

BROCHURE 2015

*Edition Meisterwerke*



**■** EDITION MEISTERWERKE





VERLAGSGRUPPE

EDITION MEISTERWERKE

THEATRA ANTI

V L N L A U

*Masterworks were created thanks to genius, and  
completed thanks to diligence.*  
Joseph Joubert



T T T T T

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VOLUME

*comprehensive & selected  
newly engraved & corrected*



THE

## Foreword

The “Edition Meisterwerke” series comprises two subseries, which fulfil different aims. The “Comprehensive & Selected Edition” series presents all versions of a work in one volume for the first time, each one identified scientifically, correctly and separately identified from the others. Alongside these, separately extracted volumes are being published, supplemented by detailed Critical Reports and newly-created piano reductions. By contrast, the series “Newly Engraved & Corrected” reproduces the sequence and the content of the first editions, critically revised and corrected, in newly-set editions.

### COMPREHENSIVE & SELECTED EDITIONS

When all the versions of a work are published together in one volume, this is designated as a “Comprehensive Edition”. This comprehensive edition is primarily intended for studying the work, enabling a complete overview and comparison of all versions. In the “Comprehensive Edition” volume, a specially-devised system of cuts and orientation symbols is published, enabling the use of the full score as part of the performance material, as well as for selecting a chosen version or an individual performance version.

“Selected Editions” are published as an excerpt from the “Comprehensive Edition” and contain just one or several selected versions. They serve as a performance score and use the orientation system of the main publication. “Selected Editions” may also be brought forward to precede the publication of the “Comprehensive Edition”.

These editions have been edited as *Critical New Editions* to the highest standards of scholarship, and published partly using newly-developed research methods. All relevant sources, particularly the autograph full score, have been consulted in preparing the edition. If the autograph full score of a work is not available, the edition is published as a *Revised New Edition*, based on all the available sources. If variant readings of the autograph manuscript exist in the Critical Reports of older editions, these have been critically evaluated and included in the new edition.

### NEWLY ENGRAVED & CORRECTED EDITIONS

These *Revised New Editions* reproduce the content and sequence of the first editions, or of later editions issued by the original publisher, unaltered. Necessary corrections and adjustments have been made, based on a critical analysis and comparison with other sources. In all the materials in this edition, the rehearsal letters from the first edition have been included, augmented with bar numbers. These form the second group of works published in this series.

### CRITICAL REPORTS

These are published either in separate volumes or in an app (currently in preparation) or in both.

They contain texts on the source material, source descriptions and, if applicable, the versions. The details of the versions are printed in a table with musical examples. In the forthcoming app they will be added to the music text published in the full score in different colours.

### VOCAL SCORES

Complementing the full scores, newly-set vocal scores with vocal parts taken from the full scores will be published. In the critical and revised editions – *comprehensive & selected* – the vocal parts are underlaid with a new, corrected piano part. In the revised new editions – *newly engraved & corrected* – the piano part is taken from the first edition.

### PERFORMANCE MATERIALS

All full scores and orchestral parts are available for hire. They contain the bar numbers and rehearsal numbers printed in the full scores to facilitate rehearsal. Those materials which contain several versions reproduce the cut numbers as contained in the full score, so that the performance sequence can be arranged.

The clear-to-read layout, practical page-turns in all the parts, and carefully chosen cue notes form the basis for this high-quality orchestral material. Alternative parts for transposing instruments are included in the sets of orchestral parts, as well as sufficient duplicate parts for the strings.

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With the series “Comprehensive & Selected Edition”, we want to convey the fascination of several versions of a masterpiece by juxtaposing them alongside each other. In the process, we have spared no cost or effort in exploring fully the scholarly complexity of these works, presenting them in a detailed typographical layout and offering results which correspond with the needs of the modern opera business in several editions per work.

With the series “Newly Engraved & Corrected”, we are making available the internationally-established versions of the first editions, edited and corrected, and newly-set in a classic layout. Both series will continue to be expanded, and I look forward to announcing new issues to you, which I hope you will be able to use in your future repertoire planning.

Yours sincerely  
Alexander Hermann

Georges Bizet

## CARMEN *comprehensive & selected*

Opéra-comique en 3 (4) actes et 4 tableaux

Paroles de Henri Meilhac et Ludovic Halévy,

tiré de la nouvelle «Carmen» de Prosper Mérimée

In French

Critical New Edition edited by Michael Rot

### CAST

Carmen (Mezzosoprano) • Micaëla (Soprano) • Mercédès (Soprano) • Frasquita (Soprano) • Don José (Ténor) • Escamillo (Baryton) • Le Dancaïre (Ténor) • Le Remendado (Ténor) • Moralès (Baryton) • Le Lieutenant [version C: Zuniga] (Basse) • 4 Alguazils (Barytons) • Une Marchande d'oranges (Soprano) • Un Bohémien (Basse) • Lillas Pastia, aubergiste (Rôle parlé) • [versions A/B-1/B: Andès] (Ténor) • Un Guide (Rôle parlé) • Un Soldat (Rôle parlé) • Chœur • Chœur de gamins (enfants) • Figurants: L' Alcade, [versions B-1/B/C: Un vieux monsieur • Sa jeune épouse • Un jeune homme]

### INSTRUMENTATION

2 grandes flûtes (aussi petites flûtes) / 2 hautbois (2de aussi cor anglais) / 2 clarinettes en la, sib / 2 bassons • 4 cors / 2 pistons / 3 trombones • timbales, tambour, tambour de basque, grosse caisse, cymbales, triangle, castagnettes • 2 harpes • cordes

sur la scène

2 pistons / 3 trombones (à volonté effectué par les musiciens de l'orchestre)

### SETTING

En Espagne - vers 1820

### PREMIERE

3 mars 1875, Opéra-comique, Paris

*Reconstruction  
of the "Duo final"*



*Clarification of the authorship of all the versions*

### SPECIAL FEATURES

A total of ten versions of the opéra-comique *Carmen* were created, from Georges Bizet's first fair copy of 1874 to the first printed edition of the full score in 1877. In the course of many years' original research, new information has emerged relating to the time, occasion and authorship of all alterations made to *Carmen*. This information, combined with the extensive amount of primary and secondary literature and the results of revised handwriting analyses, has led to new insights into Bizet's actual intentions.

#### Comprehensive Edition

The *Comprehensive Edition* full score contains all performable versions A-1/A/B-1/B/C/d/d<sup>+</sup>. For the first time it has been possible to reconstruct the partially missing first version of no. 26 (Duo final).

#### Selected Edition A

The full score *Selected Edition A* – extracted from the *Comprehensive Edition* volume – contains Bizet's "definitive first version" with dialogues (Version A), which survives almost complete in his autograph score. For no. 4 - Havanaise, no. 5 - Scène and no. 15 - Chanson, it was necessary to refer back to the next version in each case (B-1 or B), in order to be able to publish this complete version of the work, the last which can be exclusively attributed to Bizet, for the first time.

#### Selected Edition B/C/d

The full score *Selected Edition BCD* – extracted from the *Comprehensive Edition* volume – contains the best-known versions of *Carmen* in a full score: the "version of the first performance" with dialogues (Version B), the "corrected version of the first performance" with dialogues (Version C), and the "version with recitatives" based on this (Versions d / d<sup>+</sup>) created after Bizet's death.

#### Selected Edition C

The full score *Selected Edition C* – extracted from the *Comprehensive Edition* volume – contains the "corrected version of the first performance with dialogues" (Version C). It is the last version of the work created during Bizet's lifetime.

#### Critical Reports

The *Critical Reports* volume contains all the results of the original research into *Carmen* in just under 400 pages in three languages: the genesis of the work, table of dates, its various versions, a report on the sources with a diagram of Bizet's autograph score, the variant readings, libretto and musical tables.





## SOURCES

**Autograph manuscript / complete opera** A<sup>-1</sup>/A/B<sup>-1</sup>/B/C/d/d<sup>+1</sup>/e  
Bizet; 1109 pp.; entries by Guiraud, copyist and anonymous;  
BnF, Paris, 2521-2524

**Autograph manuscript / No. 4 – Air et chœur** A  
Bizet; Editions Choudens, Paris

**Full score / premiere** A/B<sup>-1</sup>/B/C  
copyist; 1280 pp.; entries by Deloffre, Guiraud, anonymous;  
BnF, Paris, 2222 A (1-3); cde 2410703

**Full score / first Vienna performance** d  
copyist; 1172 pp.; corrections anon.; ÖNB, Vienna, O. A. 341

**Full score / first printed edition** e  
Editions Choudens, Paris, 1877, pl. no. A.C. 3795

**Orchestral parts / premiere** A/B<sup>-3</sup>/B<sup>-2</sup>/B<sup>-1</sup>/B  
copyist; incomplete.; BnF, Paris, Mat. F. 221 77(a) / R.  
194365

**Vocal score / proofs** C  
20 pp.; Editions Choudens, Paris; entries by Guiraud;  
03/1875; BnF, Paris, 2649

**Vocal score / first printed edition** C  
Editions Choudens, Paris, 03/1875; BnF, Paris, 1088

**Libretto / sketch for no. 4**  
Letter: Halévy / Bizet; BnF, Paris, No 946; Cl. B.N. 86 C  
128 123

**Libretto / sketch for no. 19**  
Letter: Halévy; BnF, Paris, NAF 143455, No 158

**Censor's libretto** A  
119 pp.; manuscript; Archives Nationales, Paris, F 18/699

**Libretto / first printed edition** A  
Michel Lévy Frères, Paris, 1875

## VERSIONS

A-1: first fair copy with dialogues - summer 1874

A: definitive first version with dialogues - late summer  
1874

B<sup>-3</sup>/B<sup>-2</sup>: intermediate versions - published in the Critical  
Reports

B<sup>-1</sup>: intermediate version directly before the premiere

B: version of the first performance with dialogues - March 1875

C: corrected version of the first performance - March 1875

d: version with recitatives - summer 1875

d<sup>+1</sup>: corrected version with recitatives - summer 1875

e: version of the first printed edition - 1877: published in  
the Critical Reports

## MATERIALS - AVAILABLE ON HIRE

### • Comprehensive Edition A/B/C/d

#### Full score

Foreword (Fr., Ger., Eng.), article on the versions (Fr., Ger.,  
Eng.), versions table (Fr., Ger., Eng.), music text

#### Critical Reports A/B/C/d/e

400 pp.; history of the work and its reception (Ger.), table of  
dates (Fr., Ger., Eng.), article and table of the versions (Fr.,  
Ger., Eng.), a diagram of Bizet's autograph score, source  
descriptions (Fr., Ger., Eng.), glossary of the metalanguage,  
variant readings in metalanguage, libretto (Fr.), music tables,  
supplement (versions B<sup>-3</sup>/B<sup>-2</sup>)

#### Vocal score / Chorus score

Foreword (Fr., Ger., Eng.), article on the versions (Fr., Ger.,  
Eng.), table of versions (Fr., Ger., Eng.), music text

#### Performance material

LVGH-1287

comprising full score, vocal score, chorus score, orchestral  
parts 231x303 mm / duplicates, transposed parts.

### • Selected Edition A\*

#### Full score

2015-09

#### Vocal score / Chorus score

2015-09

#### Performance material

LVGH-1831 2016-03

### • Selected Edition B/C/d\*

#### Full score

#### Vocal score / Chorus score

#### Performance material

LVGH-1997 2015-09

### • Selected Edition C\*

#### Full score

#### Vocal score / Chorus score

#### Performance material

LVGH-2026 2015-09

\*) Extracted from the Comprehensive Edition A/B/C/d in the same layout

Gaetano Donizetti

## L'ELISIR D'AMORE *newly engraved & corrected*

Melodramma in due atti

Libretto di Felice Romani, tratto dal libretto di Augustin Eugène Scribe per l'opera "Le Philtre" di Daniel François Esprit Auber

In Italian

German translation by Richard Bletschacher in preparation for the end of 2016

Revised New Edition edited by Gábor Kerényi

### CAST

Adina, ricca e capricciosa fittaiuolo (Soprano) • Nemorino, coltivatore, giovane semplice, innamorato di Adina (Tenore) • Belcore, sergente di guarnigione nel villaggio (Baritono) • Il dottore Dulcamara, medico ambulante (Basso buffo) • Giannetta, villanella (Soprano) • Il Notaio (muto) • 2 Servitori (muti) • Il moro (muto) • Coro: villani e villanelle, soldati e suonatori del reggimento

### INSTRUMENTATION

2 flauti (2. anche ottavino) / 2 oboi (2. anche corno inglese) / 2 clarinetti in la, si<sup>b</sup>, do / 2 fagotti • 2 corni / 2 trombe / 3 tromboni • timpani • piatti, gran cassa • arpa • fortepiano • archi

Banda

2 corni in mi<sup>b</sup> o flicorni in mi<sup>b</sup> / 2 trombe in si<sup>b</sup> / bombardino o trombone / trombone basso • tamburo, gran cassa e piatti

sul palco (interno)  
cornetta • tamburo

### SETTING

Un villaggio dei paesi baschi - verso 1815

### PREMIERE

12 maggio 1832, Teatro della Canobbiana, Milano

### SPECIAL FEATURES

The newly-set music text of the full score, orchestral parts and vocal score is reproduced unaltered based on the first printed editions from the original publisher Ricordi, but with the necessary corrections and adjustments, based on a critical analysis and comparison with other sources – listed in the correction report.

For the new edition, the greatest difficulty has been in working out the correct music text for the vocal parts. There are an exceptionally large number of differences of all kinds between the full score and the vocal score published by Ricordi, affecting both articulation and phrasing as well as dynamics and notes. All differences have been corrected or standardized. A complete list of variants and corrections, together with the decisions taken relating to these for this edition can be found in the separate correction report. The libretto was used as a further source in clarifying textual differences between the full score and the vocal score published by Ricordi.

The sequence of the music text of the new edition corresponds with the sequence in the Ricordi score. Similarly, the numbering of individual numbers and the rehearsal numbers has been adopted in the new edition in the full score, orchestral parts and vocal score.

All materials in the new edition also contain bar numbers.





## SOURCES

### Full score / reprint

First printed edition of the full score, G. Ricordi & Co., Milano  
 Reprint: Universal Music MGB Publications S.r.l., © 2004, pl. no. 37, ISMN 979-0-041-91379-7

### Vocal score / reprint

First printed edition of the vocal score, G. Ricordi & Co., Milano  
 Reprint: Universal Music MGB Publications S.r.l., © 2005, pl. no. 41688, ISMN 979-0-040-41688-6

### Libretto / edition

G. Schirmer, Inc., © 1960, 44860c

## MATERIALS – AVAILABLE ON HIRE

### Full score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

### Critical Report

Report on the sources, variant readings

2016

### Banda score

### Vocal score / Chorus score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

2015-11

### Performance material

LVGH-1856

Full score, banda score, vocal score, chorus score, orchestral parts and banda parts: 231x303 mm / duplicates, transposed parts.

Corrected music text in the vocal parts

GAETANO DONIZETTI / L'ELISIR D'AMORE

Modest Mussorgsky

**BORIS GODUNOV** *comprehensive & selected*  
**БОРИС ГОДУНОВ**

*New graphological interpretation*

A: Musical portrayal in 4 parts and 7 scenes

B: Opera in 5 acts

C: Opera in 3 acts with a prologue

D: Opera in 4 acts with a prologue

E: Opera in 5 acts

Libretto by Modest Mussorgsky, after Alexander S. Pushkin's "Драматическая повесть, Комедия о настоящей беде Московскому государству, о царе Борисе и о Гришке Отрепьеве" [Dramatic tale, comedy about the true problems of State of Moscow, about Tsar Boris and about Grishka Otrep'yef] and Nikolay M. Karamzin's "История государства Российского" [History of the Russian State]

In Russian with transliteration

German translation by Bettina Bartz and Werner Hintze in preparation for 2016

Revised New Edition edited by Michael Rot

**CAST**

Boris Godunov (bass) • Feodor, his son (soprano / mezzo-soprano) • Xenia, his daughter (soprano) • Xenia's [former] wet-nurse (alto) • Prince Vasily Ivanovich Shuysky (tenor) • Andrey Shchelkalov (baritone) • Pimen, monk (bass) • Grigory Otrep'yef, pretender (tenor) • Varlaam (bass) • Missail (tenor) • Innkeeper (mezzo-soprano) • Fool (tenor) • Police officer (baritone) • Boyar-in-attendance (tenor) • Boyar Khrushchov (tenor) • Lavitsky and Chernikovsky, Jesuits (basses) • Mityukha, peasant (bass) • [versions B/C/D/E: Marina Mnishkek, daughter of the commander of Sandomierz (mezzo-soprano) • Rangoni, covert Jesuit (baritone)] • choir • boys' choir

**INSTRUMENTATION**

3 (3. doubling picc.) / 2 oboes (2. doubling cor anglais) / 2 clarinets in A, B flat, C / 2 bassoons • 4 horns / 2 trumpets / 3 trombones / tuba • timpani • bass drum, side drum, tam-tam, tambourine, 5 bells; BCDE: [cymbals] • piano duet, BCDE: [harp] • strings

On the stage  
trumpet; tam-tam, bells

**SETTING**

1598 to 1605 in Russia, BCDE: [also in Poland]

**PREMIERE**

27 January [8 February] 1874, Mariinsky Theatre,  
St. Petersburg

**SPECIAL FEATURES**

Eight versions of the opera *Boris Godunov* exist; in the Revised New Edition with Critical Report by Michael Rot these have been scientifically, correctly and separately identified for the first time, and at the same time compared with each other.

Considerable portions of Modest Mussorgsky's autograph full score were available to consult as a source for the edition, together with the vocal score he made himself. The parts of the autograph manuscript in private ownership have been edited on the basis of the Critical Reports in the editions by Pavel Lamm (1928), David Lloyd-Jones (1975) and Evgeni Levašev (1975). In the process, information derived from the available autograph parts has been taken into consideration, along with a scientific evaluation of Mussorgsky's manuscript in line with scholarly 21<sup>st</sup> century standards. Contrary to the usual mixture of versions and unjustified interventions by third parties found in earlier editions, in this edition the question of versions has been dealt with correctly from a scientific point of view, and the decisions made recorded in the publication. The only version not made by Mussorgsky himself – the version used in the premiere – has been included in the edition because of its musical and historical significance.

With this edition, for the first time the complete history of the work – from the so-called "original version", via the version with the "Poland act" to the version of the first publication – is presented in full. Uniquely, it documents Mussorgsky's brilliant and forward-looking orchestration.

All the versions orchestrated by Mussorgsky himself are published in performable form in the *Comprehensive Edition*, in a full score and orchestral parts, complemented by a vocal score which, for the first time in the publication history of *Boris Godunov*, corresponds with the full score.

In order to depict the different number and sequence of the scenes, the scenes in all versions are numbered from I to XI.

**Critical Report**

The Critical Report is published as a full score in electronic form, in which all the editor's variant readings are incorporated in differentiated colours. As a result the revised text is displayed in direct combination with the music text: an innovation in the presentation of scholarly discoveries. The planned release date is mid-2016.

# of Mussorgsky's manuscript



## SOURCES

**Autograph manuscript / full score / individual scenes** A/B  
Autograph manuscript full score by M. Mussorgsky; in the reworking to create version B, scenes, or parts of them, were cut.

Scene I - Novodjeviichy monastery: partly

Scene III - Pimen's cell: version A completely

Scene V - Kremlin: version A completely

Scene VIII - By the fountain: partly

Scene IX - St Basil's Cathedral: completely

Scene X - Boris's death: partly

Russian National Library, St. Petersburg, Fond 502 / 640

**Autograph manuscript / piano version** A<sup>-1</sup>/B<sup>-1</sup>

Complete composition by M. Mussorgsky in the form of a piano reduction. The full scores of Versions A and B were orchestrated based on this source, but with considerable alterations in the course of making the fair copy.

Russian National Library, St. Petersburg, Fond 502;

Glinka Museum for Musical Culture, Moscow, Fond 70

**Full score / first printed edition / critical edition** A/D

First printed edition of the full score, ed.: Boris Assafyev, Pavel Lamm, Gosizdat Muzsektor, Moscow/ Oxford University Press, London, 1928, pl. no. B 919

**Full score / critical edition** A/D

Full score, ed.: David Lloyd-Jones, Oxford University Press, London, 1975, no pl. no.

**Full score / critical edition** A

Full score, ed.: Evgeni Levašev, pub. Muzyka, Moscow / Schott, Mainz, 1975, no pl. no.

**Vocal score / first printed edition** E<sup>+1</sup>

First printed edition of the vocal score, publisher Bessel, St. Petersburg, 1875, pl. no. W. 8118 B. (348)

Piano part based on the model of the piano version which does not correspond with the full scores

## VERSIONS

A<sup>-1</sup>: early version - 1869; (autograph piano version score)

A<sup>-1</sup>: definitive first version - 1869; "*Ur-Boris*"

B<sup>-1</sup>: early version - 1869-73; (autograph piano version)

B: new version - 1869-71; addition of the "*Poland-act*"

C: new version - 1872-73

D: new version - 1873

E: version of the first performance - 1874

E<sup>+1</sup>: version of the first edition - 1875 (vocal score published by Bessel)

## MATERIALS – AVAILABLE ON HIRE

### • Comprehensive Edition A/B/C/D/E

#### Full score

Foreword with description of the versions (Ger., Eng.), table of titles and sequence of scenes (Russ., Ger., Eng.), tempo words (Russ., Ger., Ital.), transliteration table, sequence table (Russ., Ger., Eng.), music text (original language, Ital. transliteration)

#### Critical Report

in electronic form; variants presented in colour

#### Vocal score / Chorus score / Boys' chorus score

Foreword with description of the versions (Ger., Eng.), table of titles and sequence of scenes (Russ., Ger., Eng.), tempo words (Russ., Ger., Ital.), transliteration table, sequence table (Russ., Ger., Eng.), music text (original language, Ital. transliteration)

#### Performance material

LVGH-1942

Full score, Vocal score, Chorus score, orchestral parts: 231x303 mm / duplicates, transposed parts.

### • Selected Edition A\*)

#### Full score

#### Vocal score / Chorus score / Boys' chorus score

Performance material LVGH-1971 2015-09

### • Selected Edition B/C/D

#### Full score

#### Vocal score / Chorus score / Boys' chorus score

Performance material 2016

\*) Extracted from the Comprehensive Edition A/B/C/d with the same layout conventions

New definition of the "Original version of Boris"

Jacques Offenbach

## LA GRANDE-DUCHESSE *comprehensive & selected* DE GÉROLSTEIN

Opéra-bouffé en 3 actes et 4 tableaux

Paroles de Henri Meilhac et Ludovic Halévy

In French

German translation by Josef Heinzelmann

Revised New Edition edited by Michael Rot

### CAST

La Grande-duchesse (Mezzosoprano) • Fritz, simple soldat (Ténor) • Wanda, sa fiancée (Soprano) • Le général Boum, général en chef des Armées (Basse) • Le baron Puck, précepteur de la Grande-duchesse (Ténor) • Le prince Paul, fiancé de la Grande-duchesse (Ténor) • Le baron Grog, précepteur du prince (Baryton) • Népomuc, aide de camp (Ténor) • Iza, Olga, Amélie, Charlotte, demoiselles d'honneur (2 Soprano / 2 Mezzosoprano) • Chœur

### INSTRUMENTATION

flûte, petite flûte / hautbois / 2 clarinettes en la, si $\flat$ , do /  
basson • 2 cors / 2 pistons / trombone • timbales,  
tambour, grosse caisse avec cymbales, triangle, carillon,  
grelots • cordes

musique de scène

flûte, petite flûte / hautbois / 2 clarinettes en si $\flat$  / basson •  
2 cors / 2 pistons / trombone • tambour, grosse caisse avec  
cymbales

sur la scène

2 clarinettes en si $\flat$  • tambour

### SETTING

Grand-duché de Gérolstein - vers 1720

### PREMIERE

12 avril 1867, Théâtre des Variétés, Paris

### SPECIAL FEATURES

The history of the composition of Jacques Offenbach's 60<sup>th</sup> stage work, the *Grande-duchesse de Gérolstein*, is characterized by a multitude of reworkings made in quick succession shortly before and after the Paris premiere, followed by a largely new version for the first Vienna performance which took place just a month later.

The Revised New Edition with Critical Report is issued as *Selected Edition BC*. This constitutes the publication of – as far as the source material and access to the sources allow – the versions of the premiere (Version B; with the exception of the finale of the 2<sup>nd</sup> Act), the reworkings made on the day of the second performance (Version B<sup>+</sup>; with the exception of the finale of the 2<sup>nd</sup> Act) and the definitive version of the third performance (Version C – also known as the “*Paris Version*”, complete).

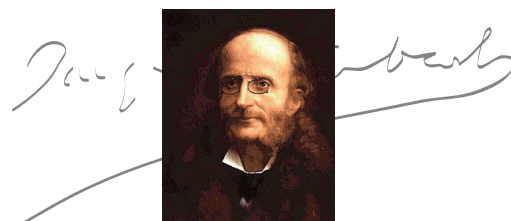
It is only the first printed edition of the orchestral parts which contains a single version (Version C); because they were made during the reworking phases, all the other sources contain parts of several versions.

What is characteristic for the three versions created in Paris is the orchestral scoring for small forces with just 6 woodwind and 5 brass instruments. In this scoring, Offenbach's translucent orchestration methods are particularly effective.

### Critical Report

The Critical Report is published as a full score in electronic form, in which all the editor's variant readings are incorporated in differentiated colours. As a result the revised text is displayed in direct combination with the music text: an innovation in the presentation of scholarly discoveries. The planned release date is mid-2016.





## SOURCES

**Vocal score / first printed edition** B/B<sup>+</sup>  
First printed edition of the vocal score, Brandus & Dufour, Paris, 1867, pl. no. B. et D. 11.211

**Orchestral parts / first printed edition** C  
First printed edition of the orchestral parts, Brandus & Dufour, Paris, 1867, pl. no. B. et D. 11.210

**Vocal score / first printed edition in German** B/C  
Vocal score, French / German, Bote & Bock, Berlin, 1867, pl. no. 7536

**Full score / first Vienna performance** B/D  
Full score of the first Vienna performance, 1867, Austrian National Library, Music Collection, Mus. Hs. 33.321

## MATERIALS – AVAILABLE ON HIRE

**Full score**  
Foreword with description of the versions (Ger., Eng.), table of versions (Ger., Eng.), music text

**Critical Report**  
in electronic form; variants presented in colour

**Vocal score / Chorus score**  
Foreword with description of the versions (Ger., Eng.), table of versions (Ger., Eng.), music text

**Performance material** LVGH-1124  
Full score, vocal score, chorus score, orchestral parts:  
231x303 mm / duplicates, transposed parts.

## VERSIONS

not published:

A: autograph first version - up to April 1867

published:

B: version of the first performance - 12 April 1867

B<sup>+</sup>: corrected version of the first performance - 13 April 1867

C: definitive version of the first performance - 15 April 1867  
“Paris Version”

not published:

D: first Vienna performance - 13 May 1867



Giacomo Puccini

## MADAMA BUTTERFLY *comprehensive & selected*

Tragedia giapponese in due atti

Libretto di Giuseppe Giacosa e Luigi Illica, tratto dalla short story „Madame Butterfly“ di John Luther Long e la tragedia „Madama Butterfly: A tragedy of Japan“ di David Belasco.

In Italian

Critical New Edition edited by Ino Turturo (Versions B, C, D) and Michael Mautner (Version A)

### CAST

Cio-Cio-San [Madama Butterfly] (Soprano) • Suzuki, servente di Cio-Cio-San (Mezzosoprano) • Benjamin Franklin Pinkerton, tenente della marina degli S.U.A (Tenore) • Sharpless, console degli Stati Uniti a Nagasaki (Baritono) • Goro, nakodo (Tenore) • Kate Pinkerton (Mezzosoprano) • Lo zio Yakusid  (Basso) • Lo zio Bonzo (Basso) • Il principe Yamadori (Tenore) • Il commissario imperiale (Basso) • L'ufficiale del registro (Basso) • La madre di Cio-Cio-San (Mezzosoprano) • La zia di Cio-Cio-San (Soprano) • La cugina di Cio-Cio-San (Soprano) • Il bimbo, Dolore, figlio di Cio-Cio-San ([versioni A/B: ruolo parlato], [versioni C/D: muto]) • Coro: parenti ed amici di Cio-Cio-San, servi, voci interne, marinai

### INSTRUMENTATION

3 flauti (3. anche ottavino) / 2 oboi, corno inglese / 2 clarinetti in la, sib, clarinetto basso / 2 fagotti • 4 corni / 3 trombe / 3 tromboni / trombone basso • timpani • tamburo, triangolo, piatti, gran cassa, tam tam, campanelli a tastiera, campane, campanella, campane tubolari, fischi d'uccelli [versione A: cembalo a corde percosse, campanelli giapponesi, [versione B/C/D: tam tam giapponesi • arpa • archi]

sul palco (interno)  
tam tam grave

sul palco  
viola d'amore

### SETTING

Nagasaki - all'inizio del XX secolo

### PREMIERE

17 febbraio 1904, Teatro alla Scala, Milano

### SPECIAL FEATURES

More so than with any other opera, after completing the autograph score, Giacomo Puccini worked on his *Madama Butterfly* extensively and without interruption, from the rehearsal period before the premiere in February 1904, up until mid-1907, when his interest waned after the first orchestral score was published. He later created a final version - the "Carcano version" in 1920.

The fiasco of the premiere at the Teatro alla Scala in Milan certainly played a role in his need to constantly make alterations, particularly in the first act and in the second half of the second act. This suspicion that not all alterations were made from a free, creative point of view is one of the reasons leading to the decision to publish a critical edition which contains several versions. The other reason is that the early versions each have a pronounced separate identity, clearly differ from the last popular version, particularly in dramaturgical terms, and present the relationship between Pinkerton, Cio-Cio-San and Japanese society in a quite different light. Puccini himself remained loyal to the first version until the end of his life and described the many cuts in later versions as "terrible amputations". Therefore the earlier versions had to be made available for the opera world.

Establishing a conclusive final version, publishing only this and limiting the intermediate stages to a representative listing in the Critical Report was not an option in the case of *Madama Butterfly*. In its notation, the edition largely follows the autograph manuscript.

The intention is to reproduce the authentic music text, as well as its notation, reflecting the sources as faithfully as possible. Modern interventions have only been made when they do not have any significance as regards content, and they improve the legibility. Where the autograph manuscript is not available, we have striven to arrive at the most authentic notation possible by drawing conclusions from comparable autograph manuscripts.





*First Edition of the original orchestration  
of the autograph first version of 1903/1904*



## SOURCES

### Autograph manuscript

A/B/C

Puccini; 386 incomplete fol.; Archivio Ricordi, Milano;  
74.B.1\*)

### Autograph entries

Vocal score (Rochester); proofs 1904; 74.B.2

Vocal score (Bologna); proofs 1904; 74.B.3

Vocal score (Sotheby's); entries in 74.E.1; 74.B.4

### Copyists' entries, additions made according to Puccini's instructions

Vocal score (Grassi); entries in 74.E.2mod

Vocal score (Milano/Palermo); entries in 74.E.2

Vocal score (Carcano); entries in 74.E.7:

basis for D+1 version; 74.B.5

### Full score / first printed edition

D

G. Ricordi & Co., Milano, 1907, pl. no. 111378; 74.E.7B

### Full score / corrected edition

D<sup>+1</sup>

G. Ricordi & Co., Milano, 1920, pl. no. 118378; 74.E.7E

### Orchestral parts / performance Opéra comique 1906

BnF, Paris

### Vocal scores / first printed editions and later editions

1<sup>st</sup> Italian edition (1904); 74.E.1

2<sup>nd</sup> Italian edition (1904); 74.E.2

1<sup>st</sup> English edition (Ital. & English) 74.E.3

2<sup>nd</sup> English edition (Ital. & English) 74.E.4

1<sup>st</sup> French edition (French) 74.E.5

2<sup>nd</sup> French edition (French) 74.E.6

3<sup>rd</sup> Italian edition (1907) 74.E.7

### Prompt book from the production at the Opéra comique,

December 1906; director: Albert Carré

Bibliothèque de l'Association de la Régie Théâtrale, Paris

### Letters

Puccini to Arturo Toscanini and Giulio Ricordi during the period 1904 - 1906 with information relevant to the versions.

\*) nomenclature from Dieter Schickling, Giacomo Puccini,  
Catalogue of the Works, 2003 Bärenreiter, Kassel

## VERSIONS

A: first version of the autograph score

B: version of the premiere, Teatro alla Scala - 17.2.1904;  
reconstructed

C: Brescia version - 28.5.1904; reconstructed

D: version of the first printed edition of the full score - 1907

D<sup>+1</sup>: first edition of the final version Milan - 1920

## MATERIALS – AVAILABLE ON HIRE

### • Comprehensive Edition A/B/C/D

#### Full score

Foreword (Ital., Ger., Eng.), article on the edition (Ital., Ger., Eng.)

Foreword (Ital., Ger., Eng.), music text

2016

#### Critical Report

Genesis of the work, report on the sources, variant readings

2015-11

#### Vocal score / Chorus score

Foreword (Ital., Ger., Eng.), article on the edition (Ital., Ger., Eng.), table of versions (Ital., Ger., Eng.), music text

#### Performance material

LVGH-1721

Full score, vocal score, chorus score, orchestral parts (with the articulation of Version D):

231x303 mm / duplicates, transposed parts.

### • Selected Edition A\*)

2016

### • Selected Edition B\*)

2016

### • Selected Edition C/D\*)

2016

\*) Extracted from the Comprehensive Edition A/B/C/D with the same presentation

*First edition of the last version 1920*

Giacomo Puccini

## **TOSCA** *comprehensive & selected*

Melodramma in tre atti

Libretto di Giuseppe Giacosa e Luigi Illica,  
tratto dall'omonimo dramma di Victorien Sardou

In Italian

Critical New Edition edited by Michael Rot

### **CAST**

Floria Tosca, celebre cantante (Soprano) • Mario Cavaradossi, pittore (Tenore) • Barone Vitello Scarpia, capo della polizia (Baritono) • Cesare Angelotti (Basso) • Lo Scaccino (Basso) • Spoletta, agente di polizia (Tenore) • Sciarrone, gendarme (Basso) • Un carceriere (Basso) • Un pastore (Voce bianca) • Coro • Coro di ragazzi (Soprani)

### **INSTRUMENTATION**

3 flauti (1., 2. anche ottavino) / 2 oboi, corno inglese / 2 clarinetti in la, sib, clarinetto basso in la, sib / 2 fagotti, controfagotto • 4 corni / 3 trombe / 3 tromboni / trombone basso • timpani / triangolo, tamburo, piatti, tamtam, gran cassa, campanelli, carillon • arpa • celesta • archi

sul palco (interno)

flauto • viola • arpa • organo • campane a diverse distanze, campane medie, campane gravi, 2 tamburi, fucili, cannone

### **SETTING**

Roma, il 17 e 18 giugno 1800

### **PREMIERE**

14 gennaio 1900, Teatro Costanzi, Roma

### **SPECIAL FEATURES**

At least five versions of the opera Tosca were created between 1898 and 1924, from Puccini's first fair copy to the second printed edition of the full score by Ricordi. The Critical New Edition of Tosca is the result of basic research into this work using new methods and new evaluations.

This full score *Selected Edition A* contains Puccini's autograph first version (Version A), together with the alterations to the 3<sup>rd</sup> act, which the composer himself made before the premiere (Version A<sup>+1</sup>). The aim of this edition is to publish for the first time this complete state of the work, which is the only one which can be attributed to Puccini exclusively and in its entirety.

This edition of both versions is based on Puccini's autograph full score. In the few places where Puccini failed to enter the vocal text, the first printed edition of the vocal score, namely Version B, was consulted as the source for these lines of the text, but without adopting Version B in any other way.

As well as the full score *Selected Edition A*, a Critical Report volume is also published, containing a report on the sources with a detailed description, tables explaining the metalanguage, an explanation of symbols plus an extensive list of variant readings with music examples.

The *Comprehensive Edition* full score (currently in preparation) will contain all publishable versions and reworkings, as published by Ricordi in the printed full scores up to 1924.

### **Critical Report**

The Critical Report is published as a separate volume. Running to 250 pages, this contains an extensive description of the sources and versions in three languages, followed by the variant readings in metalanguage form using music examples and symbols.





## SOURCES

### Autograph manuscript / facsimile edition

Puccini; 528 pp.; Archivio Storico Ricordi  
Facsimile edition: Edizioni Ricordi, Milano 2004

A/A<sup>+1</sup>

### Vocal score / first printed edition

First printed edition of the vocal score, G. Ricordi & Co.,  
Milano 1899, pl. no. 103050

B

## MATERIALS – AVAILABLE ON HIRE

### • Selected Edition A

#### Full score

Foreword with description of the versions (Ital., Ger., Eng.),  
music text

#### Critical Report

250 pp.; foreword with description of the versions (Ital.,  
Ger., Eng.), table of the metalanguage, variant readings in  
metalanguage

#### Vocal score / Chorus score

Foreword with description of the versions (Ital., Ger., Eng.),  
music text

#### Performance material

LVGH-1660

Full score, vocal score, chorus score, orchestral parts:  
231x303 mm / duplicates, transposed parts.

*First publication of the autograph original version*

## VERSIONS

A: autograph first version - 1899

A<sup>+1</sup>: autograph corrections - 1899

P. I. Tchaikovsky

## THE QUEEN OF SPADES *comprehensive & selected*

### ПИКОВАЯ ДАМА

Opera in 3 acts and 7 scenes

Libretto by Modest Tchaikovsky after Alexander S. Pushkin's novella of the same name

In Russian with transliteration

German translation by Bettina Bartz and Werner Hintze

Revised New Edition edited by Michael Rot

#### CAST

Lisa (soprano) • The Countess, her grandmother (mezzo-soprano) • Pauline, Lisa's confidante (mezzo-soprano) • Masha, Lisa's maid (mezzo-soprano) • The Governess (mezzo-soprano) • Hermann (tenor) • Count Tomskey (baritone) • Prinz Yeletsky (baritone) • Chekalinsky (tenor) • Narumov (bass) • Surin (bass) • Master of Ceremonies (tenor) • Chaplitsky (tenor) • children's leader (spoken part) • Prilepa (soprano) • chorus

#### INSTRUMENTATION

3 flauti (3. anche ottavino) / 2 oboi (2. anche corno inglese) / 2 clarinetti in la, sib, clarinetto basso / 2 fagotti • 4 corni / 2 trombe / 3 tromboni / tuba • timpani • tamburo, gran cassa • pianoforte • archi

#### SETTING

St. Petersburg - end of the 18th century

#### PREMIERE

19 December 1890, Mariinsky Theatre, St. Petersburg

#### SPECIAL FEATURES

This Revised New Edition of *The Queen of Spades* publishes all four versions of the work together in one full score for the first time. The aim of the revised edition was to research fully all versions, and present them together with their exact distinguishing features and appearance in print.

The sources used were the full score of *Pikowaja Dama* from the Tchaikovsky Complete Edition published by Muzyka, Moscow in 1950 – which was itself based on Tchaikovsky's autograph full score – and the first printed edition of the vocal score of *Pikowaja Dama* from Jurgenson publishers, Moscow 1891, which was made and edited by Tchaikovsky himself.

The necessary information about Tchaikovsky's autograph full score was derived from the Critical Report of the Complete Edition.

In this Revised New Edition the German translation by Bettina Bartz and Werner Hintze is printed in the full score and vocal score.





## SOURCES

### Full score / critical edition

B

Полное собрание сочинений [Complete Edition], Vol. 9 a,b,c: “иковая Дама” [*The Queen of Spades*]; ed.: Anatoli Dimitriev, published by Muzgiz/Muzyka, Moscow 1950, pl. no. M. 20727-a/6/r

### Vocal score / first printed edition

C/C<sup>ossia</sup>

First printed edition of the vocal score, publisher Jurgenson, Moscow 1891, pl. no. 25387  
Piano part made and edited by Tchaikovsky himself

## MATERIALS – AVAILABLE ON HIRE

### Comprehensive Edition A/B/C/C<sup>ossia</sup>

#### Full score

Foreword (Ger., Eng.), table of versions (Russ., Ger., Eng.), transliteration table, music text (orig. language, Ger. transliteration)

German translation by Bettina Bartz and Werner Hintze

#### Vocal score / Chorus score

Foreword (Ger., Eng., Russ.), article on the edition (Ger., Eng.), transliteration table, music text (orig. language, Ger. transliteration)

German translation by Bettina Bartz and Werner Hintze

#### Performance material

LVGH-2040

Full score, vocal score, chorus score, orchestral parts:  
231x303 mm / duplicates, transposed parts.

Separate identification of all the versions

## VERSIONS

A: autograph first version - spring 1890

B: version of the premiere - December 1890

C: version of the first edition - 1891

(first printed edition of the vocal score)

C<sup>ossia</sup>: alternative version of the first edition - 1891

(first printed edition of the vocal score)

Giuseppe Verdi

## **DON CARLO** *newly engraved & corrected*

Opera in cinque / quattro atti

Libretto di Joseph Méry e Camille du Locle, tratto dal dramma  
„Don Karlos, Infant von Spanien“ di Friedrich von Schiller

In Italian

Revised New Edition edited by Gábor Kerényi

### **CAST**

Filippo II, re di Spagna (Basso) • Don Carlo, infante di Spagna (Tenore) • Rodrigo, Marchese di Posa, grande di Spagna (Baritono) • Il Grande Inquisitore (Basso profondo) • Un Frate (Basso) • Elisabetta di Valois (Soprano) • La Principessa Eboli (Mezzosoprano) • Tebaldo, paggio d'Elisabetta (Soprano) • Il Conte di Lerma (Tenore) • Un Araldo reale (Tenore) • Una voce dal cielo (Soprano) • La Contessa d'Aremberg (muta) • 6 Deputati fiamminghi (Bassi) • 6 Inquisitori (Bassi) • Coro: gentildonne e gentiluomini delle corti di Francia e della Spagna, boscaioli, popolo, paggi, guardie di Enrico II e di Filippo II; nella versione in 5 atti anche frati e soldati

### **INSTRUMENTATION**

3 flauti (3. anche ottavino) / 2 oboi (2. anche corno inglese) / 2 clarinetti in la, sib, do / 4 fagotti (3. anche controfagotto) • 4 corni / 2 cornette / 2 trombe / 3 tromboni / oficleide • timpani • campane basse in fa# e mi♭, triangolo, piatti, gran cassa, tamtam • arpa • armonio (se non interno - vedi sotto) • archi

#### **Banda**

terzino in re (clarinetto in re) / 2 clarinetti in la / 4 genis (corni) in re / 2 trombe in re / 2 flicorni in la / flicorno basso / 3 tromboni / 2 bombardini (tube) / 2 bassi (tube basse)

sul palco (interno)

arpa • armonio (interno o in golfo mistico)

### **SETTING**

versione in 4 atti:

Spagna intorno all'anno 1560

versione in 5 atti:

I: Francia, nella foresta di Fontainebleau

II-V: Spagna intorno all'anno 1560

### **PREMIERE**

11 mars 1867, Opéra national, Paris



### **SPECIAL FEATURES**

The newly-set music text of the full score, orchestral parts and vocal score is reproduced unaltered based on the first printed editions from the original publisher Ricordi, but with the necessary corrections and adjustments, based on a critical analysis and comparison with other sources – listed in the correction report.

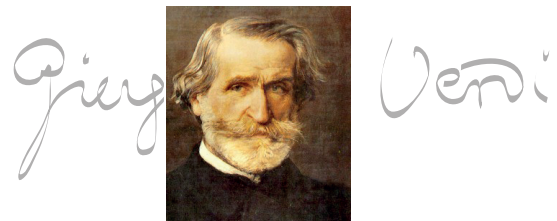
Most of the differences between the full score and vocal score are in the articulation and phrasing in the vocal parts, but in addition to this, there are also differences in the music and vocal text. The corrections made in the new edition mean that the different music texts now match each other. The libretto was used as a further source in clarifying textual differences between the full score and the vocal score.

This edition contains the two final Italian versions of 1884 (4 acts) and 1887 (5 acts).

The sequence of the music text of the new edition is identical with the sequence in the Ricordi full score. The cuts from the 5 act version to the 4 act one are shown with minimal cut marks. However, in the vocal score from the original publisher, sections of the 5 act version are printed in the appendix.

The inconsistent numbering in the Ricordi full score has been retained in the new edition for comparison with the Ricordi edition, as have the rehearsal letters.

All materials in the new edition also contain bar numbers.



## SOURCES

### Full score / first printed edition

G. Ricordi & Co., Milano, n.d., pl. no. 125750

### Full score / reprint

First printed edition of the full score, G. Ricordi & Co., Milano

Reprint: Dover Publications, Inc., Mineola, New York, n.d., no copyright, no. pl. no., ISBN 0-486-41387-X

### Vocal score / later edition

First printed edition of the vocal score, G. Ricordi & Co., Milano

Later edition: ed.: Hans Swarowsky, Universal Music Publishing Ricordi S.r.l., copyright: © 1967, pl. no. 131240

### Libretto / edition

Schott Music International, © 1985, ISBN 3-254-08020-3

## MATERIALS – AVAILABLE ON HIRE

### Full score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

### Critical Report

Report on the sources, variant readings

### Banda score

### Vocal score / Chorus score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

### Performance material

LVGH-1915

Full score, banda score, vocal score, chorus score, orchestral parts and banda parts:

231x303 mm / duplicates, transposed parts.

*1884 / 1887 versions in one volume*

## VERSIONS

A: 1884 version: final Italian version in 4 acts

B: 1887 version: final Italian version in 5 acts

Giuseppe Verdi

## FALSTAFF *comprehensive & selected*

Commedia lirica in tre atti

Libretto di Arrigo Boito, tratto dalla commedia „The Merry Wives of Windsor“ e dal dramma storico „King Henry IV“ di William Shakespeare

In Italian

Critical New Edition edited by Michael Rot

### CAST

Sir John Falstaff (Baritono) • Ford, marito d' Alice (Baritono) • Fentone (Tenore) • Dott. Cajo (Tenore) • Bardolfo (Tenore) • Pistola (Basso) • Alice Ford (Soprano) • Nannetta, figlia di Alice e di Ford (Soprano) • Mrs. Meg Page (Mezzosoprano) • Mrs. Quickly (Mezzosoprano / Contralto) • L' Oste della Giarrettiera (muto) • Robin, paggio di Falstaff (muto) • Un paggetto di Ford (muto) • Coro

### INSTRUMENTATION

3 flauti (3. anche ottavino) / 2 oboi, corno inglese / 2 clarinetti in la, sib, do, clarinetto basso / 2 fagotti • 4 corni / 3 trombe / 3 tromboni / trombone basso • timpani • triangolo, piatti, gran cassa • arpa • archi

sul palco (interno)  
chitarra, corno in la basso, campana in fa

### SETTING

Windsor - intorno all'anno 1400 (Regno di Enrico IV d'Inghilterra)

### PREMIERE

9 febbraio 1893, Teatro alla Scala, Milano

*Premiere of the autograph original version*

### SPECIAL FEATURES

At least three versions of the opera *Falstaff* were created between 1893 and 1912, from Giuseppe Verdi's first fair copy to the publication of the full score by Ricordi.

The Critical New Edition of *Falstaff* is the result of original research carried out using new methods and evaluations, with the aim of publishing the complete Version A of the work for the first time – the only one which can be fully and exclusively attributed to Verdi.

This full score *Selected Edition A* contains both the autograph first version (Version A) – together with the early version A<sup>-1</sup> and Verdi's own corrections A<sup>+1</sup> – as well as the alterations made by Verdi himself before the premiere (Version B), which only survive in the first printed edition of the vocal score.

Verdi's notation, as found in his autograph score, may in some respects appear to be incomplete or impractical. And in fact, certain additions and practical performing decisions are necessary when producing an edition. The numerous additions printed in the scores previously published by Ricordi go far beyond what is needed for a performance. Irrespective of how we regard these additions now, their very inclusion influenced all subsequent interpretations.

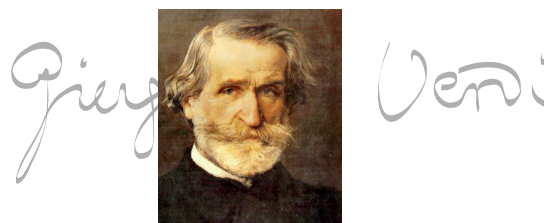
By comparison, Verdi's manuscript leaves room for a much greater freedom of interpretation than previous publications would lead us to suppose. The "Critical Edition", freed of interventions by others, therefore offers each individual interpreter the opportunity of newly discovering Verdi's intentions directly from his manuscript for the very first time.

### Critical Report

The Critical Report is published as a full score in electronic form, in which all the editor's variant readings are incorporated in differentiated colours. As a result the revised text is displayed in direct combination with the music text: an innovation in the presentation of scholarly discoveries. The planned release date is mid-2016.







## SOURCES

**Autograph manuscript / facsimile edition** A<sup>-1</sup>/A/A<sup>+1</sup>  
Verdi, 787 pp. Archivio Storico Ricordi  
Facsimile edition: Edizioni Ricordi, 1951

**Vocal score / first printed edition** B  
First printed edition of the vocal score, G. Ricordi & Co.,  
Milano,  
© 1893, pl. no. 96000

## MATERIALS – AVAILABLE ON HIRE

### • Selected Edition A<sup>-1</sup>/A/A<sup>+1</sup>/B

#### Full score

Foreword (Ger.), table of versions (Ital., Ger.), music text

#### Critical Report

in electronic form; variants presented in colour

#### Vocal score / Chorus score

Foreword (Ger.), table of versions (Ital., Ger.), music text

2016

#### Performance material

LVGH-1654

Full score, vocal score, chorus score, orchestral parts:  
231x303 mm / duplicates, transposed parts.

*The full score which should have been published in 1899*

## VERSIONS

A<sup>-1</sup>: autograph early version - 1891/92  
A: autograph first version - 1891/92  
A<sup>+1</sup>: corrections in the composer's own hand - 1892  
B: alterations before the premiere - 1892/93

Giuseppe Verdi

## MACBETH *newly engraved & corrected*

Melodramma in quattro atti

Libretto di Francesco Maria Piave e Andrea Maffei, tratto dal  
dramma „The Tragedy of Macbeth“ di William Shakespeare

In Italian

Revised New Edition edited by Gábor Kerényi

### CAST

Duncano, re di Scozia (muto) • Macbeth, generale dell'  
esercito del re Duncano (Baritono) • Banco, generale  
dell'esercito del re Duncano (Basso) • Lady Macbeth,  
moglie di Macbeth (Soprano) • Dama di Lady Macbeth  
(Mezzosoprano) • Macduff, nobile scozzese, signore di Fife  
(Tenore) • Malcolm, figlio di Duncano (Tenore) • Fleanzio,  
figlio di Banco (muto) • Un Medico (Basso) • Un domestico  
di Macbeth (Basso) • Un Sicario (Basso) • Un Araldo  
(Basso) • Ecate, dea della notte (Danzatrice) • Coro: streghe,  
messaggeri del re, nobili profughi scozzesi, sicari, soldati  
inglesi, bardi, spiriti aerei, apparizioni

### INSTRUMENTATION

ottavino, flauto / 2 oboi (2. anche corno inglese) / 2 clarinetti in la, si $\flat$ ,  
do / (2. anche clarinetto basso in si $\flat$ ) / 2 fagotti • 4 corni / 2 trombe /  
3 tromboni / trombone basso • timpani • piatti, tamtam, gran  
cassa • arpa • archi

#### Banda

ottavino, flauto / 2 oboi / 2 clarinetti in si $\flat$  / 2 fagotti •  
2 corni in mi $\flat$  / 2 trombe in mi $\flat$  / trombone • timpani,  
gran cassa • archi (ad. lib.)

#### sul palco (interno)

4 trombe in do • tamburo, tamtam

#### sotto il palco

2 oboi / 6 clarinetti in la / 2 fagotti, contrafagotto

### SETTING

Scozia - XI secolo

### PREMIERE

19 avril 1865, Théâtre Lyrique, Paris

### SPECIAL FEATURES

The newly-set music text of the full score, orchestral parts  
and vocal score is reproduced unaltered based on the first  
printed editions from the original publisher Ricordi, but with  
the necessary corrections and adjustments, based on a critical  
analysis and comparison with other sources – listed in the  
correction report.

The music text of the Ricordi full score and the full score  
reprint from Kalmus, in which hand-made entries can be seen,  
reveals not only an unreliable music text in a main source, but  
also significant differences between both the full scores and  
the Ricordi vocal score. For the new edition it was necessary  
to undertake thorough analyses and corrections. The libretto  
was used as a further source in clarifying textual differences  
between the full score and the vocal score published by  
Ricordi.

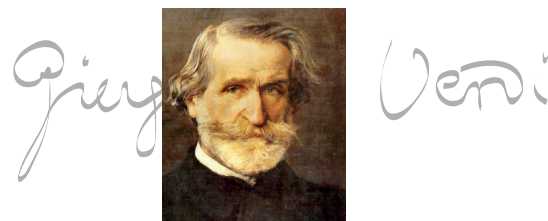
Because of the considerable differences between the Florence  
version of the premiere (1847) and the Paris version (1865),  
these are published in separate volumes.

This edition contains the Paris version of 1865. The Florence  
version will be published in 2016.

The sequence of the music text of the new edition corresponds  
with the sequence in the Ricordi scores. Similarly, the  
numbering of individual numbers and the rehearsal numbers  
has been adopted in the new edition in the full score, orchestral  
parts and vocal score.

All materials in the new edition also contain bar numbers.





## SOURCES

### Full score / first edition

First edition of the full score, duplicated copy of the manuscript,  
G. Ricordi & Co., Milano, n.d., pl. no. 120820

### Full score / reprint

First edition of the full score, G. Ricordi & Co., Milano  
Reprint in 4 volumes: publisher Edwin F. Kalmus & Co., Inc.,  
Florida, n.d., no copyright, no pl. no., publisher's numbers: A  
3177-A to D

### Vocal score / later edition

First printed edition of the vocal score, G. Ricordi & Co., Milano  
Later edition: ed.: Mario Parenti, BMG Ricordi S.p.A.,  
© 1962, pl. no. 136541

### Libretto / edition

Philipp Reclam jun. GmbH & Co, © 1986, ISBN 978-3-15-  
008333-8

## MATERIALS – AVAILABLE ON HIRE

### Full score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

### Critical Report

Report on the sources, variant readings

2016

### Banda score

### Vocal score / Chorus score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

2016

### Performance material

LVGH-1905

Full score, banda score, vocal score, chorus score, orchestral  
parts and banda parts:  
231x303 mm / duplicates, transposed parts.

*For the first time in printed form,  
the Paris version of 1865 and Florence  
version of 1847 (planned for 2016) are  
published in separate volumes*

## VERSIONS

Because of the considerable differences between the  
Florence version of the premiere (1847) and the Paris ver-  
sion (1865), these are published in separate volumes.  
This edition contains the Paris version (1865).

Giuseppe Verdi

## **NABUCCO** *newly engraved & corrected*

Dramma lirico in quattro parti

Libretto di Temistocle Solera

In Italian

Revised New Edition edited by Gábor Kerényi

### **CAST**

Nabucco [Nabucodonosor], re di Babilonia (Baritono) • Ismaele, nipote di Sedecia re di Gerusalemme (Tenore) • Zaccaria, gran pontefice degli Ebrei (Basso) • Abigaille, schiava, creduta figlia primogenita di Nabucco (Soprano) • Fenena, figlia di Nabucco (Soprano) • Il Gran Sacerdote di Belo (Basso) • Abdallo, vecchio ufficiale del re di Babilonia (Tenore) • Anna, sorella di Zaccaria (Soprano) • Coro: soldati, babilonesi, soldati ebrei, leviti, vergini ebree, donne babilonesi, magi, grandi del regno di Babilonia, popolo

### **INSTRUMENTATION**

ottavino, 2 flauti / 2 oboi, corno inglese / 2 clarinetti in la, si $\flat$ , do / 2 fagotti • 4 corni / 2 trombe / 3 tromboni / cimbasso • 2 arpe • timpani • triangolo, tamburo, gran cassa e piatti • archi

#### **Banda**

clarinetto in mi, 3 clarinetti in si $\flat$  • 3 corni in mi / 3 trombe in si $\flat$  / 2 bombardini, 3 tromboni, 2 bassi • campanelli, tamburo, gran cassa

sul palco (interno)

3 (oppure 2) trombe

### **SETTING**

Gerusalemme e Babilonia nell'epoca di Nabucodonosor II; anni 587 d. C. e seguenti

### **PREMIERE**

9 marzo 1842, Teatro alla Scala, Milano

### **SPECIAL FEATURES**

The newly-set music text of the full score, orchestral parts and vocal score is reproduced unaltered based on the first printed editions from the original publisher Ricordi, but with the necessary corrections and adjustments, based on a critical analysis and comparison with other sources – listed in the correction report.

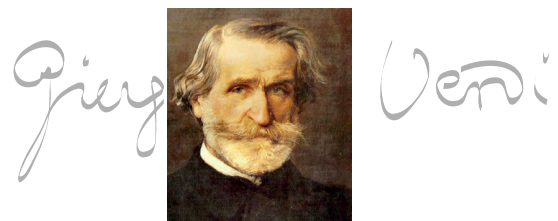
For the new edition, the greatest difficulty was presented by the fact that the original publisher Ricordi only published a manuscript full score, which had evidently not been subjected to any thorough revision by the publisher. Dynamic markings are very sparse in places, and the articulation is often patchy or incomprehensible. In the vocal parts there are considerable differences in comparison with the newer printed vocal score, which was evidently more frequently corrected. The corrections made in the new edition mean that the different music texts of the full score and vocal score now match each other. The libretto was used as a further source in clarifying textual differences between the full score and the vocal score published by Ricordi.

The sequence of the music text of the new edition corresponds with the sequence in the Ricordi score. Similarly, the numbering of individual numbers and the rehearsal numbers has been adopted in the new edition in the full score, orchestral parts and vocal score.

All materials in the new edition also contain bar numbers.



*First publication of an engraved full score*



## SOURCES

### Full score / reprint

First edition of the manuscript full score, G. Ricordi & Co., Milano; reprint in 2 volumes: publisher Edwin F. Kalmus & Co., Inc., Florida, n.d., no copyright, no pl. no., publisher's numbers: A 4614-A to B

### Vocal score / later edition

First printed edition of the vocal score, G. Ricordi & Co., Milano

Later edition: ed.: Flavio Testi, G. Ricordi & Co. S.p.A., © 1970, Ristampa 1975, pl. no. 131386

### Libretto / edition

Schott Music International, © 1990, ISBN 3-254-08041-6

## MATERIALS – AVAILABLE ON HIRE

### Full score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

### Critical Report

Report on the sources, variant readings

2016

### Banda score

### Vocal score / Chorus score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

2016

### Performance material

LVGH-1953

Full score, banda score, vocal score, chorus score, orchestral parts and banda parts:

231x303 mm / duplicates, transposed parts.

Giuseppe Verdi

## **OTELLO** *newly engraved & corrected*

Dramma lirico in quattro atti

Libretto di Arrigo Boito, tratto dal dramma „Othello, the Moor of Venice“ di William Shakespeare

In Italian

Revised New Edition edited by Gábor Kerényi

### **CAST**

Otello, moro, generale dell'Armata Veneta (Tenore) • Jago, alfiere (Baritono) • Cassio, capo di squadra (Tenore) • Roderigo, gentiluomo veneziano (Tenore) • Ludovico, ambasciatore della Repubblica Veneta (Basso) • Montano, predecessore d'Otello nel governo dell'isola di Cipro (Basso) • Un Araldo (Basso) • Desdemona, moglie d'Otello (Soprano) • Emilia, moglie di Jago (Mezzosoprano) • Coro: soldati e marinai della Repubblica Veneta, gentildonne e gentiluomini Veneziani, popolani Ciprioti d'ambo i sessi, uomini d'arme Greci, Dalmati, Albanesi, fanciulli dell'isola, un taverniere, quattro servi di taverna, bassa ciurma

### **INSTRUMENTATION**

3 flauti (3. anche ottavino) / 2 oboi, corno inglese / 2 clarinetti in la, si $\flat$ , do, clarinetto basso in si $\flat$  / 4 fagotti • 4 corni / 2 cornette / 2 trombe / 3 tromboni / trombone basso • timpani • piatti, tamtam, gran cassa I, II • 2 arpe • archi

sul palco

cornamusa (oppure 2 oboi) • mandolini (oppure 2 arpe), chitarre (oppure 2 arpe) • organo • lampi, fulmini, tuono, tamburelli (per i ballabili)

sul palco (interno)

6 trombe in do / 4 tromboni • colpo di cannone

### **SETTING**

Una città di mare nell'isola di Cipro - fine del XV secolo

### **PREMIERE**

5 febbraio 1887, Teatro alla Scala, Milano

### **SPECIAL FEATURES**

The newly-set music text of the full score, orchestral parts and vocal score is reproduced unaltered based on the first printed editions from the original publisher Ricordi, but with the necessary corrections and adjustments, based on a critical analysis and comparison with other sources – listed in the correction report.

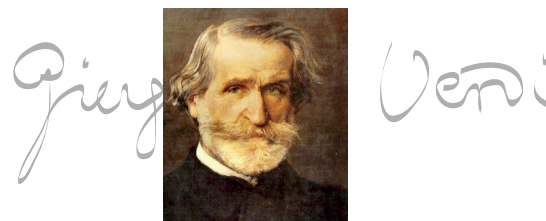
Most of the differences between the full score and vocal score published by Ricordi are in the articulation and phrasing in the vocal parts. Only by making corrections in the new edition do the different music texts now match each other. The libretto was used as a further source in clarifying textual differences between the full score and the vocal score.

This edition contains both the opera originally composed for the Teatro alla Scala in Milan and the ballet composed for the Paris performance in 1894, the “Ballabili”.

The sequence of the music text of the new edition corresponds with the sequence in the Ricordi score. Similarly, the rehearsal numbers have been included in the new edition in the full score, orchestral parts and vocal score. It is also worth mentioning that in the 2<sup>nd</sup> and 3<sup>rd</sup> acts of the sources used by Ricordi, the rehearsal letters after Z continued again with letter A, whilst the new edition adopted a clearer differentiation from this point onwards – following the example of the 1<sup>st</sup> and 4<sup>th</sup> acts of the original editions – continuing with AA, BB, CC etc.

All materials in the new edition also contain bar numbers.





## SOURCES

### Full score / later edition

First printed edition of the full score, G. Ricordi & Co., Milano

Later edition: G. Ricordi & C. Editori, Milano, Copyright MCMXIII, Ristampa 1974, pl. no. 155

### Vocal score / later edition

First printed edition of the vocal score, G. Ricordi & Co., Milano

Later edition: ed.: Mario Parenti, Universal Music MGB Publications S.r.l., © 2006, pl. no. 52105; ISMN 979-0-040-52105-4

### Libretto / edition

Schott Music International, © 2001, ISBN 3-254-08024-6

## MATERIALS – AVAILABLE ON HIRE

### Full score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

### Critical Report

Report on the sources, variant readings

2016

### Vocal score / Chorus score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

### Performance material

LVGH-1987

Full score, vocal score, chorus score, orchestral parts: 231x303 mm / duplicates, transposed parts.

*Ballet in the French version*

## VERSIONS

There is only one version of “Otello”.

Verdi just added an incidental ballet for the Paris premiere on 12 October 1894 – as was obligatory for Paris – a piece which comes at the beginning of the final scene of the 3<sup>rd</sup> act.

Giuseppe Verdi

## **RIGOLETTO** *newly engraved & corrected*

Melodramma in tre atti

Libretto di Francesco Maria Piave, tratto dal dramma „Le roi s’amuse“ di Victor Hugo

In Italian

Revised New Edition edited by Gábor Kerényi

### **CAST**

Il duca di Mantova (Tenore) • Rigoletto, suo buffone di corte (Baritono) • Gilda, figlia di Rigoletto (Soprano) • Sparafucile, sicario (Basso) • Maddalena, sorella di Sparafucile (Contralto) • Giovanna, custode di Gilda (Mezzosoprano) • Il conte di Monterone (Baritono) • Marullo, cavaliere (Baritono) • Matteo Borsa, cortigiano (Tenore) • Il conte di Ceprano (Basso) • La contessa di Ceprano (Mezzosoprano) • Un usciere di corte (Basso) • Un paggio della Duchessa (Tenore o Mezzosoprano) • Coro: cavalieri, dame, paggi, alabardieri

### **INSTRUMENTATION**

2 flauti (2. anche ottavino) / 2 oboi (2. anche corno inglese) / 2 clarinetti in la, si $\flat$ , do / 2 fagotti • 4 corni / 2 trombe / 3 tromboni / cimbasso • timpani • piatti, gran cassa • archi

Banda

ottavino, 2 flauti / 2 oboi / clarinetto in mi $\flat$ , 4 clarinetti in si $\flat$  / 2 fagotti • 4 corni in mi $\flat$  / 2 cornette in si $\flat$  / 2 trombe si $\flat$  / 3 tromboni / trombone basso • 2 campane, gran cassa

sul palco

violini I, II, viole, contrabbassi

### **SETTING**

Mantova e dintorni - XVI secolo

### **PREMIERE**

11 marzo 1851, Teatro La Fenice, Venezia

### **SPECIAL FEATURES**

The newly-set music text of the full score, orchestral parts and vocal score is reproduced unaltered based on the first printed editions from the original publisher Ricordi, but with the necessary corrections and adjustments, based on a critical analysis and comparison with other sources – listed in the correction report.

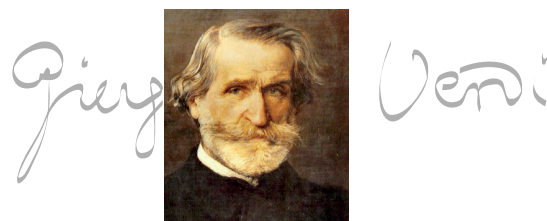
Most of the differences between the full score and vocal score published by Ricordi are in the articulation and phrasing in the vocal parts. Only by making corrections in the new edition do the different music texts now match each other. The libretto was used as a further source in clarifying textual differences between the full score and the vocal score.

The sequence of the music text of the new edition corresponds with the sequence in the Ricordi score. Similarly, the numbering of individual numbers and the rehearsal numbers has been adopted in the new edition in the full score, orchestral parts and vocal score. The rehearsal letters printed in the Ricordi full score are missing in all Ricordi vocal scores to date. These have now been added in the new edition.

All materials in the new edition also contain bar numbers.







## SOURCES

### Full score / later edition

First printed edition of the full score, G. Ricordi & Co., Milano

Later edition: G. Ricordi & C. Editori, Milano, Copyright MCMXIV, Ristampa 1976, pl. no. 156

### Vocal score / later edition

First printed edition of the vocal score, G. Ricordi & Co., Milano

Later edition: Universal Music Publishing Ricordi S.r.l., © 2005, pl. no. 42313; ISMN 979-0-040-42313-6

### Libretto / edition

Schott Music International, © 1979, ISBN 3-254-08041-6

## MATERIALS – AVAILABLE ON HIRE

### Full score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

### Critical Report

Report on the sources, variant readings

2016

### Banda score

### Vocal score / Chorus score

Foreword (Ger., Eng.), article on the edition (Ger., Eng.)

2016

### Performance material

LVGH-1962

Full score, banda score, vocal score, chorus score, orchestral parts and banda parts:

231x303 mm / duplicates, transposed parts

VERLAGSGRUPPE

EDITION MEISTERWERKE

LEHRMANN



## Remarks

The performance materials of the stage, orchestral and choral works of this catalogue are available on hire upon request, unless otherwise stated. Please send your email order to [hire@schott-music.com](mailto:hire@schott-music.com), or to your local agent or Schott branch.

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