manon Lescaut •**

## **IV. La bohème**

## **V. Tosca**

## **VI. Madama Butterfly**

- a. (two Acts)
- b. (three Acts)

## **VII. La fanciulla del West**

## **VIII. La rondine**

## **IX. 1 - Il tabarro**

## **IX. 2 - Suor Angelica**

## **IX. 3 - Gianni Schicchi**

## **X. Turandot**

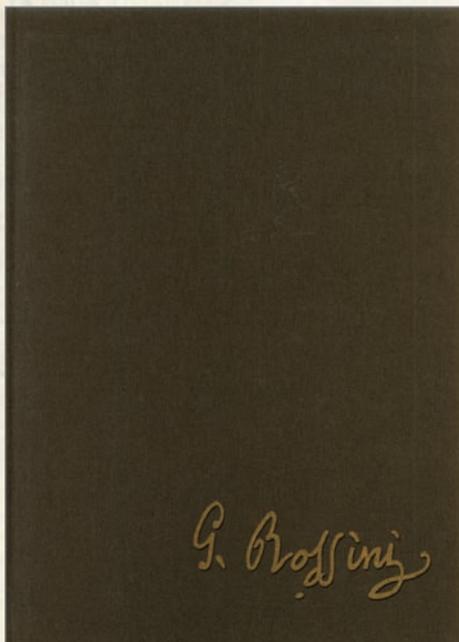
• forthcoming within 2014

<sup>^</sup> Unless otherwise indicated, the titles of the edition plan are in progress

# GIOACHINO ROSSINI

G. Rossini

The Works of Gioachino Rossini in critical edition published by Fondazione Rossini Pesaro  
with the collaboration of Casa Ricordi



**Generale editor: Philip Gossett (until 2005),  
Ilaria Narici (since 2006)**

By the end of the 19th century most of Rossini's operas - and especially the *opere serie* which had dominated the opera scene at the time of their composition - had simply dropped out of the repertoire. By then the composer's reputation depended on the knowledge of a handful of works, accompanied by a thin sprinkling of biographical and critical clichés that not even eminent musicologists like Radiciotti could eradicate. So when in the 1920s we encounter the very first signs of what was to become the "Rossini Renaissance" few of the operas were available in score and knowledge of the manuscript sources (even the autograph manuscripts) was negligible. Indeed for certain works that had been triumphantly greeted at their first appearance it was thought that the music was lost or had even been destroyed by the dissatisfied composer. Not surprisingly, therefore, considerable difficulties arose when the other operas were resurrected one by one: not only textual problems, but also problems of finding the right musical interpreters.

If today the situation can be said to be reversed, if many of Rossini's masterpieces have once again been restored to their pristine brilliance, and if we now know everything (or almost) about the gestation of each work, we owe it largely to the monumental project launched by the Fondazione Rossini of Pesaro at the beginning of the 1970s: the Critical Edition. In addition, the publication of the scores was preceded and accompanied by meticulous work in other related areas: the research into Rossini's compositional methods and his earliest interpreters' performance practice; and the cataloguing of the sources.

As a result, scholars are now in a position to reconstruct the history of all the operatic versions that can be considered as authentic (i.e. intended or approved by the composer). And in the process, there have been many rediscoveries and additions to the Rossini catalogue. Equally significant are the profound changes to Rossini's image and critical standing since the early decades of the last century: in particular, scholars have recognised the central position of the *opere serie*, particularly those of his Neapolitan period.

- **Full score: hardbound volumes, 23,5 x 31,5 cm**
- **Critical Commentary: paperbound volumes, 17 x 24,5 cm**  
[Historical Introduction in Italian]
- **Piano/Vocal score based on the Critical Edition:  
paperbound, 20 x 27 cm**  
[Historical Introduction and Critical Commentary in Italian and English]

# PLAN OF THE CRITICAL EDITIONS <sup>▲</sup>

## FIRST PART: Operas

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Adelaide di Borgogna

Adina ossia Il Califfo di Bagdad \*

Armida \*

Aureliano in Palmira

Bianca e Falliero, o sia Il consiglio dei tre \*

Il barbiere di Siviglia \*

La cambiale di matrimonio

La Cenerentola \*

Ciro in Babilonia

Le Comte Ory

La donna del lago \*

Demetrio e Polibio

Eduardo e Cristina

Elisabetta Regina d'Inghilterra

L'equivoco stravagante •

Ermione \*

La gazza ladra \*

La gazetta \*

Guillaume Tell \*

L'inganno felice

L'Italiana in Algeri \*

Ivanhoé (pastiche)

Maometto II

Matilde di Shabran

Moïse et Pharaon

Mosè in Egitto \*

Musica scritta da Rossini per opere di altri compositori

L'occasione fa il ladro \*

La pietra del paragone

\* available

• forthcoming within 2014

▲ Unless otherwise indicated, the titles  
of the edition plan are in progress

## *Plan of the Critical Editions (continued)*

**Ricciardo e Zoraide**

**Robert Bruce** (pastiche)

**La scala di seta** \*

**Semiramide** \*

**Le Siège de Corinthe**

**Sigismondo** \*

**Il Signor Bruschino** \*

**Tancredi** \*

**Torvaldo e Dorliska** \*

**Il Turco in Italia** \*

**Il viaggio a Reims ossia L'albergo del Giglio d'oro** \*

**Zelmira** \*

## **SECOND PART: Incidental Music and Cantatas**

---

**Cantata in onore del Sommo Pontefice Pio Nono** \*

**Cantate con accompagnamento di pianoforte**

**Cantate giovanili con orchestra**

**Altre cantate con orchestra**

**Tre cantate napoletane** \*

**Edipo Coloneo** \*

**Le nozze di Teti, e di Peleo** \*

**La riconoscenza e Il vero omaggio** \*

## **THIRD PART: Sacred Music**

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**Messe giovanili**

**Messa di Gloria**

**Stabat mater**

**Petite Messe solennelle** •

**Petite Messe solennelle** (orchestral version) •

**Altra musica sacra**

## **FOURTH PART: Hymns**

---

**One volume**

## FIFTH PART: Chamber Vocal Music

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Canti per una voce e pianoforte

Canti per più voci e pianoforte

Soirée musicales

## SIXTH PART: Instrumental Music

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Sinfonie giovanili \*

Sei sonate a quattro

Musica per pianoforte

Musica da camera senza pianoforte

Musica per banda

Altra musica per orchestra

## SEVENTH PART: Péchés de vieillesse

---

Album français. Morceaux réservés \*

Album italiano. Musique anodine \*

Album de Château – Miscellanée pour piano

Altri pezzi vocali

Quatre mendiants – Quatre hors d'oeuvres – Album de Chaumière

Quelques riens pour album \*

Album pour les enfants adolescents – Album pour les enfants dégourdis

Musica da camera

Altri pezzi per pianoforte

## EIGHTH PART

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Opere didattiche

Miscellanea

\* available

• forthcoming within 2014

▲ Unless otherwise indicated, the titles of the edition plan are in progress

## ***Titles already available***

### **FIRST PART: Operas**

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#### ***Adina ossia Il Califfo di Bagdad***

Edited by Fabrizio Della Seta

Two-volume set: one volume score pp. I-LIV, 1-418 + critical commentary pp. 106

GR 24

#### ***Armida***

Edited by Charles S. Brauner, Patricia B. Brauner

Three-volume set: two volumes score pp. I-L, 1-578/579-1235 + critical commentary pp. 181

GR 19

Piano vocal score available – CP 138588

#### ***Bianca e Falliero, o sia Il consiglio dei tre***

Edited by Gabriele Dotto

Three-volume set: two volumes score pp. I-LV, 1-507/508-1149 + critical commentary pp. 162

GR 18

Piano vocal score available – CP 134029

#### ***Il barbiere di Siviglia***

Edited by Alberto Zedda (edition 2009)

Four-volume set: two volumes score pp. I-LIX, 1-525/527-953 + 2 volumes critical commentary (fonts) pp. 146/(notes) pp. 229

GR 35

Piano vocal score – CP 139906 •

#### ***La Cenerentola***

Edited by Alberto Zedda

Three-volume set: two volumes score pp. I-LIX, 1-686/687-1115 + critical commentary pp. 216

GR 21

Piano vocal score available – CP 131821

#### ***La donna del lago***

Edited by H. Colin Slim

Four-volume set: three volumes score pp. I-XLVI, 1-544/545-952/(banda) pp. I-XIII, 1-151 + critical commentary pp. 194

GR 09

Piano vocal score available – CP 133191

#### ***Ermione***

Edited by Philip Gossett and Patricia B. Brauner

Three-volume set: two volumes score pp. I-XLVIII, 1-539/541-846+ critical commentary pp. 119

GR 16

Piano vocal score available – CP 134548

\* available

• forthcoming within 2014

▲ Unless otherwise indicated, the titles of the edition plan are in progress

### ***La gazza ladra***

Edited by Alberto Zedda

Three-volume set: two volumes score pp. I-XLIX, 1-600/ 601-1197 + critical commentary pp. 220

GR 01

Study score available – PR 1399 (two paperbound volumes pp. 1-600 + 601-1258 with critical commentary)

Piano vocal score available – CP 132722

### ***La gazzetta***

Edited by Philip Gossett, Fabrizio Scipioni

Three-volume set: two volumes score pp. I-LVI, 1-394/ 395-756 + critical commentary pp. 193

GR 26

### ***Guillaume Tell***

Edited by Elizabeth Bartlet

Six-volume set: four volumes score pp. I-LXXIV, 1-530/531-854/ 855-1483/1485-2050 + two volumes critical commentary

(texts) pp. 253/(notes) pp.324

GR 11

Piano vocal score - CP 136255 •

### ***L'Italiana in Algeri***

Edited by Azio Corghi

Three-volume set: two volumes score pp. I-XLV, 1-304/305-781 + critical commentary pp. 191

GR 02

Study score available – PR 1396 (two paperbound volumes pp. 1-304 + 305-837 with critical commentary)

Piano vocal score available – CP 132118

L'Italiana in Algeri – Der Italienerin in Algier (Italian/German)

Piano vocal score available – CP 13522605

### ***Mosè in Egitto***

Edited by Charles S. Brauner

Three-volume set: two volumes score pp. I-LVIII, 1-380/381-842 +critical commentary pp. 248

GR 28

### ***L'occasione fa il ladro***

Edited by Philip Gossett, Giovanni Carli Ballola, Patricia B. Brauner

Two-volume set: one volume score pp. I-XXXIX, 1-544 + critical commentary pp. 107

GR 13

Piano vocal score available – CP 134552

### ***Otello***

Edited by Michael Collins

Three-volume set: two volumes score pp. I-LIII, 1-469/471-961 + critical commentary pp. 169

GR 14

Piano vocal score available – CP 134599

### ***La scala di seta***

Edited by Anders Wiklund

Two-volume set: one volume score pp. I-XXXIII, 1-487 + critical commentary pp. 85

GR 10

Piano vocal score available – CP 134555

## *Titles already available (continued)*

### ***Semiramide***

Edited by Philip Gossett, Alberto Zedda

Five-volume set: four volumes score pp. I-LXXXII, 1-433/434-840/841-1467/(banda) I-XV, 1-150 + critical commentary pp. 232  
GR 25

### ***Sigismondo***

Edited by Paolo Pinamonti

Three-volume set: two volumes score pp. I-LVII, 1-371/373-657 + critical commentary pp. 162  
GR 36

### ***Il Signor Bruschino***

Edited by Arrigo Gazzaniga

Two-volume set: one volume score pp. I-XXXV, 1-426 + critical commentary pp. 79

GR 06

Study score available – PR 1398 (one paperbound volume pp. 445 with critical commentary)

Piano vocal score available – CP 133893

### ***Tancredi***

Edited by Philip Gossett

Three-volume set: two volumes score pp. I-XLIX, 1-282/283-818 + critical commentary pp. 299

GR 04

Study score available – PR 1397 (two paperbound volumes pp. 282 + 283-901 with critical commentary)

Piano vocal score available – CP 132572

### ***Torvaldo e Dorliska***

Edited by Francesco Paolo Russo

Three-volume set: two volumes score pp. I-L, 1-449/451-752 + critical commentary pp. 207

GR 34

### ***Il Turco in Italia***

Edited by Margaret Bent

Three-volume set: two volumes score pp. I-LIII, 1-534/535-1040 + critical commentary pp. 259

GR 07

Piano vocal score available – CP 132838

### ***Il viaggio a Reims ossia L'albergo del Giglio d'oro***

Edited by Janet Johnson

Three-volume set: two volumes score pp. I-LXXIV, 1-444/445-942 + critical commentary pp. 220

GR 23

Piano vocal score available – CP 133821

### ***Zelmira***

Edited by Kathleen K. Hansell

Four-volume set: three volumes score pp. I-LXII, 1-678/679-1141/(banda) I-XV, 1-107 + critical commentary pp. 185

GR 29

## SECOND PART: Incidental Music and Cantatas

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### ***Edipo Coloneo***

Edited by Lorenzo Tozzi, Piero Weiss

One-volume set: score + critical commentary pp. I-XXXIII, 1-175

GR 05

### ***Le nozze di Teti, e di Peleo***

Edited by Guido Johannes Joerg

One-volume set: score + critical commentary pp. I-XLI, 1-390

GR 12

### ***Tre cantate napoletane***

Edited by Ilaria Narici, Marco Beghelli, Stefano Castelvechi

One-volume set: score + critical commentary pp. LI, 1-305

GR 22

### ***La riconoscenza e Il vero omaggio***

Edited by Patricia B. Brauner

Two-volume set: one volume score pp. I-LXVIII, 1-576 + critical commentary pp. 180

GR 27

### ***Cantata in onore del Sommo Pontefice Pio Nono***

Edited by Mauro Bucarelli

One-volume set: score + critical commentary pp. I-XLI, 1-415

GR 17

## SIXTH PART: Instrumental Music

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### ***Sinfonie giovanili***

Edited by Paolo Fabbri

One-volume set: score + critical commentary pp. I-XXXVIII, 1-180

GR 20

## SEVENTH PART: Péchés de vieillesse

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### ***Album français. Morceaux réservés***

Edited by Rossana Dalmonte

One-volume set: score + critical commentary pp. I-XL, 1-404

GR 08

### ***Album italiano. Musique anodine***

Edited by Marvin Tartak

One-volume set: score + critical commentary pp. I-XL, 1-314

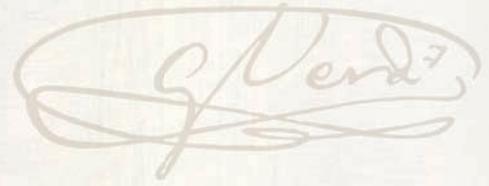
GR 15

### ***Quelques riens pour album***

Edited by Marvin Tartak

One-volume set: score + critical commentary pp. I-XXI, 1-223

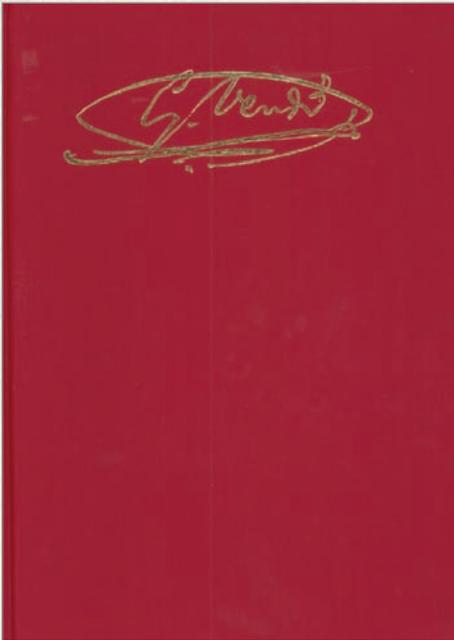
GR 03



# GIUSEPPE VERDI

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The Works of Giuseppe Verdi in critical edition A joint publication of The University of Chicago Press and Casa Ricordi



## General editor: Philip Gossett

Contemporary performing materials of Verdi's works were often realized under pressing deadlines in order to have a functional text rapidly ready for performance. Thus they were conditioned by an empirical publishing technique which corresponded to then-current expectations of theaters and groups which produced and circulated Verdi's works. Yet even the scores printed in the early 20th century often reproduced an accumulation of arbitrary additions and revisions.

Considering these editions to be absolutely insufficient to meet present-day demand for accuracy in matters of musical philology and performing practice, Casa Ricordi, in joint publication with The University of Chicago Press, has undertaken to publish the works in critical edition, making use of all the available sources, from autographs to sketches, from early manuscript copies to the various editions produced during Verdi's lifetime, and contemporary orchestral parts.

- **Full score: hardbound volumes, 26,5 x 36,7 cm**  
[Historical Introduction in Italian and English]
- **Critical commentary: hardbound volumes, 17 x 24 cm**  
[Critical Commentary in English or Italian]
- **Piano/Vocal score based on the Critical Edition: paperbound, 20 x 27 cm**  
[Historical Introduction and Critical Commentary in Italian and English]

MGB Hal Leonard distribution and sales of hardbound Verdi Critical Editions Volumes is limited to the territory of Europe, excluding the UK and Ireland. In all other countries (including the UK and Ireland), hardbound Verdi Critical Editions Volumes are distributed by University of Chicago Press.

# PLAN OF THE CRITICAL EDITIONS <sup>^</sup>

## SERIES I – Operas

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1. **Oberto Conte di San Bonifacio**
2. **Un giorno di regno**
3. **Nabucodonosor** \*
4. **I Lombardi alla prima crociata**
5. **Ernani** \*
6. **I due Foscari** •
7. **Giovanna d'Arco** \*
8. **Alzira** \*
9. **Attila** •
10. **Macbeth** \*
11. **I masnadieri** \*
12. **Jérusalem**
13. **Il corsaro** \*
14. **La battaglia di Legnano**
15. **Luisa Miller** \*
16. **Stiffelio** \*
17. **Rigoletto** \*
- 18A. **Il trovatore** \*
- 18B. **Le Trouvère**
19. **La traviata** \*
20. **Les Vêpres siciliennes**
21. **Simon Boccanegra** (first version, 1857)
22. **Aroldo**
23. **Un ballo in maschera**
24. **La forza del destino**  
(1862 [appendix], 1869 [principal version]) (1865 [principal version], 1847 [first version, appendix])
25. **Don Carlos** (first version, 1867)
26. **Aida**
27. **Simon Boccanegra** (second version, 1881)
28. **Don Carlo** (second version, 1884)
29. **Otello**
30. **Falstaff**

\* available

• forthcoming within 2014

<sup>^</sup> Unless otherwise indicated, the titles of the edition plan are in progress

## Series II – Songs

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Songs

## SERIES III – Sacred Music

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1. **Messa da Requiem** \*
2. **Other Sacred Music**

## Series IV – Cantatas and Hymns

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**Hymns** (Inno popolare “Suona la tromba”; Cantica “Inno delle nazioni”) \*

## SERIES V – Chamber Music

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**Chamber music** (Piano pieces; Quartetto) \*

## SERIES VI - Juvenilia

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### 1. *Sacred Music*

[Messa solenne = Messa di Gloria; 1832-34] [B-flat major]  
Laudate pueri a 3 voci concertato [2 tenors, bass, and orchestra]  
Qui sedes e Quoniam a solo Basso [and orchestra] [C major]  
Qui tollis [tenor, clarinet obbligato, and orchestra] [F major]  
Tantum ergo a solo tenore con piena orchestra [G major]  
Tantum ergo [a] voce sola di basso [and orchestra] [F major]  
Tantum ergo [tenor e orchestra; 1836] [G major]

### 2. *Secular Music*

Sinfonia del Maestro Verdi [C major]  
Adagio del Maestro Verdi [D major]  
Sinfonia del Maestro Verdi [D major]  
Canto di Virginia: con variazioni per oboe [and orchestra]  
“Io la vidi”; 1832-35 [tenor and orchestra]  
(Appendix: Variazioni per pf e orchestra sul tema di Morlacchi)

## ***Titles already available***

***Critical Commentary in Italian is available separately for each opera upon inquiry.***

### **SERIES I - Operas**

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#### **3. *Nabucodonosor***

Edited by Roger Parker

Two-volume set: score pp. LXII – 530 + critical commentary in English

NR 134573

Piano vocal score available – CP 134570; Italian-German singing text – CP 138771

#### **5. *Ernani***

Edited by Claudio Gallico

Two-volume set: score pp. LXXVI – 476 + critical commentary in English

NR 133720

Piano vocal score available – CP 133716

#### **7. *Giovanna d'Arco***

Edited by Alberto Rizzuti

Two-volume set: score pp. LXIII – 484 + critical commentary in English

NR 138851

Piano vocal score available – CP 138854

#### **8. *Alzira***

Edited by Stefano Castelvechi, Jonathan Cheskin

Two-volume set: score pp. LXIV – 420 + critical commentary in English

NR 136941

Piano vocal score available – CP 136944

#### **10. *Macbeth***

Edited by David Lawton

Three-volume set: two volumes score pp. XCIV – 929 + critical commentary in English

NR 138710

Piano vocal score available – CP 138713

#### **11. *I masnadieri***

Edited by Roberta Montemorra Marvin

Two-volume set: score pp. LXXIV – 495 + critical commentary in English

NR 138561

Piano vocal score available – CP 138564

#### **13. *Il corsaro***

Edited by Elizabeth Hudson

Two-volume set: score pp. LIV – 389 + critical commentary in English

NR 136994

Piano vocal score available – CP 136997

\* available

• forthcoming within 2014

▲ Unless otherwise indicated, the titles of the edition plan are in progress

## *Titles already available (continued)*

### **15. Luisa Miller**

Edited by Jeffrey Kallberg  
Two-volume set: score pp. LXIV – 480 + critical commentary in English  
NR 134606  
Piano vocal score available – CP 134605

### **16. Stiffelio**

Edited by Kathleen Kuzmick Hansell  
Two-volume set: score pp. XC – 423 + critical commentary in English  
NR 136090  
Piano vocal score available – CP 136093

### **17. Rigoletto**

Edited by Martin Chusid  
Two-volume set: score pp. LXX – 347 + critical commentary in English  
NR 133543  
Piano vocal score available – CP 133539 ; Italian-German singing text – CP 135773

### **18A. Il trovatore**

Edited by David Lawton  
Two-volumes set: score pp. LXXV – 460 + critical commentary in English  
NR 136180  
Piano vocal score available – CP 136183

### **19. La traviata**

Edited by Fabrizio Della Seta  
Two-volume set: score pp. LXXXVIII – 525 + critical commentary in English  
NR 137338  
Piano vocal score available – CP 137341

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## **SERIES III – Sacred Music**

### **1. Messa da Requiem**

Edited by David Rosen  
Two-volume set: score pp. LX – 338 + critical commentary  
NR 135334  
Piano vocal score available – CP 134164

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## **SERIES IV – Cantatas and Hymns**

### **Hymns**

Edited by Roberta Montemorra Marvin  
One-volume set: score + critical commentary pp. LV – 114  
NR 139782  
Piano vocal score available – CP 140112

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## **SERIES V – Chamber Music**

### **Chamber Music**

Edited by Gundula Kreuzer  
One-volume set: score + critical commentary pp. XXXVIII – 120  
NR 140331

# MASTERS OF 19<sup>TH</sup> CENTURY OPERA

Published by G. Ricordi & Co., München

## GIOVANNI SIMONE MAYR

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**Publication of the complete works in a critical edition, published by G. Ricordi & Co., München, in collaboration with the international Simon Mayr Society, the University of Eichstätt, and the City of Ingolstadt**

### **General editor: Jürgen Selk**

The foundation of the international Simon Mayr Society in Ingolstadt in 1995, marked a major step forwards in supporting the revival of this important local talent and asset. Since 1995, with the active support of Mayr's first publisher, G. Ricordi, we have witnessed a splendid Mayr renaissance that continues to gain pace: the reintroduction of the Bavarian-Italian composer to the cultural landscape has resulted in successful staged performances of several of his operas, such as "Fedra" (Staatstheater Braunschweig), "Medea in Corinto" (Theater St. Gallen and Staatsoper Munich), and "Il ritorno d'Ulisse" (Theater Regensburg); – as well as in several premiere recordings.

In collaboration with the international Simon Mayr Society, G. Ricordi and Co. Munich will release the first historical-critical edition of his complete works. Piece by piece, the works of Simon Mayr will be edited, which, depending upon the available source material, will be a painstaking and complicated undertaking.

- **Full score: hardbound volumes, 24,5 x 34,5 cm**

[Historical Introduction in German, English and French]

- **Critical commentary: hardbound volumes 20,5 x 29,5 cm**

[Critical Commentary in German]

- **Piano/Vocal score based on the Critical Edition: hardbound volumes, 20,5 x 29,5 cm**

# PLAN OF THE CRITICAL EDITIONS <sup>^</sup>

## SERIES I: Stage Works

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Medea in Corinto •

Demetrio •

Fedra •

La Lodoiska •

La rosa bianca e la rosa rossa •

Il ritorno d'Ulisse •

Belle ciarle tristi fatti •

La Solitudine •

Che originali •

## SERIES II: Church Music

---

Samuele - Oratorio •

“Einsiedeln mass” in C minor •

Requiem

## SERIES III: Orchestra and Chamber Music

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Piano Concerts No 1 and 2

Sinfonia Concertata (Concerto Bergamasco) - picc., fl., cl., bhn

Sinfonia Concertata - 3 vl

Concertino - fag.

Variazioni per il giovane Piatti - vc

Sinfonia con molti strumenti obbligati

Sinfonia a due vl obbligati

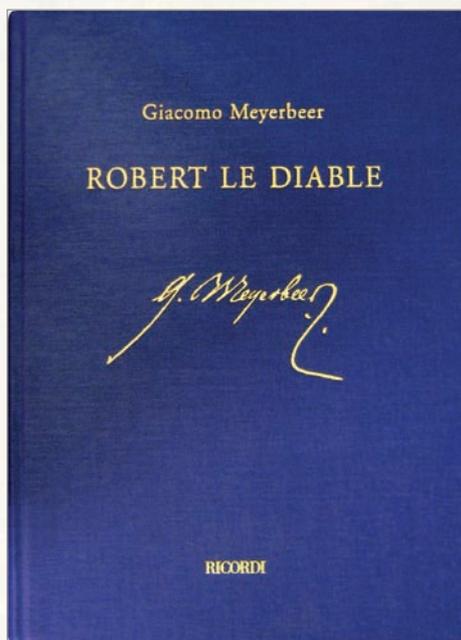
11 Sinfonie con vl principale

• forthcoming within 2015

^ Unless otherwise indicated, the titles of the edition plan are in progress

# GIACOMO MEYERBEER

## The Critical Edition of the Works of Giacomo Meyerbeer



### General editor: Jürgen Selk

Due to the lack of much source material, exacerbated by further losses during the Second World War, it is currently not possible to publish Meyerbeer's "complete" works. The main focus is the stage works of Meyerbeer.

In recent years Meyerbeer research has made huge steps forwards, and the importance of the composer's historical and operatic role has been reintroduced into our consciousness. At the same time, the way in which his output has been transmitted complicates the research process as the investigation of the source material has uncovered the complicated creative processes, whose course was determined by conceptual changes, such as varying performance demands. Many of the printed scores and piano pieces seem incomplete, unreliable, and unusable. Thus, many of the theaters that would like to perform Meyerbeer's works face almost insurmountable challenges. A historical-critical edition is therefore urgently necessary. Only then can opera audiences truly discover the "real" Meyerbeer.

Meyerbeer's compositions will be presented in editions that on the one side will do justice to the claims of modern philology, and on the other side will satisfy the challenges of the performance practice. The release of the edition will manifest Meyerbeer's musical achievements and will at long last be accessible to historians.

- **Full score: hardbound volumes, 24,5 x 34,5 cm**  
[Historical Introduction in German, English and French]
- **Critical Commentary: hardbound volumes 20,5 x 29,5 cm**  
[Critical Commentary in German]
- **Piano/Vocal score based on the Critical Edition: hardbound volumes, 20,5 x 29,5 cm**

# PLAN OF THE CRITICAL EDITIONS <sup>^</sup>

## PART 1: Stageworks

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Jephtas Gelübde  
Wirt und Gast oder Aus Scherz Ernst  
Romilda e Costanza  
Semiramide riconosciuta  
Emma di Resburgo  
Margherita d'Anjou  
L'esule di Granata  
Ein Feldlager in Schlesien  
Il crociato in Egitto  
Robert le Diable \*  
Les Huguenots •  
Le Prophète \*  
L'Etoile du nord  
Le Pardon de Ploërmel / Dinorah  
L'Africaine  
Plans and fragments  
Opera Ideas and Opera Fragments  
Gli amori di Teolinda •  
Struensee

## PART II: Ecclesiastical and World vocal works

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God and Nature •  
Choirs a cappella / with piano accompaniment  
Choirs with orchestral accompaniment  
Various Solo melodies  
Songs

## PART III: Instrumental works

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Torch dances / marches  
Chamber music

• forthcoming within 2015

<sup>^</sup> Unless otherwise indicated, the titles of the edition plan are in progress

## ***Titles Already Available:***

### **PART 1: Stageworks**

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#### ***Robert le Diable***

Edited by Wolfgang Kühnhold and Peter Kaiser

Five-volume set: score: three volumes (pp. XXXVIII – 1246) + one volume “Appendix” (pp. 652)

Critical commentary pp. 187

SY 5601

#### ***Le Prophète***

Edited by Matthias Brzoska

Five volume-set: score three volumes (pp. LX – 1333) + one volume “Appendix” (pp. viii – 406)

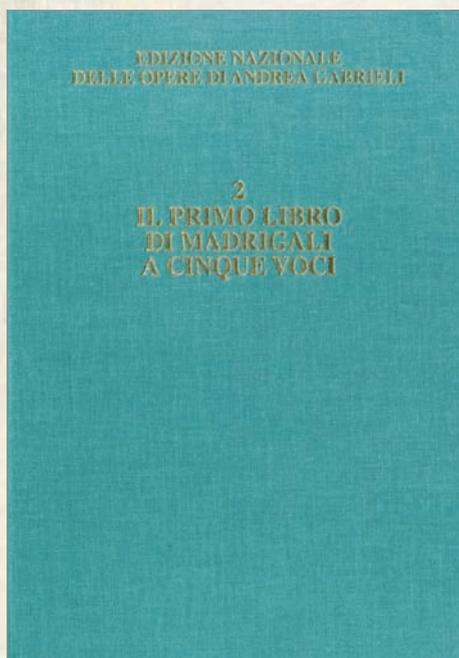
Critical commentary pp. 134

SY 5602

## ANDREA GABRIELI

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**National Edition of the Works of Andrea Gabrieli published by Casa Ricordi with the collaboration of Fondazione Giorgio Cini, Venezia**



### **General editor: David Bryant**

With few exceptions, the primary source materials for the works of Andrea Gabrieli are represented by printed editions: a total of 18 monographical collections and a large number of anthologies, published in Venice between 1554 (a five-part madrigal, included in a collection dedicated almost entirely to works by the celebrated Vincenzo Ruffo) and 1605 (with the last of Gabrieli's six editions of music for keyboard). There is also a limited quantity of manuscript sources. Together, these volumes provide a series of highly varied chapters in the history of what might well be described as the 'anni mirabiles' of Venetian music: a survey of the various theatrical, poetic, festive, commemorative and religious aspects evident at every level of contemporary Venetian musical culture.

The present edition has the twin aims of illustrating the historical values and meaning of the repertory and, at the same time, satisfying performers' needs through simplicity and clarity of presentation. It is organized in two chronological series: *in vita* and *post mortem*. Each series contains the relevant monographical publications (whose integrity as historical documents is at all times fully respected) and – in a separate volume – the anthologies. As regards the latter, the individual character of each anthology is preserved to the point where individual compositions by Gabrieli forming part of an integrated cycle of works by various composers are published in their natural position alongside the other works in the cycle. The transcription, while catering for the requirements of most modern readers, respects the salient aspects of 16th-century notation: original note values; original clefs/alterations/time signatures given at the beginning of each piece (followed by their modern equivalents); bar-lines placed between the staves (never on the staves themselves); double version of instrumental tablatures (facsimile and transcription); etc. Each volume is accompanied by a comprehensive preface and critical commentary, further amplified in the course of four introductory, non-musical volumes of useful material for a detailed cultural and contextual interpretation of the repertory.

- **Full score with Critical Commentary included: hardbound volumes, 21,5 x 29 cm**  
[Historical Introduction and Critical Commentary in Italian and English]

# PLAN OF THE CRITICAL EDITIONS <sup>^</sup>

## FIRST SECTION: Historical Introduction

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- I. Gli anni di Andrea Gabrieli: biografia e cronologia \*
- II. I testi liturgici
- III. I testi poetici: edizione critica e fonti letterarie \*
- IV. La cerimonialità

## SECOND SECTION: Published Works

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- 1. Sacrae cantiones
- 2. Il primo libro di madrigali a cinque voci •
- 3. Il secondo libro di madrigali a cinque voci \*
- 4. Primus liber missarum sex vocum
- 5. Il primo libro de' madrigali a sei voci •
- 6. Libro primo de' madrigali a tre voci \*
- 7. Ecclesiasticarum cantionum quatuor vocum \*
- 8. Il secondo libro de' madrigali a sei voci \*
- 9. Psalmi Davidici \*
- 10. Opere vocali testimoniate in antologie e raccolte di vari autori

## THIRD SECTION: Posthumous Works

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- 11/i. Concerti di Andrea, et di Gio. Gabrieli \*
- 11/ii. Concerti di Andrea, et di Gio. Gabrieli \*
- 11/iii. Concerti di Andrea, et di Gio. Gabrieli •
- 12. Chori in musica [...] sopra li chori della tragedia di Edippo Tiranno \*
- 13. Il terzo libro de' madrigali a cinque voci \*
- 14. Madrigali et ricercari [...] a quattro voci •
- 15. Opere testimoniate in antologie e raccolte di vari autori
- 16. La musica per strumenti da tasto nelle stampe monografiche 1593-1605
- 17/i. La musica per strumenti da tasto e liuto \*
- 17/ii. La musica per strumenti da tasto e liuto
- 18. Composizioni incomplete

\* available

• forthcoming within 2014

<sup>^</sup> Unless otherwise indicated, the titles of the edition plan are in progress

## ***Titles already available:***

### **FIRST SECTION: Historical Introduction**

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#### ***I. Gli anni di Andrea Gabrieli: biografia e cronologia***

Edited by Gino Benzoni, David Bryant, Martin Morell  
One-volume set: pp. 101  
NR 134347

#### ***III. I testi poetici: edizione critica e fonti letterarie***

Edited by Mila De Santis  
One-volume set: pp. 158  
NR 138624

### **SECOND SECTION: Published Works**

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#### ***3. Il secondo libro di madrigali a cinque voci***

Edited by David Butchart  
One-volume set: score + critical commentary pp. 286  
NR 135337

#### ***6. Libro primo de' madrigali a tre voci***

Edited by Alessandra Andreotti  
One-volume set: score + critical commentary pp. 108  
NR 137985

#### ***7. Ecclesiasticarum cantionum quatuor vocum***

Edited by David Bryant, Elena Quaranta  
One-volume set: score + critical commentary pp. 148  
NR 138893

#### ***8. Il secondo libro de' madrigali a sei voci***

Edited by Franco Colussi  
One-volume set: score + critical commentary pp. 184  
NR 138584

#### ***9. Psalmi Davidici***

Edited by Denis Arnold, David Bryant  
One-volume set: score + critical commentary pp. 186  
NR 134348

## THIRD SECTION: Posthumous Works

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### ***11/i. Concerti di Andrea, et di Gio. Gabrieli***

Edited by David Bryant

One-volume set: score + critical commentary pp. 320

NR 134665

### ***11/ii. Concerti di Andrea, et di Gio. Gabrieli***

Edited by David Bryant

One-volume set: score + critical commentary pp. 294

NR 134666

### ***12. Chori in musica [...] sopra li chori della tragedia di Edippo Tiranno***

Edited by Nino Pirrotta

One-volume set: score + critical commentary pp. 138

NR 135953

### ***13. Il terzo libro de madrigali a cinque voci***

Edited by Alessandro Borin

One-volume set: score + critical commentary pp. 236

NR 140584

### ***17/i. Le composizioni vocali in intavolature per tastiera e liuto***

Edited by Dinko Fabris

One-volume set: score + critical commentary pp. 198

NR 135336

\* available

• forthcoming within 2014

▲ Unless otherwise indicated, the titles of the edition plan are in progress

No. 10: *Battista Pergolesi*

## GIOVANNI BATTISTA PERGOLESI

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**National Edition of the Works of Giovanni Battista Pergolesi published by Casa Ricordi in collaboration with Fondazione Pergolesi Spontini, Jesi**

**General editor: Claudio Toscani**

The extraordinary notoriety that Giovanni Battista Pergolesi enjoyed after his death rendered immortal the historical figure of the musician from Jesi but at the same time it had the effect of grossly distorting the body of his work. In fact, from as early as the 18th century the success of Pergolesi's music in Europe generated such a huge demand for his compositions that unscrupulous copyists and publishers were able to satisfy it only by attaching his name to the music of other composers. In this way the number of works by Pergolesi multiplied in a wholly artificial manner.

It has only been in relatively recent times that researchers have made the decisive advances necessary to liberate the Pergolesi corpus from the cluttering presence of false attributions. Starting from the 1950s studies carried out on the sources have made it possible to identify with precision Pergolesi's hand-writing and *modus operandi* and in this way to establish the overall number of compositions that can be attributed with certainty to the Jesi musician. In 1986 the publishing companies Pendragon and Ricordi set in train the joint publication of a new edition of the works of Pergolesi (*The Complete Works*), but after the release of the first four volumes between 1986 and 1994 the work came to a halt.

The idea of taking up this work again and bringing it to completion, founding it on new bases and adhering to criteria of academic rigor and practical utility, arose out of discussions within the Pergolesi Committee of the Fondazione Pergolesi - Spontini (Jesi). In view of the 300th anniversary of the birth of the composer the foundation took the decision to give concrete form to a project that had been tenaciously cultivated and already solidly conceived by Francesco Degrada. The initiative has revealed itself to be a natural outlet for the work of a range of scholars who in more recent years have prepared for the Foundation and Casa Ricordi a number of critically revised performance scores for use in the Pergolesi Festival.

The National Edition of the Works of Giovanni Battista Pergolesi was instituted by the Ministry for the Cultural Heritage and Cultural Initiatives following upon a proposal by the Fondazione Pergolesi - Spontini. The National Edition has availed itself of the collaboration of the Centro Studi Pergolesi - established in 2008 as an interdepartmental research centre at the Università degli Studi di Milano - for archive material and research support.

• **Full score with Critical Commentary included: hardbound volumes, 20 x 27 cm**

[Historical Introduction and Critical Commentary in Italian and English]

# PLAN OF THE CRITICAL EDITIONS \*

## I. Dramas for Music

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- La Salustia (1732)
- Il prigionier superbo (1733)
- Adriano in Siria (1734)
- L'Olimpiade (1735)

## II. Comedies for Music

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- Lo frate 'nnamorato (1732)
- Il Flaminio (1735)

## III. Intermezzi

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- La serva padrona (1733)
- Livietta e Tracollo (1734)

## IV. Oratorios

---

- Li prodigi della divina grazia nella conversione e morte di S. Guglielmo Duca d'Aquitania (1731)
- La fenice sul rogo, ovvero La morte di S. Giuseppe (1731) •

## V. Masses

---

- Messa in re maggiore (1731?)
- Messa in fa maggiore ("Missa S. Emidio") (1732?)

## VI. Psalms, Motets, Antiphons

---

- Deus in adjutorium (Domine ad adjuvandum)
- Dixit Dominus
- Confitebor tibi, Domine
- Laudate pueri Dominum
- Dignas laudes resonemus
- In coelestibus regnis
- Salve Regina, in la minore
- Salve Regina, in do minore

## VII. SEQUENZA

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Stabat mater \*

## VIII. CANTATAS

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Questo è il piano, questo è il rio (1731), Dalla città vicino, Dalsigre, ahi mia Dalsigre, Chi non ode e chi non vede,  
Luce degli occhi miei, Nel chiuso centro

## IX. INSTRUMENTAL MUSIC

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Concerto in si bemolle maggiore per violino, archi, bc, Sinfonia (Sonata) in fa maggiore per violoncello e bc  
2 Sonate per organo

## X. UNCERTAIN WORKS

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## XI. THEMATIC CATALOGUE

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## XII. TEXTS

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### *Titles already available:*

#### **VII. SEQUENZA**

Stabat mater

Edited by Claudio Toscani

One-volume set: pp. LXXVII, 76

NR 139699

• forthcoming within 2014

▲ Unless otherwise indicated, the titles  
of the edition plan are in progress

# DOMENICO SCARLATTI

## Critical Edition of the Harpsichord Sonatas



### General editor: Emilia Fadini

The Critical Edition of all the sonatas of Domenico Scarlatti is justified by the necessity of offering performers and scholars a text which is philologically faithful to the author's intentions and which is presented as authentically as possible, free from editorial interference or suggestions for performance or interpretation.

The study of musicology and especially of the performing traditions of baroque music has advanced considerably since Alessandro Longo achieved the mammoth task of publishing the entire corpus of Scarlatti's sonatas for the first time, and today we can deal with problems of text and interpretation with a surer and deeper methodological awareness; all of these will be adequately treated in the Appendix to the edition, which will contain also a general thematic catalogue of the complete sonatas.

What still remains to be established despite the valuable contributions of eminent scholars is the chronology of composition. Besides the rare editions printed during Scarlatti's lifetime – even today there are no known autograph copies of the sonatas – the numerous surviving manuscripts, which are the work of contemporary or later copyists, carry dates which surely refer to the copying and not the time of composition. For this reason in the critical edition the sonatas are published in the order in which they appear in the Venice manuscript, but this decision is not meant in any way to indicate that this manuscript has been used as a primary source. It is the most complete, comprising as it does four hundred and ninety-six sonatas, and the presence of royal emblems on the binding (the Spanish and Portuguese coats of arms crossed) proves that it must have belonged to the Queen of Spain. The sonatas in the Venetian codex are therefore followed by those contained in other manuscripts and finally those that 18<sup>th</sup> were printed in century publications.

- **Paperbound volumes with Critical Commentary included, 23 x 30,5 cm**

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▲ Unless otherwise indicated, the titles of the edition plan are in progress

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Vol. 1. Sonate 1-50 \*

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Vol. 5. Sonate 214-273 \*

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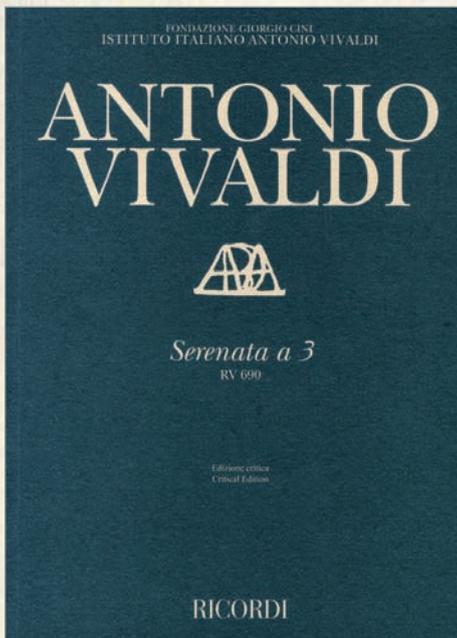
Antonio Vivaldi

## ANTONIO VIVALDI

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Critical Edition of the Works of Antonio Vivaldi

Casa Ricordi with the collaboration and contribution of Fondazione Giorgio Cini, Venezia/  
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**General editors: Cesare Fertonani, Vanni Moretto**

The title of this series is intended to draw attention to the role of instrumental music in Lombardy as a driving force in the origin and development of symphony in the mid-eighteenth century, a time when Milan had a strong musical identity and attracted composers from Italy and elsewhere. The experiments of this community of musicians led the symphony to blossom and spread throughout Europe, where it was acknowledged and much in demand. And the significance of the role of music from Lombardy is readily apparent in the contribution by 'Milanese' composers to a 'new style' of instrumental music, combining a variety of influences and genres and fusing them into a definite form, and working hard at experimenting with rhetorical and compositional strategies. Indeed, it was through the spread internationally of the 'Milanese' repertoire and its spinoffs that this style made a determining contribution to the genetic makeup of the eighteenth-century symphony.

The fundamental aim of the series is to present this repertoire through texts with clear-sighted critical and musicological criteria and which meet the practical demands of performing. Hence the text in each edition is based on the original sources and is the outcome of a critical approach as rigorous as it is flexible, intended to throw light on and give value to the music therein, to discuss the problems of restoring performance practice and what it demands and to employ documentation to illustrate a work's reception and reputation.

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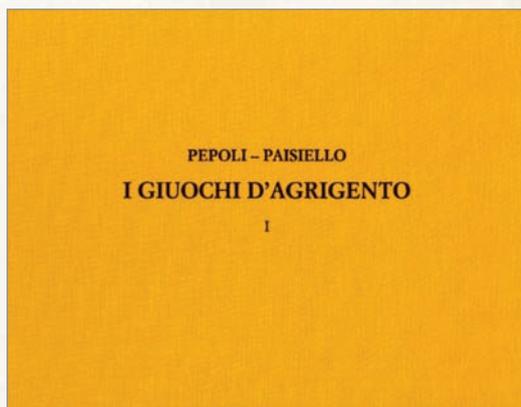
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# DRAMMATURGIA MUSICALE VENETA

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(Musical Theatre in the Venetian Republic) Published by Casa Ricordi with the collaboration of Fondazione Giorgio Cini, Venezia (Istituto Italiano Antonio Vivaldi)



## General editor: Francesco Fanna

The series, launched in 1983 and edited by the Istituto Italiano Antonio Vivaldi and the Department of History and Art Criticism at the University of Venice, will be brought to completion in 2013. It contains thirty studies in musical dramaturgy each accompanied by a facsimile edition of the corresponding manuscript score from the period 1640 - 1800.

The texts of the essays, in either Italian or English, are accompanied in the appendix by an edition of the libretto together with a summary in the complementary language. The collection of scores, reproduced faithfully and carefully in their original hand-written characters and all perfectly legible, aspires to offer, in the choice of the thirty operas in question and by way of the broad critical framework of the corresponding studies, a representative picture of opera as a whole in the form of an account of the evolution, life and ultimate fate of the opera houses of Venice. The choice of the particular operas has been guided by a concern to identify the fundamental themes in the artistic development of opera and the crucial historical circumstances lying behind the relevant social, cultural, economic, political and psychological manifestations of its spread; for this reason the series constitutes a highly representative sample of the research interests of a wide range of extremely able collaborators, musicologists, art historians and historians of thought and culture.

In this way the series traces the entire trajectory of the evolution of opera in Venice, transforming itself in the process - thanks to its recognition of the key problems emerging in contemporary scholarship and its illuminating treatment of the related themes - into an extraordinarily broad-ranging "history of opera". The various operas are grouped roughly in accordance with a series of chronologically ordered historical periods: 17th century opera (Volumes 1 - 10), the opera of the first half of the 18th century (Volumes 11 - 20) and the opera of the second half of the 18th century (Volumes 21 - 30).

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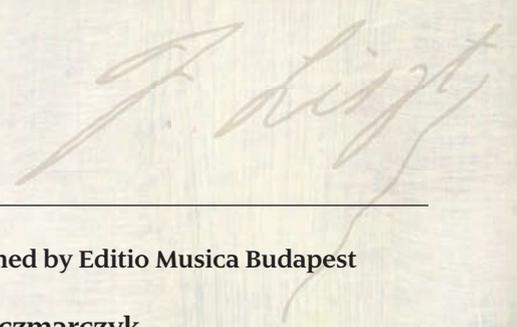
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## FRANZ LISZT

The Critical Edition of the Complete Solo Piano Works of Franz Liszt • Published by Editio Musica Budapest



### General editor: Adrienne Kaczmarczyk

In 1970 Editio Musica Budapest, aiming to modernize and finish the old complete edition begun in 1907 by the Franz Liszt Stiftung in Weimar, launched the New Liszt Complete Edition.

Series I and II of the new complete edition, published between 1970 and 2005, contain the final version of all the composer's solo piano works. In every volume the musical scores are accompanied by a detailed preface in English and German, critical notes in English, and several facsimile pages of certain musical sources. Every single volume has been published in two forms: the paper bound version designed for practical purposes differs from the hardbound volumes only in that it does not include the critical notes.

In the 35 years that have elapsed while the 42 volumes of Series I and II were being published the publishers' basic principles have also altered significantly: whereas Zoltán Gárdonyi and István Szélényi, who launched this complete edition, kept in mind mainly the needs of performers, Imre Sulyok and Imre Mező, who in 1973 inherited from them the senior publishers' positions, from the outset placed the emphasis on the genesis of each work, and on obtaining and comparing all the accessible contemporary manuscript and printed sources of Liszt's each composition. Thus through increased refinement of the methods of source research and especially of the preparation of the critical notes, the complete edition could become of greater value to musical scholarship.

The supplementary volumes launched in 2005 and edited by Adrienne Kaczmarczyk and Imre Mező complement the first two series: the contents include early versions of the solo piano works that differ considerably from the final form of the works, hitherto unpublished early versions and compositions that have recently come to light, album leaves and unfinished works. Their function is to enable the reader to look into Liszt's compositional workshop and to provide an opportunity for pianists and musicologists alike to form a closer acquaintance with Liszt's creative process. Finally, the appendices to the planned volumes will also contain some fragments of interest chiefly to musicologists. Since some of these have been issued on recordings, respect for the composer and the interest shown by pianists justify publication of Liszt's original. Though the magnitude of Liszt's piano oeuvre is such that it is impossible to publish every sketch and draft of each individual work, by publishing the compositions that have survived in manuscript the Supplement volumes make it easier for researchers also to survey and study his oeuvre.

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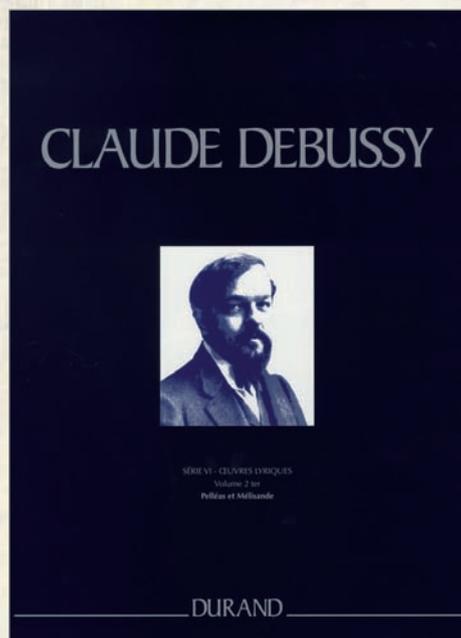
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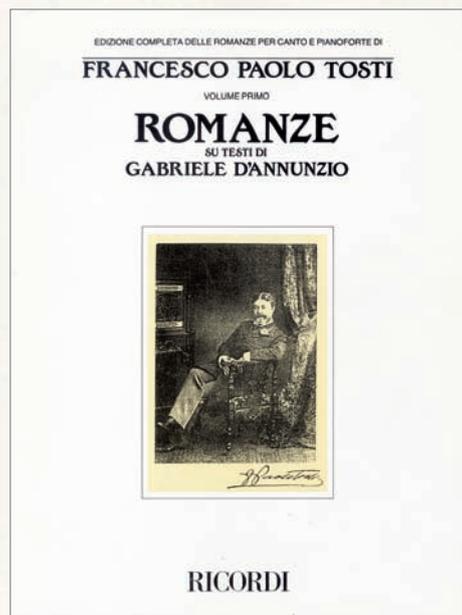
Edited by Pierre Boulez and Eiko Kasaba  
One volume set : pp. XXIV + 378  
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# FRANCESCO PAOLO TOSTI COMPLETE WORKS

Published by Casa Ricordi, Milan

Complete edition of the Romanzas for voice and piano

Casa Ricordi with the collaboration of the Istituto Nazionale Tostiano, Ortona



**General editors: Riccardo Allorto,  
Francesco Sanvitale, Giampiero Tintori**

Tosti set the work of more than one hundred European poets, many of them quite famous and well respected, so that his vocal chamber music is distinguished by a finer quality of literary text than any other such repertoire produced in nineteenth-century Italy. This attention to the “word” has been a significant factor in the enduring success of Tosti’s work. Many of his songs have been translated into one or more languages, a testament to the international respect they have achieved. If there is a single, unifying element in all the music of Francesco Paolo Tosti, it is the careful choice and use of the poetry in his songs. These texts fall naturally into groups according to Tosti’s contact with a particular cultural environment or an area where he resided for some short or long period of time, and in their sum they form a significant corpus of cosmopolitan European tastes: Abruzzo (his native region), Naples, Italy as a whole, England, and France were all cultural and geographical contexts with which Tosti actively interacted in both his private and his artistic life.

It is thus appropriate that the organization of Tosti’s complete works for voice and piano be based upon the nature of their texts. The first volume of songs, with texts by Gabriele D’Annunzio, is the only one dedicated to the work of one poet alone: D’Annunzio was Tosti’s most frequent choice for his songs (35), and his most beloved poet for personal and artistic reasons. The second and third volumes contain compositions inspired by Abruzzo or generated by Neapolitan culture, identifiable by the nature of their verse (whether in standard or vernacular language), by their subject matter, or by the origins of their authors.

The five volumes on Italian texts are a representative anthology of Italian “poetry for music” in Tosti’s time. Alongside such names as Giosuè Carducci and other poets of various affiliations and styles, there are writers who were particularly popular with composers of opera and vocal music. The songs with English texts are divided into two volumes according to their original publisher: the first contains those published by Ricordi, the second those by Chappell and Enoch. The two volumes on French texts, on the other hand, are distinguished by author: one for songs set to the verses of the important French poets, the other with texts by lesser known writers. Finally, there is a volume of “period collections”, compositions on texts by various authors originally published together in albums; and a “miscellany” reserved for those songs that fit into none of the above categories or that were previously unpublished. For editorial reasons, publication of these volumes will not necessarily follow the order as reflected by their numbering within the series.

• **Paperbound volumes with Critical Commentary included,**

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[Historical Introduction and Critical Commentary in Italian and English]

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- Vol.2 Romanze di ispirazione abruzzese \*
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- Vol.4 Romanze su testi italiani -Raccolta I (1873-1882) \*
- Vol.5 Romanze su testi italiani-Raccolta II (1883-1890) \*
- Vol.6 Romanze su testi italiani -Raccolta III (1891-1904) \*
- Vol.7 Romanze su testi italiani-Raccolta IV(1905-1912) \*
- Vol.8 Romanze su testi italiani-Raccolta V (1866-1916) \*
- Vol.9 Raccolte d'epoca \*
- Vol.10 Songs on English texts-Raccolta I \*
- Vol.11 Songs on English texts-Raccolta II \*
- Vol.12 Mélodies su testi francesi Raccolta I (1876-1893) \*
- Vol.13 Mélodies su testi francesi Raccolta II (1897/1911) \*
- Vol.14 Miscellanea (vol I) \*
- Vol.15 Miscellanea (vol.II) •

\* available

• forthcoming within 2014

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Casa Ricordi with the collaboration of the Editorial Committee for the Works of Luigi Nono

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[Historical Introduction and Critical Commentary in Italian and English]

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This work, composed in 1964 for the opening concert of the Prix Italia and dedicated to the workers of Italsider in Genova-Cornigliano, was performed for the first time on 15th September of that year in the course of the 27th International Festival of Contemporary Music at the Venice Biennale. The interpreters were the mezzo-soprano Carla Henius and the composer himself as sound director. Commissioned by RAI while Nono was working with Scabia on *Un diario italiano*, *La fabbrica illuminata* was originally conceived as an episode of what was the second of the composer's "scenic actions", following upon *Intolleranza '60*, written in 1961.

For the music on tape Nono used a selection of recordings of the Coro della RAI in Milan, a recording of a number of improvisations on a *canovaccio* by the mezzo-soprano Carla Henius, voices and noises recorded at Italsider and synthesised sounds. These sonic materials were re-elaborated at the RAI Sound Laboratory in Milan, blended and transformed electronically, even up to the point of making them unrecognisable.

The editor of the edition faced two problems in particular: on the one hand, the peculiar nature of magnetic tape, an unconventional "text" and certainly still quite unusual in the context of critical editions; and on the other, the coexistence of two heterogeneous, if not antithetical, musical dimensions: the part for voice, with access to the flexibility of "live" performance, and the part for magnetic tape, fixed once and for all.

The edition confronts the specific textual problems inhering to each dimension with a rigorous and in a number of respects innovative critical methodology, dealing exhaustively with all their peculiarities but at the same time not losing sight of the conceptual unity and expressive force of the work as a whole.

## 20TH CENTURY MUSIC

Published by G. Ricordi & Co., Munich

### KAREL REINER

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**Complete publication of all posthumous works**

**Editorial board: Oliver Jacob, Michael Lochar, Reinhold Quandt**

During his time as a law student in Prague, Karel Reiner (1910-1979) took composition lessons, first with Alois Hába and later in the master-class of Josef Suk. Reiner and his wife, who were both of Jewish origin, survived internment in several concentration camps. After the war, Reiner resumed work as a composer in Prague, but his forthright, sometimes provocative manner and the essentially experimental nature of his music brought him increasingly into conflict with Communist officialdom. In 1970, after the failed reform efforts of the 'Prague Spring', he resigned from the Communist Party. As a result, performances of his music in his own country became all but impossible.

Reiner's oeuvre, which embraces compositions in all genres, moves stylistically between twelve-note studies and experimental miniatures, interspersed with works in an unashamedly post-Romantic vein.

The forthcoming critical edition of Karel Reiner's compositions, published by G. Ricordi Munich, will take account of the autograph materials in the Reiner collection of the Czech Music Museum in Prague (Muzeum Ďeské hudby) as well as all other available sources (first editions, surviving performing materials, orchestral parts).

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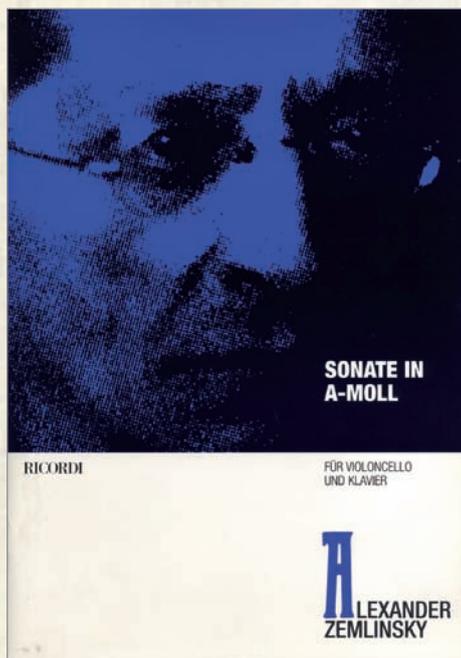
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# ALEXANDER ZEMLINSKY

Complete publication of all posthumous works in cooperation with the Alexander-Zemlinsky-Fonds, Vienna



## Editorial board: Anthony Beaumont, Reinhold Quandt

At the end of his life, Zemlinsky could look back on a creative career that had spanned over half a century. With the exception of a comparatively fallow period during the mid-1920s, he had composed profusely, often at great speed, producing a steady flow of works in almost every genre. Luck had not always been on his side, however. Of his eight operas, only two met during his lifetime with real success, and only four were published. Several other large-scale works were abandoned or simply set aside.

Where other composers strove incessantly to promote their music, Zemlinsky's attitude was fatalistic: 'My time will come after my death', he would say. Fortunately, he rarely destroyed anything he had put to paper. In 1938, before seeking exile in America, he destroyed his personal correspondence, primarily to protect his friends and colleagues from persecution by the Nazis, but made every effort to preserve his compositions, which were shipped to the US in three large crates. After his death, this collection was sold privately and later bequeathed to The Library of Congress. The 'Alexander Zemlinsky Collection' in Washington D.C. houses a wealth of manuscripts, including not only sketches and drafts, but also a large number of completed works, many of which remained unperformed until long after Zemlinsky's death. Other titles originally presumed lost have come to light elsewhere, sometimes in the most unexpected of locations. A case in point is the Cello Sonata of 1893, of which the manuscript was discovered at a farm-house in North Wales.

Since the early 1990s, G. Ricordi Verlag in Munich has striven to publish all of Zemlinsky's posthumous works. This task is being accomplished in collaboration with General Editor Antony Beaumont and with the support of the International Alexander Zemlinsky Fonds in Vienna. Many a manuscript that appeared at first sight to be fragmentary (notably the opera 'Der König Kandaules') has turned out on closer inspection to be complete. Others have proved difficult to decipher. It takes much time and patience to prepare such works for publication, but the results have invariably justified the efforts. Over the years, the repertoires of opera, orchestral music, chamber music and lieder has been enriched by a large quantity of finely wrought, eminently performable music.

During the coming years, G. Ricordi Verlag, Munich will be presenting two orchestral works composed in 1894/5, 'Eine Lustspielouvertüre' and 'Suite in A minor', neither of which have been performed in our time, as well as a new edition of Zemlinsky's second opera, 'Es war einmal...', first given at the Vienna Hofoper in 1900 under the direction of Gustav Mahler. The original volume of Posthumous Songs will be extended by several further items, and it is not inconceivable that other titles in other genres will also come to light. The process of discovery and publication is on-going.

## ***Titles Already Available***

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