

**Giovanni Puzzi: His Life and Work. A View of
Horn Playing and Musical Life in England
from 1817 into the Victorian Era (c. 1855)**

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Giovanni Puzzi: His Life and Work. A View of Horn Playing and Musical Life in England from 1817 into the Victorian Era (c. 1855).

CONTENTS
VOLUME II

APPENDIX 1.1- Repertoire	
Table A: Operas performed at the King’s Theatre 1821 - 1826	264
Table B: Ballets performed at the King’s Theatre 1821 - 1826	265
Table C: Solo and chamber performances with the Philharmonic Society	267
Table D: Orchestral works performed at the Philharmonic Society 1821- 1824	268
APPENDIX 1.2 - Orchestral horn sections	
Table A: The Philharmonic Society horn section in the 1820s	271
Table B: Concert of Antient Music horn section in the 1820s	272
Table C: Selected provincial festival horn sections in the 1820s	273
APPENDIX 2 - Provincial Tours with singers from the Italian opera	
Table A: Rubini’s Farewell Tour, 1842	274
Table B: Tour, August - September 1840	275
APPENDIX 3 - Horns owned by Giovanni Puzzi	276
APPENDIX 4 - Operas performed in London’s major Italian opera venues 1820 - 1855	284
Table A: The King’s/ Her Majesty’s Theatre	285
Table B: The Royal Italian Opera at Covent Garden	294
MUSICAL EXAMPLES	298
1: <i>Cor-basse</i> exercise. <i>Studio in treneta esercizi progressivi per il corno concertante</i>	299
2: Extract from an unidentified technical study by Puzzi	299
3: ‘Scala semitonata’ hand position table, <i>Studio in treneta esercizi progressivi per il corno concertante</i>	300
4: ‘Batteries de cor-basse’ as found in Puzzi’s Concerto di corno	301
5: ‘Batteries de cor-basse’, Ludwig van Beethoven, Sonata für Klavier und Horn, Op. 17	301
6: Extract from ‘Cantabile’, Puzzi’s solo horn arrangement of ‘O nube che lieve’ from Donizetti’s <i>Maria Stuarda</i>	302
7: Extract from pedagogical solo by Puzzi titled <i>Studio per suonare legato</i>	305
8: ‘Dolce conforto al misero’ (Mercadante, <i>Il giuramento</i>), arranged by Puzzi	306
9: ‘La potenza d’amore’, Canzonet by Tadolini with horn obbligato by Puzzi	312

10: Fantasia - Ah! Si per voi gia sento; Rhode's Variation [<i>sic</i>], Rossini and Rode, arranged for solo horn by Puzzi	324
11: Violin part, Pierre Jacques Joseph Rode, Air Varié	334
12: Excerpt, Rodes Celebrated Air, for the Pianoforte, with Madame Catalani's Variations	337
13: 'Fra poco a me', aria nell' opera di <i>Lucia di Lammermoor</i> del Maestro Donizetti. Arranged for solo horn by Puzzi	338
14: Extract from 'Al dolce quidami' (Donizetti, <i>Anna Bolena</i>), soprano aria arranged with horn obbligato by Puzzi	348
WORKS CATALOGUE	352
A: Music arranged or written by Puzzi that includes horn	359
B: Printed works composed or arranged by Puzzi bearing dedications	395
C: Music from Puzzi's library that includes horn but was not arranged or composed by Puzzi.	405

APPENDIX 1.1

TABLE A: OPERAS PERFORMED AT THE KING’S THEATRE 1821-1826
Information taken from John Ebers, *Seven Years of the King’s Theatre*
(London, 1828). All composer names and titles appear as given by Ebers.

COMPOSER	WORK	1821	1822	1823	1824	1825	1826
Generali	L’Adelina					•	
Mayer [Mayr]	Il Nuovo Fanatico per la Musica				•		
Mercadante	Elisa e Claudio			•			
Meyer [Mayr]	Medea						•
Meyerbeer	Il Crociato in Egitto						•
Morlacchi	Teobaldo e Isolina						•
Mosca	I Pretendenti Delusi		•				
Mozart	Così Fan Tutte					•	
Mozart	Don Giovanni	•	•		•		
Mozart	La Clemenza di Tito	•		•			
Mozart	Le Nozze di Figaro	•	•	•	•	•	
Pacini	Il Barone di Dolsheim		•				
Paer	Agnese	•					
Paesiello	Nina					•	•
Rossini	Aureliano in Palmira						•
Rossini	Il Barbiere di Siviglia		•		•	•	•
Rossini	Il Turco in Italia	•	•		•		
Rossini	L’Italiana in Algieri					•	
Rossini	La Centerentola						•
Rossini	La Donna del Lago			•	•		•
Rossini	La Gazza Ladra	•	•	•			
Rossini	Otello		•	•	•	•	•
Rossini	Pietro l’Eremita		•			•	•
Rossini	Ricciardo e Zoraide			•	•		
Rossini	Semiramide				•	•	
Rossini	Tancredi	•		•			•
Rossini	Zelmira				•		•
Rossini	Matilde e Corradino			•	•		
Zingarelli	Romeo e Giulietta				•		•

1.1, TABLE B: BALLETS PERFORMED AT THE KING’S THEATRE 1821-1826

Information taken from John Ebers, *Seven Years of the King’s Theatre* (London, 1828), and Ivor Guest, *The Romantic Ballet in England* (London, 1954).

It will be noted that it has not been possible to locate composers for a number of the ballets performed and that multiple composers are given for others . This reflects the nature of ballet music in the early romantic period of dance. Scores were often a quickly compiled pastiche of popular melodies derived from operas, songs and other sources familiar to the audience. The choreographer would have been highly involved in shaping the music to match his rhythmic and structural requirements and was generally the dominant artistic force behind the creation of a ballet during this period. For this reason, the names of choreographers are much more readily ascertainable than those of composers. From the 1820s onwards, attempts to compose homogeneous scores for ballet became more frequent. Nicholas Bochsa, who was musical director at the King’s Theatre from 1826-1830, and Adalbert Gyrowetz represent this development at the Kings Theatre. For a further discussion of early-nineteenth century ballet music, see Noël Goodwin, ‘Dance §VI, 1: Nineteenth Century, Theatrical’, *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, 1980). All composer names and titles appear as given by Ebers and Guest.

COMPOSER	WORK	1821	1822	1823	1824	1825	1826
----	Alcide	•					
----	Finette et l’Eveillé	•					
----	L’Impromptu Allégorique	•					
----	L’Offerande de Terpsichore	•					
----	Le Prix	•					
----	Les Jeux de Flore et Zéphyre	•					
Persuis	Nina	•					
Sor	La Foire de Smyrne	•					
Sor	Le Seigneur généreux	•					
Venua	La Paysanne supposée	•					
----	Cendrillon		•				
----	La Triomphe de l’Amour		•				
Schneitzhöffer	Pandore		•				
Venua	Le Petit Chaperon Rouge		•				
----	Oenone et Pâris	•	•				
Gyrowetz	Les Pages du duc de Vendôme		•				
----	Justin et Lisette			•			
----	L’ Offerande aux Grâces			•			
----	La Noce du Village			•			
Dugazon	Aline, Reine de Golconde			•			
Gallenberg and Dugazon	Alfred le Grand			•			
----	Le Carnaval de Venise	•	•	•			
----	Alphonse et Léonore			•			

1.1, TABLE B, continued

COMPOSER	WORK	1821	1822	1823	1824	1825	1826
----	L'Adoration du Soleil				•		
Gyrowetz	Jadis et Aujourd'hui				•		
Gyrowetz	La Fête Hongroise				•		
Mozart, Beethoven, Gyrowetz	Le Page Inconstant				•		
----	Honneur aux Dames				•		
----	Le Songe d'Ossian				•		
Kreutzer	Clari					•	
Kreutzer and others	Cléopâtre, reine d'Égypte					•	
Lacy	La Coquette Soumise					•	
----	Le Mariage Secret						•
----	Les Noces de Tamar et de Rose Blanche						•
Bochsa	Justine, ou la Cruche Casée						•
Bochsa	La Naissance de Vénus						•
Bochsa	La Temple de la Concorde						•
Bochsa	Le Bal Champêtre						•

**1.1, TABLE C: GIOVANNI PUZZI'S SOLO & CHAMBER PERFORMANCES
WITH THE PHILHARMONIC SOCIETY**

Information taken from Myles Birket Foster, *The History of the Philharmonic Society of London 1813 - 1912* (London, 1912). All composer names and titles appear as given by Foster.

COMPOSER	WORK	Perf. Date
Puzzi	Concertante for Horn	28 April 1817
Puzzi Beethoven	Concertante for Horn Quintet	13 April 1818
Puzzi. arr. Rossini	Fantasia for Horn Aria "Cimentando i veni e l'onde"	10 May 1819
Beethoven	Quintet	7 June 1819
Beethoven	Septet	22 May 1820
Beethoven	Septet	9 April 1821
Paër	Scena "Se fur songo"	30 April 1821
Hummel	Septet	14 May 1821
Bochsa	Septet	28 May 1821
Beethoven	Septet	13 May 1822
Belloli	Concerto for Horn	17 Feb. 1823
Reicha 1824	Quintet	22 March
Belloli	Concerto for Horn	6 April 1829
Costa	Fantasia for Horn "La Tyrolienne"	25 April 1831
Rossini/Mayer	Aria "Se amore soltanto"	27 May 1833
Benedict	Duet "Qual desio, qual pensiero"	27 Feb. 1837
Costa	Fantasia for Horn	15 May 1837

1.1, TABLE D: ORCHESTRAL WORKS PERFORMED AT THE
PHILHARMONIC SOCIETY 1821 - 1824

Information taken from Miles Birket Foster, *The History of the Philharmonic Society of London 1813 - 1912* (London, 1912). All composer names and titles appear as given by Foster.

COMPOSER	WORK	1821	1822	1823	1824	Total
Beethoven	Overture "Coriolanus"	1		1		2
Beethoven	Overture "Egmont"	1	1	1	1	4
Beethoven	Overture "Fidelio"		1	1	1	3
Beethoven	Overture "Leonora"		1			1
Beethoven	Overture "Prometheus"	1	1		1	3
Beethoven	Overture (MS)				1	1
Beethoven	Overture in C (MS) [op. 124]			1		1
Beethoven	Symphony. in C minor (no. 5)	1	1	1	1	4
Beethoven	Symphony in A (no. 7)	1	1	1	1	4
Beethoven	Symphony in C (no. 1)	1		1	1	3
Beethoven	Symphony in D (no.2)	1	1	1		3
Beethoven	Symphony in Eb (no.3) "Eroica"				1	1
Beethoven	Symphony in Bb (no. 4)	1		1	1	3
Beethoven	Symphony in F (no.6) Pastoral	1		1	1	3
Bochsa	Symphony (MS)		1			1
Cherubini	Overture. "Anacreon"	1	1	1	1	4
Cherubini	Ov. "Le Hôtellerie Portugaise"		1			1
Cherubini	Overture "Les Abencerages	1				1
Cherubini	Overture"Les Deux Journées"	1	1	1	1	4
Cherubini	Overture "Faniska"				1	1
Cherubini	Overture "Lodoiska	1		1		2
Cherubini	Overture (MS-comp. for Phil. S.)			1		1
Clementi	Overture (MS)				1	1
Clementi	Symphony (MS)			1		1
Haydn	Symphony "Letter A"		1			1
Haydn	Symph. (no. 3) "The Surprise"				1	1
Haydn	Symph. (no.12) "The Military"			1		1
Haydn	Symphony in A				1	1
Haydn	Symphony in Bb (no. 9)		1			1

1.1, TABLE D, continued

COMPOSER	WORK	1821	1822	1823	1824	Total
Haydn	Symphony in Bb (no.4) "Grand"		1		1	2
Haydn	Symphony in C	1			1	2
Haydn	Symphony in C minor (no.5)		1			1
Haydn	Symphony in D (no.11) "Clock"			1		1
Haydn	Symphony in D (no.7) "Grand"	1		1		1
Haydn	Symphony in D minor		1			1
Haydn	Symph. in Eb (no. 10) "Grand"			1		1
Haydn	Symphony in Eb (no. 8)	1				1
Haydn	Symphony in G			1		1
Kalkbrenner	Symphony (MS)		1			1
Mazas	Overture "Corinne au Capitole"		1			1
Mehul	Overture. "Le Jeune Henri"	1			1	2
Mozart	Overture "Così Fan Tutte"		1			1
Mozart	Overture "Die Zauberflöte"	1		1	1	3
Mozart	Overture "Don Giovanni"	1				1
Mozart	Overture "La Clemenza di Tito"				1	1
Mozart	Overture "Le Nozze di Figaro"			1	1	2
Mozart	Symphony in C		1			1
Mozart	Symphony in C (no. 6) "Jupiter"	1	1	1	1	4
Mozart	Symphony in D	2	1		1	4
Mozart	Symphony in Eb	1	1	1	1	4
Mozart	Symphony in G minor	1		1	1	3
Ries	Symphony in F	1				1
Ries, F	Symphony (MS)		1			1
Ries, F.	Overture. "Don Carlos" (MS)	1	1			2
Ries, F.	Symphony in D minor (MS)	1				1
Ries, F.	Symphony in Eb			1		1
Romberg, A.	Overture "Don Mendoza"		1			1
Romberg, A.	Overture in D		1	1		2
Romberg, B.	Overture in D (MS)	3	1		1	5
Spohr	Overture "Alruna"			1		1

1.1, TABLE D, continued

COMPOSER	WORK	1821	1822	1823	1824	Total
Spohr	Overture "Faust"				1	1
Spohr	Overture (MS)	1				1
Spohr	Symphony in D				1	1
Spohr	Symphony in Eb		1		1	2
Weber	Overture "Der Freischütz"				1	1
Winter	Overture "Calypso"	1		1		2
Winter	Overture "Proserpina"		1			1
Winter	Overture "Tamerlane"			1	1	2
Winter	Overture "Zaira"		1	1		2
Woelfl	Overture in C minor (MS)		1			1

APPENDIX 1.2

TABLE A: THE PHILHARMONIC SOCIETY HORN SECTION IN THE 1820s

All names are given exactly as they appear in the Account Book 1813 - 66, Loan 48.9/1.

YEAR	PLAYER	SALARY (£.s.d.)	# of rehearsals/# concerts per season
1820	Tully	21.5.3	-
	Leander	21.5.3	-
	2 Arnulls	42.10.6	-
1821	Puzzi	46.4	10/8
	Petrides	20.9.6	10/8
	C.Tully	20.9.6	10/8
	Leander	20.9.6	10/8
1822	Puzzi	46.4	-
	Petrides	20.9.6	-
	C.Tully	20.9.6	-
	Leander	20.9.6	-
1823	Puzzi	46.4	10/8
	Petrides	20.9.6	10/8
	P. Petrides	11.16.3	5/5
	C. Tully	20.9.6	10/8
	Leander	8.13.8	5/3
1824	Puzzi	44.2	9/8
	C. Tully	19.13.9	9/8
	Petrides	19.13.9	9/8
	P. Petrides	19.13.9	9/8
1825	Platt	34.13	11/8
	C. Tully	20.9.6	10/8
	Petrides	21.5.3	11/8
	P. Petrides	21.5.3	11/8
1826	Platt	29.8	9/8
	Schunke	26.5	9/8
	C. Tully	19.13.9	7/6
	Rae	19.13.9	9/8

**1.2, TABLE B: CONCERT OF ANTIENT MUSIC HORN SECTION IN THE
1820s**

Section rosters drawn from *The Performances of Antient Music for the Season, Published by Permission of the Royal and Noble Directors* (London, 1822 - 1827). Notation and punctuation of names has been maintained as it appears in the programme books. The bullet, - , preceding the name most likely indicates an additional player who was not a full time member of the section.

1822	Leander Petrides Petrides Kellner	1825	Mr. Puzzi Mr. Petrides - S. Petrides - G. Kellner
1823	Mr. Puzzi Mr. Petrides - S. Petrides - G. Kellner	1826	Mr. Puzzi Mr. Rae - Schunke - G. Kellner
1824	Mr. Puzzi Mr. Petrides - S. Petrides - G. Kellner	1827	Mr. Platt Mr Rae - G. Kellner

**1.2, TABLE C: SELECTED PROVINCIAL FESTIVAL HORN SECTIONS IN
THE 1820s**

Names are as they appear in contemporary reviews of the festivals.

York Festival Orchestra 1823	Birmingham 1823
PUZZI	Puzzi
PETER PETRIDES	P. Petrides
JOSEPH PETRIDES	Tully
C. TULLY	Probin
Sugden (Halifax)	Horton
J. Taylor (Sheffield)	
Wielandt (York)	Birmingham 1826
Whiteley (York)	Puzzi
	Schunke
Liverpool 1823	Rae
Puzzi	Probin
Peter Petrides	Horton
Joseph Petrides	

APPENDIX 2

PROVINCIAL TOURS WITH SINGERS FROM THE ITALIAN OPERA

Dates and locations in italics have been extrapolated from reviews found in periodicals. Stops with no known dates have been placed in the sequence where they might have logically occurred.

A. Rubini's Farewell Tour, August - September 1842

Rubini (tenor), Pacini (bass), Ostergaard (soprano), Nigri (piano), Puzzi (horn)

- Maidstone: Corn Exchange Room

23 August 1842

- programme, RCM PP

- Canterbury: Assembly Rooms

24 August 1842

- programme, RCM PP

- Brighton: Town Hall

29 August 1842

- advertisement with programme, *Brighton Gazette* (25 August 1842): n.p..

- Reading: The Hall

3 September 1842

- programme, private collection

- Cheltenham: Assembly Rooms

5 September 1842

- *Musical World*, vol. 17 no. 39 (29 September 1842): 309.

- Liverpool: Royal Assembly Rooms

6 September 1842

- programme, RCM PP

- Leamington: Royal Music Hall

10 September

- advertisement, *Royal Leamington Spa Courier and Warwickshire Standard* (27 August 1842): n.p..

- Exeter*

- Torquay*

- Plymouth*

*Bruce Brewer, 'Giovan Battista Rubini: a Performance Study', *The Donizetti Society Journal*, 4 (1980): 157. Brewer gives no dates or venues for these performances.

B. Tour, August - September 1840

Persiani (soprano), Nigri (piano), Rubini (tenor), Puzzi(horn)

19 August 1840

Departure of tour from London. Engaged to sing at Brighton, Tunbridge Wells, Exeter, Clifton, Bath, Plymouth, and 'several cities in the north of England'.

- review, *Musical World*, vol. 15 no. 240 (20 August 1840): 128.

- Tunbridge Wells

- Brighton

- Manchester

31 August 1840

- *Musical World*, vol. 15 no. 242 (3 September 1840): 154.

- Northampton: The George Hotel

1 September 1840

- review, *Musical World*, vol. 15 no. 242 (3 September 1840): 154.

- Plymouth: The Royal Hotel

5 September 1840

- handbill, private collection

- Exeter: [no venue]

6 September 1840

- handbill, private collection

- Bridgewater: Royal Clarence Hotel

7 September 1840

- programme, private collection

- Bath

- Cheltenham: Montpellier Rotunda

11 September 1840

- *Musical World*, vol. 15 no. 244 (17 September 1840): 189.

- Leamington: Royal Music Hall

12 September 1840

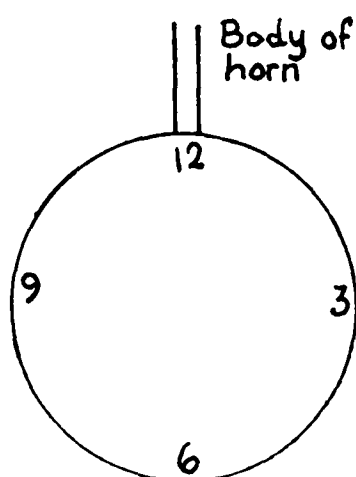
- programme, RCM PP

APPENDIX 3

HORNS OWNED BY GIOVANNI PUZZI

Explanatory notes:

The positions of the clock are used as follows to describe the location of *poinçons* and other marks when they occur on the bell of the horn:



A.

INSTRUMENT: *cor-solo*

LOCATION: Horniman Museum

CATALOGUE NUMBER: Carse 166

MAKER: 'RAOUX A PARIS 1814' engraved in bell interior on inner edge of garland. This horn most certainly would have been built by Lucien-Joseph Raoux, who dated many of his instruments between 1814 and 1824. The instrument is marked with L.-J. Raoux's characteristic small *poinçon* on the top of the mouthpipe.

DATE: 1814

GENERAL DESCRIPTION/OBSERVATIONS: Typical Raoux *cor-solo*, standard right-hand wrap. Yellow brass with silver mountings, garland, and stays.

The legs of the tuning slide have been cut to accept a set of two Périnet-style valves, the first which lowers the pitch by a tone, and the second by a

semitone. Three crooks (E-flat, F, unmarked [most probably G]) with instrument. Mouthpiece of turned brass, first noted as belonging with this instrument in 1947.

DISTINGUISHING FEATURES: Deep scratch marks on left -hand side of bell interior, mid-way along bell flare. Key-top of second valve sawn-off to allow for depression of valve, suggesting that the valves were mass produced and not specifically built for this instrument. Engraving on bell garland: 'Barham Livius' in gothic-style lettering, and the initials 'G.P.' in copperplate script. Based on the date of Livius's matriculation at Cambridge (1806), it is most likely that Livius was five to ten years younger than Puzzi, suggesting that Puzzi would have been the earlier owner of the instrument. A manuscript arrangement of a Mozart 'concertante' by Livius that appears in Puzzi's library also links the two men. Livius did not dedicate the work to Puzzi nor does the manuscript imply that he arranged it expressly for Puzzi, but these facts do not rule out such a possibility and the presence of the manuscript in Puzzi's collection confirms that the two men were aware of each other. Particulars of Livius's interest in Puzzi and the horn remain unknown at the time of writing. It seems unlikely that Livius was active as a professional solo or orchestral performer, as his name is absent from prominent orchestral rosters and benefit/solo concert programmes of the time. Livius appears to have been involved with English musical theatre. He collaborated with the Irish singer and composer Thomas Simpson Cooke and published a number of English language musical dramas, including *Maid or Wife? or the Deceiver and the Deceived* and an adaptation of Weber's *Der Freischütz* entitled *The Freyschütz, or, the Wild Huntsman of Bohemia*. He also wrote various canzonets and a set of Variations sur un air favori

pour le pianoforte ou harpe et cor ou violoncelle.

B.

INSTRUMENT: L. - J. Raoux *cor d'orchestre*

LOCATION: Royal Academy of Music

CATALOGUE NUMBER: Horn not yet formally entered into the Academy's instrument collection. It was given to the Academy by Francis Bradley's son Dennis in the winter of 1998. According to Reginald Morley-Pegge the instrument was in the possession of Puzzi, Adolf Borsdorf and Francis Bradley.

MAKER: Lucien-Joseph Raoux. ✠ RAOUX A PARIS ✠ engraved on exterior edge of bell garland in small print. The instrument is marked with a small *poinçon* on the tubing near the ferrule where the bell section is joined with the body of the horn.

DATE: 1821, engraved on interior edge of bell garland, twelve o'clock.

GENERAL DESCRIPTION/OBSERVATIONS:

Instrument made of yellow brass, right-hand wrap. Bell interior decorated with red paint and gold oak leaf wreath motif similar to the Raoux *cor-solo* in the Victoria and Albert Museum. This decoration has largely been worn away. The horn has been fitted with a fixed set of three piston valves marked 'Hawkes and Son London' with no serial number. There are five unmatched crooks presently with the instrument (B-flat alto, A, G, F, E) and two mouthpieces (one possibly 19th century). Many early-twentieth-century English players would have used the B-flat and A crooks as well as the F crook to aid them in the performance of high parts.

DISTINGUISHING FEATURES: The instrument shows signs of extensive wear: both the body and bell are 'out-of-round' and the bell bears two patches on its interior and one on the exterior, all indicating wear by a right-handed player.

C.

INSTRUMENT: *cor-solo*.

LOCATION: National Collection of Musical Instruments, Victoria and Albert Museum.

CATALOGUE NUMBER: W.83-1926

MAKER: Marcel-Auguste Raoux. M.-A.R. *poinçon* appears on the exterior of the bell, six o'clock position, four cm. in from the bell-rim.

DATE: The instrument bears no date. Morley-Pegge, who examined numerous horns by Raoux in the course of his research, estimates that it was made in 1826 or 1827 based on the workmanship of the instrument.

GENERAL DESCRIPTION/OBSERVATIONS:

The body of the horn is brass with silver mountings and stays. The exterior of the bell is edged by a silver garland 2.5 cm. wide that bears the inscription 'Raoux, Bréveté seul Fournisseur du Roi rue Serpente à Paris'. M.-A. Raoux's characteristic beautifully arched stays are used between the bell and body and body and tuning-slide legs. The entirety of the bell interior is enamelled with a pale green lacquer, terminating approximately at the point where the bore reaches a diameter of 4.5 cm. The edge of the bell interior is ringed by an empire-style wreath of oak leaves and acorns similar to that of Puzzi's horn at the RAM. The wreath has been applied on top of the enamel with gold and bronze metallic paint. A small, painted

wreath of lotus-type leaves and embellishments also appears deep within the bell throat at the point where the lacquer ends. The horn is equipped with a full set of original solo crooks (G, F, E, Eb, D). They are marked with diamond-shaped silver tags and are also braced with arch-shaped stays. The body of the horn shows some general wear such as small dents in the tubing. The silver leadpipe is also quite worn from contact with the hand, particularly on the right hand side. The instrument's case, as described by W.F.H. Blandford in 1927, has subsequently disappeared.¹

DISTINGUISHING FEATURES: This horn has been built as a 'left-hand wrap' instrument, meaning that it was clearly configured for a player who placed the left hand in the bell. It is constructed as a mirror image of a right-hand instrument, with the crooks being inserted into the left hand side of the instrument. Vittorio Elia writes that the horn was given to Puzzi by 'the King of France' -- 'one of the "Louis" ' -- though he was unable to recall whether it was Louis XVIII or Louis Philippe.² Morley-Pegge's observations about the workmanship in conjunction with the dates when Marcel-Auguste's *poinçon* appears on instruments and when Raoux would have been entitled to engrave the endorsement 'Bréveté seul Fournisseur du Roi' on the garland of their horns, has lead him to posit that the horn was more likely to have been given to Puzzi by Charles

1. Blandford describes the case as 'a shaped wooden box which can be carried easily enough by the handle. The box is lined with crimson velvet and has a supply of crimson velvet cushions to place between the horn and crooks.' (W.F.H. Blandford to Reginald Morley-Pegge, 25 October 1927, VII, f. 242, Morley-Pegge Archive, Bate Collection of Musical Instruments, Oxford).

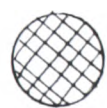
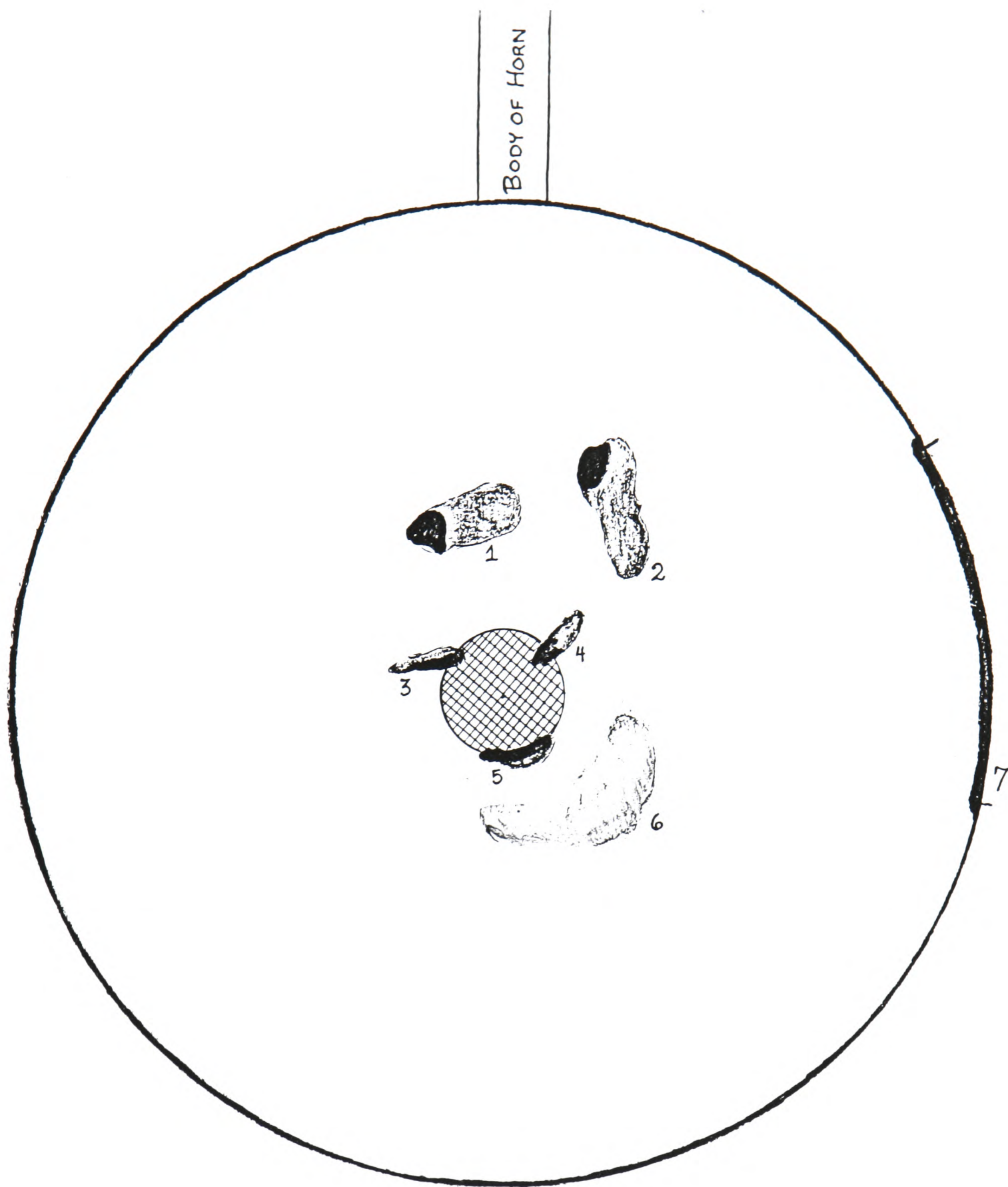
2. Generale Vittorio Elia to Clifford Smith, 6 September 1926, V&A Nominal File 'Elia, Vittorio, Generale', Victoria and Albert Museum. This letter, which includes details about the history of this instrument and Puzzi's career, was presented with the horn when it was given to the museum.

X.³ The present writer defers to Morley-Pegge's knowledge of Raoux horns and has found no information to refute his claim that Charles X was the presenter of the instrument to Puzzi. The high level of craftsmanship and lavish decoration and use of silver suggests that this horn would have been specially commissioned for Puzzi by Charles X (unlike the other two instruments discussed in this dissertation, which appear to have been standard 'stock' horns). This indicates that Puzzi played with the left hand in the bell.

Wear to the instrument, particularly in the bell interior, supports this hypothesis (see illustration app. 3.1). If a left-handed position is assumed, mark one was made by the middle joint (base of the middle phalanx) of the index finger and mark two by the top joint (head of the first metacarpal) of the thumb. These two joints would have supported the weight of the horn bell. In both these areas the enamel has been worn through to the metal, indicating that these were points of constant contact. Mark three was made by contact with the backs of the middle and ring fingers and mark four by the nail and tip of the thumb. The large patch of discoloured enamel (mark six) was made by the heel of the hand coming into contact with the bell during the production of covered and stopped notes. This type of wear -- a large indistinctly defined patch where the enamel has been discoloured, most probably by perspiration and oil from the hand, but not touched with enough force or continual contact to wear through to the metal beneath -- is consistent with this type of frequent but light contact with this fleshy part of the hand. The occurrence of this group of marks slightly to the right of the centre axis of the bell reflects the natural angle at which the horn would have been held in relation to the body and the position of the leadpipe by a left-handed player. When the

3. Morley-Pegge, p. 161.

right hand is placed in the bell in alignment with these marks, the resultant position of the horn in relation to the body is uncomfortably parallel and directs the bell of the horn into the player's stomach. In addition to these marks, there is also wear on the inside edge of the bell (mark seven) where the horn would have been held against the rib cage, as is standard practice to steady the horn against the movement of the hand in the bell. Finally, the mouthpipe exhibits significant corrosion where Puzzi's right hand would have held the instrument. Although it would have been possible for a right-handed player to use the instrument, the placement of the crooks on the left side of the horn would have made it awkward for a right-handed player to hold and would have placed an undue amount of continual strain on the crooks. There is no sign of wear or distortion that indicates that the instrument was held right-handed. The overall pattern of wear to the body and bell interior of this horn is a mirror image of the wear patterns found on instruments played with the right hand in the bell.



bore interior (no enamel)



areas where the enamel has been discoloured (darkness indicates the degree of the discolouration)



areas where the enamel has been worn away to expose bare metal (also indicates areas of heavy wear to the metal in non-enameled areas)

Illustration app. 3.1

Sketch of the patterns of wear inside the bell of Puzzi's c. 1826 M.-A. Raoux *cor-solo*.

APPENDIX 4

OPERAS PERFORMED IN LONDON'S MAJOR ITALIAN OPERA VENUES, 1820-1855.

The following tables list operas and their years of performance at the King's Theatre/Her Majesty's Theatre and the Royal Italian Opera at Covent Garden during Puzzi's career. For information about works performed at Puzzi's opera buffa company at the Lyceum from 1836-1837, see chapter two of this dissertation.

Management and lesseeship problems caused Her Majesty's Theatre to close from 1853-1857. The end of licensing restrictions allowed Michael Costa to open a rival Italian opera theatre at Covent Garden in 1847.

Information for both tables was drawn from contemporary newspapers and the archives of the Enthoven Collection at the Theatre Museum, London. Materials surveyed include handbills, programmes and newspapers. In attempting to identify operas where no composer was given, the following sources have been consulted: the *New Grove Dictionary of Opera*, the *Catalogue of Printed Music*, Franz Stieger's *Opernlexikon* and appendix E of Jennifer Hall's dissertation 'The Fashioning of Fashionable Society: Opera-going and Sociability in Britain, 1821 - 1861'. As spelling and capitalisation of operas varied widely in the sources consulted, the conventions of the *New Grove Opera Dictionary* have been used as a standard in compiling this table. However, the language in which the opera appears in contemporary source material has been preserved.

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King’s Theatre/Her Majesty’s Theatre

COMPOSER	OPERA	YEARS PERFORMED
- - -	Les delices du serait	1850
- - -	Tartuffe	1828
Alary	Le tre nozze	1851
Auber	L’enfant prodigue	1851
Auber	Gustave III	1834, 51
Auber	Masaniello [Muta di Portici]	1851
Auber	Zerlina	1851
Balfe	The Bohemian Girl	1851
Balfe	Falstaff	1838
Balfe	I quattro fratelli	1851
Balfe ?	La gitana	1844
Beethoven	Fidelio	1832-33, 51-52
Bellini	Beatrice di Tenda	1836, 41-42
Bellini	I Capuleti e i Montecchi	1833, 50

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King’s Theatre/Her Majesty’s Theatre

COMPOSER	OPERA	YEARS PERFORMED
Bellini	Il pirata	1830-31, 33-36, 40, 45-46
Bellini	I puritani	1835-40, 42-48, 50, 52
Bellini	La straniera	1832, 36, 41
Bellini	Norma	1833, 35-39, 41-47, 49-52
Bellini	La sonnambula	1831, 33-40, 42-52
Burghersh [John Fane]	Bajazette	1841
Chelard	Macbeth	1832
Cimarosa	Il matrimonio segreto	1829-32, 37-38, 40-41, 44, 46, 48-52
Costa	Don Carlos	1844
Costa, Michael	Malek Adel	1837-38
Donizetti	Adelia	1843-44
Donizetti	Anna Bolena	1831, 33-39, 44-46, 50-51
Donizetti	Belisario	1837-38, 43, 46
Donizetti	Don Gregorio [L’ajo nell’imbarazzo]	1846

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King's Theatre/Her Majesty's Theatre

COMPOSER	OPERA	YEARS PERFORMED
Donizetti	Don Pasquale	1843-46, 48, 50-52
Donizetti	L'elisir d'amore	1837-38, 40, 42-45, 47, 48, 50-51
Donizetti	Esule di Roma	1832
Donizetti	Fausta	1841
Donizetti	La Favorite	1847
Donizetti	..	1842
Donizetti	Gemma di Vergy	1842
Donizetti	Linda di Chamounix	1843, 46, 48-51
Donizetti	Lucia di Lammermoor	1838-39, 41-47, 48, 50-52
Donizetti	Lucrezia Borgia	1839-41, 43, 45-46, 48-51
Donizetti	Maria di Rohan	1852
Donizetti	Marino Faliero	1835-36, 41
Donizetti	Olivo e Pasquale	1832
Donizetti	Parisina	1838
Donizetti	Roberto Devereux	1845

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King’s Theatre/Her Majesty’s Theatre

COMPOSER	OPERA	YEARS PERFORMED
Donizetti	Torquato Tasso	1840, 42
Donizetti	La figlia del reggimento	1847-48, 50-51
Donizetti	Maria Stuarda	1827
Ernst II - Duke of Saxe-Coburg-Gotha	Casilda [Tenelli]	1852
	Le cantatrici Villane	1842
Generali	Adelina	1825,
Generali	Le misanthrope	1828
Gnecco	La prova d’un opera seria	1830-31, 35-39, 43, 45-46, 51-52
Halévy	La Tempesta	1850-51
Hérolde	Zampa	1833, 44
Marliani	Il degonda	1837
Mayr	Medea in Corinto	1826-27, 31, 33, 37, 50
Mayr	La rosa bianca e la rosa rossa	1828
Mayr	Il fanatico per la musica	1824

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King’s Theatre/Her Majesty’s Theatre

COMPOSER	OPERA	YEARS PERFORMED
Mercadante	I briganti	1836
Mercadante	Didone	1827
Mercadante	Donna Caritea	1830
Mercadante	Elisa e Claudio	1823, 30, 32
Mercadante	Orazi e Curiazi	1829-30, 41
Mercadante	Il guiramento	1840, 42, 45
Meyerbeer	Il crociato in Egitto	1826, 28
Meyerbeer	Margherita d’Anjou	1828
Meyerbeer	Robert le diable	1832, 47-48
Morlacchi	Teobaldo e Isolina	1826
Mosca	I pretendenti delusi	1822
Mozart	La clemenza di Tito	1821, 23, 28,
Mozart	Così fan tutte	1825, 43, 45
Mozart	Il Don Giovanni	1821-22, 24, 28, 29-40, 43-46, 50-52

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King’s Theatre/Her Majesty’s Theatre

COMPOSER	OPERA	YEARS PERFORMED
Mozart	Le nozze di Figaro	1821-25, 33, 38-40, 47-48, 50-51
Pacini	Il barone di Dolsheim	1822
Pacini	Elena Uberti	1842
Pacini	L’ultimo giorno di pompei	1830-31
Pacini	Gli arabi nelle Gallie	1832
Pacini	La schiava in Bagdad	1827
Paer	Agnese	1821, 32
Paer	Camilla	1841
Paisiello	Nina	1825-26, 28
Persiani, Giuseppe	Ines de castro	1840
Porta	Le calendrier des Vieillards	1828
Rossini	Andromaque [Ermione]	1841
Rossini	L’assedio di Corinto	1834, 36
Rossini	Aureliano in Palmira	1826

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King’s Theatre/Her Majesty’s Theatre

COMPOSER	OPERA	YEARS PERFORMED
Rossini	Il barbiere di Siviglia	1822, 24-26, 28, 30-38, 40-41, 43-46,48, 50-52
Rossini	La Cenerentola	1826, 28-35, 37-39, 43-44, 49, 51-52
Rossini	Le Comte Ory	1829
Rossini	La donna del lago	1823-24, 26, 28-35, 37, 40
Rossini	Elisabetta regina d’Inghilterra	1832
Rossini	La gazza ladra	1821-23, 27, 29-40, 43-46, 51
Rossini	Guillaume Tell	1839, 43-44
Rossini	L’inganno felice	1830
Rossini	L’italiana in Algeri	1825, 29, 31, 43, 52
Rossini	Matilde di Shabran e Corradino	1823-24, 30, 33, 38
Rossini	Otello	1822-26, 28-41, 44-45, 52
Rossini	Pietro l’eremita [Mosè in Egitto]	1822, 25-27, 32, 37, 45
Rossini	Ricciardo e Zoraide	1823-24, 27, 29,31
Rossini	Semiramide	1824-25, 27-35, 37, 41, 43-46, 52

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King’s Theatre/Her Majesty’s Theatre

COMPOSER	OPERA	YEARS PERFORMED
Rossini	Tancredi	1821, 23, 26-33, 35, 37, 41
Rossini	Il turco in Italia	1821-22, 24, 27, 30, 41
Rossini	Zelmira	1824, 26, 28
Salieri	Les Horaces	1842
Spontini	La vestale	1827, 32
St. Champein	Le Manteau [Les Nièces Rivaies]	1828
Thalberg	Florinda	1851
Vaccai	Giulietta e Romeo	1832
Verdi	Attila	1848
Verdi	I due Foscari	1847-48, 50
Verdi	Ernani	1845-46, 48, 50-52
Verdi	I Lombardi	1846-47, 50
Verdi	I masnadieri	1847
Verdi	Nino rè d’Assyria [Nabucco]	1846-48, 50

APPENDIX 4, TABLE A. Operas performed in London 1820-1855: King’s Theatre/Her Majesty’s Theatre

COMPOSER	OPERA	YEARS PERFORMED
Weber	Der Freischütz	1832-33, 51
Weigl	Die Schweizerfamilie	1828, 32
Zingarelli	Romeo e Giulietta	1824, 26-27, 30-31, 37-38

APPENDIX 4, TABLE B. Operas performed in London 1847-1855: Royal Italian Opera, Covent Garden

COMPOSER	OPERA	YEARS PERFORMED
Auber	Masaniello	1849-51, 53-54
Beethoven	Fidelio	1851, 54-55
Bellini	Capuletti e i Montecchi	1848
Bellini	Norma	1847-52, 54-55
Bellini	I puritani	1847-48, 51-55
Bellini	La Sonnambula	1847-49,52
Berlioz	Benvenuto Cellini	1853
Cimarosa	Il matrimonio segreto	1849
Donizetti	Anna Bolena	1847-48, 52
Donizetti	Don Pasquale	1854
Donizetti	L'elisir d'amore	1847, 50-55
Donizetti	La Favorite	1848, 51, 53-55
Donizetti	Linda di Chamounix	1849
Donizetti	Lucia di Lammermoor	1847-49, 52, 55
Donizetti	Lucrezia Borgia	1847-54

APPENDIX 4, TABLE B. Operas performed in London 1847-1855: Royal Italian Opera, Covent Garden

COMPOSER	OPERA	YEARS PERFORMED
Donizetti	Maria di Rohan	1847, 52-53
Donizetti	I martiri	1852
Gnecco	La prova d'un opera seria,	1854
Gounod	Sapho	1851
Halévy	La Juive	1850, 52
Jullien	Pietro il grande	1852
Meyerbeer	L'étoile du nord	1855
Meyerbeer	Les Huguenots	1848-55
Meyerbeer	Le prophète	1849-52, 54-55
Meyerbeer	Robert le diable	1849-53
Mozart	Il Don Giovanni	1847-52, 54-55
Mozart	Le nozze di Figaro	1847-49
Mozart	Il flauto magico	1851-52
Rossini	Il barbiere di Siviglia	1847-50, 52-55
Rossini	La Cenerentola	1848

APPENDIX 4, TABLE B. Operas performed in London 1847-1855: Royal Italian Opera, Covent Garden

COMPOSER	OPERA	YEARS PERFORMED
Rossini	Il Comte Ory	1854-55
Rossini	La donna del lago	1847-51
Rossini	La gazza ladra	1847-48, 50-51
Rossini	Guillame Tell	1852-54
Rossini	L'italiana in Algeri	1847, 50
Rossini	Matilda di Shabran	1854
Rossini	Otello	1850-52, 54-55
Rossini	Semiramide	1847-51
Rossini	Tancredi	1848
Rossini	Zora [derived from Mosé in Egitto]	1850
Spohr	Faust	n.d. [composed 1813]
Spohr	Jessonda	1853
Verdi	I due Foscari	1847
Verdi	Ernani	1847, 52-55
Verdi	Anato [derived from Nabucodonosor]	1850

APPENDIX 4, TABLE B. Operas performed in London 1847-1855: Royal Italian Opera, Covent Garden

COMPOSER	OPERA	YEARS PERFORMED
Verdi	Rigoletto	1853, 54
Verdi	Il trovatore	1855
Weber	Der Freischütz	1850-51

MUSICAL EXAMPLES

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MUSICAL EXAMPLE 1

Typical *cor-basse* exercise. *Studio in treneta esercizi progressivi per il corno concertante*. Copyist's MS. C MS 44.1, catalogue no. 71, p. 18.



MUSICAL EXAMPLE 2

Extract from an unidentified technical study by Puzzi. In Puzzi's hand. C MS 44.1.2, catalogue no. 70, f. 3r.



MUSICAL EXAMPLE 3

'Scala semitonata' hand position table. *Studio in treneta esercizi progressivi per il corno concertante*. Copyist's MS. C MS 44.1, catalogue no. 71, p. 1.



MUSICAL EXAMPLE 4

'Batteries de cor-basse' as found in Puzzi's Concerto di corno. Copyist's MS.
C MS 1.1, catalogue no. 2, f. 7v.



MUSICAL EXAMPLE 5

'Batteries de cor-basse', Ludwig van Beethoven, *Sonata für Klavier und Horn*, Op. 17 (Frankfurt, 1904). Excerpt from horn part, p. 3.

MUSICAL EXAMPLE 6

Extract from 'Cantabile', Puzzi's solo horn arrangement of 'O nube che lieve' from Donizetti's *Maria Stuarda*. In Puzzi's hand. C MS 37, catalogue no. 21, ff. 1r-2v.

*Cantabile Chanté par Madame Malibran. Del Maestro Donizetti
Arrangié pour le Cor par G. Puzzi*

Cantabile

The musical score is written on ten staves. The first staff is labeled 'Cantabile'. The music is in 3/4 time and features a melodic line with various ornaments and a supporting bass line. The score is numbered 1 through 27, with a final measure marked 'Cm 31 3/4'.

Handwritten musical score on ten staves, numbered 28 through 50. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Measure numbers: 28, 29, 30, 31, 32, 36, 38, 40, 41, 46, 47, 48, 49, 50.

Dynamic markings: *ritardando*, *ritardato*, *rit.*

Tempo/Character marking: *And. 3/4*



MUSICAL EXAMPLE 7

Extract from pedagogical solo by Puzzi titled *Studio per suonare legato*. In Puzzi's hand. C MS 44.1.2, catalogue no. 71, f. 1r.

MUSICAL EXAMPLE 8

‘Dolce conforto al misero’ (Mercadante, *Il giuramento*), arranged by Puzzi.
Copyist's MS. C MS 33, catalogue no. 57.

Larghetto

Piano Forte *Legato*

1 2 3

4 5 6 7

Voce

Corno
D.

8 9 10 11

mi = se-ro' che ge = me che ge = me che ge = me sen = ra

12 13 14 15

Cms 33 $\frac{2}{6}$

Spe = me ac. cor = da il ciel le la = grime nel = le sciagu = re =

stre me sciagure e = stre = me più dol = ci allor he spar = gonsi in

sen dell' a = mista: Oh!

ff

16 17 18 19 20 21 22 23 24 25

Cms 33³/₆

esclamato

Cres:

piangi piangi abbrac = ciami. abbrac = = ciami

26 27 28 29

io' scer = do il mio tor = men = to io' scer = do il mio tor = men

30 31 32 33

to Ah! un rag = gio di conten = to del cia = lo è una' pic =

34 35 36 37

Cms 33 1/6

= ta' pieta' un rag gio di con
 ten to del ciel e' una pieta' del
 cie lo e' una pie ta' del ciel e' una pie ta' del

38 39 40 41 42 43 44 45 46

ff

Cms 33⁵/₆

ciel ah... si ah si del cie - lo del cie - lo pie -

47

48

ta'...

C ms 33 $\frac{4}{6}$

MUSICAL EXAMPLE 9

**'La potenza d'amore'. Canzonet by Tadolini with horn obbligato by Puzzi.
Copyist's MS. C MS 50.2, catalogue no. 64.**



Cms 50.2 1/2

Corno in E♭

Canto

Piano-Forte

p < f >

6 *6 Cres. 6* *6*

ff smorz. *rallent.*

3 *4* *5* *6* *rallent.*

7 *8* *9*

Cms 50. 2 2/12

Handwritten musical score for voice and piano. The score consists of six systems of staves.

System 1: Vocal line with a crescendo and dynamic markings *cres*, *sf*, and *p*. Measure numbers 3, 7, and 6 are indicated.

System 2: Piano accompaniment (measures 10, 11, 12) and vocal line. The vocal line includes *sf* and *a piacere*.

System 3: Piano accompaniment (measures 13, 14, 15) and vocal line. The vocal line includes *dim.* and *sf*.

System 4: Vocal line with *a mezza voce* and the lyrics: *L'au-ra che t'al-za il cri-...-no il*.

System 5: Piano accompaniment (measures 16, 17, 18) and a tempo marking *Cms 50 2 1/2*.

io che di la-men-ta; la lu-na la luna che in nar-

-gen-ta il sol il sol nel suo ful-gor

quel che tu vedi. e as-col-ti in ter-ra in cie-lo in

3 dolce

25 26 27

Cms 60. 2 1/2

ma--re) quel che si ce-la cap-pa--re ha vi-ta dall' a-

28 29 Cms 50.2 $\frac{5}{12}$ 30 31

-mor ha vi-ta ha vi-ta dall a--mor ah!

32 33 34

V. S.

35 36 Cms 50.2 $\frac{5}{12}$

Lento

37 38 39

rall. *a tempo*

Cut. to e sos--pir d'a-

Animato

40 41 42

-mo-re tut-to tut-to d'a-mor fa-vel-la,

43 44 45

Cut-to tut-to d'a-mor fa-

Cms 50. 2 1/2

-vel-la sol-tu d'amor ru-bel-la
 Ser-bi ge-la-to il cor Ser-bi ge-la-to il
 cor Ser-bi ge-la-to ge-la-to il cor ah!
 Dimin.

46 47 48
 49 50 51
 52 53 54

cres. poco a poco
cres. sempre
ppp
sfr
 Cor 50. 2 7/12

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 2/4 time. The lyrics are in Italian.

Measures 55-57:

Voice: *pp* D'ammi un tuo sos- - pi- - ro un sguar-do, u- - na pas-

Piano: *pp*

Measures 58-60:

Voice: - ro - - - - la un sguar-do un sguar-do una pa-ro - - - la un tuo sos-

Piano: *affrett.*

Measures 61-63:

Voice: - pi- - - ro un sguar-do una pa-ro - - - la - - - ah

Piano: *affrett.*

Measure numbers 55, 56, 57, 58, 59, 60, 61, 62, 63 are indicated at the bottom of the piano part.

At the bottom of the page, there is a tempo marking: *C_{res} 60.2 1/2*.

loco più Animato

dan - ni un tuo sos - pi - ro un' guar - do u - na pa -

ro - la quest' a - ni - ma con - so - la ca -

ra ob - be - dis - ci a - mor ca -

affrett.

affrett.

Cms 50. 2 1/2

Handwritten musical score for "Obbedisci amor" by G. Rossini. The score is written on ten staves, featuring vocal lines and piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegro". The score includes various musical notations such as trills, slurs, and dynamic markings (cres., tr., sf, p, rall.). The lyrics are "Obbedisci amor".

Handwritten musical score for a piano and violin piece. The score is written on ten staves, with the piano part on the left and the violin part on the right. The key signature is one flat (B-flat), and the time signature is 2/12.

The score includes the following measures and markings:

- Measures 82-84: Violin part with a *cadenza* marking. Piano part has chords marked 82, 83, and 84.
- Measure 85: Violin part with a *dim.* (diminuendo) marking. Piano part has chords marked 85 and 86.
- Measures 86-88: Violin part with a *Cadenza del Coirino* marking. Piano part has chords marked 86, 87, and 88.
- Measure 89: Violin part with a *Cms 50. 2/12* marking.

The score is written in a cursive, handwritten style, typical of a composer's manuscript.

MUSICAL EXAMPLE 10

Fantasia - Ah! Si per voi gia sento; Rhode's Variation [*sic*]. Rossini and Rode, arranged for solo horn by Puzzi. Copyist's MS. C MS 45.2, catalogue no. 35.

In E# *Vivace Marziale*

Corno

Piano-forte

sf *in qua* *loco* *pp*

3 4 5 6 7 8

Cms 45.2²/₁₀

Handwritten musical score for a piece in 3/10 time, numbered 45.2. The score consists of 20 measures, organized into five systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' and 'f.'.

Measures 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Р. 45.2 $\frac{3}{10}$

Handwritten musical score for a piano piece, measures 21-32. The score is written on three systems of three staves each. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *p*, and *f*. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32 are indicated below the staves. The piece concludes with a double bar line at the end of measure 32.

Cms 45.2 1/10

Cadenza Horn

33 *in E#* 34 *Andante. Rode.* 35 36

Corno

Piano-forte

3 4 5

Collo. Rame.

6 7 *collo. Rame.* 8

MS 46.25/10

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 9 through 19 indicated at the bottom of the staves. The notation is written in a cursive, handwritten style.

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19.

Dynamic markings: *sf* (sforzando), *coll'organo* (with organ).

Other markings: *coll'organo* (written above measure 17), *coll'organo* (written below measure 19).

me 46 2 6/10

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking "Piu mosso" is written above the second staff. The score is divided into measures, with measure numbers 20, 21, 23, 24, 25, 26, and 27 indicated. The notation is in a cursive, handwritten style.

20 *colla* 21 *colla*

Piu mosso

for *sf* *pp.* *sf*

23 24 25

26 27

f. sf.

Op. 45. 2⁷/10

Allegro

28 29 30

31 32 33

34 35 36

37 38 39

a tempo

Op. 45.27b

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into measures, with measure numbers 40, 42, 43, 44, 45, 46, 47, and 48 visible. The lyrics "for" and "qua" are written below the staves. The score concludes with a double bar line and a final chord. Below the staves, there are several empty staves.

Cms 45. 2/10



Cadenzas from C MS 45.1, f. 4v, to be played to join the Rossini and Rode arrangements together. In Puzzì's hand. [with the exception of these added cadenzas, C MS 45.1 and 45.2 are identical copies. C MS 45.1 was not reproduced here in its entirety because of its fragile physical state.]

MUSICAL EXAMPLE 11

Violin part, Pierre Jacques Joseph Rode, *Rode's Air Varié arranged, fingered and bowed for the violin by Basil Althaus* (London, 1890).

Rodé's Celebrated Air Varié.

VIOLIN.

Basil Althaus.

Andante.

p dolce

①

②

Var. I. *mf*

W B *N* *W B* *N*

restez.

f

N *W B*

③

II.

Var. II. *p*

① etc.

②

③ 2nd string.

+ See 1st study on Page 1.

VIOLIN.

3

4th string. - - - *p*

Un poco Adagio.

Var. III. *p*

2nd Corde.

5th Pos.

Tempo I.

Var. IV. *con forza*

p

pp calando

* See 2nd study on Page 1.



MUSICAL EXAMPLE 12

Rodes Celebrated Air, for the Pianoforte, with Madame Catalani's Variations, Precisely as Sung by her with Rapturous Applause in all the First Cities of Europe, arr. Pio. Cianchettini (Liverpool, 1822). Second variation, transcribed by the author from a copy held in the British Library.

MUSICAL EXAMPLE 13

'Fra poco a me', aria nell' opera di *Lucia di Lammermoor* del Maestro Donizetti. Arranged for solo horn by Puzzi. Copyist's MS. C MS 7, catalogue no. 23.

from the Pavesi collection

J. Puzzi

Tra poco a me
aria nell' Opera di

Lucia di Sammermoor

del 16° Donizetti.

Ridotta per Corno

Dal

Sig.^{ro} J. Puzzi.

Cms 7 1/10

Corno in E $\flat$

all^o
piano

3 Recit^o

6 7 8 9 Cres

11 12 13 14 15

16 17 18

Cms 7 $\frac{2}{10}$

This is a handwritten musical score for a Corno in E-flat. The score is written on ten staves. The first staff is the Corno part, and the subsequent staves are for the piano accompaniment. The tempo is marked 'all^o' and the dynamics are 'piano'. The score includes a recitativo section marked 'Recit^o'. Measure numbers 3 through 18 are indicated. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score ends with a measure marked 'Cms 7 $\frac{2}{10}$ '.

Handwritten musical score for a piece titled "Cms 7/10". The score is written on ten staves, with the first two staves being a grand staff (treble and bass clef). The music is in 12/8 time, indicated by the "12/8" time signature at the top right. The key signature is one flat (B-flat), indicated by the key signature symbol at the top left. The score includes various musical notations, including notes, rests, and dynamic markings such as "cresc." and "dim.". The piece is divided into measures, with measure numbers 19, 20, 21, 22, 23, 24, 25, 26, 27, and 28 visible. The notation is in a cursive, handwritten style, typical of early 20th-century musical manuscripts. The score concludes with a large, stylized "S" and a flourish.

Handwritten musical score on a single page, featuring a vocal line and a piano accompaniment. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into measures, with measure numbers 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, and 43 visible. The piano part includes dynamic markings such as *p* (piano), *Cres* (Crescendo), *Ritardando*, and *rall^o* (rallentando). The tempo marking *ms 7/10* is visible at the bottom left.

The notation includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The score is written in a cursive, handwritten style.

Handwritten musical score on a single page, numbered 343. The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is heavily aged and stained, with significant wear along the edges. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The page is numbered 343 at the bottom center.

44 45 46

pp *Cres*

pp *Cres*

Presto 48 *pp* 49

Presto 50 *pp* *prezzo* 51 *piu presto* *fermo* 52 *Cresc* 53

54 55 56 57

pp *rall* *p* *pp* *pp* *pp*

58 59 60 61 62

pp *dimin. sino alla fine* *Cms 7/10*

Moderato

63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79

rall.

Cres 7/10

Handwritten musical score on a single page, featuring a vocal line and a piano accompaniment. The score is written on ten staves, with the first six staves containing musical notation and the last four staves being empty. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 345 at the bottom center.

The score is written on ten staves. The first six staves contain musical notation, and the last four staves are empty. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 345 at the bottom center.

80 81 82 83

84 85 86 87

88 89 90 91

92 93

pp (alla parte)

vs.

Cms 7¹/₁₀

Allegretto

94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109

Cresc.

ms 7 3/10

Handwritten musical score on aged, stained paper. The score is written in black ink and consists of multiple staves, likely for a piano and voice or another instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- piano* (written multiple times)
- Cresc.* (Crescendo)
- Measure numbers: 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 121, 122, 123.
- A circled "X" mark in measure 119.
- A wavy line with the number "8" above it in measure 117.
- A double bar line at the end of the score.
- The tempo/mood marking *Allegro* at the bottom right.

MUSICAL EXAMPLE 14

Extract from 'Al dolce guidami' (Donizetti, *Anna Bolena*), soprano aria arranged with horn obbligato by Puzzi. Copyist's MS. C MS 24, catalogue no. 51, ff. 2-3v.

Grave *Larghetto*

Piano forte

1 2 3 4 5

6 7 8 9 10

11 12 13

14

Cms 24 $\frac{3}{10}$

Corno *pp*

Facc

al dol = ce gui = da = mi ca = stel na = ti = o

ai ver = di pla = ta = ni bi que = to ri = o che i nostri

morro = ra sol = pi = ra an = cor

25 26 27 28

Cms 24 10

lento

ah colta di = men = ti = to

de = stor = si af = fa = ni un = gio = no

piu presto

ren = di mi de miei primi anni un giorno =

Poco più

35 36 37 Cms 248/10

CATALOGUE OF WORKS COMPOSED OR ARRANGED BY PUZZI

Over ninety percent of Puzzi's works are arrangements of other composers' music. In compiling this catalogue, thorough, and in some cases even general, identification of works has been the greatest hurdle. In many instances only a title was given and Puzzi was listed as the 'composer'. The form of the original work also often had to be determined: e.g., did the title of the work refer to an individual song or canzonet or was it part of an opera? The titles Puzzi gives to his arrangements often do not correspond to present-day titles. This was particularly evident in the case of compositions such as the Corelli trio sonata and Schubert *Lieder*. In a small number of instances, works are untraceable without extensive investigation beyond the scope of this dissertation.

Principal sources used in identification and dating of works include the *Catalogue of Printed Music in the British Library to 1980.*, *New Grove Dictionary of Music and Musicians*, *New Grove Dictionary of Opera*, *Mellen Opera Reference Index*, *Opernlexikon*, contemporary concert programmes and thematic catalogues for specific composers as indicated in the bibliography.

Information has been divided into the following fields: composer, title, date, instrumentation, source, manuscript or publication information, notes, shelf mark and catalogue number. Issues arising in cataloguing and an explanation of methodology in gathering, classifying and processing this information is discussed below under the field to

which it pertains.

This catalogue is comprised of three parts: works with horn arranged or composed by Puzzi (catalogue A), vocal works composed by Puzzi for his patrons (catalogue B) and a catalogue of works in Puzzi's library (held in the British Library and in the Covert Collection) that he did not compose or arrange (catalogue C). The latter is not intended to be comprehensive but only to provide a representation of the type of works by other composers that Puzzi was playing and includes several works written for him. Ordering of works within the first and third parts of the catalogue is by instrumentation, as set out below, and within these groups by composer of the source material, genre and title of the piece.

Title: Titles are transcribed as written or printed. This occasionally reveals Puzzi's idiosyncratic spelling of the English language. If information that further clarifies the identification of the work is known -- i.e. opus number, opera, a standard or modern title or spelling -- it is given in square brackets. When more than one work by the same composer appears, titles have been alphabetised by their first word. With the exception of English titles, this includes articles.

Dates: In all instances where possible, some form of date relating to the work has been provided. In situations where it has been impossible to come up with a date directly related to the manuscript, a more general date regarding the source material has been given so that some general knowledge of the work's timeframe may be established.

The following hierarchy of dating procedures has been adhered to: a date written on the manuscript by Puzzi or the copyist, a performance date for the work, a water mark date, a first performance date of the source opera for opera derived works, date of composition for non-opera derived works, and the date of the first edition of the source material that appears

in the *CPM* for works (such as folk songs) where a composer could not be traced or a composition date for the work could not be located. When no other datable piece by the composer of the source material appears in the catalogue, the life dates of the composer are given.

In some cases it has been impossible to provide any type of date. This has typically occurred when the composer or composition could not be identified or in instances where the source material is quite obscure and it has not been possible to locate any other editions or records of its composition. Sources used in dating are the same as those used in identification, above.

Instrumentation: Puzzi's surviving works fall into the following categories: horn solo with orchestra, horn solo with piano, unaccompanied horn, horn in chamber ensemble, horn and voice, horn and multiple voices. Pedagogical works assume various forms and have been grouped together at the end of the catalogue, regardless of instrumentation. In drawing any conclusions about Puzzi's preferences for instrumentation, the reader is reminded that concert programmes and reviews have shown that works for piano and horn existed in orchestral arrangement as well (see pp. 205-208 for a full discussion of instrumentation). Thus, the proportion of orchestral works in the catalogue is more indicative of what has survived and been collected than of what form the works would have most frequently appeared. Instruments are listed in the order that they appear in the score.

Where possible, the key of the horn part has been given. Unless otherwise indicated, the rest of the work is also in the same key.

Source: This field assigns a general designation of origin to the works that Puzzi arranged so that themes and trends in his selection of materials for arrangements can be identified. Arrangements derived from

works originally written for voice are categorized under the following headings and sub-headings: vocal - opera: Italian, French, English; vocal - non-opera: German song, Italian song/canzonet, French song, English song, and British folk song. In the case of some works of Italian vocal origin, it has not been possible to identify a source. These have been categorized as 'Italian song/opera', indicating that it is more likely that they have been derived from song than from opera. In the preceding categories, nationality refers to the style of composition and not necessarily the composer.

Arrangements originating from nationalistic anthems or tunes have been classified as 'patriotic'. Arrangements of non-vocal music constitute a small part of Puzzi's output and have been classified as 'instrumental'. 'Original' indicates works that appear to be composed in their entirety by Puzzi. Teaching materials written by Puzzi have been designated 'original: pedagogical'. Works that seem to be constructed on original thematic material and that assume a compositional form that suggests that Puzzi composed them, but where authorship is not incontrovertible, have been classified as 'original composition/unidentifiable'. 'Unidentifiable' has been assigned to works where the thematic material has not been able to be traced but where the compositional form -- e.g. 'fantasia' -- suggests the use of preexisting material. In instances where the form of the composition makes no suggestions about its origins, 'unidentifiable' does not exclude the possibility that they might be original compositions.

Notes: This field contains any relevant information about the work not covered elsewhere in the entry. Performance dates and occasions for works are given when they are known. All concerts took place in London unless otherwise specified.

MS info: A note of the the scribe ('copyist' or 'Puzzi') has been made in this field. Puzzi's copyists usually do not identify themselves in the score. Any information they have included, such as a name or address, has been noted in parentheses.

With regards to works for solo horn and piano and for works for horn, voice/ voices and piano, the word 'score' indicates a single manuscript that fully depicts all parts. It seems probable that separate parts for the performers would have also existed, though few have survived. In the cases where separate parts do exist, this is noted. For works such as those for horn and orchestra where parts clearly would have been provided, note has been made of their presence or absence and a description of the type of score -- full, condensed or piano reduction -- has been given. One copy exists of each part unless otherwise specified by a number in square brackets after the part in question.

In the few instances where the work is in the form of a printed edition, this has been clearly noted and publication information has been provided. The publisher's name appears exactly as it is printed on the music.

Exceptional features of the score, such as multiple corrections or pencil notations by Puzzi, are noted.

Shelf mark: The numbers that have been used to organize the works in their respective collections by their owners have been retained and are recorded in this field. 'BL' has been prefixed to the shelf marks of works held in the British Library. 'C MS' designates items held in the Covert Collection. The numbering in this collection has been designed to show when separate compositions and/or multiple copies of a composition have been written together in a single manuscript book or have been bound together by Puzzi. A shelf mark such as 44.1.2 indicates

that the work is the second item (.2) in the first (.1) of a group of manuscript booklets in a set of works collected together by Puzzi (44). The contents of these multiple shelf marks are detailed in the 'manuscript information' field when more than one manuscript is included in a catalogue entry. This usually occurs when duplicate copies or several versions of a piece exist.

Catalogue number: This is a number that I have assigned to each work receiving its own entry in the catalogue to create a single numbering system for all of the extant works Puzzi is known to have arranged or composed. It covers the manuscripts held in the Covert Collection and the manuscript and printed works in the British Library. Numbering has not been extended to works in Puzzi's library that he did not compose or arrange, but these pieces have been assigned a letter to enable reference to them in the body of the dissertation.

Abbreviations and terminology used in the catalogue:

General abbreviations:

BL - British Library

C MS - Covert Collection manuscript

CPM - *The Catalogue of Printed Music in the British Library to 1980*

C PS - Covert Collection printed work

MS - manuscript

NA - not applicable. Appears in fields such as 'instrumentation' or 'source' when this information is not applicable to the work under consideration.

PS - printed score

standard abbreviations for instruments have been used.

Abbreviations pertaining to the dating of works:

Puzzi - manuscript dated by Puzzi

copyist - manuscript dated by the copyist

w.m. - water mark

OP - opera premiere

D.C. - date of original composition

CPM entry - the date given by the CPM for the work (in the case of specific published editions)

CPM - first printed edition in the CPM

L - the life dates of the composer

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Meissonnier, arr. Puzzi

TITLE Fantasia.

DATE See notes

INST. Horn solo with orchestra: solo horn in F, vln 1 & 2, vla, hn 1 & 2, clar 1 & 2, flt 1 & 2, ob 1 & 2, tpt 1 & 2 (in F), fag 1 & 2, bass (parts listed in score order).

SOURCE Patriotic: French

NOTES Incorporates 'Le Petit Tambour de la Garde Nationale', a melody attributed to Antoine Meissonnier that enjoyed great popularity in London in the 1820s and appeared in numerous settings. Performed at a 'Grand Miscellaneous Concert' in Liverpool on 20 April 1824 (possibly would have been performed with C MS 1 at this concert).

MS INFO. Full score, copyist (solo horn part not indicated save for occasional cues). Bound together with C MS 1.1, providing another indication that these two works were to be performed together.

CAT. # 1 **SHELF MARK** C MS 1.2

COMPOSER Puzzi, Giovanni

TITLE Concerto di corno.

DATE 1820 copyist

INST. Horn solo with orchestra: horn in F, orchestra.

SOURCE Original composition

NOTES Followed by un-notated segue into incomplete fantasia for violin and orchestra (C MS 1.2). Score contains various corrections and some penciled-in directions in Puzzi's hand. Possibly performed in Liverpool on 20 April 1824 (see cat no. 1).

MS INFO. Full score, copyist.
No parts.

CAT. # 2 **SHELF MARK** C MS 1.1

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Schira, arr. Puzzi
TITLE Capriccio obbligato a corno.
DATE Score w.m. 1836, some parts w.m. 1839.
INST. Horn solo with orchestra: horn in Eb, flute, violin 1, violin 2, viola, cello, bass, guitar.
SOURCE Unidentifiable
NOTES - - - -

MS INFO. Condensed score, copyist.
Parts, copyist: solo horn, flute, violin 1, violin 2, viola, 'cello, bass [2], guitar.

CAT. # 3 **SHELF MARK** BL Add. MS 46396 ff. 38-96

COMPOSER Anon./ Puzzi?
TITLE Andantino.
DATE - - - -
INST. Horn solo: horn in Eb, piano.
SOURCE Unidentifiable
NOTES - - - -

MS INFO. Score, copyist.

CAT. # 4 **SHELF MARK** C MS 34

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Anon., arr. Puzzi
TITLE The Day's [*sic.*] that are no More.
DATE 1852 CPM

INST. Horn solo: horn in F, piano.

SOURCE Vocal - folk song: British (English)
NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 5 **SHELF MARK** C MS 44.3.4

COMPOSER Anon., arr. Puzzi
TITLE Fantasia pour le cor.
DATE - - - -

INST. Horn solo: horn in Eb, piano.

SOURCE Unidentifiable/original composition
NOTES - - - -

MS INFO. Score, copyist (Grimaldi).

CAT. # 31 **SHELF MARK** C MS 16

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Anon., arr. Puzzi
TITLE Hathleen Mavouroon [Kathleen]. Echoes of the Lakes.
Kelvin Grove.
DATE 1842 Puzzi

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - folk song: British (English and Scottish)
NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 6 **SHELF MARK** C MS 43

COMPOSER Anon., arr. Puzzi
TITLE Kelvin Grove.
DATE 1824 CPM

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - folk song: British (Scottish)
NOTES - - - -

MS INFO. Score, Puzzi. Includes many revisions/corrections.

CAT. # 7 **SHELF MARK** C MS 44.3.5

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Anon., arr. Puzzi

TITLE Poor Mary Ann.

DATE 1851 *CPM*

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - folk song: British (Welsh)

NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 8 **SHELF MARK** C MS 44.3.7

COMPOSER Anon., arr. Puzzi

TITLE Quattro, piano thema.

DATE 1840 w.m.

INST. Horn solo: horn in Eb, piano.

SOURCE Instrumental

NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 9 **SHELF MARK** C MS 44.3.6

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Anon., arr. Puzzi
TITLE Robin Adale. [Adair; a.k.a. Eileen Aroon]
DATE 1790 *CPM*

INST. Horn solo: horn in F, piano.

SOURCE Vocal - folk song: British (Scottish [also attributed to Ireland])
NOTES Very popular. *CPM* lists 33 editions in print during Puzzi's lifetime.

MS INFO. Score, Puzzi.

CAT. # 10 **SHELF MARK** C MS 40

COMPOSER Anon., arr. Puzzi
TITLE - - - -
DATE - - - -

INST. Horn solo: horn in D, piano.

SOURCE Unidentifiable
NOTES Loose items and incomplete sketches including 'Theme Hollandais'.

MS INFO. Score and sketches, Puzzi.

CAT. # 11 **SHELF MARK** C MS 44.3.3

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Anon., arr. Puzzi
TITLE Variazione di Erkel.
DATE 1842 w.m.
INST. Horn solo: horn in E, piano.
SOURCE Instrumental
NOTES Possibly derived from the music of Ferenc Erkel (1810 - 1893). Liszt set some of his Hungarian hymns. This virtuoso popularisation might have interested Puzzi in Erkel's music.
MS INFO. Score, Puzzi.

CAT. # 12 **SHELF MARK** C MS 44.3.2

COMPOSER Balfe, arr. Puzzi
TITLE The Blighted Flower.
DATE 1835 CPM
INST. Horn solo: horn in Eb, piano.
SOURCE Vocal - English song
NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 13 **SHELF MARK** C MS 39

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Balfe arr. Puzzi

TITLE Fantasia Corno -- motivi figlia di St. Marco e enchantress.

DATE 1844 The Daughter of St. Mark OP
1845 The Enchantress OP

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: English

NOTES Medley of themes: Bohemian Girl; When you'll Remember Me; Daughter of St. Mark: Oh Smile as thou wert [*sic*] wont to Smile; Woman's Heart a Youthful Knight.

MS INFO. Score, copyist.

CAT. # 14 **SHELF MARK** C MS 35

COMPOSER Balfe, etc. arr. Puzzi

TITLE Fantasia per corno. [features 'The light of other Days' from *The Maid of Artois*]

DATE 1839 w.m.

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: English

NOTES Same introductory theme as C MS 37.

MS INFO. Score, copyist.

CAT. # 15 **SHELF MARK** C MS 6

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Bellini, arr. Leidesdorf and Puzzi
TITLE Fantasia brillante pour pianoforte et cor, sur des themes
favories de l'opera Il pirata.
DATE 1840 copyist

INST. Horn solo: horn in F, piano.

SOURCE Vocal - opera: Italian
NOTES - - - -

MS INFO. Score, copyist (Bernard).

CAT. # 16 **SHELF MARK** C MS 26

COMPOSER Bellini, arr. Puzzi
TITLE A te o cara. Quartetto -- polacca. [*I puritani*]
DATE 1835 OP

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: Italian
NOTES - - - -

MS INFO. Score, copyist.

CAT. # 17 **SHELF MARK** C MS 46

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Bellini, arr. Puzzi

TITLE Ah per sempre. [*I puritani*]

DATE 1842 Puzzi

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: Italian

NOTES Performed at Mrs. Anderson's benefit, 26 May 1843.

MS INFO. Score, copyist.

CAT. # 18 **SHELF MARK** C MS 47

COMPOSER Bellini, arr. Puzzi

TITLE Fantasia per corno ridotta dalla Sonnambula di Bellini.

DATE 1840 Puzzi

INST. Horn solo: horn in E, piano.

SOURCE Vocal - opera: Italian

NOTES Performed at Messrs. Howlett and Trory's benefit, Norwich,
22 September 1840.

MS INFO. Score, copyist.

CAT. # 19 **SHELF MARK** C MS 52

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Corelli, arr. Moscheles and Puzzi
TITLE From Corelli's [trio sonata] No. 9.
DATE 1839 w.m.
INST. Horn solo: horn in F, piano.
SOURCE Instrumental
NOTES A work with this title was performed at Blagrove's 'Benefit Quartett Concert', 4 May 1837. A selection titled 'Corelli, solo, corno' was performed at a 1 June 1845 benefit concert. Material for this arrangement appears to have been taken from several different Corelli trio sonatas.
MS INFO. Score, copyist.
.1: In three movements: moderato, adagio, allegro.
.2: Unidentifiable sketch; horn part for Donizetti 'Nume eterno'.
.3: Very short sketch of third movement of Corelli 'sonata no. 9'.
.4: Copy of 56.1
.5: Most complete version of C MS 56; four movements including additional largo third mvt.
CAT. # 20 **SHELF MARK** C MS 56.1-56.5

COMPOSER Donizetti, arr. Puzzi
TITLE Cantabile. ['O nube che lieve' from *Maria Stuarda*]
DATE 1840 w.m.
INST. Horn solo: horn in Eb, piano.
SOURCE Vocal - opera: Italian
NOTES 'Cantabile chante par Madame Malibran' written on cover. Includes some of the same thematic material as C MS 6 (see cat. no. 15).
Extremely virtuosic horn part.

MS INFO. Score, Puzzi.

CAT. # 21 **SHELF MARK** C MS 37

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Donizetti, arr. Puzzi
TITLE Fantasia, melange et arrange par Puzzi. ['O nube che lieve'
from *Maria Stuarda*]
DATE 1835 OP

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: Italian

NOTES - - - -

MS INFO. Score, copyist (J.H. Mapleson).

CAT. # 22 **SHELF MARK** C MS 15

COMPOSER Donizetti and Bellini, arr. Puzzi
TITLE Fra poco a me, aria nell' opera di Lucia di Lammermoor del
Maestro Donizetti.
DATE 1835 OP

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: Italian

NOTES 17 May 1839 (Sir Richard and Lady Hunter's private concert)
and 7 September 1840 (touring benefit, Bridgewater)
performances of untitled horn solos based on *Lucia di
Lammermoor*, possibly referring to this fantasia. Includes
the quartet 'A te, o cara' from *I puritani*.

MS INFO. Score, copyist.

CAT. # 23 **SHELF MARK** C MS 7

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Donizetti et al., arr. Puzzi

TITLE Melange de petits airs.

DATE 1839 w.m.

INST. Horn solo: horn in Eb and F, piano in Ab, Bb, Eb.

SOURCE Vocal - opera: Italian; folk song: British (English)

NOTES 'And ye shall walk in Silk'; 'Or che in cielo' (*Marino Falliero*, Donizetti); 'I sigh for the Days'; 'Ah non avea piu lagrime' (*Maria Rudenz*, Donizetti); 'Ruth' by Miss Davis (voice and piano); 'Here awa there awa'.

MS INFO. Score, copyist.
'Here awa there awa' notated in Puzzi's hand.

CAT. # 24 **SHELF MARK** C MS 23

COMPOSER Field, arr. Puzzi

TITLE Romance de Field adapte un accompagnement pour le cor par Puzzi.

DATE 1832 w.m.

INST. Horn solo: horn in F, piano.

SOURCE Instrumental

NOTES - - - -

MS INFO. Score, copyist.
C MS 36.2: horn and piano score in Eb, copyist.

CAT. # 25 **SHELF MARK** C MS 36.1-36.2

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Haas, Charles arr. Puzzi

TITLE Les bleuets, fantasie pour piano et cor.

DATE See notes.

INST. Horn solo: horn in F, piano.

SOURCE Vocal - French song/ opera

NOTES 10.1 bears the inscription 'arrangé par Puzzi, pour Madlle. Emilia Puzzi'. The date 1840 has been crossed out and replaced by 1860. 10.2 is dedicated to Marietta Puzzi and dated 1850 (w.m. 1843).

MS INFO. 10.1: score, in Puzzi's hand.
10.2: score, copyist, as 10.1 but for horn in Eb.

CAT. # 26 **SHELF MARK** C MS 10.1-10.2

COMPOSER Kelly, Michael arr. Puzzi

TITLE I Sigh for the Days that are Gone.

DATE 1810 CPM

INST. Horn solo; horn in Eb, piano.

SOURCE Vocal - English song

NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 27 **SHELF MARK** C MS 41

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Masini, arr. Puzzi
TITLE La calma, romanza.

DATE See notes

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - Italian song/ canzonet

NOTES Performances: Mlle. Anichini's matinée, 24 June 1850;
Madame Puzzi's benefit, 26 May 1851.

MS INFO. Score, Puzzi.
38.2: incomplete version of 38.1.

CAT. # 28 **SHELF MARK** C MS 38.1-38.2

COMPOSER Mozart arr. Puzzi
TITLE Divertiment pour cor et piano sur les airs à Mozart.

DATE 1818 w.m.

INST. Horn solo: horn in Eb, piano.

SOURCE Instrumental

NOTES Fragment of another work on recto of second leaf.

MS INFO. Score, copyist.

CAT. # 29 **SHELF MARK** C MS 48

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Paer and Paisiello, arr. Puzzi
TITLE Fantasia sur les airs de L'Agnese et de La molinara.

DATE 1820 CPM entry

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: Italian

NOTES - - - -

PUB. INFO. Paris: Pacini.
Piano score only.

CAT. # 30 **SHELF MARK** BL g.352.qq.(6.)

COMPOSER Puzzi
TITLE Six solo [*sic*] pour le cor, no. 1

DATE - - - -

INST. Horn solo: horn in Eb, piano or harp.

SOURCE Original composition

NOTES The information on the title page indicates that this is the first solo in a set of six similar works. At present, the remaining solos in the series have not been found.

PUB. INFO. Score (separate horn part missing).
Paris: Pacini.

CAT. # 32 **SHELF MARK** C PS 54

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Ricci and Donizetti, arr. Puzzi
TITLE Pot pourri sur les airs du Corrado d'Altamura et de Maria Stuarda.
DATE 1835 OP *Maria Stuarda* , 1841 OP *Corrado d'altamura*

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: Italian
NOTES - - - -

MS INFO. Score, copyist.

CAT. # 33 **SHELF MARK** C MS 5

COMPOSER Rossini, arr. Puzzi
TITLE Trio Guillaume Tell.

DATE 1829 OP

INST. Horn solo: horn in E, piano.

SOURCE Vocal - opera: Italian
NOTES - - - -

MS INFO. Score, copyist.

CAT. # 34 **SHELF MARK** C MS 8

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Rossini and Rode, arr. Puzzi
TITLE Fantasia -- Ah! Si per voi gia sento.
Rhode's [sic] Variation.
DATE 1837 w.m.

INST. Horn solo: horn in F, piano.

SOURCE Vocal - opera: Italian; Instrumental

NOTES Rossini Fantasia from *Otello*. followed by Rhode's Variation.
Rode performances: at Madame Puzzi's benefit, 20 June 1836; subscription concert, Sherborne, 13 December 1838; Messrs. Howlett and Trory's benefit, Norwich, 22 Sept. 1840. 1836 date indicates that multiple copies and/or versions of this arrangement existed.
A version of 'Ah! Si per voi gia sento' with orchestral accompaniment is known to exist in a private collection.

MS INFO. Score, copyist.
C MS 45.1 contains cadenzas in Puzzi's hand that link the two arrangements.
C MS 45.2: identical score in E, copyist.

CAT. # 35 **SHELF MARK** C MS 45.1-45.2

COMPOSER Schira, arr. Puzzi
TITLE Primo allegro d'un concerto di Schira.
DATE 1840 w.m.

INST. Horn solo: horn in Eb, piano.

SOURCE Instrumental

NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 36 **SHELF MARK** C MS 49

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Schubert, arr. Puzzi
TITLE Quattro romances de Schubert: L'addio, Ave Maria, Come
Lieta, Sweet image thou of peace. [Op. 59, no. 3, 'Du bist die Ruh']
DATE 1841 Puzzi

INST. Horn solo: horn in various keys, piano.

SOURCE Vocal - German song
NOTES Dedicated to Madlle. Emily Puzzi (Giovanni's first daughter).
'L'addio' is 'Adieu', composed by A.H. Weyrauch and
popularly attributed to Schubert.

MS INFO. Score, Puzzi.

CAT. # 37 **SHELF MARK** C MS 4.3

COMPOSER Schubert, arr. Puzzi
TITLE Serenade par François Schubert. ['Ständchen']
DATE 1828 DC

INST. Horn solo: horn in F, piano in G minor.

SOURCE Vocal - German song
NOTES - - - -

MS INFO. Score, copyist.

CAT. # 38 **SHELF MARK** C MS 4.2

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Schubert, arr. Puzzi

TITLE Thy Face in Ev'ry Blooming Flower I See. ['Ungeduld' Op. 25,
no. 7, *Die schöne Müllerin*]

DATE 1839 w.m.

INST. Horn solo: horn in F, piano.

SOURCE Vocal - German song

NOTES - - - -

MS INFO. Score, copyist.

CAT. # 39 **SHELF MARK** C MS 4.1

COMPOSER Verdi, arr. Puzzi

TITLE Andante appassionato. ['Quando le sere al placido' from *Luisa Miller*]

DATE 1849 OP

INST. Horn solo: horn in E, piano.

SOURCE Vocal - opera: Italian

NOTES - - - -

MS INFO. Score, copyist.

CAT. # 40 **SHELF MARK** C MS 13

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Verdi, arr. Puzzi

TITLE Souvenir de l'opera I due Foscari, fantasia pour le cor.

DATE 1844 OP

INST. Horn solo: horn in Eb, piano.

SOURCE Vocal - opera: Italian

NOTES - - - -

MS INFO. Score, copyist.

CAT. # 41 **SHELF MARK** C MS 51

COMPOSER Anon., arr. Puzzi

TITLE Air varie en quatuor.

DATE - - - -

INST. Chamber ensemble: horn in E ('Mi #'), violin, viola, bass.

SOURCE Unidentifiable

NOTES - - - -

MS INFO. Score, possibly in Puzzi's hand.
Parts, copyist: solo horn, violin, viola, 'cello.

CAT. # 42 **SHELF MARK** BL Add. MS 46396 ff. 1-14

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Bellini, arr. Puzzi

TITLE Oh! Divina Agnese, romanza [*Beatrice di Tenda*].

DATE 1833 OP

INST. Chamber ensemble: horn in Eb, violin, viola, bass, piano.

SOURCE Vocal - opera: Italian

NOTES Horn part (very florid) notated in Bb, all others in Db.

MS INFO. Full score, copyist.
No parts

CAT. # 43 **SHELF MARK** BL Add. MS 46396 ff. 32-33r.

COMPOSER Rossini, arr. Puzzi

TITLE Grand Trio for Harp, Pianoforte and Horn or Flute. Arranged from Rossini's . . . Duet, Ah se puoi cosi lasciarmi.

DATE 1822 CPM entry

INST. Chamber ensemble: horn, piano, harp.

SOURCE Vocal - opera: Italian

NOTES From *Mosè in Egitto*.

PUB. INFO. Chappell and Co., 'for the author', London.
Harp and piano parts only.

CAT. # 44 **SHELF MARK** BL H.173.c.(17.)

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Anon., arr. Puzzi
TITLE Fantasia for the horn in which is introduced the airs of
Faithless Emma and God Save the King.
DATE 1815 w.m.

INST. Horn solo with orchestra: solo horn in Eb, flute, vln 1, vln 2,
viola, 'cello, bass.
SOURCE Patriotic: English
NOTES - - - -

MS INFO. Condensed score, copyist.
Parts, copyist: 'corno obbligato', flute, first violin, second
violin, viola, 'cello, bass.

CAT. # 45 **SHELF MARK** BL Add. MS 46396 ff. 15-31

COMPOSER Anon., arr. Puzzi
TITLE L'encens des fleurs.
DATE - - - -

INST. Voice with horn: soprano/tenor, horn in Eb, piano.
SOURCE Vocal - French song
NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 46 **SHELF MARK** C MS 42

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Arne., arr. Puzzi
TITLE Fantasia [features 'Rule Britannia']

DATE - - - -

INST. Horn solo: horn in Eb, piano.

SOURCE Patriotic: English

NOTES - - - -

MS INFO. Score, copyist.

CAT. # 47 **SHELF MARK** C MS 18

COMPOSER Boieldieu, arr. Puzzi
TITLE Au serment qui nous lie [from *Marguerite*].

DATE See notes

INST. Voice with horn obbligato: soprano, horn in Eb, piano.

SOURCE Vocal - opera: French

NOTES Performed 16 February 1839 in Edinburgh at the subscription concert of the Edinburgh Professional Society of Musicians. This performance included a harp accompaniment.

MS INFO. Score, copyist.
Faint unidentified pencil sketch on cover and sketch of 'Poor Mary Ann' on last page, both in Puzzi's hand.

CAT. # 48 **SHELF MARK** C MS 32

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Campana, Fabio, arr. Puzzi

TITLE Canto d'amore, romanza per contralto.

DATE 1819 - 1882 L.

INST. Voice with horn obbligato: contralto, horn in Eb, piano.

SOURCE Vocal - Italian song/canzonet

NOTES 'accompagnamento di corno scritto pel celebre G. Puzzi'
inscribed on cover.

MS INFO. Score, copyist.

CAT. # 49 **SHELF MARK** C MS 20

COMPOSER Costa, arr. Puzzi

TITLE Ombra che voli e sangue.

DATE 1831 w.m.

INST. Voice with horn obbligato: soprano, horn in Eb, piano.

SOURCE Vocal - Italian song/opera

NOTES - - - -

MS INFO. Score, Puzzi.

CAT. # 50 **SHELF MARK** C MS 31

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Donizetti, arr. Puzzi

TITLE Al dolce guidami [*Anna Bolena*].

DATE See notes

INST. Voice with horn obbligato: soprano, horn in Eb, piano.

SOURCE Vocal - opera: Italian

NOTES Performances: Benedict's benefit, 23 May 1842 and Mrs. Anderson's benefit, 26 May 1843, both with Mlle. Moltini.

MS INFO. Score, copyist.
Marked 'Proprieta di Madlle Moltini'.

CAT. # 51 **SHELF MARK** C MS 24

COMPOSER Donizetti, arr. Puzzi

TITLE Nume eterno, preghiera.

DATE - - - -

INST. Voice with horn obbligato: contralto, horn in E, piano.

SOURCE Vocal - Italian song

NOTES - - - -

MS INFO. Score, copyist.

CAT. # 52 **SHELF MARK** C MS 29

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Donizetti, arr. Puzzi

TITLE Viva viva brava Annima.

DATE ----

INST. Voice with horn obbligato: voice, horn in Eb, piano (in Ab).

SOURCE Vocal - opera: Italian

NOTES ----

MS INFO. Score, copyist.

CAT. # 53 **SHELF MARK** C MS 17

COMPOSER Fane, John [Lord Burghersh], arr. Puzzi

TITLE Romanza, Raggio di luna [*Il torneo*].

DATE 1839 copyist

INST. Voice with horn obbligato: tenor, horn in E, piano.

SOURCE Vocal - opera: Italian

NOTES 'Cantata di Rubini ai Concerte del Duca di Wellington'
written on cover in Puzzi's hand. Performed at a private
concert at Apsley House in July 1839 with Rubini.

MS INFO. Score, copyist (Bernard, Leicester Square).
Horn part written in a different hand, possibly Puzzi's.

CAT. # 54 **SHELF MARK** C MS 19

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Marras, Giacinto, arr. Puzzi

TITLE Lo sguardo tuo.

DATE 1845 Puzzi

INST. Voice with horn obbligato: tenor, horn in Eb, piano.

SOURCE Vocal - Italian song/ canzonet

NOTES 'Melodia con corno obbligato per Puzzi. Composta espressamente per Moriani [Italian tenor Napoleone Moriani] dal suo amico Giacinto Marras' inscribed on cover.

MS INFO. Score, copyist.

CAT. # 55 **SHELF MARK** C MS 11.1

COMPOSER Marras, arr. Puzzi

TITLE Ritorna ai Palpiti.

DATE 1851 CPM

INST. Voice with horn obbligato: soprano, horn in F, piano in C.

SOURCE Vocal - Italian song/ canzonet

NOTES Incomplete. The initials G.P. appear by both the horn and voice staves indicating that the work was written to be performed by both Puzzi.

MS INFO. Score, possibly in Puzzi's hand.

CAT. # 56 **SHELF MARK** C MS 11.2

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Mercadante, arr. Puzzi

TITLE Dolce conforto al misero [from the opera *Il giuramento*].

DATE 1842 w.m.

INST. Voice and horn: soprano, horn in D, piano.

SOURCE Vocal - opera: Italian

NOTES Originally written for two voices; in Puzzi's arrangement the horn plays the alto line.

MS INFO. Score, copyist.

CAT. # 57 **SHELF MARK** C MS 33

COMPOSER Mercadante, arr. Puzzi

TITLE Il sogno.

DATE 1830 CPM

INST. Voice with horn obbligato: voice, horn in E, piano.

SOURCE Vocal - Italian song/canzonet

NOTES Poetry by Signora Giuseppina Guacci. Printed editions include obbligato parts for violin, 'cello, flute, and harmonium (Puzzi's obbligato is similar to these).

MS INFO. Score, copyist.

CAT. # 58 **SHELF MARK** C MS 12

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Munck, Rosalbina de, arr. Puzzi

TITLE La plus jolie, romance.

DATE 1800 - 1865 L

INST. Voice with horn obbligato: soprano, horn in Eb, piano.

SOURCE Vocal - French song

NOTES Rosalbina de Munck is the maiden name of the Alsatian soprano Maria Caradori-Allan, a singer with whom Puzzi occasionally performed in London.

MS INFO. Score, copyist.

CAT. # 59 **SHELF MARK** C MS 21

COMPOSER Panizza, Giacomo arr. Puzzi

TITLE Annima, la vivandiera.

DATE See notes

INST. Voice with horn obbligato: soprano, horn in D, piano.

SOURCE Vocal - Italian song/canzonet

NOTES 'proprieta di Fanny Puzzi Londra 1853' inscribed on cover.

MS INFO. Score, copyist. Horn line written in Puzzi's hand.

CAT. # 60 **SHELF MARK** C MS 25

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Pugni, Cesare, arr. Puzzi

TITLE Non e allo specchio.

DATE See notes

INST. Voice with horn obbligato: tenor, horn in Eb, piano.

SOURCE Vocal - Italian song/ opera

NOTES Performed at Sir Richard and Lady Hunter's private concert, Brighton, 3 May 1844 with Fornasari.

MS INFO. Score, copyist.

CAT. # 61 **SHELF MARK** C MS 28

COMPOSER Rossini, arr. Puzzi

TITLE Ah! che forse in tai momenti, aria [from *Zelmira*].

DATE 1864 CPM entry

INST. Voice and horn obbligato: soprano, horn in Eb or flute obbligato.

SOURCE Vocal - opera: Italian

NOTES Also includes recitative 'Tutto ho perduto alfin'. Cover reads 'as sung by Madame Puzzi ... obbligato by Signor Puzzi'. Vocal part includes notation of Giacinta Puzzi's cadenzas and ornamentation. BL H.2401.e.(15.) is an earlier printed edition of the same aria, but with no obbligato parts. It is listed under Puzzi's name in the CPM, but there is no evidence that Puzzi had any compositional input into this edition, thus it is not included in this catalogue.

MS INFO. London: Lonsdale. Piano and voice score only. Obbligato parts are indicated in piano part.

CAT. # 62 **SHELF MARK** BL H.1772.z.(60.)

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Schira, arr. Puzzi

TITLE Tristo e fuor d'ogni speranza, romance.

DATE See notes

INST. Voice with horn obbligato: tenor, horn in F, piano.

SOURCE Vocal - Italian song/canzonet

NOTES Performances: Madame Dulcken's benefit, 31 May 1841 and 'Gentlemen's Concert', subscription, Manchester, 23 August 1841, both with Mario.

MS INFO. Score, copyist.

CAT. # 63 **SHELF MARK** C MS 27

COMPOSER Tadolini, arr. Puzzi

TITLE La potenza d'amore.

DATE See notes

INST. Voice with horn obbligato: tenor, horn in Eb, piano.

SOURCE Vocal - Italian song

NOTES Text by Carlo Pepoli. Written originally for Rubini. Horn obbligato arranged by Puzzi. Bears the inscription 'esiquita per la prima volta al concerto di S.A.R. il Duca d'Orleans' in Puzzi's hand. Performances: Messrs. Howlett and Trory's benefit 22 September 1840 and Mrs. Parnter's private concert 11 July 1840, both with Rubini.

MS INFO. Score, copyist.
C MS 50.2: duplicate copy.

CAT. # 64 **SHELF MARK** C MS 50.1-50.2

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Winter, arr. Puzzi

TITLE Paga fui, cavatina de Winter avec accompagnement de cor [*Il ratto di Proserpina*].

DATE 1812 Puzzi

INST. Voice with horn obbligato: soprano, horn in Eb, piano.

SOURCE Vocal - opera: Italian

NOTES Notes in Puzzi's hand on cover: 'Accompagnato a Madame Grassini al Concerto de Corte aux Tulheria, mio Primo Debuto a quei Concerti. 1812'.

MS INFO. Score, copyist.
Sketch of 'La primavera' for soprano and piano in Puzzi's hand on last page.

CAT. # 65 **SHELF MARK** C MS 3

COMPOSER Pugni, Cesare arr. Puzzi

TITLE Terzetto.

DATE - - - -

INST. Voices with horn obbligato: soprano 1 and 2, contralto, horn in Eb, piano.

SOURCE Vocal - Italian song/canzonet

NOTES Names of performers specified in score: Castellani, Brambilla, Rita Borio accompanied by 'Solista Signor Puzzi'. Dedicated to Giacinta Puzzi by Pugni.

MS INFO. Score and full set of solo parts, copyist.

CAT. # 66 **SHELF MARK** C MS 14.1-14.5

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Puzzi.
TITLE Il buon pastor
DATE 1830 CPM entry

INST. Voices with horn obbligato: soprano, alto, horn in D, piano.

SOURCE Vocal - Italian song
NOTES Bears no dedication and appears to have been written for Puzzi's own use as a performer. Also exists in an arrangement for two voices, dedicated to Countess Flahault. See catalogue B, no. 90.

PUB. INFO. Paris: Pacini.

CAT. # 67 **SHELF MARK** BL H.1654bb.(18.)

COMPOSER Puzzi
TITLE Scala naturale
DATE - - - -

INST. Unaccompanied horn.

SOURCE Original: pedagogical
NOTES Scale and interval studies.

MS INFO. Horn part, Puzzi.

CAT. # 68 **SHELF MARK** C MS 44.3.1

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Puzzi

TITLE - - - -

DATE 1819 w.m.

INST. Unaccompanied horn.

SOURCE Original: pedagogical

NOTES Sketches for various exercises that do not appear to be based on any particular thematic material.

MS INFO. 44.1.3: sketch, Puzzi.
44.1.4: fragment of a scale exercise, Puzzi.

CAT. # 69 **SHELF MARK** C MS 44.1.3-44.1.4

COMPOSER Puzzi, Giovanni

TITLE Cappricio per corno con accompagnamento di piano forte.

DATE 1819 w.m.

INST. Horn solo: horn in Eb, piano.

SOURCE Original: pedagogical

NOTES Subtitled as 'Studio per sounare legato'.
Includes fragments of unidentified pedagogical studies.

MS INFO. Score, Puzzi.

CAT. # 70 **SHELF MARK** C MS 44.1.2

WORKS CATALOGUE A: Music arranged or written by Puzzi that includes horn

COMPOSER Puzzi

TITLE Studio in treneta esercizi progressivi per il corno concertante.

DATE 1817 w.m.

INST. Solo horn in Eb and F, some exercises with figured bass accompaniment.

SOURCE Original: pedagogical

NOTES A method/set of studies for *cor-basse*. No text.

MS INFO. Booklet, copyist

CAT. # 71 **SHELF MARK** C MS 44.1

COMPOSER Puzzi

TITLE Studi d'armonia.

DATE 1852 Puzzi

INST. Written for study at the piano.

SOURCE Original: pedagogical

NOTES Harmony teaching notes, no specific reference to the horn. Probably for the instruction of Puzzi's children or his wife's voice pupils. Written in London. Text in Italian.

MS INFO. Booklet, Puzzi

CAT. # 72 **SHELF MARK** C MS 44.2

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Handel arr. Puzzi
TITLE	Tu fai la superbetta.
DATE	1826 CPM entry
INST.	Vocal solo: soprano, piano.
DEDICATION	'dedicated to the Countess St. Antonio by Sigr. G. Puzzi'.
NOTES	----
PUB. INFO	London: S. Chappell.
CAT. #	73 SHELF MARK BL H.1679.(64.)
COMPOSER	Puzzi
TITLE	Disperato in mar turbato, canzonetta di Metastasio.
DATE	1811 w.m.
INST.	Vocal solo: tenor, piano or guitar.
DEDICATION	'respectfully dedicated to the Count Flahault by Giovanni Puzzi'.
NOTES	----
PUB. INFO	Edinburgh. [no publisher named] 'Printed for the Composer'.
CAT. #	74 SHELF MARK BL H.1654bb.(16.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Puzzi
TITLE	Doglianza amorose, or Sighs of Love, canzonetta di Metastasio.
DATE	c. 1820 CPM entry
INST.	Vocal solo: soprano, piano and flute.
DEDICATION	'Composed and dedicated to Miss Crampton, by Giovanni Puzzi'.
NOTES	'sung with unbounded applause by Mlle. Annette De Lihu, at the Rotunda Concerts, Dublin' inscribed on cover.
PUB. INFO	Dublin: I. Willis. Also exists in a London edition published by R. Norton dated '1815?' (BL G.806.d.[61]).
CAT. #	75 SHELF MARK BL H.1654bb.(15.)

COMPOSER	Puzzi
TITLE	Emily, je suis a toi, romance.
DATE	1822 w.m.
INST.	Vocal solo: soprano, piano.
DEDICATION	'Composée et respectueusement dediée à Mrs. Charles Mills, par Giovanni Puzzi'.
NOTES	----
PUB. INFO	London: Chappell and Co. 'Printed and sold for the author'. Could be purchased from Puzzi at 210, Piccadilly.
CAT. #	76 SHELF MARK BL H.1654bb.(21.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Puzzi
TITLE	Io non avea ch'un core, canzonetta.
DATE	1825? CPM entry
INST.	Vocal solo: soprano, piano or harp.
DEDICATION	'Dedicated to Miss Boode by Giovanni Puzzi'.
NOTES	----
PUB. INFO	London: T. Boosey and Co. 'Published for the author'. Could be purchased from Puzzi at 19, Piccadilly.
CAT. #	77 SHELF MARK BL H.2335.(31.)

COMPOSER	Puzzi
TITLE	La Scusa, canzonetta di Metastasio.
DATE	1815? CPM entry
INST.	Vocal solo: soprano, piano.
DEDICATION	'posta in musica dedicata a lei del cuore del Giovanni Puzzi'.
NOTES	Affectionate anonymous dedication.
PUB. INFO	London: Birchall.
CAT. #	78 SHELF MARK BL G.806.d.(63.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Puzzi
TITLE	Mon pauvre coeur console toi, romance.
DATE	1823 w.m.
INST.	Vocal solo: soprano, piano and/or harp.
DEDICATION	'Composée et respectueusement dediée à Mademoiselle Boode, par Giovanni Puzzi'.
NOTES	----
PUB. INFO	London: Birchall and Co. 'Printed and sold (for the author)'. Could be purchased from Puzzi at 210, Piccadilly.
CAT. #	79 SHELF MARK BL H. 1654.bb.(10.)

COMPOSER	Puzzi
TITLE	O douce chimère, romance.
DATE	1823 w.m.
INST.	Vocal solo: soprano, piano.
DEDICATION	'Composée et respectueusement dediée à Lady S.W. Burke, par Giovanni Puzzi'.
NOTES	----
PUB. INFO	London': F.T. Latour. Printed for the author'. Could be purchased from Puzzi at 19, Piccadilly.
CAT. #	80 SHELF MARK BL H.1654bb.(23.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Puzzi
TITLE	Reviens à moi, romance.
DATE	1825 w.m.
INST.	Vocal solo: alto with piano or harp.
DEDICATION	'Composée et respectueusement dédiée à Madame Parnter par Giovanni Puzzi'.
NOTES	----
PUB. INFO	Birchall, London. 'Printed and sold for the author'. Could be purchased from Puzzi at 210, Piccadilly.
CAT. #	81 SHELF MARK BL H.1654bb.(14.)
COMPOSER	Puzzi
TITLE	Ton nom chéri de ma première enfance, couplets adressés à maman le jour de sa fête.
DATE	1823 w.m.
INST.	Vocal solo: alto, piano.
DEDICATION	'Mis en musique et respectueusement dédiée à son scolière Eleanor de Blaquiere par Giovanni Puzzi'.
NOTES	Dedication indicates that Puzzi was giving singing lessons to aristocratic pupils.
PUB. INFO	London: Birchall and Co. 'for the author'.
CAT. #	82 SHELF MARK BL H.1654bb.(19.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Puzzi
TITLE	Volga il ciel, canzonetta.
DATE	1823 w.m.
INST.	Vocal solo: voice with piano or harp.
DEDICATION	'Composta e Dedicata al suo amico Ripamonti, da Giovanni Puzzi'.
NOTES	-----
PUB. INFO	London: S. Chappell. 'Printed for the author'. Could be purchased from Puzzi at 19, Piccadilly.
CAT. #	83 SHELF MARK BL H.1654bb.(22.)
COMPOSER	Anon, arr. Puzzi
TITLE	Barcarola veneziana.
DATE	1826 w.m.
INST.	Vocal duet: soprano and tenor, piano.
DEDICATION	'Respectfully dedicated to Lady Shelley by Giovanni Puzzi'.
NOTES	-----
PUB. INFO	London: F.T. Latour. 'Printed and sold for the author'. Could be purchased from Puzzi at 19, Piccadilly.
CAT. #	84 SHELF MARK BL H.1654.bb.(11.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Anon., arr. Puzzi
TITLE	Bella Nice tu resisti, canzonetta veneziana.
DATE	1825? CPM entry
INST.	Vocal duet: soprano and tenor, piano.
DEDICATION	'very respectfully dedicated to the Countess St. Antonio by Giovanni Puzzi'.
NOTES	-----
PUB. INFO	London: Birchall. Could be purchased from Puzzi at 19, Piccadilly.
CAT. #	85 SHELF MARK BL G.809.b.(69.)

COMPOSER	Anon, arr. Puzzi
TITLE	L'altro jeri che ti vidi, Sicilian canzonetta.
DATE	1826 CPM entry
INST.	Vocal duet: soprano and tenor, piano.
DEDICATION	'very respectfully dedicated to Lady Charlotte Seymour, by G. Puzzi'.
NOTES	A duplicate copy, BL G.806.d.(60.), exists.
PUB. INFO	London: S. Chappell. Could be purchased from Puzzi at 19, Piccadilly.
CAT. #	86 SHELF MARK BL H.1654bb.(13.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Anon., arr. Puzzi
TITLE	Two favorite Spanish airs arranged as duetts for soprano and tenor, also Two Waltzes.
DATE	1825 CPM entry
INST.	Vocal duets: soprano and tenor, piano. Waltzes: solo piano.
DEDICATION	'Respectfully dedicated by permission to His Grace the Duke of Wellington, by Gio.i Puzzi'.
NOTES	Airs: 'Al hord invicto que el mondo admira'; 'Ay Maria si fueres al rio'. Waltzes: 'The Wellington waltz'; 'The Moresco waltz'.
PUB. INFO	London: I. Willis. Could be purchased from Puzzi at 210, Piccadilly.
CAT. #	87 SHELF MARK BL H.1654bb.(12.)
COMPOSER	Anon., arr. Puzzi
TITLE	When your beauty appears, Indian air, words by Thos. Parnell.
DATE	c. 1825 CPM entry
INST.	Vocal duet: soprano and tenor, piano.
DEDICATION	'very respectfully dedicated to Lady Flint, by Giovanni Puzzi'.
NOTES	-----
PUB. INFO	London: I. Willis and Co. 'Printed for the author'. Could be purchased from Puzzi at 210, Piccadilly.
CAT. #	88 SHELF MARK BL H.1654bb.(20.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER Pergolesi, arr. Puzzi
TITLE Tre giorni son che Nina, canzonetta di Pergolese [*sic*].

DATE 1823 w.m.
INST. Vocal duet: soprano, tenor with piano.

DEDICATION 'Very respectfully dedicated to Lady Shelley, by Giovanni Puzzi'.

NOTES - - - -

PUB. INFO London: Birchall. 'Printed and sold (for the author)'.
Could be purchased from Puzzi at 210, Piccadilly.

CAT. # 89 **SHELF MARK** BL H.1654bb.(17.)

COMPOSER Puzzi
TITLE Il buon pastor.

DATE See notes
INST. Vocal duet: soprano, alto, piano.

DEDICATION 'sung by the Demoiselles DeLihu, and respectfully dedicated to the honorable Countess Flahault by Giovanni Puzzi'.

NOTES Exists in a later version with horn obbligato (see catalogue A no. 67). Was most probably written c. 1816 - 1825, when the DeLihu sisters were at the height of their popularity in Britain.

PUB. INFO London: Chappell and Co.

CAT. # 90 **SHELF MARK** BL H.2831.a.(43.)

WORKS CATALOGUE B: Printed works composed or arranged by Puzzi bearing dedications.

COMPOSER	Puzzi
TITLE	Verita à le belle.
DATE	See notes
INST.	Vocal duet: sopranos, piano.
DEDICATION	'Dedicato al la Signora Contessa St. Antonio da Giovanni Puzzi'.
NOTES	CPM gives '1815?' as a date for this work but this is not possible, since Puzzi did not have a London address until 1816.
PUB. INFO	London: J. Willis. Could be purchased from Puzzi at 210, Piccadilly.
CAT. #	91 SHELF MARK BL G.806.d.(62.)

WORKS CATALOGUE C: Music from Puzzi's library that includes horn but was not arranged or composed by Puzzi.

COMPOSER Finke

TITLE Air varie pour corno.

DATE 1845 copyist

INST. Chamber ensemble: horn in Eb, violin 1, violin 2, viola, bass.

SOURCE Original composition

NOTES Very florid horn part.

MS INFO. Score, copyist (W.W.)
No parts

ENTRY a **SHELF MARK** BL Add. MS 46396 ff. 97-99

COMPOSER Jadin, L.

TITLE Gluck -- no. 30

DATE See notes.

INST. Chamber ensemble: horn in F, violin, viola, bass.

SOURCE Instrumental

NOTES Contains penciled-in notes in Puzzi's hand, perhaps for a cadenza. Bears the inscription 'fait par Puzzi, Par L. Jadin membre du conservatoire Royale de Musique'. Inscription suggests that the MS could date from Puzzi's period in Paris (c. 1808 - 1816).

MS INFO. Full score, copyist.
No parts

ENTRY b **SHELF MARK** BL Add. MS 46396 ff. 34 -37r.

WORKS CATALOGUE C: Music from Puzzi's library that includes horn but was not arranged or composed by Puzzi.

COMPOSER Mozart, W.A., arr. Barham Livius
TITLE Concertante, arranged from a sonata by Mozart.
DATE 1813 score w.m.
1820 some parts w.m.
INST. Chamber ensemble: horn in Eb, piano, viola, cello.
SOURCE Instrumental
NOTES Barham Livius's name appears on the Puzzi horn held in the Horniman Museum (see appendix 2, section A).
MS INFO. Piano score and parts, copyist (Walker, 13 St. Martin's Street, Leicester Square).

ENTRY c **SHELF MARK** BL Add. MS 46396 ff. 100-138

COMPOSER Balfe, M.W.
TITLE Le postillon, air bouffe chante
DATE 1841 *CPM* entry
INST. Voice with horn obbligato: voice, horn in Eb, piano.
SOURCE Original composition
NOTES Air written for Lablache. Text by Maurice Bourges.
Perf. of 'Il postiglione' 17 May 1839 with Tamburini and Puzzi.
PUB. INFO. Paris: Schlesinger.

ENTRY d **SHELF MARK** C PS 55

WORKS CATALOGUE C: Music from Puzzi's library that includes horn but was not arranged or composed by Puzzi.

COMPOSER Benedict, Julius

TITLE Mentre ansiosa qui t'aspetto perche omgugi o mio diletto, aria.

DATE 1841 Puzzi

INST. Voice with horn obbligato: voice, horn in E, piano.

SOURCE Original composition

NOTES Bears the inscription 'Aria composta per Madame Viardot Garcia con accompagnamento di corno obbligato da Giulio Benedict' in Benedict's hand. Performed 17 May 1841, at Benedict's benefit.

MS INFO. Score, copyist.
C MS 22.2: Separate horn part (with melodic summary).

ENTRY e **SHELF MARK** C MS 22.1 - 22.2

COMPOSER Donizetti

TITLE Piu che non ama un angelo, romanza di Donizetti con obbligazione di corno. ['L'amor funesto']

DATE

INST. Voice with horn obbligato: tenor, horn obbligato in F, piano

SOURCE Original composition

NOTES Also exists in printed form, BL H.1654 bb. (9.), which includes a horn obbligato written out by Puzzi.

MS INFO. Score, copyist.

ENTRY f **SHELF MARK** C MS 2

WORKS CATALOGUE C: Music from Puzzi's library that includes horn but was not arranged or composed by Puzzi.

COMPOSER Marliani, Marco Aurelio

TITLE Dieu me l'a dit.

DATE 1805 - 1849 L.

INST. Voice with horn obbligato: mezzo soprano, horn in Eb, piano.

SOURCE Original composition

NOTES Bears the inscription 'Romance a son ami Puzzi. M.A. Marliani'.

MS INFO. Score, copyist.

ENTRY g **SHELF MARK** C MS 53

COMPOSER Negri, Luigi

TITLE Bella.

DATE 1839 w.m.

INST. Voice with horn obbligato: soprano, horn in D, piano.

SOURCE Original composition

NOTES MS bears the inscription 'composta con corno obbligato da Luigi Negri' with dedication to Madame Puzzi written in Negri's hand. One of the only works written for horn in D.

MS INFO. Score, copyist.

ENTRY h **SHELF MARK** C MS 30.1

WORKS CATALOGUE C: Music from Puzzi's library that includes horn but was not arranged or composed by Puzzi.

COMPOSER Negri, Luigi
TITLE La fuga della schiava
DATE - - - -

INST. Voice with horn obbligato: voice, horn in F, tenor/soprano, piano.
SOURCE Original composition
NOTES Text by Conte Repoli.

MS INFO. Score, copyist.

ENTRY i SHELF MARK C MS 30.2

COMPOSER Proch
TITLE Das Alpenhorn
DATE 1831 w.m.

INST. Voice with horn obbligato: tenor, horn in Eb, piano.

SOURCE Original composition
NOTES Perf. 1 June 1845 (unidentified benefit), 25 June 1845 (Staudigl's benefit), 30 May 1853 (Madame Puzzi's benefit), all with Herr Staudigl.

MS INFO. 9.1: score, copyist.
9.2: horn obbligato, Puzzi (differs somewhat from Proch's original obbligato).

ENTRY j SHELF MARK C MS 9.1 - 9.2
