PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
NOTES USED ON MUSIC AND PHONORECORD CATALOG CARDS

Compiled by

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Catalog Department
University of Illinois Library

Number 66
December 1962
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Preface

The examples in this listing were taken from Library of Congress catalog cards (primarily 1959 through 1961, inclusive) and are representative of the types of notes used by L. C. in cataloging music and phonorecords. For the most part, only notes pertaining exclusively to scores, records, and other music materials were included.

The list is intended to provide the music cataloger with a ready source of suitable examples upon which to draw and to further aid him in composing brief yet informative notes that conform to established usage.

Although music and phonorecord notes have been classified under separate headings, many are interchangeable; therefore, both categories should always be consulted. In the case of contents notes, both music and phonorecords were grouped under a single heading. Examples of combined notes have also been included under several of the headings. Although this practice necessarily causes some duplications in the list, it points up an important aspect of note making.

A word of caution should be added regarding the inherent dangers in the utilization of this and similar tools. Despite the trend today toward economy in catalog cards, there remains a tendency among many catalogers to overload their cards with unnecessary notes. Such a tendency will, no doubt, be further encouraged with the availability of a computation such as this. The purpose of this work is not to afford music catalogers an opportunity to add more notes to already overburdened cards but to make the process more efficient. The decision to use a particular note must depend upon the piece at hand and the policies of the individual library. A note that appears on a Library of Congress card will not necessarily be appropriate on another library's card, and even more important, the fact that a note can be applied to a particular piece does not necessarily mean that it should be applied. Discretion and restraint are essential. A good rule of thumb is this: when in doubt as to the value of a note, one should not use it.

For information on the combining of notes, the order of appearance, as well as the rules and basic principles used in cataloging music materials, the A. L. A. Code for Cataloging Music and Phonorecords should be consulted.

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The author would like to take this opportunity to thank those at the University of Illinois Library who have helped to make this project a reality; Mrs. Dorothy Clark, music cataloger, and Miss Marian Harman, formerly head of the Catalog Department, for their advice and encouragement; Mr. Arnold Trotier, head of Technical Services, for his valuable suggestions; and last, but obviously not least, the many catalogers at the Library of Congress whose notes make up this compilation.

D. L. F.
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COMPOSER

By anonymous composers.

Vol. 6 by G. Fenwick only.

Variously attributed to Giuseppe or Tommaso Giordani.


Ascribed variously to John Blow, Matthew Locke, and Henry Purcell.

Also attributed to Pietro Chiarni. Cf. Grove, 5th ed. v. 6, p. 632

The words are by F. S. Key; the music doubtfully ascribed to J. S. Smith.


The music of the original is variously ascribed to Dupuy and L. Cavedagni. Cf. Nettl. National anthems.

Charles L. Cudworth states that this work is "Certainly spurious; probably composed by H. Casadesus." -- Music Library Association Notes, 2d ser., v. 12, no. 4, p. 537.

DEDICATIONS, GIFTS, MONOGRAMS, ETC.

Arranger's monogram at end.

Gift of the arranger, June 4, 1959.

Gift of the composer, July 29, 1943.


At end: Arranger's monogram, Sept. 11, 1940.

At end in Heifetz' (?) hand: New York, Dec. 1929.

On cover and at end: Ann Arbor, Michigan, July 17, 1952.
At head of title: To Claude Rains. At end: May 5, 1953.

On flyleaf in composer's handwriting: Amy M. Beach, Boston, April 3rd, 1897.


Composer's dedication to Jascha Heifetz dated March 4, 1934 on blank p. after t. p.

Dedication to the University of Basel for the celebration of its 500th anniversary, 1960.

Composer's program notes (typescript) with dedication to Gilbert Ross, mounted on verso of t. p. At end: May 15, 1951.

**DURATION OF PERFORMANCE**

Duration: 23-24 min.

Duration: 11 min., 30 sec.

Duration: about 21-22 min.

Duration: about 14 min., 30 sec.

Duration: 1 hr., 30 min. (without intervals)

Duration (without repeats): about 16 min., 30 sec.

Duration: about 11 min. (no. 1); about 10 min. (no. 2)

Duration: 20 min., with repetitions in the 2d movement.

Duration: about 15 min., 45 sec. (without cuts) 12 min., 30 sec. (with cuts)

Duration: 8 min., 31 sec. (Elegiac melodies); 14 min., 52 sec. (Suite no. 1); 16 min. (Suite no. 2)

**EDITION STATEMENT**

First ed.

Publisher's plate no.: 427.

Reissued from Bricon plates.

"Sheet music edition W 1696."

First ed. published under title:

First ed. of the 4-movement version.
First ed. of the composer's arrangement.
First collected ed.: omits op. 77, no. 1-2.
Reissued from plates with various paginations.
Reissued from 1st ed. plates of Cappi & Diabelli.
Vol. 2 also issued as no. 94 in the series Hortus musicus.
Reproduced from the Steingräber edition of Bach's piano works.
Edition from ms. no. 30184 in the Prussian State Library in Berlin.
Edited from an 18th century ms. score in the possession of the editor.
No copy of the 1st ed. has survived; 2d ed. published 1732 under title:


This edition by Zilcher retains Gevaert's arrangement of the concerto, but returns to the original orchestration of Haydn. Cf. p. [ii]

FIGURED AND UNFIGURED BASS

The bass is figured.

With unfigured bass.

The bass is unfigured.

Figured bass realized for piano.

Figured bass realized for keyboard instrument.

With unfigured bass; acc. originally for orchestra.
The partially figured bass is realized for harpsichord.

With realization of the figured bass for keyboard instrument.

With piano reduction incorporating realization of the unfigured bass.

Unfigured bass realized for harpsichord or piano; includes part for violoncello.

Sections of the harpsichord part which were originally noted in figured bass have been realized.

HISTORY AND ORIGIN OF COMPOSITION, PUBLICATION, PERFORMANCE, ETC.

Published New York, G. Schirmer, 1954.

First publication. Cf. Anmerkungen, p. 28.

Originally composed in 1937, and rev. in 1953.

Commemorates the 4th centennial of the founding of Sao Paulo, Brazil.

First performed by the NBC Symphony Orchestra, New York, Nov. 5, 1938.


Published, as a piano-vocal score, London, New York, Boosey & Hawkes, 1945.

Facsim. of the original Haydn ms. in the National Széchenyi Library, Budapest.

Sacred and secular songs selected from Albert's Arien oder Melodeyen, published in eight parts, 1638-50.


First performed, at the Library of Congress, Oct. 30, 1953, by Leontyne Price, soprano, the composer at the piano.

HOLOGRAPH

Holograph, in ink.
Holograph, in pencil.

Facsim. of holograph.

Holograph, in red ink.

Reproduced from holograph.

Unfinished holograph sketch, in ink.

Holograph, in ink, on transparent paper.

Holograph, in pencil (sketches) [13\&] laid in.

Holograph sketches of an opera, in pen and ink.

Holograph in ink, with additions and corrections in pencil.

Holograph, in ink, of additional violin parts (21.) laid in.

Holograph, in ink, prepared for publisher (New York, C. Fischer, c1933)

Partly holograph, in ink and pencil, partly reproduced from copyist's ms.

Holograph of piano part, in ink, with additions and corrections in pencil.

Holograph in ink, with blue pencil additions and corrections in another hand.

Photocopy (positive) of holograph in "the library of the Conservatory, Brussels."


Facsim. of holograph, the score copied from the original holograph (Feb. 10, 1940)

**IMPERFECTIONS**

Imprint mutilated.

Viola part wanting.

L. C. set incomplete: v. 3 wanting.

First song (op. 30, no. 1) wanting.
L. C. copy imperfect: parts wanting.
L. C. copy imperfect: p. 5 mutilated.
L. C. copy imperfect: all after p. 2 wanting.
L. C. set incomplete: duplicate score of v. 2 wanting.
L. C. set imperfect: p. 3-4 of 2d horn part mutilated.
L. C. set imperfect: p. 13 of 2d violin part supplied in MS.
L. C. set incomplete: parts for piano and violincello wanting.
L. C. copy imperfect: p. 119-120 wanting; supplied in manuscript.
L. C. copy imperfect: measures on right edge of p. 1 partially clipped off.

IMPRINT STATEMENT

Original imprint covered by label.
Label mounted on t. p.: Paris A. Le Duc.
Imprint on cover: New-York, Beer e Schirmer.
Imprint date corrected in manuscript to 1925.
Imprint covered by label: Venezia, G. Benzon.
Imprint of Glocken-Verlag, Wien stamped on t. p.
Imprint covered by manuscript label: Ad uso di me, Antonio Babotti.
Vols. 3-4 have imprint: Ches Mr Couperin, le sieur Boivin, et Sr le Clerc.
Some volumes reissued from the original plates, have imprint: Leipzig, Breikopf & Härtel.

MANUSCRIPT

Copyist's ms.
Auer's ms., in ink.
Parts (vocal) in ms.
Arranger's ms., in pencil.
MS. copy in 2 18th-century hands.
Reproduced from the composer's manuscript.
Includes duplicate string pts. in copyist's hand.
Copyists' ms. (the 1st and 2d violin parts lithographed) in ink.
Copyists' ms. (some of the parts lithographed or photocopied) in ink.
From an 18th century copyist's ms. in the Preussische Staatsbibliothek, Berlin (Mss. Mus. Bach P768)

MEDIUM OF PERFORMANCE AND/OR SPECIES

Song.
Tunes.
Lyric drama.
Sacred opera.
Catholic hymns.
Musical comedy.
Concertino: violin.
Hymns for chorus (TTBB)
Principally melodies unacc.
Each vol. contains 10 songs.
Opera excerpt, with piano acc.
Arias with acc. arr. for piano.
Songs with added chord symbols.
Contains songs and mixed choruses.
First half of 1st act of an opera.
Principally studies and exercises.

A cycle of songs for voice and piano.

Two-part vocal and instrumental music.

International collection of folk-songs.

Dance tunes for unspecified instruments.

In part unacc. melodies; in part prayers.

Anatolian folk-songs, with instrumental acc.

In part unacc. melodies; in part words only.

Chorales, principally with superlinear words.

Hymns, in part words only, in part with music.

Vocal operatic excerpts, with acc. arr. for piano.

Original compositions and arrangements for the piano.

Includes 3 masses, in Gregorian notation, by H. du Mont.

Hymns in tonic sol-fa notation, principally with Welsh words.

Incidental music, from stage productions, for voice and piano.

Children's songs in simple arrangements for piano, with words.

Principally vocal music; in part close score, in part unacc. melodies.

Six sonatas, the odd-numbered ones for harpsichord, the even-numbered for organ.

Excerpts from the works of 17th and 18th century composers, arr. for violin and organ.

Principally unacc. melodies; words in original languages or in English translations.

Cantata, for chorus (SATB) and strings, with realization of the figured bass for organ.

Slovak folk-songs for voice and piano; in part soprano, in part tenor, in part baritone.

Principally unacc. melodies and part-songs; some of the songs have instrumental versions.
Includes alternate versions of 5 sections of the Magnificat, for soprano or alto with string orchestra (p. 57-89)

MEDIUM OF PERFORMANCE: VOCAL

For low voice.
Without music.
For 3-5 voices.
For mixed voices.
For voice and piano.
For 2 treble voices.
For 1-4 voices unacc.
For voice, harp or piano.
With unison chorus, ad lib.
Principally for misc. choruses.
For solo voices (SAB) and piano.
For soprano, or tenor, and piano.
Principally for 1-2 treble voices.
For cantus, altus, tenor, and bassus.
For voice, violin, and unfigured bass.
For chorus (SAA) and string orchestra.
For baritone solo and chorus (SATBarB)
Principally for unison chorus and piano.
For chorus (SA) or unison voices and organ.
For voice and piano. Part for flute at end.
In part for chorus, in part unacc. melodies.
Principally for chorus (SMzA); Italian words.
For solo voices, mixed chorus, and men's chorus.
For baritone, men's chorus, with or without piano acc.
For voice and piano; acc. originally for orchestra.
For voice and piano, with chord symbols for guitar.
For 2 voices (SA) and piano or harp; Italian words.
For solo voices (SA), chorus (SSAATTBB), and piano.
For unison chorus and triple chorus (SATB, SSA, AABB)
For soprano, chorus (SSA) and orchestra; without words.
The 1st 2 songs for mezzo-soprano; the 3d song for tenor.
For voice and piano, with optional ending for chorus (SATB)
For 4 unspecified voices; French words, with German translation.
For children's chorus, 3 recorders, 3 violins, and piano ad lib.
For 3 solo voices, 3-pt. treble chorus, flute, violin, and viola.
For chorus (SATB) and organ, with 2 trumpets and kettledrums ad lib.
For voice and piano; songs principally from musical comedies or films.
For narrator, baritone, chorus (SATB), congregation, and piano or organ.
For canto, alto, tenore, quinto, and basso. The final madrigal for double quartet.
No. 1-2 for cantus, altus, tenor, and bassus; no. 3 for cantus, altus, tenor, quintus, and bassus.
Principally for voice and piano; words in English or in the original languages, with English translation.
In part for treble voice and piano, in part for treble voice, 1-2 violins, and piano. Unfigured bass realized for piano.
For chorus of equal or mixed voices, recorded or flute and strings and/or woodwind, with keyboard instrument ad lib.
For solo voices (SB), chorus (SAB), 2 violins, bassoon (or violoncello) and organ; originally for chorus (SSB) 2 violins, bassoon, and continuo.
MEDIUM OF PERFORMANCE: INSTRUMENTAL

For band.
For orchestra.
For reed organ.
For piano, 4 hands.
For string orchestra.
With piano reduction.
For chamber orchestra.
Principally for 4 trombones.
With narrator and keyboard acc.
For 2 treble melody instruments.
May be performed by strings only.
For piano, with dance instruction.
For violin and harpsichord or piano.
For piano; text precedes each piece.
For orchestra, from music for a film.
The 4th trombone playable by tuba in C.
Each movement for a different combination.
For oboe, 2 violins, viola, and violoncello.
For harp and violin, with violoncello ad lib.
For piano or accordion, with added chord symbols.
For 2 violins, and continuo realized for harpsichord.
For 2 pianos; includes 2 cadenzas by D. Kabalevskii.
Principally for voice and three stringed instruments or piano.
For 2 violins, 2 viols (viola, violoncello) and organ (harpsichord)
For oboe and strings; figured bass realized for keyboard instrument.

The 3d movement for antique cymbals, and bassoon; the 4th, for flute solo.

For flute (doubling piccolo) clarinet, violin, violoncello, percussion, and piano.

No. 1, 3, and 5 are for violoncello; no. 2, 4, and 6 are for violoncello and piano.

For 2-3 instruments and continuo, the unfigured bass realized for keyboard instrument.

For 3 melody instruments (identified on the parts as 2 violins and viola) and figured bass realized for organ; includes part for violoncello.

**MEDIUM OF PERFORMANCE: SCORE AND PARTS**

Solo part only.

Parts for voices.

Flute part optional.

Part for piano only.

Chorus parts: SA; TB.

The part for clarinet.

Includes condensed score.

Includes parts for drums.

Parts: dance orchestra acc.

Includes part for piano solo.

Part for flute printed at end.

Part also for violin and viola.

Organ part alternates with piano.

Includes part for unfigured bass.

Score also serves as part for piano 1.
Includes alternative part for saxhorn.
Includes part for cadenza by A. Berezin.
Includes copy of song as conductor-score.
The oboe part can also be played by flute.
Score (flute and piano) and part for viola.
Includes alternative part for tuba or trombone.
Includes composer's alternative part for piano.
Parts: Violin, viola, violoncello, double bass.
The part for flute integrated in the piano part.
Alternative part for the $B^b$ instrument included.
Second-piano part for 2-piano works (48p.) laid in.
Alternative version for $B^b$ trumpet included in C part.
Part for viola da gamba or violoncello included in parts.
Trombone 1 part playable by horn (alternative part included)
Score (violin and piano) and parts for violin and violoncello.
For 4 clarinets with alternative parts for alto and bass clarinets.
The parts are instrumental; figured bass realized for keyboard instrument.
For violin and piano; includes optional parts for violins 2-3, violoncello, and double bass.
Part for viola da gamba printed on verso of part for viola d'amore; includes alternate part for violin.
Score (violin, 2 violas, and harpsichord realized from figured bass); the 1st viola part is written in the treble clef and can be played by an alternate violin.

**MEDIUM OF PERFORMANCE: ACCOMPANIMENTS**

With piano acc.
Acc. originally for orchestra.
Band acc. to the song; without the words.
With band acc.; includes piano reduction.

1st and 4th masses have instrumental acc.

For viola and piano; acc. originally for orchestra.

Chords for guitar or autoharp acc. are included with most songs.

Acc. performable by strings only, by strings, flute, and oboe, or by full orchestra.

**MEDIUM OF PERFORMANCE: ARRANGEMENTS, TRANSCRIPTIONS, ETC.**

Arr. for guitar.

Arr. for 2 pianos.

Not an arrangement.

Rearr. for orchestra.

Music partly arranged.

Acc. arr. for 2d piano.

Arr. for piano, 4 hands.

Arr. for bassoon and piano.

Originally for string quartet.

Originally for trumpet and orchestra.

Based on Concertos by Antonio Vivaldi.

Originally for unspecified instruments.

Transcriptions for piano from the opera.

Originally for mixed chorus (SATB) and orchestra.

Books 6-9 arr. by Robert Noble for recorder trios.

Transcriptions of 16th and 17th century lute music.

Arr. from the Allegro of the overture of the opera.

Music arr. for varying combinations of instruments.

For piano; originally for voice with orchestral acc.

Based on the hymn of the same title by Philip Nicolai.
From the composer's score to the film of the same name.

Some of the compositions originally written for male voices.

Christmas carols arr. for 2 equal voices and organ or piano.

Adapted from the oriental miscellany, published in Calcutta.

Based on Mozart's Das klinget so herrlich, from Die Zauberflöte.

Developed from the composer's incidental music to Shakespeare's play.

Suite based on the composer's motion picture score for The desperate hours.

The adagio originally for 2 violins, viola, and bass (viOLONcello and double bass)

The sinfonia in the original scoring, the remainder slightly rescored. The organ part realized by the editor.

For flute, string orchestra and harpsichord; originally for a combination of unspecified instruments and figured bass.

Arrangements for orchestra by the composer from his Ten easy piano pieces, his Quatre NéHies, his Three burlesques, and his For children, v. 2.

NOTATION

Modern notation.

Plainsong notation.

Frequency notation.

Shape-note notation.

Tonic sol-fa notation.

Transcription in modern notation.

Includes original lute tablature.

Plainsong notation; English words.

Includes the music in Gregorian notation.

Unacc. melodies, partly with chord symbols.

Unacc. melodies with added numeral notation.
Melody in both staff and tonic sol-fa notation.

Lute tablature and staff notation on opposite pages.

For solo voice. The original acc. is printed both in lute tablature and in modern notation.

NOTES, INTRODUCTIONS, FOREWORDS, ETC.

With instrumental cues.

Discography: p. 304-311.

Includes thematic index.


Biographical sketch: p. [2]

"Selected recordings": p. iv.

Includes square dance directions.

Foreword and summaries in English.

Explanatory notes follow each song.

Includes instructions for the dances.

Includes explanatory notes and a glossary.

Pref. also in Russian, French, and English.

Notes (28p.) in Hungarian and German at end.

Includes registration for electronic organ.

Phonograph record of the songs in pocket at end.

Identical introductory note by Ernest Closson in each vol.

Vol. 1 contains a biographical sketch by C. Leonard-Stuart.


Includes suggestions for using rhythm instruments, melody bells, and autoharp.

Each song is followed by explanatory notes in Korean, with English translation.

Includes historical and critical notes, thematic index of the dances, and catalog of the composer's works.

TEXT: LANGUAGE, AUTHORS, ETC.

Traditional words.
Librettist unknown.
First line of words:
Words by Oscar Wilde.
Latin and/or Catalan.
Words by the composer.
Includes libretto (38p.)
Words by various authors.
Libretto by the composer.
Some lyrics without music.
Russian and English words.
Includes superlinear words.
Text in English and French.
Words by Spenser and others.
Some of the songs in dialect.
In part with interlinear words.
Without the words (by Tennyson)
Libretto probably by the composer.
Two sets of lyrics to the same tune.
Texts in Hebrew with transliteration.
The words newly adapted to the music.
Includes English and German translations.
Includes Italian translation of Latin text.
Words printed also as text (leaf) inserted.

Words in English and Hebrew (transliterated)

Printed text of song on mounted label on cover.

The libretto is based on E. von Schenk's Belisar.

Latin words, from Psalms 38: 13-14, 39: 2-4, and 150.

Words in original languages with Hungarian translation.

Texts from a Hungarian folk poem, and by Gergely Czuczor.

Twenty-one poems set to tunes originally selected by Burns.


The libretto, by F. Romani, is based on Victor Hugo's drama.

Inspired by poems of H. C. Andersen printed as text on p. 3.


Latin words; German translation printed as text on p. [3] of score.

Latin, German, and English words also printed as text on p. v-vii.

Libretto compiled by Charles Jennens from the Old and New Testament.

Spanish words by F. Garcia Lorca, with Italian translation by Oreste Marci.

German words, with original language words printed as text after each song.

The libretto, by A. Bunn, is based on La gipsy by J. H. Vernoy de Saint-Georges.


Scriptural words (King James version) compiled by the composer; also printed as text on p. [iv] - [vi]

TITLE

Cover title.

Added t. p.:

Caption title.
Running title.

English title:

Binder's title.

At head of title.

Parts have title:

Title from wrapper.

Original t. p. reads:

Titles vary slightly.

Added t. p. in English.

Title on mounted label.

Title from donor's note.

Cover title (flute part)

Title from pref. to v. [3]

Title from 1st violin part.

Also known under the title:

No. 17 in a vol. with title:

Title from first line of text.

With facsim. of original t. p.:

Part 3 issued 1900 under title:

Published previously under title:

Title from slip mounted on cover.

First ed. published 1866 under title:

Each overture has caption "Sinfonia."

Title in Greek, with transliteration.

Each Concerto grosso has special t.p.

Title varies, some volumes have title:
Title originally: Concert-piece. Crossed out and replaced in blue pencil by Romanza.

"WITH" NOTE

Bound with The battle of La Hogue [n. p., n. d.]

Bound with Hook, James. The goosy gander. Dublin [180-?]

Bound with the composer's Marionettes. Boston, c 1901, Copy 6.

Bound with the composer's The choice of Hercules. London [ca. 1771]

Bound with [Arnold, Samuel] Savournna Deligh Shighna oh. [Dublin 180-?]

Bound with the composer's Rules for playing in a true taste. [London, 1745?]
NOTES USED ON PHONORECORD CATALOG CARDS

ABRIDGEMENTS

Abridged.

Without the Rondo.

Without the recitations.

Original score of op. 79 includes double bass part, ad lib., which is omitted in this recording.

CONTENTS NOTES: BRIEF STATEMENTS (VOCAL)*

Principally hymns.

Principally Negro spirituals.

Seven excerpts from the opera.

Principally excerpts from operettas.

Contains no. 15-18 of the song cycle.

Contains vocal and instrumental music.

Contains arrangements, principally of carols.

Contains ballads, folk-songs, and spirituals.

Contains songs by Schubert, Schumann, and R. Strauss.

Contains madrigals, folk-songs, and sacred part-songs.

Contains opera arias, songs, and motion picture excerpts.

Contains arias from Tannhäuser, Lohengrin, and Die Walküre.

Includes settings of When I grow up, At our house, and I went for a walk; poems by Lenski.

Contains arias and songs by J. S. Bach, Händel, A. Scarlatti, Schumann, R. Strauss, Debussy, and Ravel.

*Also includes score contents notes.
Contains choruses from The flying Dutchman, Tannhäuser, Lohengrin, Die Meistersinger, Götterdämmerung, and Parsifal.

Contains folk music sung and played by native musicians, and street sounds, principally of Shanghai and Peiping.

Contains arias from Mozart's Le nozze di Figaro, Don Giovanni, and Cosi fan tutte, and Cimarosa's Il maestro di cappella.

CONTENTS NOTES: BRIEF STATEMENTS (INSTRUMENTAL, ELECTRONIC, ETC.,)

Concrete music by various composers.

Contains original works and arrangements.

Contains orchestral works, original and arranged.

Contains arrangements of works by Händel and others.

Includes original works and transcriptions by Salzedo.

Contains no. 6, 3, 4, 12, 8-9, 1, and 10, respectively.

Contains no. 1, 8, 12, 15 (unfinished recording, without the Rondo) and 19-20.

Contains excerpts, original and arranged, from works by Delibes, Chopin, and Adam.


Contains no. 1 and 3, orchestrated by Brahms; no. 5-6, by Schmelling; and no. 17-21, by Dvořák.

Contains works for two pianos, original and arranged, by Infante, Arthur Benjamin, Milhaud, and Debussy.

Contains 8 marches by Sousa, Pomp and circumstance, by Elgar, and The River Kwai march, by Alford.

Contains excerpts from the composer's motion-picture scores Brute force, The killers, and The naked city.

Contains brass quintets and instrumental settings of chorales by J. C. Pezel, S. Scheidt, J. S. Bach, and J. C. Reiche.

Includes the composer's Intermezzo, op. 116, no. 6 (2 min., 50 sec.) and his Romance, op. 118, no. 5 (3 min., 36 sec.)
Includes 3 transcriptions of works by H. Purcell, D. Buxtehude, and C. P. E. Bach, and an arrangement of the popular song Dinah.

Contains works, original and arranged, by Tchaikovsky, Arensky, Rimsky-Korsakoff, Benjamin, Stravinsky, Copland, and R. Strauss.

Contains no. 5-7, 10 and 1-3, respectively. No. 5-6 orchestrated by Albert Farlow; no. 2 and 7, by Andreas Kallen; and no. 1, 3, and 10, by the composer.


CONTENTS NOTES: LONGER STATEMENTS

Contents.- G, major.- C major.- E major.

Contents.- Nuages.- Fêtes.- Sirenes (with women's chorus)

Contents.- La belle Helene.- Orpheus in Hades.- The tales of Hoffmann.

Contents.- No. 15, F major.- No. 14, A major.- No. 15, D minor.- No. 16, F major.

Contents.- 1. Whose dwelleth.- 2. O be joyful in the Lord.- 3. I will lift up mine eyes.

Contents.- Prelude (from Suite no. 3) - Sarabande (from Suite no. 4) - Fugue (from 6 little fugues)

Contents.- Le carnaval romain.- Le corsaire. by Berlioz.- Le roi d'Ys, by Lalo.;- Patrie, by Bizet.


Contents.- The bag (R. Herrick) - A voice speaks from the well (G. Peele) - Alison Gross (anon.) - Good wish (anon.)


Contents.- Pesnya temnaya lesa (Song of the dark forest) by Borodin.- Svetik Savishna (Darling Savishna) by Mussorgsky.

Contents.- An American in Paris (abridged) - Rhapsody in blue (abridged) - Concerto in F for piano and orchestra (abridged)
Contents.- Courting songs (sung by Jean Ritchie and Oscar Brand) -
Folksongs from the Southern Appalachians (sung by Tom Paley)

Contents.- Lohengrin: Prelude, act 3.- Tristan and Isolde: Prelude
and Liebestod.- Tannhäuser: Overture and Venusberg music.

Contents.- No. 13, C major [Pincherie 46] - No. 14, C minor
[Pincherie 432] - No. 8, F major [R. op. 45 no. 5] - No. 17,
C major [Pincherie 45]

Contents.- Lamenasseah al haggitit (Psalm 8) - Mhoilel kol wehol
johol (Hymn for Hosha'na Rabba) - Al naharot Bobal hose unhoh
(Paraphrase of Psalm 137)

Contents.- F minor [Clavier-Sonaten ... 1781, no. 3] - A minor
[Clavier-Sonaten ... 1781, no. 1] - A major [Clavier-Sonaten
... 1779, no. 4] - D major [Clavier-Sonaten ... 1787, no. 1]

Contents.- La primavera (Spring) 9 min., 25 sec.- L'estate
(Summer) 8 min., 37 sec.- L'autunno (Autumn) 9 min., 49 sec.-
L'inverno (Winter) 7 min., 8 sec. [all timings with pauses]

Contents.- Missa de Los Angeles a 4 voices, 5. tono (1796) from
the Mission of San Antonio de Padua.- Si quaeris miracula
(Responsory of San Antonio) - Alabado (women's voices) - Santo
Dios (traditional)

Contents.- Weber: Der Freischütz (9 min., 3 sec.) Oberon (8 min.,
30 sec.) Euryanthe (8 min., 33 sec.) Preciosa (8 min., 8 sec.) -
Schubert: Overture in C major (in the Italian style)

Contents.- A portrait in music, by J. Kern, arr. by R. R. Bennett.-
Prelude no. 2, in C sharp minor. Bess, oh where's my Bess. By

Contents.- Sonata in G minor (Devil's trill) by Tartini.- Sonata
in A major, op. 2, by Vivaldi.- Sonata in C major, op. 5, no. 3,
by Corelli.- Sonata in G minor (Didone abbandonata) by Tartini.

Contents.- Introduction and rondo capriccioso, op. 28. Etude en
forme de valse (Caprice) op. 52, no. 6 (originally for piano,
arr. by Yasýa for violin and piano) By Saint-Saëns.- Calire de
lune, from Suite bergamesque (originally for piano) by Debussy.

Contents.- Three Schübler chorales, by J. S. Bach.- A solemn melody,
by Sir H. W. Daves.- Trio sonata no. 1, by J. S. Bach.- Litanies,
by J. Alain.- Concerto in A minor: Allegro, by Vivaldi-Bach.-
Paraphrase on Te Deum, by J. Langlais.- Carillon by L. Sowerby.
Contents.- Morgen, op. 27, no. 4 (Mackay) - Die Nacht, op. 10, no. 3 (Gilm) - Allerseelen, op. 10, no. 8 (Gilm) - Die Georgine, op. 10, no. 4 (Gilm) - Meinem Kinde, op. 37, no. 3 (Falke) - Traum durch die Dämmerung, op. 29, no. 1 (Bierbaum) - Ständchen, op. 17, no. 2 (Schack)

Contents.- No. 3, in E-flat (Eroica) by Beethoven.- No. 4 in A (Italian) and no. 5, in D minor (Reformation) by Mendelssohn.- No. 1, in C minor, and No. 4, in E minor, by Brahms. - D minor, by Franck.- No. 5, in E minor, and No. 6, in B minor (Pathétique) by Tchaikovsky (Pierre Monteux, conductor)


DURATION OF PERFORMANCE

Duration with pauses: 28 min., 3 sec.

Duration (including pauses): 26 min., 36 sec.

Duration (with pauses): 1 hr., 28 min., 15 sec.

Duration: 17 min., 47 sec., 11 min., 50 sec., respectively.

Duration: 17 min., 15 sec., (Love scene); 13 min., 3 sec. (The damnation of Faust)

EDITION STATEMENT

Recorded from holograph.


Contains no. 3, 5-9, and 11 of the Chrysander ed.

Performed from the Julian ed. (London, Stainer & Bell, 1951)
Recorded in Paris.

Edition recorded: Leipzig, Breitkopf & Härtel, 1928, to which the numbers refer.

ISSUE STATEMENT

Originally issued (1950?) as London LS 151.
Originally issued 1953, as Columbia RL 3070.
Originally issued 1953 under serial no. MG 40006.

LANGUAGE OF TEXT

Sung in French.
Sung in German or French.
Sung principally in German.
Sung in the original languages.
Sung in the dialect of Douala, Cameroons.
Sung in Italian, the Goethe Lieder, in German.
The 1st work sung in German; the 2d in Italian.
Sung in Lingala, the dialect of the Central River Congo.

PERFORMANCE INFORMATION: PLACE, TIME, ETC.

Recorded in Europe.
Recorded originally 1927-30.
Recorded in Spain by Hispavox.
Recorded in Konzerthaus, Vienna.
Recorded 1956, in Europe, on tape.
Recorded at the Bath Festival, 1959.
Recorded on the streets of Amsterdam.
Recorded on Andros Island in the Bahamas.
Vol. 1 recorded in England; v. 2, in France.

Recorded from the NBC broadcast of Dec. 6, 1953.

Recorded, principally in 1938, in various places.

Includes re-recordings of the composer's marches.

Recorded during a recital at Indiana University, Feb. 24, 1959.

The 1st work recorded in Lenox, Mass., the 2d, in Boston, Mass.

Recorded in France by Ricordi, under the supervision of the composer.

Recorded in the Theatre des Champs-Elysees, Paris, under the auspices of UNESCO.

Includes re-recorded excerpts, principally from the composer's instrumental works.

"Reprocessing" of the recordings made in 1951 and 1953, respectively.

Recorded originally in various places, 1923-39; re-recorded 1960.

Includes excerpts from the composer's works, in part re-recorded, in part sung in English by Sonia Essin.


The 1st and 3d works recorded in the Friedrich-Ebert-Halle, Hamburg-Harburg, Sept. 25-26 and 19-21, 1959, respectively; the 2d work, in the Liederhalle (Mozartsaal) Stuttgart, June 10-11, 1959.

PERFORMERS AND MEDIUM: MEDIUM AND/OR SPECIES

Overture.

For accordion ensemble.

Principally Italian songs.

Six scenes from the ballet.
The 1st work a solo cantata.

Suite; originally for piano.

Original works transcriptions.

Originally for piano; orchestrated by Ravel.

Folk dances, performed by the Cuadro Flamenco.

Trio-sonata for violin, viola da gamba, and continuo.

The 1st work augmented by strings and organ continuo.

The Barber and Bennett works originally for orchestra.

From the music to the motion picture of the same name.

The 2d work, for chorus and orchestra, sung in English.

A reworking of materials from the composer's ballet Grohig.

Hymns, sung by Ray Price, with chorus and string orchestra.

Excerpts from the musical score of the M-G-M motion picture.

The 1st work may have been composed as an overture to an opera.

The 2d-4th works, originally for piano, orchestrated by the composer.

Principally folk songs, sung by Cathie Taylor, with instrumental ensemble.

Suite, composed originally as incidental music for the play Inventor and comedian.

Twelve concertos, with string orchestra, no. 1-8 and 10-11 for violin, no. 9 and 12, for oboe.

The hungarian dances (no. 5-7, 21, 11, 2, and 1, respectively) originally for piano, 4 hands.

Based on a concerto by Johann Ernst, Duke of Saxe-Weimar; erroneously attributed to Vivaldi.

The 1st work originally for piano; the 2d work recorded from the composer's reduction for voices and piano duet.

A dramatization, with music and sound effects, adapted from the Landmark book of the same title by Henry Castor (New York, Random House, c 1957)
Both works, originally for piano, transcribed by the composer, the 1st work from his: Ten easy pieces (no. 5 and 10) Four dirges (no. 2) Three burlesques (no. 2) and For children (v. 1, no. 40)

PERFORMERS AND MEDIUM: INSTRUMENTAL SOLOISTS & ENSEMBLES

Charles Rosen, piano.
Performer unidentified.
Performed by various ensembles.
Instrumental soloists; the composer at the piano.
Adolf Scherbaum, trumpet, with instrumental ensemble.
Jeanne Demessieux, at the organ of Victoria Hall, Geneva.
Ray de la Torre, guitar, playing both the 1st and 2d guitar parts.
Various soloists; New York Philharmonic; Leonard Bernstein, conductor.
B. J. Walberg, piano; in part with descriptive narration by Gary Walberg.
Recorded by an unnamed performer in the Grace Cathedral, San Francisco.
E=am~naelz Vardi, viola; the composer performing on 4 drums of differing pitch.
John Barrows, horn (in the 1st work); Ray Still, oboe (in the 2d); Fine Arts Quartet.
Unnamed soloists; Vienna Philharmsica Symphony; Paul Anger[er] conductor.
Wolfgang Scheiderhan, violin; Festival Strings, Lucerne; Rudolf Baumgartner, conductor.
Featuring King Oliver, cornet, in part with Jelly Roll Morton, piano, in part with Clarence Williams and his orchestra.
Budapest String Quartet; with David Oppenheim, clarinet (in the 1st work) and Julius Levine, double bass (in the 2d)
David and Igor Oistrakh, violins; Vladimir Yampolsky, piano (in the 1st work) and Julius Levine, double bass (in the 2d)
Arthur Schnabel, piano; London Symphony Orchestra; Sir Malcolm Sargent (in no. 21) Sir John Barbiroli (in no. 27) conductors.

Bruno Hoffmann, glass harmonica; Gustav Scheck, flute; Emil Seller, viola; August Wenzinger, violoncello; Walter Gerwig, lute.

Rudolf Serkin, piano; Philadelphia Orchestra (in the 1st work) Columbia Symphony Orchestra (in the 2d); Eugene Ormandy, conductor.

Helmut Walcha, playing the Schnitger organ in the village church at Cappel, the small organ in the Jakobi-Kirche, Lübeck, and the Schnitger organ in the St. Laurenskerk, Alkmaar, Holland (in ARC 3013-3124) Hans Heintze at the organ of the Basilica, Ottobeuren (ARC 3118)

PERFORMERS AND MEDIUM: LARGER INSTRUMENTAL GROUPS

With orchestra.

Orchestra, the composer conducting.

Brass band conducted by Karl Kubat.

Orchestra, conducted by the arranger.

Unnamed orchestra; Samuel Baron, conductor.

Performed by various Polish instrumental ensembles.

Chicago Symphony Orchestra; Fritz Reiner, conductor.

With musical examples played by the Ithaca Concert Band.

For wood-winds, brass, and percussion; Robert Craft, conductor.

Members of Vienna State Opera Orchestra; Hermann Scherchen, conductor.

Oslo Philharmonic Orchestra; Odd Grüner-Hegge i.e., [Olvin Fjeldstad] conductor.

Pablo Casals conducting the orchestra of the Festival Casals de Puerto Rico, 1959.

London Symphony Orchestra (with chorus in the 1st work); Antal Dorati, conductor.

Minneapolis Symphony Orchestra; with explanatory narration by Deems Taylor; Antal Dorati, conductor.

Philharmonia Orchestra (1st-3d works) Royal Philharmonic Orchestra (4th-6th); Tullio Serafin, conductor.
Performances by the Boston Symphony Orchestra (Charles Munch, conductor) and the Chicago Symphony Orchestra (Fritz Reiner, conductor)

PERFORMERS AND MEDIUM: VOCAL SOLOISTS & ENSEMBLES

Sung and played by various groups.

Vocalists with instrumental ensembles.

Various vocal soloists with chorus and orchestra.

Sung and played by vocal and instrumental ensembles.

Sung and played by Ella Jenkins with percussion group.

Enrico Caruso, with other opera tenors, with orchestra.

Sung in Russian by vocalists with instrumental ensembles.

Sung by the composer and others, with instrumental ensembles.

Sung in French by Helene Baillargeon, with children's chorus.

Enrico Caruso, with orchestra; in part with supporting soloists.

Various vocalists, choruses, and instrumental groups; sung in Russian.

Maude Nosler, soprano, with chamber orchestra; Thor Johnson, conductor.

Dietrich Fischer-Dieskau, baritone; Gerald Moore (v. 1, 3) Karl Engel (v. 2) pianos.

Various vocal soloists with chamber orchestra or organ; Maurice Hewitt, conductor.

Sung in Italian or English by various soloists, with several accompanying groups and conductors.

Various singers (solo and ensemble), principally with guitar acc.; dubbed from Mexican recordings originally issued 1920-1930.

Elizabeth Soederstroem, soprano (in the 1st, 2d, 4th, and 5th works); Frederick Fuller, baritone (in the 3d); with instrumental ensemble; Frederick Prausnitz (in the 1st, 3d, and 5th works) and the composer (in the 2d and 4th) conductors.

PERFORMERS AND MEDIUM: LARGER VOCAL GROUPS (OPERA, CHORUS, ETC.)

Members of the original cast with chorus and orchestra.
Original Broadway cast, with chorus and orchestra; Hal Hastings, conductor.

The Pennsylvanians (chorus, orchestra, and soloists) Fred Waring, conductor.

Choir of the Monkoof the Abbey of Saint-Pierre de Solesmes; J. Gajard, conductor.

Starring Mary Thomas and Andy Cole, with supporting soloists, chorus, and orchestra.

Members of Kentucky Opera Association and Louisville Orchestra; Moritz Bomhard, conductor.

Adele Addison, soprano; John McCollum, tenor; John Reardon, baritone; with chorus, harpsichord, and orchestra; Frederick Waldman, conductor.

Opera, starring Maria Callas in the title role, with supporting soloists, chorus, and orchestra of La Scala, Milan; Antonio Votto, conductor.

Helmut Krebs, Hans Joachim Rotzsch, tenors; Hans Olaf Hudemann, bass; Aschener Domsingknaben; with instrumental ensemble; Rudolf Pohl, conductor.

Musical comedy, starring Chita Rivera and Dick Van Dyke, with members of the original Broadway cast, chorus, and orchestra; Frederick Dvonch, conductor.

Starring Peter Pears in the title role, with supporting soloists; Chorus and Orchestra of the Royal Opera House, Covent Garden; the composer conducting.

Starring Alfred Drake, Patricia Morison, and Lisa Kirk, and other members of the original Broadway production, with chorus and orchestra; Pembroke Davenport, conductor.

Starring Roberta Peters, soprano, Cesare Valletti, tenor, Robert Merrill, baritone, and Giorgio Tozzi, bass, with supporting soloists; Metropolitan Opera Chorus and Orchestra; Erich Leinsdorf, conductor.

**PERFORMERS AND MEDIUM: FOLK SONGS, NATIVE MUSIC, POPULAR MUSIC, ETC.**

Performed by Swiss yodelers.

Performed by native musicians.

Sung in Russian by native musicians.
Native orchestra; Nitoy Gonsales, conductor.
Sung and played by native Hawaiian musicians.
American popular songs, with various orchestras.
Sung by Josh White, accompanying himself on guitar.
Sung and played by native dance and gipsy ensembles.
Folk and ballet music sung and played by native musicians.
Sung by Harry Belafonte, with guitar, chorus, and orchestra.
Popular music of Greece, sung and played by native musicians.
Sung and played by native musicians, starring Jean Léon Destiné.
Sung and played by various native vocal and instrumental groups.
Sung in French by Helene Baillargeon and Alan Mills, with guitar.
Sung and played by various Ukranian vocal and instrumental groups.
Folk-song satires sung by Oscar Brand accompanying himself on the guitar.
American ballads, sung by Jimmie Driftwood, accompanying himself on the guitar.
Sung and played by native musicians, in part with the Prague Symphony Orchestra.
Sung and played by Sonny Terry, J. C. Burris, and Sticks McGhee, accompanying themselves with mouth-organ, guitar, and bones.

PHYSICAL CHARACTERISTICS: RECORDING SEQUENCE, RPM, ETC.

Extended play.
Variable pitch.
Variable groove.
Manual sequence.
Automatic sequence.
Acoustic recording.
May also be played monophonically.
Instantaneous recording, vertically cut; reproduces from inner to outer grooves.

May also be played on any 33 1/3rpm. phonograph by using the Audio Book speed adapter.

PROGRAM NOTES (TEXTS, SYNOPSIS, BIOGRAPHICAL OUTLINES, ETC.)

Plot on slipcase.

Ports. on slipcase.

Program notes on slipcase.

Descriptive note on slipcase.

Biographical outline on slipcase.

Autobiographical note on slipcase.

Program notes by D. J. on slipcase.

Illustrated notes inserted in slipcase.

Program notes and thematic catalog on slipcase.

Program notes on inner envelope inserted in slipcase.

Program notes, in part by the composer, on lining paper of container.

Specifications of the organ and program notes of the recital on slipcase.

Identical program notes by the compiler on slipcase and on card inserted.

Program notes on slipcase include text in Russian with English translation.

Brief notes and synopsis on slipcase; French text of portions recorded, inserted.

Program notes by James Lyons on slipcase include German text with English paraphrases.

Program notes by Fritz Bose on slipcase; details about the performance (card) inserted.

Program notes, adapted in part from David Ewen's Gershwin, a journey to greatness, on slipcase.
Program notes by Hermann Keller on slipcase; text of the 6th work with English translation (card) inserted.

Program notes and text of Schiller's An die Freude (for Symphony no. 9) with English translation on container.

Program notes from Vincent d'Indy's Beethoven, a critical biography, translated by Theodore Baker, on slipcase.

Program notes, adapted from the French of Carl de Nys on slipcase, include German texts with English translations by Franzi Ascher.

Program notes by Leonard Bernstein and libretto, compiled by Charles Jennens from the Old and New Testaments, on album.

Program notes by Fritz Bose on slipcase; details about the performance on 3 cards (1 including also the program notes) inserted.

Program notes by Hermann Keller and Ulrich Siegle on slipcase and on cards inserted, the latter including specifications of the instruments.

Program notes by Joseph Braunstein on slipcase; scores reproduced from the composer's works edited by G. F. Malipiero (Milano, G. Ricordi) bound in.

Identical program notes by Werner Neumann of slipcase and on 2 cards inserted, the latter including also the texts, with English translations by Henry S. Drinker.

Program notes by Werner Neumann on slipcase, repeated in part on 2 cards inserted, the latter including also the texts of the cantatas, with English translations by Henry S. Drinker.

PROGRAM NOTES WITH ACCOMPANYING MATERIALS (BOOKLETS, PHOTOS, MUSIC, NOTES, ETC.) INSERTED OR BOUND IN

Program booklet ([8 p.]) inserted in slipcase.

Holograph piano reduction ([2] 35cm.) laid in.

Program notes by Ford on slipcase; hymnal (31p.) bound in.

Essay by Beecham and libretto (23p.) inserted in slipcase.

Bio-bibliographical notes and texts (9p.) inserted in album.

Program notes on slipcase; analytical notes ([12]p.) inserted.

Narration, text, and unacc. melodies (8p.) inserted in slipcase.

Texts printed on slipcase; 4 additional, detachable copies bound in.
Historical notes by Edith Fowke and texts ([24 p.]) laid in container.

Program notes by Irving Kolodin; col. port. of Toscanini (leaf) inserted.

Historical and biographical notes on slipcase; program notes ([6p.]) inserted.

Synopsis, program notes, and details concerning the recording ([7p.]) bound in album.

Program notes by Walter Terry, with photographs by Cecil Beaton ([16p.]) bound in album.

Critical notes by the editors and texts, with English translations (63p.) laid in container.

Program notes and 14 photographic facsims. illustrating the subject matter of the songs laid in container.

Program notes by the editor and texts of the song, verses, and story improvisations ([8p.]) inserted in slipcase.

Critical reviews on slipcase; program notes by Francis Robinson and texts, with English translations ([6p.]) inserted.

Program notes by John N. Burk and libretto, with English translation (23p. "200 copies...printed") inserted in slipcase.

Program notes by Alfred Orel, "A Mozart letter" [Vienna, early May, 1701] and biography of Schnabel (20p.) inserted in slipcase.


Essay on the opera, by Francis Toye, program notes, synopsis, and libretto, with English translation by Robert Bagar (14p.) laid in container.


Introductory notes and suggestions for use by Marjorie Mazia and illus. of ballet steps and positions by Charlotte Trowbridge ([8]p.) inserted in slipcase.
Biographical notes, bibliography, program notes by the composer (iv. unpaged) and 11 holograph facsims., with supplementary program notes, laid in container.

Program notes by William Mann and notes on the artists by Leo Riemens (16p.) and libretto of the complete work, with English translation by Walter Legge (28p.) laid in container.


Program notes based on those made by Joseph Gajard for the French ed. translated by Justine Bayard Ward (36p.) laid in container, include texts (in Latin and English) and music (in plainsong notation)

Biographical notes, program notes by Erich Leinsdorf and Joseph Wechsberg, thematic analysis by Rudolph Fellner, and libretto, with English translation by Peggie Cochrane ([48]p.) inserted in slipcase.

Program notes by Fritz Reiner on slipcase; biographical notes by Jay S. Harrison and text of the vocal portion from Des Knaben Wunderhorn, with English translation by Donald N. Ferguson ([4]p.) inserted.

Illustrated articles on the history and meaning of the Roman Catholic Mass by Bishop Fulton J. Sheen, Monsignor John J. Dougherty, and Edward L. Jamleson, with complete Latin and English texts (39p.) inserted in slipcase.

Program notes by Julius Elias and Leo Lerman and libretto, with English translation by Julius Elias (40p.) laid in container. "Special preview record: Richard Tucker sings" (ls. 7in. 33 1/3rpm., microgroove) in pocket of the 1st record.

PROGRAM NOTES: MORE THAN ONE VOLUME

Identical program notes on slipcases.

Program notes on outer and inner slipcases.

Program booklet (11p.) inserted in 1st slipcase.

Program notes by Hermann Keller on slipcases and on a card inserted in each.

Program notes and instruction for the dances by the editors inserted in each slipcase.
Program notes by Francis Robinson on slipcase of v. 1; by Jan Holcman on slipcase of v. 2.

Program notes by Erik Werba in German, English, French, and German texts on inner slipcases.

Program notes by Wolfgang Boetticher and Gustav Fellerer on slipcases; details concerning the performance (card) and texts with English translations (6p.) inserted in slipcase of v. 1.

**SERIAL NUMBER**

Serial no. on label: TC-1004.

Serial no. on slipcase: WP 1268.

Serial no. on program notes: LLA 14.

"Swiss Composer's League serial no. 36."

Serial number also given as WN 6601; originally issued 1954 under no. 5132.

Serial no. on container: FT 3602. Title on container: The orchestra and its instruments.

**TITLE**

Title on spine:

Title from albums.

Title from slipcase.

Title from container.

Title from program notes.

At head of title: The Mass.

Title on album cover: War of 1812.

Title from 1st card in each slipcase.

The Mozart-Kreisler work unidentified.

Title on slipcase: Sounds from the Alps.

Vols. 2-3 have title: Armenia and her gypsies.

Title on record labels of v. 2.: American heritage.
Title from "Errata" leaf inserted in envelope. Labels are incorrectly titled: Nonet for strings.

Title of 2d work from slipcase; title incorrectly given on label as Concerto no. 5, in F minor, by J. S. Bach.

"WITH" NOTE

With: Opera choruses.

With the composer's The wasps.

With the composer's Mass and his Pater noster.

With the composer's Symphony, no. 2, op. 36, D major.

With: [Halvorsen, Johan] Passacaglia, violin & viola, G minor.
