

Marcato

Newsletter of The Major Orchestra Librarians' Association

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MAY 2001

FROM OUR PRESIDENT

*Kazue McGregor
Los Angeles Philharmonic*

I would first like to take a moment and extend sincere thanks to the Seattle Symphony management and host librarians for the 19th annual MOLA conference, held from March 24 through 26, 2001. Bravo to Seattle Symphony librarians Pat Takahashi and Peter Moore for a well-run conference and their generous hospitality!

Special thanks go to Music Director Gerard Schwarz and his wife Jody for welcoming MOLA members with a fascinating personal tour of Benaroya Hall and a privately hosted cocktail party. That spoke volumes for his respect and affection for librarians (especially his).

But the conference could not have come alive without you as participants. This year was no exception. In total, 82 librarians from North America, Europe and Singapore gathered in Seattle as well as representatives from BMI, Educational Music Service, and Breitkopf & Härtel. I thank you for your collective knowledge, shared experiences, and challenging questions in making this conference a productive and valuable experience!

On Saturday, breakout sessions on music acqui-

sition tools, hand copying tips, and current library equipment and supplies were presented in a thorough and fact-filled fashion by a number of MOLA colleagues. Anne Bingham from the University of Washington also shared her knowledge of book-binding and repair techniques with us. Woven into an already full schedule, Larry Tarlow and his mock audition committee interviewed interested participants, giving them valuable experience in a lifelike audition setting. As in past years, Steven Sobol of Fine Arts Management conducted an orientation and training session for OPAS. Later, at the Open House in the Seattle Symphony's beautiful new library, I was touched and impressed again as we were plied with homemade sushi, potstickers, salmon, and other delicious dishes prepared in seemingly endless abundance by Pat and Peter's friends and family.

Sunday morning featured a session with Tom Johnson from Coda Music Technology and Bruce Munson from Sibelius Software, moderated by Bob Sutherland. In the afternoon composers Samuel Jones and Randol Bass took part in a lively panel discussion on self-publishing. Also on the panel were three librarians, Stephen Biagini of the Los Angeles Philharmonic, David Gruender of the Indianapolis Symphony, and Abe Lillard of the New Mexico Symphony; the discussion was led by Karen Schnackenberg. All these participants brought us their unique perspectives and knowledge in discussing the effects of internet publishing technology on the future of printed music and showed us how we, as orchestra librarians, can have an increasingly important influence in education and the standardizing of acceptable prepared parts. The collective MOLA voice was heard and some of our suggestions raised at the conference have already been implemented. As one of the guest speakers commented to me later, we represent the pinnacle of a great number of musicians affected by the printed music our orchestras play. How true that is.

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At the open session on Monday, Ron Whitaker, John Van Winkle, and Larry Tarlow presented scholarly and much-appreciated practical advice on how to avoid pitfalls in procuring and preparing music by Mahler, Bruckner, Ives, and Beethoven. As this was valuable to many in attendance, we plan to make sessions like this an ongoing series in our future conferences. You will find summaries of some of these highlights from our conference in this and future issues of *Marcato*.

Speaking of *Marcato*, I would like to welcome our new editor, David Gruender of the Indianapolis Symphony, who has long served on the *Marcato* Committee. For the past few years he has been responsible for the printing and mailing of our newsletter, an unseen but important job for which he deserves our heartfelt thanks. Cathy Miller of The U.S. Army Field Band will ably assist him with her professional graphic-art talents. I ask all of you to support them in creating a vibrant newsletter for our international MOLA community of 173 libraries

spanning Asia, Australia, Europe, the Mideast, and North America. I wish Dave and his committee an exciting and fulfilling year as *Marcato* becomes increasingly visible on the global stage.

Lastly, I would like to thank Ron Whitaker for his strong leadership and voice during his tenure as president, and a very special salute to Robert Sutherland, our immediate past president. Thank you, Bob, for all your hard work, and I look forward to your continued contributions.

I appreciate your vote of confidence in me and during the coming year, with Bob O'Brien as the new vice president and president-elect, I shall endeavor to address all MOLA issues squarely and in a timely fashion. I hope to see you next year at our 20th annual MOLA conference, April 27 – 29, 2002, in Salt Lake City, the home of the 2002 Winter Olympics!

EDITORIAL NOTE

David Gruender
Indianapolis Symphony Orchestra

When I assumed the role of *Marcato* Editor after the Seattle MOLA conference, Peter Conover, as outgoing editor, provided me with some interesting background about our journal. *Marcato* first came out in July of 1984, and Paul Gunther was editor for the first four issues. Volume I had three numbers, with numbers two and three coming out in January and July of 1985, respectively. Volume II was limited to a single issue in February of 1986, after which *Marcato* went into hibernation for two-and-a-half years.

Upon awakening from this lengthy slumber, the newsletter was taken in hand by Nancy Bradburd, who served as editor for 18 issues, from Volume III, No. 1 (August, 1988) through Volume VII, No. 4 (May, 1993). Gary Corrin took over as editor for the next 13 issues, from Vol. VIII, No. 1 (September, 1993) through Vol. X, No. 4 (July, 1996). After appearing as guest editor in April of 1996 (Vol. X, No. 3), Peter Conover became editor for the next 18 issues, from Vol. XI, No. 1 (September, 1996) through Vol. XV, No. 2 (January, 2001); Larry Tarlow acted as guest editor in September of 1998 (Vol. XIII, No. 1) as Peter was involved with the task of moving from Houston to Chicago.

During this 17-year history our newsletter has never been less than professional in providing the

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Articles and information to be considered for inclusion in future issues of *Marcato* should be mailed, faxed or e-mailed to the editor.

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MOLA Website www.mola-inc.org

MOLA membership with news and useful information. I have nothing but humble appreciation for the dedication, skill, and fine work my predecessors brought to *Marcato* and can only hope to uphold their standards. As I take up the reins, I have a tremendous advantage in having the assistance of Cathy Miller, librarian for the U.S. Army Field Band, who brings her background in graphic design to bear on the layout and design of *Marcato*. You may notice a few minor changes in future issues but we hope these will only serve to improve on the groundwork so ably laid in the past.

A BIG WELCOME TO NEW MEMBERS!

Jacqui Compton
BBC Symphony Orchestra

Applications for membership come in from all directions; some people have seen the website, some have been recommended by existing members and some the Membership Committee has contacted. At this year's conference in Seattle we welcomed fifteen new organizations to the MOLA family. They are:

American Symphony Orchestra • New York, New York
Avanti! Chamber Orchestra • Helsinki, Finland
Bakersfield Symphony Orchestra • Bakersfield, California
Civic Orchestra of Chicago • Chicago, Illinois
Flemish Radio Orchestra • Brussels, Belgium
Glyndebourne Festival Opera • East Sussex, England
Los Angeles Chamber Orchestra • Los Angeles, California
New Zealand Symphony Orchestra • Wellington, New Zealand
Odense Symphony Orchestra • Odense, Denmark
Royal Danish Orchestra • Copenhagen, Denmark
Royal Scottish National Orchestra • Glasgow, Scotland
Savannah Symphony • Savannah, Georgia
South Dakota Symphony • Sioux Falls, South Dakota
Tapiola Sinfonietta • Espoo, Finland
Tucson Symphony Orchestra • Tucson, Arizona

I hope by now that you have all been availing yourselves of the members-only part of our website and are beginning to enjoy the benefits of the MOLA listserve. The base of our membership is now becoming much more international, making the listserve a real 24-hour service. This growing internationalism also benefits the entire MOLA membership by increasing our knowledge of mu-

sic from around the world, which can only serve to make all of our jobs easier and I hope, more fun.

Once again, a big welcome to you all. I hope your membership in this great organization is advantageous and enjoyable and don't forget to tell your friends and colleagues about MOLA.



Welcome from Gerard Schwartz at MOLA Conference 2001 in Seattle, Washington. Seated: Ron Whitaker, Bob Sutherland, Kazue McGregor, Joanne Goble, Margo Hodgson, Jacqui Compton

2001 CONFERENCE HIGHLIGHTS

David Gruender
Indianapolis Symphony

The recent Seattle conference was, as we've come to expect, a rewarding experience that left many of us feeling energized. The collegial atmosphere at these conferences is like a refreshing breeze wafting through our sessions—it's always a pleasurable experience to socialize with those who share our rather esoteric line of work and to put a face to the name we may know only from telephone or e-mail. And of course there are the useful sessions dealing with new technologies, publishers, and various tips and strategies for coping. Following are some highlights from this year's conference. To begin, we have two segments culled from the opening breakout sessions which provide a wealth of useful sources and web sites as well as strategies for putting your hands on hard-to-find material. The final open session featured discussions of problems and special considerations with editions of Beethoven and Ives, but Ron Whitaker's discussion of the perennially thorny problem of Mahler and Bruckner editions seemed especially interesting to those of us gathered in the Grand Lobby of Benaroya Hall, and he genially agreed to provide *Marcato* with the text of his remarks.

HUNTING AND GATHERING ORCHESTRAL MUSIC

Greg Vaught
San Antonio Symphony

With websites proliferating and becoming more sophisticated, and with long-trusted reference books becoming out of date or going out of print altogether, it's clear that our research is increasingly going to rely on the internet. Many of the paper resources are still valuable and worth seeking out if one's library doesn't already own them, but the vast majority of the resources below are web-based. I would like to acknowledge four comprehensive sites that have been sources of much of the rest of the information presented here: MOLA's own site, maintained by Pat Zwick, librarian of the Utah Symphony; two sites maintained by Steve Sherrill, librarian of the Atlanta Symphony; the web site of the Indiana University School of Music; and that of the Duke University Music Library. Within these can be found innumerable links to every facet of music research.

I. Individual composer brochures, usually available on request from self-published composers as well as the major publishers

II. General composer websites (Also check individual composer sites.)

- A. Classical Composer Database:
www.utopia.knoware.nl/~jsmeets/
- B. Center for the Promotion of Contemporary Composers
www.under.org/cpcc/
- C. Composers, general (Duke University)
www.lib.duke.edu/music/resources/composers.html
- D. Composers, general (University of Washington)
www.lib.washington.edu/Music/composers.html
- E. Classical Composers' Archive
(University of Nevada at Las Vegas)
www.voyager.physics.unlv.edu/webpages2/picgalr2.html
- F. Composer-specific Organizations
(Duke University)
www.lib.duke.edu/music/resources/csorgs.html

III. Publisher websites, augmenting catalogues

- A. Directories of publishers and vendors
www.acqweb.library.vanderbilt.edu/acqweb/pubr/music.html
www.lib.washington.edu/music/publishers.html

www.library.wustl.edu/subjects/music/pubdealers.htm
www.music.indiana.edu/music_resources/publ.html

IV. Websites – general and specialized resources

- A. General information
 1. MOLA: www.Mola-inc.org
 2. www.orchestralibrary.com
 3. www.members.aol.com/ssn2notes/home.html
 4. Indiana University
www.music.indiana.edu/musicresources/
 5. Duke University
www.lib.duke.edu/music/resources/classicalindex.html
 6. International Association of Music Information Centers
www.iamic.ie/members/
 7. Music Information Centers
members.aol.com/ssn2notes/mic.html
 8. Music Publishers Association
www.mpa.org/mir.html
- B. Specialty resources
 1. Indiana University Latin American Music Center
www.music.indiana.edu/som/lamc/
 2. American Composers Alliance
www.composers.com/
 3. American Composers Forum
www.composersforum.org/links/index.html
 4. International Alliance for Women in Music
150.252.8.92/www/iawm/pages/referencepublishers.html
 5. Center for Black Music Research
www.cbmr.org
 6. Links to nationally and regionally oriented composers (Duke University)
www.lib.duke.edu/music/resources/nro.html
 7. Women in music (Duke University)
www.lib.duke.edu/music/resources/women.html

V. MOLA members only: www.molalist@mola-inc.org

MOVIE MUSIC SOURCES

Stephen Biagini
Los Angeles Philharmonic

I. Source material:

- A. Classical Music used in film:
Many inexpensive concerts of film music have been given by performing classical music that has been used in film.
www.classicaliscool.com/filmnote.htm or
www.naxos.com.naxos.naxos.asp (under: "Learning Zone")

B. Broadway Musicals adapted for film:
Rental from Rodgers & Hammerstein
Concert Library: *Carousel, Oklahoma, The King & I, Sound of Music, South Pacific, Evita*. Fuller, more colorful orchestrations better known by audiences.

II. Sources for original, performance-ready materials written for film:

A. Themes and Variations

John Waxman 203/227-5709

John grew up in Los Angeles and knew many of the classic film composers (his father is Franz Waxman). He rents scores for films from 1933 to the present day. If enough demand exists for specific material he will work to make it available.

Useful web site: www.tmv.net.

B. Disney Concert Library

Heidi Miller-Costanzo 818/569-3271

Animated features including *Lion King, Beauty and the Beast, Hercules, Hunchback of Notre Dame, Little Mermaid, Pocahontas, Toy Story*

C. G. Schirmer

Rental Library 845/469-2271

Including Tan Dun, Corigliano (*Altered States*), Broughton (*Silverado*)

D. Theodore Presser

Rental Library 610/525-3636

Including Williams: *Jurassic Park*

E. Broude Brothers

800/225-3197 Including Rozsa: *The Thief of Bagdad*; Rozsa: *The Jungle Book*

F. Ira & Leonore Gershwin Trust

(Gershwin Material) 415/538-1900

Including *Damsel in Distress, Goldwyn Follies, Oh, Kay!, Shall We Dance?*

G. Terry Woodson

(Mancini Material) 323/464-1946

H. Rodgers & Hammerstein Concert Library

800/400-8160 Including Berlin, *Call Me Madam, Follow the Fleet*, Irving Berlin in Hollywood (arr. Wilcox), *White Christmas*; Rodgers, *Victory At Sea*

I. Warner Brothers / EAMDLLC

Stu Serio 800/327-7643 x1685

Including Korngold, *Adventures of Robin Hood* and Overture to *Captain Blood*

III. Possible problems with film music performances:

A. Large orchestrations:

- *Camelot*: 4 gtrs (sop, alto, lute, Spanish), alto & bass flutes, 2 oboes d'amore, B-flat & E-flat contra bass clarinets, 5 horns, harpsichord

- *Cleopatra*: Main Title (Alex North, 1964): 4(f/af/p, f/af/p, f/af, f/af) 4(o, od'a, eh, bari.ob) 6(c, c, c/bc, bc, cbc, e-flat) 2+2 / 4441 T+8(glock, high, medium & low gong, crotales, low toms, vibes, bass marimba, bell tree, sus. cym, field drum, snare drum), perc synth, keybd, guitar, 2 harps, harpsichord, strings

- *Torn Curtain* (Hermann): 12 flutes, 16 horns, 9 trombones, 2 tubas, 2 timps

- *Thin Red Line* (Hans Zimmer-1998): a cue required 24 cellos

B. Reconstruction of newer material:

- Untranscribed synth tracks which can include synth or percussion sounds
- Newly invented percussion instruments

C. Come sopras (playing "as above")

(in the extreme, come sopra-ing a transposed come sopra and then needing to transpose it again)

D. Lost or destroyed material:

- Many studios threw away materials (MGM collection became landfill under the 405 freeway)

- MGM & UA had warehouse fires

- Many times only piano scores exist, requiring an orchestrator to create a full score before parts can be copied.

- Cost (anything can be reconstructed for a price): 15' scene – Judy Garland in "Born in a Trunk" scene from *A Star is Born*: \$20,000 for takedown & copying

E. Time to get permissions, locate materials and retrieve from archives

F. Revisions

Quite often cues were revised many times and it is difficult to ascertain which was the final version. Cues might have been spliced together in the cutting room after the recording sessions requiring transcriptions to match the original film soundtrack (e.g. "Departure Scene" from *E.T.*, "I Could Have Saved More" from *Schindler's List*)

IV. Useful References:

- Internet Movie Database (www.IMDB.com) lists important details about films including composer and production company
- *Halliwell's Film & Video Guide*
- *Who Wrote That Song?* (Jacobs & Jacobs)
- The Film Music Society 818/248-5775 (www.filmmusicsociety.org)
- Library of Congress – 202/707-5507 (sheet music division)
- Academy of Motion Picture Arts & Sciences - 310/247-3020

THE SYMPHONIES OF MAHLER

by Ron Whitaker
Cleveland Orchestra

(The following is the first part of a presentation I made on Mahler and Bruckner at this year's conference. The opinions presented are entirely my own, and nothing, either stated or implied, should be construed as an official position of MOLA. The second part, on the symphonies of Bruckner, will be included in a future issue of Marcato).

Introduction

Mahler and Bruckner have been a librarian's nightmare for years, and just when we thought we had them figured out, here comes a new generation of scholars to prove us wrong.

Mahler is ultimately easier than before—he left so much information that scholars just needed time to sift through all of it. Most of his versions involved reorchestration, not recomposition; his ego didn't allow for students to convince him to alter his compositions in any meaningful way. Bruckner—just the opposite. Yes, he left much information—unfortunately it doesn't tell us all we need to know; the various versions of his works involve all aspects of rewriting: recomposition, reorchestration, etc. And what we thought we knew of these versions is now proving to be incomplete, if not totally incorrect.

As I go through each of the symphonies, it is not my desire to give a history lesson, but some of that will be unavoidable.

The biggest piece of advice I can give a librarian about these two composers is to find out as far in advance as possible, exactly which score your conductor will be using. Be aware that the

critical editions for all the Mahler symphonies are being updated—I think Nos. 7 and 8 are the only ones now remaining to be done. The differences between the old and new are for the most part not that striking, but there are differences. And you must be prepared. The conductor must be extremely specific, especially for Bruckner. If in doubt, ask again.

Symphony No. 1

One thing to remember for the critical editions of Mahler is that they are always based on the final edition published in his lifetime, with the exception of Nos. 4 and 5. Symphony No. 1 had two editions—the current Kalmus edition is a reprint of the second. If you have an older Kalmus set, it is likely the first. Look for a printed repeat of the exposition in the first movement—if your parts don't have it, it is the first edition, and the differences between the first and second editions are copious. The differences between the second edition and the critical edition are very few, mostly consisting of correcting misprints. So why rent the critical? I don't know. That is not to say there are no mistakes in the Kalmus set; there are, but that is why the errata lists exist.

Symphonies Nos. 2 and 3

I do not know which editions Kalmus reprints for Symphonies Nos. 2 and 3, but the bottom line is the same. The critical editions are based on the final editions published in Mahler's lifetime, and there is nothing to prevent you from correcting your sets. The Cleveland Orchestra's first music director, Nikolai Sokoloff, was given large amounts of money every summer for the purpose of purchasing music on his annual trips to Europe. For No. 3 he purchased a second edition set of strings, but a first edition set of winds and brass. These first edition parts had the revisions already put in by a copyist, so what I'm advocating was already being done in the 1920's.

Symphonies Nos. 4 and 5

These are the exceptions to the rule concerning the critical editions being based on the final version published in Mahler's lifetime. Mahler reworked these two symphonies almost to the end of his life. With both he had agreements with publishers—4 with Universal-Edition, 5 with C.F. Peters—to publish his final version. Both publishers did nothing until the early 1960's, when the critical editions

began coming out. People knew about the changes for the Fourth: articles were being written in the 1920's wondering why UE was just sitting on them. If I read the account correctly, Peters had been quite annoyed with Mahler concerning the Fifth almost from the beginning. After engraving the first version parts, Mahler revised them so soon and so drastically after publication that Peters balked at engraving them again, so the second edition parts are manuscript. And on it went. The final changes to No. 4 are fairly substantial, while the ones for No. 5 are even more so. But as always, they are changes that only involve reorchestration, not recomposition. The actual musical content stays the same—no cuts, no added bars. Because of this the publishers of all the symphonies have been able to use the same plates (with the odd exception due to reorchestration), and this has created a controversy from a copyright standpoint. Since they are using the same plates and just altering them, does this constitute an actual revision? I cannot give a recommendation for what course to take concerning parts for the Fourth and Fifth. (Personally, I rent No. 5.) I mentioned earlier that the critical editions are being updated—the Fifth was one of the first to be so treated, and I was told recently that Peters is thinking about looking at it yet again.

Symphony No. 6

I have long recommended that Kalmus be used for this one. It is without question a reprint of the second edition, again the final one published in Mahler's life and the basis for the critical edition. In his preface Ratz states that Mahler proofed this edition quite carefully, and that it was relatively free of mistakes. Yes, you do have to change the order of the middle movements, which involves the players having to do some shuffling. But that's better than what some of the newer critical edition parts make the players put up with: some absolutely dreadful page turns that didn't previously exist. The original second edition parts themselves had plenty of mistakes—you have only to look at the available errata list to realize that. But if you use that same errata list with the critical edition parts that you've paid to rent and then return, you will find that at least 98% of those mistakes are still there, and some of them are unbelievable, especially for a critical edition. But now there's more: recently I was able to see the new update for No. 6. A number of errors have been corrected (nothing terribly earth shatter-

ing). What they did do is change the rehearsal numbers in the second and third movements to match the first edition, making every second edition part that Peters owns useless. The solution is obvious, but you do have to wonder why! Supposedly Peters will have new parts to rent by this summer.

Symphonies 7 and 8

No. 7 presents a real problem for me. There was only one edition published in Mahler's lifetime, but he didn't proof it as well as the earlier ones. His life was becoming more difficult, especially at the Vienna State Opera, and the health problems that would eventually take his life were starting to surface. Bote and Bock issued an errata list quite soon after publication, and many of these corrections have found their way into the Kalmus parts. But they are crudely done in the winds and especially the brass, and wildly incomplete. They are also dreadfully printed, in my opinion, and I won't use them. The last time we performed it I used a fixed Kalmus set of strings, but rented a set just for the winds and brass. Others might feel differently. Be warned, however. There's a lot of work involved, and I'm not sure that what you will end up with is worth the effort.

No. 8, buy the Kalmus, use the errata list, and be done with it. There was only one edition published in Mahler's lifetime.

Symphony No. 9

Mahler never heard *Das Lied* or the Ninth; consequently he never revised them. Unfortunately he wasn't able to proof the first editions either, and they are full of mistakes. But if your orchestra is going to be performing these more than one time (and who can guarantee that you won't), it behooves you to buy a Kalmus set, get the errata lists, and fix them once and for all. There just is no reason to rent these.

Symphony No. 10

Finally I will touch on the Mahler Tenth. You must ask the conductor which version (or completion) he wishes to use. Besides the Ratz critical edition of only the first movement Adagio, there is the old Krenek of the Adagio and Purgatorio, and then the full completions. Deryck Cooke did two; Joe Wheeler did four; there is one by Clinton Carpenter; and recently the one by Remo Mazzetti, which he later revised quite extensively.

WEBSITE REPORT

Patrick Zwick
Utah Symphony

Greetings. It was great to see many of you in Seattle. I hope all the new members are enrolled on the molalist and have taken a look at our website. The MOLA website has been updated to link us to all our 173 members on the member organization page at mola-inc.org/memorg.html. This is a good place to come if you are looking for a member's e-mail address or the home page of their organization. This is also a good place to compare websites if you're interested in seeing how the various organizations are handling new technologies like online ordering of tickets.

All the latest listings of job openings can be found at mola-inc.org/Job%20openings/job_openings.htm. The FUD (Frequently Used Dealers) continues to grow if you're in search for dealer information, and all back issues of Marcato are available at mola-inc.org/Marcato/marcato_back_issues.htm.

"How to Join MOLA" at mola-inc.org/join.html has been updated with our history, guidelines, and applications in various formats. Contact information and dates for the 2002 Convention in Salt Lake City, April 27 through April 29, 2002, can be found on the home page mola-inc.org.

Information about the Errata Catalog and forms for adding errata can be found at mola-inc.org/errata/mola_errata_catalog_guidelines.htm.

In addition to the public links above, which can be accessed from the home page, there are also a great many resources available through the Members Only Area, mola-inc.org/privateweb. Entry requires use of an ID and password (MOLA members will find the new password, effective 1 June 2001, included in this mailing of *Marcato*). From the Members Only page one can access our Errata Catalog and Pops Resources page, see a list of all the current MOLA committees, and print out MOLA letterhead or a copy of the new MOLA-Publisher Performance History Chart to be used with rental works.

This palimpsest becomes ever more useful. Take a look if you haven't done so. To use it is to take advantage of the knowledge and expertise of many of your colleagues. Many thanks to the Website Committee for all their work.

NEW MOLA ERRATA LISTS

Requests should be made by fax or e-mail only, to the MOLA Errata Center at the Philadelphia Orchestra Library (Fax: 215-875-7664) or (e-mail: NBraDburd@philorch.org). When ordering, please supply your UPS or Fed Ex account number for billing postage.

Adams	<i>Short Ride in a Fast Machine</i>	
Boosey	Fort Worth/Adams	10 entries (1 p)
Barber	<i>Violin Concerto</i>	
G. Schirmer	Rachel Barton, violinist	512 entries (13 pp)
Britten	<i>The Young Person's Guide to the Orchestra</i>	
Boosey	Philadelphia/Nieweg	227 entries (9 pp)
Coleridge-Taylor	<i>Ballade in A</i>	
Novello	Philadelphia/Bradburd	496 entries (23 pp)
Copland	<i>Symphony No. 3</i>	
Boosey	Fort Worth/Adams	20 entries (1 pp)
Mahler (Ratz)	<i>Symphony #5</i>	
Peters	Civic Chicago/Vibbard	297 entries (15 pp)
Milhaud	<i>La creation du monde</i>	
Eschig	NEC/Girsberger	68 entries (6 pp)
Mozart	<i>Piano Concerto #20</i>	
Bärenreiter	Ft. Worth/Adams	4 entries (1 p)
Mozart	<i>Piano Concerto #21</i>	
Bärenreiter	Ft. Worth/Adams	5 entries (1 p)
Shostakovich	<i>Symphony #7</i>	
Schirmer	Charleston/Ochoa	53 entries (3 pp)
Shostakovich	<i>Symphony #12</i>	
Breitkopf & Hartel	Chicago/Swanson	63 entries (4 pp)
Strauss, R	<i>Four Last Songs</i>	
Boosey & Hawkes	Boosey 1964	21 entries (1 p)
Strauss, R	<i>Lieder for Voice & Orchestra</i>	
Boosey & Hawkes	Boosey 1964	100 entries (3 pp)
Stravinsky	<i>Fairy's Kiss Ballet, 1950</i>	
Boosey & Hawkes	Kansas City/Talley	268 entries (19 pp)
Stravinsky	<i>Le Rossignol</i>	
Boosey & Hawkes	Kansas City/Talley	572 entries (26 pp)
Tippett	<i>Symphony No. 4</i>	
Schott London 1977	Philadelphia/Nieweg	9 entries (1 p)