



A-R Editions, Inc.

Music Publications
Production Services

8551 Research Way, Suite 180
Middleton, Wisconsin 53562
608 836-9000
Fax 608 831-8200

Recent Researches Sample Editorial Methods: Early Vocal Music

The following statements of editorial methods are meant to provide a basis for writing and instituting the methods of your particular edition. These are generally applicable to early vocal music, though the music of your edition may present issues not covered below. The sample headings and paragraphs are written with the understanding that each edition is unique; the given statements should be altered where necessary, omitted if inapplicable, or added to if incomplete. The specific paragraph breaks found below need not be maintained in your editorial methods, which can combine issues in larger paragraphs with or without the added headings. Information from the *Commentary* passages may be incorporated into your editorial methods if it is found applicable and useful. Generally, a statement of editorial methods will not include added commentary. In any case, all decisions on the editorial policies of your edition should be made in consultation with the Recent Researches *Style Guide*.

Order of Works

The order of the works in the original source has been preserved, and multiple parts of a composition are treated as a single work. Titles are supplied from the sources, with orthography and punctuation adjusted as necessary to conform to modern practice.

Commentary. In general the order of the works and numbering in the source should be maintained. We would prefer that the pieces be numbered consecutively through the volume even if there are multiple sources and there are no such numberings in the original. A statement should be included describing the source situation and how the ordering has been handled. Numbers can be dropped if they do not make sense for the repertoire. If numbers are added editorially, they need not be placed in brackets as long as a statement to that effect is included in the editorial methods. If the source lacks titles, the editor should supply them.

Text

Abbreviations in the original text are expanded without comment unless they are in some way questionable or unclear, and archaic conventions of typography, such as the use of *i* or *j* and *u* or *v*, have been modernized. Repetitions of text shown in the original by an idem sign (*ij*, %, etc.) are enclosed in angle brackets in the edition. Editorial additions of text are enclosed in square brackets. Text underlay follows that of the principal source unless otherwise indicated in the critical notes. Word divisions follow modern practices as set forth in the *Chicago Manual of Style (CMS)*.

Commentary. Old spelling may be used if modern versions of words would distort the source. It is also possible to treat the “Texts and Translations” section as a critical edition of a text, one that differs from the text underlay, but this would have to be explained. If it is necessary to show the original orthography, this is done in the critical notes.

Latin presents a particular case, since the word divisions presented in the *CMS* are generally not what are found in singing editions. Consider either following the word

divisions used in the *Liber Usualis* and noting this or adding to the list of inseparable letter combinations in Latin found in the *CMS* the following combinations: *gn*, *ct*, *sc*, and *sp*. Whatever is decided must be carried out consistently.

Incipits and Range Finders

The original clef, key signature, mensuration sign, and first notated pitch or ligature in each voice part is shown in an incipit at the beginning of each work before the brace. The range of each voice is shown after the modern clef, key signature, and meter signature showing the range of pitches as they appear in the modern clef.

Commentary. Any rests preceding the first notated pitch can be given provided they are few in number. We would prefer to drop them altogether if the incipits are unusually long or a score part has a delayed entry that would result in the addition of multiple rests. When a voice is added after the first part of a motet, it uses the same original clef and moves within the range indicated for the part with which it is paired (cantus 1 and cantus 2, etc.). Exceptions are detailed in the critical notes. In most seventeenth-century music, the editor should consider carefully whether or not incipits are necessary, and again, any policy undertaken must be consistently carried out in the volume.

Part Names

The original designation of voice parts is retained. Voice parts originally designated quinta vox, sexta vox, etc., are designated cantus 2, altus 2, tenor 2, bassus 2, or the like, according to their clef and range.

Commentary. The names of voice parts can be normalized with any specific alterations from the original indicated in the critical notes (e.g. cantus, altus, tenor, and bassus [C, A, T, B]). The original designations of quinta and sexta parts are indicated in the source section or critical notes. For later music, the modern English designations soprano, alto, tenor, bass may be used.

Clefs

Without regard to the designation of a voice part, (a) parts originally in any G clef or C1 or C2 (C on the first or second line respectively) are transcribed in treble clef; (b) parts originally in C3 or C4 clefs are transcribed in transposed treble clef; and (c) parts originally in C5 or any F clef are transcribed in bass clef.

Commentary. These procedures are adopted to avoid the excessive use of ledger lines. They may be adapted as necessary.

Meters and Barlines

All mensural signs of the same type are consistently transcribed in the same meter. Proportional signatures or other signatures that indicate triple meter or division, such as Φ or $3/2$, are represented by either $3/1$ or $3/2$. Whenever the signature changes within a piece, the original signature is shown above the upper-most staff of the system with equivalence indicated (e.g., $\circ \cdot = \equiv$). Barlines are generally inserted through each staff of the score after each basic unit. The measures are numbered continuously through all parts of the motet in more than one part. Barlines do not imply regular metrical stress.

Commentary. Once a decision has been made how to transcribe a meter, the meter is always transcribed in the same manner throughout the edition. E.g., C is always 4/4, C is always 2/2, etc. In triple time, barlines will be inserted appropriately after each brevis or group of three. Double barlines can be used to delineate parts, but they are not normally used for isolated changes in meter. Original irregular barlines may be shown with a small line placed above the system, but to adopt this practice we would need to see an argument that this original barring is significant in some way. Since it is assumed that measure numbers are not present in the original no statement about the presence of measure numbers in the edition is necessary.

Note Values

The original note values are used, that is, transcription is at the ratio 1:1, including passages in coloration. The last note in the last measure of a motet or one of its parts is transcribed as a brevis with fermata regardless of its appearance in the source, unless it arrives after a measure begins, in which case it is transcribed as a value sufficient to fill the measure, and it is also provided with a fermata. A longa is also transcribed as a brevis with a fermata. Notes that continue past a barline in the transcription are divided into appropriate values and connected with a tie.

Commentary. A decision needs to be made as to whether to use modern instrumental beaming or vocal beaming of eighth and sixteenth notes in the transcription. Generally, earlier music may use beaming to indicate melismas, and later music will use vocal beaming.

Accidentals

Accidentals on the staff that appear in the principal source have their normal meanings in modern practice. Accidentals made superfluous by modern barring and convention are eliminated without comment.

Accidentals conveying *musica ficta* are placed above the staff in small type. These accidentals are not to be understood as optional; the editor considers them obligatory in accordance with conventions of the time. These conventions include (a) raised leading tones at cadences; (b) accidentals that correct successive or simultaneous diminished or augmented fourths, fifths, or octaves; (c) accidentals that follow the principle of *una nota super la*, that is, that prevent a melodic tritone when a voice ascends above *la* in the prevailing hexachord; (d) accidentals that achieve progression to a perfect consonance from the nearest imperfect consonance. Accidentals above the staff are valid only for the note over which they appear; they are repeated within a measure whenever necessary.

Commentary. Increasingly editors have preferred to report all source accidentals in the modern edition, and this is an acceptable practice, one that we encourage if appropriate to the repertoire. Alternatively, it is possible to use critical notes to report all cases where accidentals considered redundant by modern practice have been removed (with none removed "tacitly"), but a decision to do this must be weighed against the potential increase in size and density of the critical notes.

The original sign \times is transcribed as \sharp or \natural depending on context (as is \flat meaning \natural), with no further indication in the critical notes. The editor has added all accidentals on the staff that appear in brackets, and this is done when a repetition of the same pitch extends over a

barline in the transcription and only the first note in the series has an accidental in the original. If an original or bracketed accidental on the staff is no longer valid when the same pitch is repeated later in the same measure, it is canceled with a bracketed sign when the source does not indicate cancellation. Cautionary accidentals are not normally supplied. Accidentals inferred from or required by the figured bass are supplied in brackets within the voice parts.

Slurs

Slurs that indicate melismas have been eliminated tacitly.

Commentary. Slurs that may indicate articulation can be retained, but this should be discussed.

Ligatures, Coloration, Groupettes

Ligatures and coloration in the original are shown by full and open horizontal brackets respectively. Coloration that causes triplets is also shown either by (a) the numeral 3, whether or not it appears in the original; or (b) a change of meter, in which case equivalence is indicated. When unbeamed notes are involved (as in a triplet group consisting of a quarter note followed by an eighth), a horizontal bracket with the numeric label “3” encloses the notes of the groupette.

Commentary. Ligature brackets appear above coloration brackets when they cover the same notes.

Ornamentation

Any ornament in the sources is retained with its original symbol.

Commentary. Any unusual or modern symbols that have been substituted or added should be explained.

Continuo Figures

Figures are noted above the staff and are placed metrically to correspond to the indicated harmonic changes. The original figuring of the source has been retained with the sole exception that when inflections and figures are given with two symbols, the inflections are placed before the figures (e.g., $\flat 6$, rather than $6\flat$). Editorial additions are supplied in square brackets only when they help to clarify an otherwise ambiguous situation.

Commentary. Figures can be placed below the staff but only if they are in that location in the source.