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## Recent Researches

### Sample Editorial Methods: Instrumental Music (with or without voices)

The following statements of editorial methods are meant to provide a basis for writing and instituting the methods of your particular edition. These methods are generally applicable to instrumental music of the eighteenth and nineteenth centuries. The sample paragraphs, however, 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. 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 is preserved. Titles are supplied from the source, with orthography and punctuation adjusted as necessary to conform to modern practices.

*Commentary.* If the edition consists of several unnumbered works, numerals may be added with a statement to that effect in the editorial methods. General changes of the source titles may also be described, as in changing roman numerals to arabic. In any case, the titles of works on the music pages should match the titles as given on the contents page and in the critical notes.

#### *Score Order and General Notational Issues*

The score order conforms to modern practice. Instrument names and abbreviations are given in English. Tempo and other written directives meant to apply to the entire score are placed above the top staff. The clefs, meter signatures, and key signatures of the source are modernized. The notation of barlines and first and second endings also follows modern conventions.

*Commentary.* The score order of the source may be described if it has been changed to conform with modern practice; if it already conforms and has therefore been maintained, a statement to that effect may be substituted for the preceding. Original instrument names may also be described, either in general ("in Italian") or with reference to any specific cases requiring clarification. If it is a large score, general directives may be repeated within the score (as above the violins), with a statement added to that effect. If barlines are an issue in the edition, how they are modernized should be described (this includes regularizing the use of thin-thin and thin-thick barlines). If first and second endings need to be modernized, the practice of the source may be generally described. Measure numbers will be printed automatically by A-R's music software and need only be mentioned in the editorial methods in exceptional cases. If the transcription score is created from parts, it is best to include all instruments in all systems so that decisions about whether parts should

drop out can be made in conjunction with copyediting and production at A-R; any policy statement on this issue would then be added to the editorial methods.

### *Notes and Rests*

Original note values are retained. The stem directions, beaming patterns, and rhythmic groupings of notes and rests in the source are made to conform to modern conventions in the edition. The notation of grace notes and appoggiaturas is also modernized, that is, with stems up and slurs underneath (except in the lower of two opposing voices sharing a single staff). Suffixes to trills are stemmed and slurred according to the rules governing regular notes. Measured tremolo is written out without comment (as are other shorthand methods of notation, including *colla parte* indications). Triplet and other groupette numerals are placed at the beam or stem side of notes, with those added placed in brackets; only two or three are required to set up a pattern and extra ones are tacitly omitted.

*Commentary.* The only general exception to the use of original note values in Recent Researches editions is the final longa, which if present, is set as a brevis with fermata. The values of appoggiaturas may need to be addressed, particularly if there are inconsistencies in the source that are resolved (or even if they are allowed to stand). Modernizing the notation of the other elements discussed above is generally regarded as affecting only the appearance, not the performance, of the music. Any decisions to retain such source notation departing from modern conventions should be justified in the context of a performance practices discussion and stated as policy in the editorial methods.

### *Expressive Markings, Dynamics, and Fermatas*

The spelling, orthography, and placement of expressive and dynamic markings for individual parts (such as *dolce*, *marcato*, *crescendo*) are regularized. Fermatas are placed above staves. Any added markings, dynamics, or fermatas are placed in brackets; added hairpins are dashed; added letter dynamics are set in bold (rather than the customary bold-italic) type.

*Commentary.* The policies on expressive and dynamic markings are found in the Recent Researches Style Guide (see especially the "Table of Terms" on page 28). Modern letter dynamics should replace any written-out or abbreviated forms of forte, piano, etc. that might be used in the source. While added letter dynamics will be differentiated by typeface in the edition, it is preferable to enclose them in brackets in the transcription. All expressive markings, but especially dynamics and including hairpins, must be clearly placed in relation to notational elements (usually notes) of the transcription.

### *Ornaments, Articulations, Slurs, and Ties*

Ornaments and articulations are regularized with respect to placement. Those added (as called for by parallel passages, for instance) are placed in brackets. The placement of slurs and ties is also regularized, though these are dashed when added. Converging slurs (where one note marks the end of one slur as well as the beginning of another) are combined into a single slur unless doing so clearly disrupts the indicated phrasing. Where a slurred phrase begins or ends with tied notes, the slur is extended to encompass the tie. The practice of placing a dot after a barline to indicate a tied note is tacitly realized.

*Commentary.* How—and how consistently—ornaments, articulations, slurs, and ties are notated varies widely from one source to another. In dealing with these aspects of

notation, the goal is to accurately present the music of the source with a minimum of editorial clutter. Generally instituted policies stated in the editorial methods are therefore preferable, for instance, to numerous dashed ties or partially dashed slurs. With regard specifically to ornaments and articulations, the practice of bracketing all those that are added is the preferred approach, but if in practice this becomes inordinately cumbersome, generalized policies that render some brackets unnecessary may be adopted; any such policies should be explained to and cleared by the editorial staff at A-R before the transcription is submitted, however. Critical notes may also be used (within reason) to cut down on the number of bracketed ornaments and articulations.

### *Transposing Instruments and Timpani Notation*

The original keys of horns and trumpets in the source are maintained but are stated in English ("in D," etc.). Horn parts notated in bass clef are transferred to treble clef wherever feasible. Timpani parts, notated according to the old practice using C (tonic) and G (dominant) no matter what the key, are transcribed at concert pitch.

*Commentary.* Although it is still a common practice to notate horn, trumpet, and timpani parts without a key signature and writing all accidentals in, it is permissible to adopt the opposite and more recent practice of adding key signatures and removing accidentals that thereby become redundant. If the latter practice is applied to a source originally notated with the former, however, it must be kept in mind that notes meant to be uninflected may be affected by the added key signatures, making it necessary to add editorial natural signs. Of course, any issues involving changes in a source's notation of pitches or accidentals should be adequately discussed in the editorial methods.

### *Paired Instruments*

For paired instruments sharing a single staff, common stemming is used where viable and where doing so does not diminish clarity. Opposing stemming is used wherever there are different note values and rest patterns between the two instruments. Voicing numerals and *a 2* designations found in the source are retained unless judged redundant. Where these indications are added to express what is already expressed in the source by another means (as in specifying the upper part by notating it with upstems with rests for the lower part or in using double stems to indicate unison playing) they are not considered editorial and therefore are not bracketed. Other indications that are added editorially are placed in brackets. Violoncello and contrabass parts are combined on a single staff when they double one another for extended passages.

*Commentary.* In the published edition, it may be prudent to adopt the practice of repeating voicing numerals (used to identify which one of usually two instruments is playing) and *a 2* designations with each page turn of the score; obviously, however, these added indications can only be included once final pages are set and should therefore not be included in the transcription. While the violoncello and contrabass parts may be combined on a single staff where possible in the edition, the two parts should be kept on separate staves in the transcription unless the source specifically combines them on a single staff or they are doubled for an entire movement or work.

## *Accidentals*

All editorially added accidentals are placed in brackets. Added cautionary accidentals are placed in parentheses; source cautionaries are retained only where they clarify passages. Accidentals of the source that are redundant by modern standards are tacitly removed.

*Commentary.* Editorial accidentals include those that are called for by the conventions of the source but were omitted from the source and those that are newly called for as a result of adopting modern conventions (as in requiring a natural sign to cancel an accidental within a measure). If a repeating accidental is required after a barline but is missing, it may be added either with brackets or tacitly. Where the source cancels sharps with flats or flats with sharps, the modern use of natural signs should be instituted either tacitly (with mention in the editorial methods) or with critical notes. Source cautionaries that are retained should appear as they are in the source, that is, without parentheses; those that are removed may be removed either tacitly or with reports in the critical notes. Indeed, if you as the editor believe it to be necessary, critical notes may be used to report all cases where accidentals considered redundant are removed (with none removed "tacitly"). Alternatively, if it is appropriate to the repertoire being edited, all source accidentals can be retained. If this method is adopted, the editorial method should include a statement to this effect, thereby explaining the non-standard notation.

## *Keyboard Parts*

All C-clefs are transposed to treble clef or to bass clef where appropriate. Dynamics appear between the staves or close to the affected voice in contrapuntal music. All notational shorthands are fully realized in the edited score. Common stemming is employed except in clear instances of contrapuntal voice leading. Rolled chords are set using the modern arpeggio sign.

*Commentary.* Cross-staff beaming and stemming in the source should be suppressed. Up to three ledger lines may be used for notes below treble or above bass clefs. Pedal indications should use the Ped/\* method. Avoid excessive adding of rests in pseudo-contrapuntal textures.

## *Figured Bass*

Figured bass symbols are placed above the bass staff (as they are in the source). Editorial figures and symbols are enclosed in brackets. Inflections of intervals are regularized to precede the numeral, as in #6 (rather than 6#).

*Commentary.* A realization of a figured bass is not to be provided unless a compelling reason to do so can be stated. In the absence of a realization, the bass figures themselves should be placed above the bass line (as was the usual practice before realizations were included). However, if the source did have them below and you would prefer they remain below, that is acceptable. Given that the horizontal placement of figures in a source is often unrelated to the harmonies sounding above (since most appeared only in a part and thus had no score to line up with), it is crucial that all figures of the transcription be clearly placed in relation to the relevant notes of the bass line and of the other parts. Figures indicating a suspension (i.e., 4 3) or an anticipation (i.e., 7 8) should be aligned next to each other on the same level. Editorial additions to the figured bass should be provided as deemed appropriate and necessary; without a realization, these become more important, but they should not be allowed to unduly clutter the part.

### *Text Underlay*

In the vocal parts, the spelling and orthography of the text underlay are regularized and abbreviations are written out. Word divisions follow modern practices as set forth in the *Chicago Manual of Style (CMS)*. Punctuation is added as called for by repeated phrases. Repetitions of text shown in the source by an idem sign (*ij*, %, etc.) are enclosed in angle brackets in the edition. Other editorially added text is placed in square brackets.

*Commentary.* The text underlay of the edition should be based on that of the musical source unless the text has a separate origin, as in a published libretto, and even then, departures from the underlay of the musical source should be reported in the critical notes. Any special problems of editing the text of a work should be fully addressed in the editorial methods.