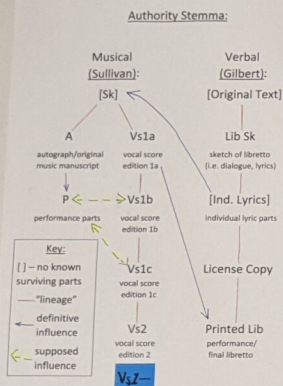


Critical Edition of Gilbert and Sullivan's *Princess Ida*

Divided Authority:



Musical Components of Opera:

- **sung:** solos/arias, any songs
 - principal authority: vocal scores (Vs)
- **spoken:** dialogue/recitative
 - principal authority:
 - words: vocal scores (Vs)
 - delivery format: libretto (Lib)
- **instrumental:** orchestral accompaniment or background music to singing and dialogue
 - principal authority: autograph (A)

Why Divided Authority?

NO ONE SOURCE has EVERY component adequately represented!

How I Use It:

A, p. 272
 Vs1a, p. 109
 Broude draft, p. 375

Ex 3

What is it?

Textual Criticism:

- comparing multiple sources and materials from the same original document/item

Purpose:

- understand the author's original material both intrinsically (tone, intention) and extrinsically (original presentation)
- can include any second thoughts/additional material created after the original publication

The Critical Edition:

- the product of textual criticism
- in our context – an exact recreation of how Gilbert and Sullivan's *Princess Ida* was intended to be performed

What I Do:

Compare the autograph (instrumental authority) with the critical edition draft's instrumental parts:

- check for correct notes in melodies and harmonies
- ensure all lines (notes, barlines, staff) are formatted (beamed) correctly
- examine critical report for accuracy and clarity
- generate "parts derived" list for all abbreviated instrumentation
 - format list according to editorial policies
- double check potential vocal part errors as they arise in the autograph
 - confer with a vocal score authority
- document all errors and edits needed in a format that is coherent to all other

Examples of my Findings & Corrections:

Formatting:

Broude, p. 9, m. 81
 A, p. 11, m. 81
 ----- **F1**
 Grace note aligns with A, but not modern convention.

Broude, p. 71, m. 81
 ----- **F2**
 Bassoon is resting on recto but is missing on verso – needs omitted.

Broude, p. 89, m. 50
 ----- **F3**
 Clarinets should be instructed "a2" or have a double stem per editorial policy.

Broude, p. 101, m. 56
 ----- **F4**
 Viola notes need beaming.

Broude, p. 138
 A, p. 101
 ----- **F5**
 Piccolo should be Flute 2 instead.

Vocal Parts:

Broude, p. 22, m. 122
 A, p. 11, m. 81
 Vs1a, p. 8
 ----- **V1**
 Bass voice should have a C flat – Broude is correct, but it is erroneously C natural in A.

Broude, p. 163, m. 22
 A, p. 128, m. 22
 Vs1a, p. 48
 ----- **V2**
 Solo voice should have an A natural, not an A flat.

Broude, p. 263, m. 50
 A, p. 202, m. 50
 Vs1a, p. 75
 ----- **V3**
 Cyril (tenor voice) should have a low F flat, not F natural.

Harmonic/Melodic – Musical Material:

Broude, p. 104, m. 80-81
 A, p. 11, m. 81
 ----- **M1**
 Violin 2 needs accidentals removed.

Broude, p. 139, m. 18
 A, p. 103, m. 18
 ----- **M2**
 Bassoon is resting on

Broude, p. 179; mm. 7, 9, 14
 A; pp. 142-143; mm. 7, 9, 14
 ----- **M3**
 Viola should have an F (m. 7, not C), Bassoon should have a G (m. 9, not A), and Clarinet should have a marked E natural (m. 14, not marked E flat).

About The Broude Trust:

Non-profit

- "The Broude Trust publishes scholarly editions of music from the 15th, 16th, 17th, 18th, and 19th centuries for use by researchers, teachers, and performers."

Est. 1930 as "The Broude Brothers" by Irving and Alexander Broude

Rebranded in 1979 under new president Ronald Broude (Irving's son)

Editorial Policies:

- subject to The Broude Trust, some examples:

"Realization of Passages in Accordance with Verbal Instructions":

- **Parts Derived:** written verbal indication that an instrument/voice is to perform musical material derived from a separate line
- **Passage Written Out:** measures of music material lettered or numbered to indicate intended use in future material

"Scoring and Nomenclature":

- The order of scoring in our edition follows modern conventions

Sullivan: wood winds brass percussion high strings vocal soloists chorus low strings	Modern Convention: wood winds brass percussion vocal soloists chorus strings
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Critical Report:

What It Is:

- a roadmap that indicates which authorities were used in the determining each part/section

Purpose:

- tells readers, academics, and performers how to recreate our findings
- shows where to look for our readers to understand our decisions

Example: A; pp. 104, 116; mm. 25-46, 121-142
 Critical Report; Act II, Song 8

Ex 2