



*A-R Editions, Inc.*

# Style Guide

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*Recent Researches in Music*

*A-R Special Publications*

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Printed in the United States of America



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# About Our Publications

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Founded in 1962, Recent Researches in Music presents modern critical editions of a wide range of Western and world music. The goal of all publications in the Recent Researches in Music, Collegium Musicum, and A-R Special Publications series is to make the music of previous centuries available to performers and scholars in a form that both represents the highest standards of musical scholarship and encourages informed and engaged enjoyment of the music by both specialists and nonspecialists.

We strive to justify the publication of an edition not only on the basis of historical interest but also of artistic integrity. To that end, our editions include (1) a clear identification, description, and critical examination of the source materials; (2) a sophisticated editorial methodology that presents the music in a format that is both meaningful and clear to today's musicians; and (3) a supporting essay that sets forth the historical, cultural, and stylistic context of the music.

As a scholarly publishing house, we work to achieve these objectives as efficiently as possible and with the least expense to all concerned, without compromising our standards for excellence. This style guide presents our basic substantive and procedural expectations for any music edition we publish. No style guide can fully anticipate any and all challenges that a particular project may pose; thus, A-R Editions maintains a highly trained editorial staff of musicologists who collaborate with our volume editors to achieve the best applications of our house style to individual projects.

## **Recent Researches in Music**

The seven series listed below fall into two basic categories: editions that span the history of Western music and editions with ties to specific cultural milieus. Most editions in Recent Researches in Music are devoted to works by a single composer, within a single

genre, or illustrating a specific historical, cultural, or thematic concept.

The historical series are organized chronologically, with a small amount of overlap:

- Recent Researches in the Music of the Middle Ages and Early Renaissance (repertoire spanning the early Middle Ages through about 1500)
- Recent Researches in the Music of the Renaissance (1500–1600)
- Recent Researches in the Music of the Baroque Era (1600 through the early eighteenth century)
- Recent Researches in the Music of the Classical Era (mid-eighteenth through early nineteenth centuries)
- Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries

The culturally oriented series are:

- Recent Researches in the Oral Traditions of Music (musical traditions that are either exclusively oral/aural or that are transmitted only in part through written sources)
- Recent Researches in American Music (music of all eras from the United States and the early American colonies)

The series Music of the United States of America (MUSA) is a co-publication between A-R Editions and the American Musicological Society (AMS), and MUSA volumes are cross-listed in the Recent Researches in American Music series. Oversight of the MUSA series (prior to publication) is handled by the AMS's Committee on the Publication of American Music and the MUSA editorial staff at the University of Michigan. For more information, see <https://sites.google.com/a/umich.edu/musa/home>.

### **Collegium Musicum: Yale University**

Collegium Musicum was initiated by the late Leo Schrade in 1955 as a series of publications by Yale University's Department of Music. Since 1969 the series has been

published by A-R Editions. The series comprises sacred and secular music for small or large ensembles from the medieval period through about 1750. The series was closed as of April 2018; previous publications in the series are still in print and available for purchase.

### **A-R Special Publications**

This series presents selected individual works and small anthologies or collections as high-quality sheet-music publications. The works chosen for the A-R Special Publications series meet the same standards for musical quality and historical significance upheld in our other music publications, but without restriction by time period. The series encompasses a wide variety of music for solo instruments or voices (with or without accompaniment), chamber ensembles, small orchestras, and vocal ensembles.

## **The Content of an Edition**

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In the Recent Researches in Music and Collegium Musicum series, the music of the edition is supported and enhanced by material that includes (1) an introductory essay establishing the historical significance of the work or works included, (2) transcriptions and translations of sung texts (when appropriate), and (3) a gallery of plates showing selected pages from the source materials for the edition or other relevant images. After the music comes a detailed critical report. Other organizational schemes are occasionally used (such as incorporating the texts and translations into the introduction or critical report), but such deviations from the above description must be approved by (or will be suggested by) the editorial staff.

In the A-R Special Publications series, the music is preceded by a brief introductory essay that summarizes the historical context of the work(s) in the edition, identifies the

source materials, describes the editorial methodology, and provides any necessary critical notes. Transcriptions and translations of sung texts are also included in the front matter, when appropriate; a few plates may be included but are not required.

### **Front Matter**

The front matter of a Recent Researches edition includes a half-title page, a series page, a title page, a copyright page, a table of contents, and pages containing a list of abbreviations (if applicable), preface (if applicable), and the acknowledgments. All contributors must submit text files for the title page, contents, and lists of abbreviations, etc., as appropriate.

#### *Title Page*

The title page should list the series, the composer's name (if applicable), the title, and the editor's name (preceded by the phrase "Edited by").

#### *Table of Contents*

The contents page should list the major headings of the edition and all primary subdivisions with page numbers referenced to the manuscript.

#### SAMPLE CONTENTS

Abbreviations and Sigla

Acknowledgments

Introduction

    Historical Background

    The Composer(s)

    The Music of the Edition

    Text(s) and Author(s)

    Notes on Performance

Texts and Translations

Plates

Part title for the music itself [if appropriate]

Titles of individual pieces

Critical Report

Sources

Editorial Methods

Critical Notes

### *Abbreviations and Sigla*

If the introduction and critical report use abbreviations frequently, a list of abbreviations should be included, including library sigla as necessary (see [RISM's Directory of Library Sigla](#) for sigla used in musicological publications worldwide). Its placement, either before the introduction or in the critical report, will depend on how the abbreviations are used in the edition.

### *Acknowledgments*

The author's acknowledgments, which can include both individuals and institutions, should follow the lists of illustrations, tables, and abbreviations, and should be submitted on a separate sheet, double spaced. It is our policy not to accept acknowledgment of individual in-house editors, though general acknowledgments to "the staff of A-R Editions" and similar are welcome.

## **Introduction**

The purpose of the introduction is to establish the historical significance of the edition, usually by presenting new historical findings or offering a new perspective for interpretation of the music. Above all, the introduction should explain why the music of the edition was worth the editor's scholarly involvement, and why it deserves the attention of those who, though they may not share the editor's special interest, are nonetheless willing to explore an unfamiliar repertory. This engagement of the reader



requires not an apologia but a compelling synthesis of the results of the editor's investigation and study. In our experience, the best introductory essays are not monographs presenting everything the editor knows about a subject. Rather, they are in their focus as "critical" as the presentation of the musical texts—they set forth the ideas and information that may enable a reader to develop an interest in the music that is similar to the editor's own.

The opening paragraphs of the introduction typically establish the scope of the music included in the edition and its significance from a historical, scholarly, or performance perspective. The organization of the remainder of the introduction will depend on the specific goals and requirements of the edition. It may be helpful to use distinct subsections covering biographical information, historical context, scholarly context, musical style, etc., but such information should be tailored to suit the edition. If the biographical and historical context of the repertory is well known, or has been discussed exhaustively elsewhere, then such information should be reduced to those details most relevant to the edition. Similarly, critical evaluations and analysis of the music should support the main thesis of the introduction; formal analyses for their own sake are discouraged. In most editions of vocal music, some discussion of the textual material and its authorship is appropriate, especially as it relates to the musical setting. Likewise, in many editions, certain specific or specialized performance issues (ornamentation, choice of instruments, tuning, performing forces, etc.) can profitably be discussed by the editor.

Introductory essays use footnotes to cite bibliographic references and provide additional commentary. Citations are given in full at their first appearance and in short form thereafter. Please see "Matters of House Style" for further information about bibliographic conventions used within our series.

## **Texts and Translations**

In editions of vocal music, any underlaid text is presented in full as a separate section of the edition unless the entire edition text is widely familiar and available (such as the Ordinary of the mass or certain standard biblical and liturgical texts). Foreign-language texts are accompanied by translations, preferably line-for-line literal translations (singing translations intended specifically to allow the performance of foreign-language works in English are not normally used in Recent Researches editions). Poetic texts should be presented in a manner befitting their language and genre, with proper indentation, alignment, stanza breaks, and capitalization of lines, but neither detailed poetic analysis nor IPA transcriptions are necessary.

Although some critical commentary may be in order, it is not usually necessary to establish a philologically accurate text; indeed, the composer probably did not work with such a text either. Nor is it necessary to produce a critical edition of the text per se, independent from its use in the musical source. It is, however, essential that the text printed in the texts and translations section be an exact match for the orthography and punctuation of the text as underlaid in the transcription. Apart from this necessary agreement, successive repetitions in the music of words or phrases are not reproduced in the “Texts and Translations” section, and refrains can be shortened after the first occurrence (using ellipsis points, “etc.,” or the like). At the editor’s discretion, capitalization of poetic texts may be treated differently in the score; that is, capitalization by poetic line in the “Texts and Translations” may be changed to capitalization by sentence in the score.

Whether the text is edited solely from the musical source or in conjunction with a separate literary source (such as a contemporary printed libretto or a published poem), an editorial policy concerning the transcription of the text must be stated, and it is often most appropriate to state it at the beginning of this section. All changes made to the

source text should be covered by this editorial policy; for example, the capitalization and punctuation of texts as they appear in the source may not always be meaningful and may be standardized according to modern grammatical conventions. In some cases, specific alterations may be detailed in critical notes for the texts; these comments might follow the texts for individual pieces, movements, etc., within the texts and translations section, or might be presented as endnotes for this section.

Translations should provide a literal and literate rendering of the text in English. Translations should hold as closely as possible to the word order and syntax of the original language without becoming unidiomatic in English; when the syntax is especially convoluted between the two languages, paraphrases (in prose) may be used. Punctuation and capitalization in the translation should follow English convention, rather than duplicating the conventions of the foreign language.

Since such translations often pose formidable challenges of their own, editors should not hesitate to seek and, with proper acknowledgment, to follow the advice of an expert linguist. For scriptural and liturgical texts, editors may wish to rely upon appropriate standard English translations rather than translating the texts afresh. Editions setting only standard liturgical texts, such as the Mass Ordinary, may opt to omit a Texts and Translations chapter altogether, unless some peculiarity of the source treatment merits special discussion. Any reliance on a standard translation or a translation published elsewhere should, of course, be explicitly stated; it is also absolutely necessary for the volume editor to secure and acknowledge the permission of the copyright holder to reprint any translation not unique to the edition and not in the public domain.

## **Plates**

Most Recent Researches in Music editions provide at least two plates from the primary musical source, such as a title page or representative music page. Other relevant

images, such a portrait of the composer, may also be included if they are not widely available in other publications. In general, there is no limit on the number of plates that can be included, but a large selection of plates is only acceptable if they all have specific and unique relevance to the discussion in the text—they should clearly illustrate the notation, orthography, special features, etc., of the source(s), and they should be cited in place of lengthy descriptions of these aspects. A complete facsimile of the source, however, is rarely appropriate.

Any costs for acquiring the images for reproduction as well as the permission to reproduce each facsimile are borne by the volume editor. That cost can often be reduced or even waived if the editor explains to the holding institution that the facsimiles will appear in a scholarly publication with a very limited print run. Libraries and archives often request a copy of the published edition as a condition for extending such permission; upon publication, A-R Editions will provide these when necessary. Be sure to follow the standards for image quality in the [Manuscript Submission Guidelines](#) document available on our website.

Each plate should be accompanied by a descriptive caption that identifies the following, as appropriate: composer, title of the print or manuscript as a whole, publication information, name of the partbook, page or folio number, number of piece within the source or the edition, measure numbers shown in the plate, holding institution, shelfmark, and courtesy statement. The information listed in each plate caption should be comprehensive and self-sufficient, even when similar descriptions occur elsewhere in the edition (such as in a discussion within the introductory essay or in the description of sources in the critical report). Composers' names and work titles should be given in full each time, as should the names of holding institutions (RISM sigla or other abbreviations should not be used in captions). Terms like "page," "folio," and "measure" should be spelled out.

### *Sample captions*

Plate 1. Antonio Rodríguez Mata, *Passio secundum Matthaeum*, measures 1–25 (*exordium*). Mexico City, Archivo del Cabildo, Catedral metropolitana de México, Libro de Música II, folios 1v–2r. Reproduced by permission.

Plate 2. Lucile Grétry, *Le Mariage d'Antonio* (Paris: Huguet, 1786), title page. Reproduction courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester.

Plate 3. Johann Herbeck, “Die Wasserfahrt” (no. 8 in this edition), autograph part for violin 1 with Herbeck’s signature at the upper right and his characteristic double-bar flourish at the end of the notation. Vienna, Gesellschaft der Musikfreunde in Wien, V 25184. Reproduced with permission.

Plate 4. *Churfürstlicher Sächsischer Hof- und Staats-Kalender auf das Jahr 1800* (Leipzig), page 63, showing the musicians employed in the Dresden Hofkapelle orchestra. Joseph Schubert is listed under “Braccisten” in the left-hand column, five lines up from the bottom. Courtesy of the Bayerische Staatsbibliothek, Munich.

Plate 5. Anonymous portrait of Giovanni Maria Nanino, ca. 1600, Vatican City, Museo del Tesoro di San Pietro.

## **Critical Report**

### *Sources*

The discussion of sources entails three matters: identification, description, and evaluation. First, all known sources of the work(s) in the edition are identified (excluding other modern editions). The sources are then described in enough detail to clarify any relationships among them. Finally, the sources are evaluated to establish the basis for selecting the principal source(s) for the edition. The principal source(s) for the edition must always be clearly identified.

Recent Researches editions are often based on a single source for the work presented, such as a print published under the supervision of the composer or a composer’s autograph manuscript, allowing an unequivocal identification of the principal source. In some cases, the source situation will preclude an edition based on a single source (as in the case of a work for which no surviving source is complete), and if so, a statement about how the various sources are used in the edition should be unambiguous. Generally it is best to designate a principal source that can be distinguished in relation

to secondary sources. The source descriptions, editorial methodology, and critical notes can then all be structured around this fundamental arrangement. Conflations of several sources into a purely hypothetical archetype are generally not appropriate, and comparative editions are allowed only under certain circumstances and for particularly specialized repertoires. Codicological descriptions or bibliographic cataloging of all surviving copies of the sources need only be included if such information is not already available elsewhere, unless these details are pertinent to the establishment of the principal source or the discussion of the music in the introduction. Irrelevant or corrupt sources should be discussed only to the extent needed to justify their exclusion from use for the edition.

For vocal works, textual errors in the musical source may be corrected by reference to an alternate text source (such as a libretto, volume of poetry, etc.). In such a case, this text source should be clearly stated as a concordant source for the text of the edition, with discrepancies between the edition and the musical source detailed in critical notes. It is not otherwise necessary to compare or list multiple concordant text sources.

Each source used for the edition should have an easily identifiable abbreviation for subsequent reference; use sigla already associated with particular repertoires (RISM numbers, Census-Catalogue sigla, library sigla, shelfmarks, etc.) whenever possible. Letters or abbreviations based on the types of sources or the relationships among the sources can also be used to facilitate syntax in the critical notes. For example:

*Primary Source*

XYZ 1234. A complete manuscript held by the [Library], shelfmark 1234.  
[Description follows.]

*Secondary Sources*

ABC 5678. A complete manuscript held by the [Library], shelfmark 5678.

[Description follows.]

Gardano 1650. [Title] (Venice: Gardano, 1650). [Description follows.]

[Sample critical notes: see below for more on critical note syntax.]

### *I. Allegro*

M. 1, Vn. 1, note 3 is g[:sharp][:2prime]. M. 2, Vn. 1, note 3 is d[:prime] (edition follows ABC 5678). M. 3, Va., notes 1–4 obscured by bleed-through (edition follows Gardano 1650). Mm. 4–5, Vc., as in example 1.

In an anthology where different pieces may each have their own set of sources, the sources can be listed, with abbreviations, under “Sources,” and the primary and secondary sources can be designated above the critical notes for each piece. For example:

#### *1. Song Title (Firstname Lastname)*

*Primary source.* Publisher 1650, pp. XX–YY.

*Concordant source.* OtherPublisher 1655, pp. AA–BB.

*Notes.* M. 10, B.c., notes 3–4 are d–D. M. 18, S, beat 3, text is “begl’occhi” (edition follows OtherPublisher 1655). [Etc.]

### *Editorial Methods*

The statement of editorial methods sets forth in global yet specific terms what an editor has (or has not) done when transcribing the music from the sources into a modern edition. In general, the editorial methods statement will only describe the principal source when necessary to clarify a particular editorial policy; more detailed descriptions should be confined to the source list. Editorial methods statements usually begin, if appropriate, with a statement about the methodology for the order in which the works are arranged (chronological, by genre, etc.), and then proceed through the other

editorial issues from the top of the score downwards, beginning with the title of the piece, and from general topics to more specific details. The editorial methodology must cover all consistent alterations of the source in the transcription process (such as the addition of barlines and the modernization of accidentals, beaming, clefs, score order, etc.). In addition, the use of editorial symbols to indicate additions to the source must be clearly described (such as the use of brackets, dashed slurs, etc.). Because these series present modern editions of music, it is imperative that editors justify in the editorial methods the retention of any archaic aspects of the source notation. For example, our normal practice is to apply consistent beaming throughout the edition (for guidelines on conventional beaming patterns, see “Matters of House Style,” below). Preference is given to the convention of beaming according to the meter, except in vocal parts, which use separately flagged notes for single syllables and metrical beaming for melismas. If nonstandard beaming in the source can be convincingly shown to be significant, it may be retained and must be discussed in the editorial methods statement, or elsewhere, such as the section on performance practice in the introduction.

### *Critical Notes*

Critical notes report all textual and musical differences between sources and the edition that are not otherwise covered by a general statement in the editorial methods. Nothing that has been given editorial distinction in the edition (by means of brackets, parentheses, dashing, etc.) should be reported (in other words, explicit editorial additions to the source should not be reported). Only instances in which the source has been altered (e.g., the correction of an obviously wrong pitch) necessitate that the original reading be documented. Similarly, the rationale for an editorial emendation of the source should not be stated in the critical notes.

For works of the common-practice era published in this series, it may be acceptable to correct certain obvious errors tacitly (provided there is such a statement in the editorial



methods). For most repertories, however, it is recommended that all changes be carefully documented.

The section presenting the critical notes begins with a paragraph explaining the following:

- A general statement of what information is included in the critical notes. In most cases this simply amounts to rejected source readings not already accounted for by the editorial methods statement.
- An explanation of how the various notational elements are referenced in the critical notes. Typically, notes are counted consecutively from the beginning of the measure, with ornamental notes and tied notes included; rests are numbered separately from notes. Where helpful for clarification, chords or beats can be counted instead of individual notes.
- A listing of all abbreviations used in the critical notes.
- A statement describing how pitches are identified in the critical notes. With rare exception, the system in which middle C is designated by c' is used. Pitch reference for transposing instruments should be to the pitch as written in the edition, not as sounding.

Critical notes in Recent Researches editions are given in paragraph form and in sequential order for each movement and/or work. Any reports with general pertinence (e.g., origins of part names, general statements about the condition of the source pages, etc.) may stand first. The individual reports then follow in order of occurrence, that is, by measure number and part from top to bottom in the published score. Each entry consists of the following elements, in this order: the measure reference (as numbered in the edition), the abbreviated name of the part (as given in the edition), the note, beat, or rest number (as presented in the edition), and the source reading.

Variants in concordant or secondary sources need only be cited when justified by the

source situation, and they should be set under a separate heading for each piece. The citation of variant readings is also rarely useful unless they list legitimate (i.e., not erroneous) differences of significance for performance or otherwise shed light on problematic passages in the principal source. Reports of variant readings, therefore, should provide information relevant to the interpretation of the music in the edition; the unfiltered recording of insignificant differences is strongly discouraged.

Certain editions may benefit from the addition of more discursive textual, historical, and bibliographic discussions. If such an explanation is deemed absolutely necessary, the details should be given in paragraphs separate from the critical notes, with an appropriate heading to provide differentiation from the other critical notes.

## **Graphic Elements**

### *Tables*

Tables are an effective way to present complex data, or collections of similar facts, in a way that is easy to scan and compare. Tabular presentation of such material is often clearer and more efficient than lengthy prose explanations. It is important that tables are used purposefully and that they contain at least two columns of comparable data. Tables that simply list the contents of the edition are not recommended unless they provide additional salient information (e.g., tonal arrangement of pieces within a print, original order of works in the source, etc.).

If multiple tables appear throughout the edition, they should be consistent in style, and they must be numbered sequentially throughout a chapter, beginning the numbering anew with each new chapter (e.g., you may have tables 1–3 in the introduction and tables 1 and 2 in the critical report). Each table should have a succinct title that clarifies the data presented in the table. Tables should be self-contained and clearly understood on their own; however, do not assume that readers will absorb the

information in a table without assistance. The prose discussion surrounding a table should make reference to it (by its number), and it should briefly guide readers in interpreting the data, without reiterating the content point by point; instead, the prose should summarize what the reader should take away from the table.

Tables may include notes to clarify or comment on items within the table. A general note that applies to the whole table may be set directly below the table, with a line separating it from the last row of data. Specific notes will likewise appear directly below the table, cued to reference symbols to indicate the particular material to which they apply. Specific notes should be referenced using symbols rather than numerals to avoid confusion with footnote references in the running text. When multiple specific notes are required, the preferred order of symbols is asterisk (\*), dagger (†), double dagger (‡), section symbol (§).

### *Musical Examples*

If multiple musical examples appear throughout the edition, they must be numbered sequentially throughout a chapter, beginning the numbering anew with each new chapter (e.g., you may have examples 1–4 in the introduction and examples 1–7 in the critical report). Each example should have a succinct caption that identifies its content; all music example captions within a given chapter must be placed in their own separate file. As with tables, the prose discussion surrounding the musical example should refer to it by number and should briefly guide readers in interpreting the example.

Musical examples should contain only as much music as is necessary to illustrate a point; if drawing a comparison between two similar passages, for example, the musical example should feature only the parallel material, excluding the surrounding content. When referring to music included in the edition, it is preferable to point the reader to the appropriate passage by using measure references in the running text rather than by repeating identical material in musical examples.

Musical examples may be especially useful in the critical notes, as they can convey rejected readings from the original source without having to describe complex readings (such as corrupted music notation, layers of scribal intervention, or errors involving multiple elements) in prose. See the sample critical notes above for the use of such a musical example.

### *Figures*

Figures include small images, diagrams, or other graphics that relate specifically to a discussion in the text. As with tables and music examples, they must be clearly labeled and should be referenced in the running text.

Examples of captions:

Figure 1. Anonymous, Cardinal Carlo de' Medici, ca. 1616. Galleria degli Uffizi, Florence.

Figure 2. Detail of London, British Library, MS Add. 17001, showing the hand of Richard Davy.

Figure 3. Thematic variation in Johannes Brahms, Clarinet Trio, op. 114, movement 1.

# Matters of House Style

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Editors should follow the guidelines for manuscript preparation set out in the [Manuscript Submission Guidelines](#) available on our website.

In general, A-R accepts the authority of *The Chicago Manual of Style* in regard to documentation and prose style. For spelling in English, we accept the tenth edition of *Merriam Webster's Collegiate Dictionary*. For English word division in music underlay we use *The American Heritage Dictionary of the English Language* online (<https://www.ahdictionary.com>). For word division in music underlay for foreign languages, we follow our house style guidelines, which are available on request. In general, *The New Grove Dictionary of Music and Musicians* is a reliable authority for composers' names and dates, and *The New Harvard Dictionary of Music* is a dependable source for musical terms and their spellings. For music terminology we prefer American usage (e.g., *quarter note*, not *crotchet*).

## Music Notation

### *Format*

The music manuscript should include staves for all voices, whether resting or not. The decision about when and where to omit resting staves will be made during the process of copyediting and engraving. Movements within a larger work should be numbered and/or titled independently, with measure numbers beginning anew for each movement, and should be set off by indentation of the initial system and final barlines at the end (with some exceptions, such as *attacca* movements). In settings of the Mass Ordinary, Requiem, and other multimovement liturgical services (e.g., sung Vespers), division into principal musical sections will depend on the practice of the source (e.g., in a sixteenth-century polyphonic mass setting the Gloria usually forms a single

movement, whereas in an eighteenth-century setting with orchestra, soloists, and chorus, various portions of the Gloria may be organized into separate movements with distinct performing forces).

### *Part Names*

For each piece, the full name of each vocal and instrumental part should appear to the left of the part on the first system. Except in very small scorings (e.g., solo instrument with or without piano, or continuo accompaniment), abbreviated part names should appear on each subsequent staff; see “Abbreviations of Voice and Modern Instrument Names,” below. Authors may come up with their own abbreviations for operatic character names, as long as they are kept consistent throughout.

### *Braces and Brackets*

Large brackets are used to group together instrumental families and choirs. Voices or instruments with a solo role throughout a work (as in an aria, opera chorus including principals, duo sonata, or concerto) do not use brackets; however, the brackets for instrumental or choral groups are retained even for a single member of the group (e.g., a single trumpet staff, or the basso continuo staff). Braces are used for instruments notated on a grand staff, as well as for an orchestral string part that may require two staves to show *divisi* clearly. Curly braces or thin square brackets are typically not used to group multiple staves of like instruments with separate part names (e.g., Flute 1, Flute 2, and Flute 3; Violin 1 and Violin 2).

### *Measure Counting*

Measures are counted consecutively from the beginning of each piece *or* from the beginning of each movement of a multimovement piece. An anacrusis, when present, is considered “measure 0”; the first full measure is “measure 1.” Measures within first and second ending brackets should be numbered consecutively (e.g., as mm. 36 and 37, not as mm. 36a and 36b or similar). An underfilled measure (such as a pickup in the middle

of a piece) is counted as part of a previous measure rather than separately. (Note that double barlines and repeat signs may occur within measures to indicate section breaks or repeat boundaries; in such cases, the surrounding single barlines constitute the boundaries of the measure.)

Measure numbers will be printed automatically by A-R's music software and need only be mentioned in the editorial methods in exceptional cases.

It should normally be acceptable to precede changes of key with a double barline and to provide cancellation accidentals, even if both are typically missing from the source. If changes of key signature in the source sometimes use double barlines and sometimes do not, or sometimes include cancellation accidentals and sometimes do not, the edition should certainly regularize these.

Barlines connect instrumental staves within the same instrumental family or within the same ensemble or subensemble (e.g., string quartet); barlines in vocal staves should appear only within individual staves so as not collide with the underlaid text. Note that these are both matters of house engraving style and do not need to be mentioned in the editorial methods.

#### *Clefs, Meters, and Key Signatures*

The editor's treatment of clefs, meters, and key signatures should be discussed in the editorial methods. Additions and substitutions carried out as matters of general editorial policy do not require individual reports in the critical notes or any typographical distinction on the music page. The choice of transcription clefs should be governed by modern usage. Mixed key signatures (for example, in sixteenth-century vocal music) do not necessarily call for regularization. Specific editorial additions should be identified on the music page with brackets, and specific editorial substitutions should be reported in the critical notes. Changes of clef within a section are given before a barline whenever possible; changes of key and meter signature

usually appear after a barline. At changes of meter, an equivalency may be placed directly above the change, with the first symbol corresponding to the previous meter and the second corresponding to the new meter (e.g.,  $\text{C} = \text{C}$ ). More complex metrical relationships should be discussed in the introduction.

### *Figured Bass*

The current practice for editions in the Recent Researches in Music series is not to publish continuo realizations. All continuo figures should be placed above the staff, and a logical, consistent editorial method should be developed and applied according to the specific needs of the source. Continuo figures can often be simplified for consistency within a source. A single sharp, natural, or flat sign, for instance, can often stand alone for an inflected third above the bass. Flat signs used to cancel sharps in the key signature are usually best converted to naturals for a modern edition. Cautionary inflections within continuo figures may be retained where helpful (e.g.,  $\flat 5$  above e signifying a diminished fifth even when there is already a flat in the key signature;  $\flat 5$  above B with no key signature, however, would be converted to  $\sharp 5$ , as specified above). Whatever decisions are made in one case should be applied across the edition and must reflect an understanding of the methods used by the original scribe as well as the expectations of modern performers. If the source has no figures, or is very lightly figured, editorial figures may be unnecessary; indeed, even in sources with pervasive figures it is permissible to adopt a policy of adding no editorial figures. Those that are added should follow the conventions of the original figures and should be marked with brackets as editorial. Generally, editorial figures are used for consistency within a piece or across the entire edition: for instance, adding figures where they appear to have been mistakenly omitted in the source, or where they have been omitted in parallel passages.

### *Verbal Markings and Dynamics*

Within the music, tempos align flush left with the meter if there is one, or flush left with



the first beat unless otherwise specified. Section labels are typically aligned flush left with the first beat of a measure unless otherwise specified; in scores where section labels and tempos frequently occur in conjunction, however, section labels may be aligned in the same way as tempos.

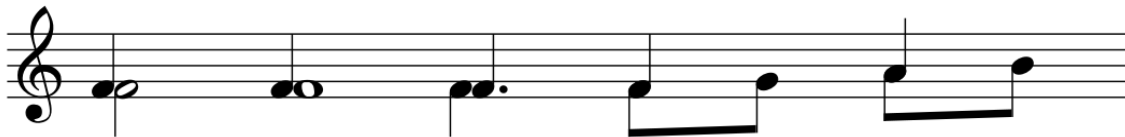
Dynamics should be placed above vocal staves and below instrumental staves. In keyboard music, dynamics applying to the whole texture are placed between the two staves of the grand staff (in organ music, between the two manual staves). If a dynamic marking is to apply to only one staff in a keyboard texture, it should be placed close to that staff; whether above or below will depend on the nature of the project and the type and quantity of other verbal markings present (e.g., organ registrations, expression markings, etc.). All hairpins should be carefully set in relation to the notes they affect; exact placement should be unambiguous—specific notes or beats must define the beginnings and ends of hairpins; hairpins may also end at barlines. The decrescendo hairpin should be drawn so that it cannot be confused with an accent. Added letter dynamics should be placed in brackets in the music manuscript; they will subsequently be set in bold-roman type in the edition in accordance with A-R house style. Added hairpins should be dashed.

The placement of expression markings (e.g., *dolce*, *secco*, *agitato*) within the score is similar to that of dynamics. Scoring indications (e.g., *solo*, *tutti*, *a 2*) and technique markings (e.g., *pizz.*, *arco*, *spiccato*, *gestopft*) are always placed above staves: see “Table of Terms,” below.

When two contrapuntal voices share a staff, whether or not to use a single dynamic for both will depend both on the texture and the scoring; a single dynamic is usually sufficient in orchestral scores when the two voices begin at the same point within the measure.

### *Note Stems*

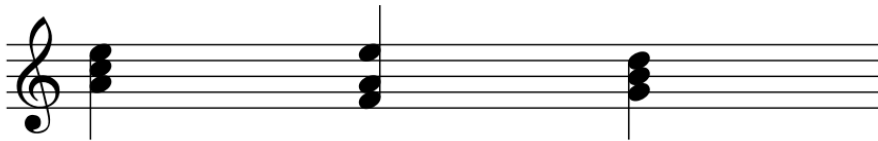
Single notes on or above the middle staff line are normally stemmed downward. Two like instruments can be placed on one staff with their stems in opposite directions if their notation is easily separated. When two contrapuntal voices are notated on the same staff, they are separately stemmed. The higher pitch is placed to the right of the lower pitch when the voices are a second apart. The following principles apply when the voices occupy the same pitch but different durations: an upstemmed note is written before a downstemmed note, an undotted note before a dotted note. Unstemmed notes should be treated as if they were stemmed (the whole note in the example below is a “downstem”). Two notes of the same pitch may share a notehead, with stems in opposite directions, if they are the same notehead type and neither has a dot.



If paired instruments (such as flutes) are on separate staves in the source, the default choice in the edition should be to combine these on a single staff unless voice crossings make two staves preferable in specific passages. When dealing with paired instruments in large orchestral scores (winds and brass), the utilization of common versus opposing stems should be regularized, with duplicate slurs and ties, staccatos and other articulations, and dynamics tacitly removed (where the edition adopts common stems) or added (where the edition adopts opposing stems) as necessary. Double stems for unison pitches can be implemented as necessary in opposing-stem passages, particularly if that is the general practice found in the source (though some sources may resort to single stems in such cases). Voicing indications (1, 2, a 2, etc.) should be added tacitly where the source notation indicates the same thing with single-stemming and rests in the other part, or with double-stemming. Common stemming should be adopted in the edition wherever it is viable, with opposing stems reserved for passages

where the two parts have differing note values, articulations, dynamics, or other part-specific elements. A single dynamic is typically sufficient for both parts, whether they use common or opposing stems; however, when the parts are in opposing stems with staggered entries, each part will need its own dynamic, with that of the first part placed above the staff and that of the second part placed below. In rare cases, the source itself may give different dynamics to two parts in opposing stems.

If voices notated on the same staff are not obviously contrapuntal (as is often the case in keyboard music), the notes should be stemmed together whenever possible. The stem direction of an interval or chord is normally the same as the normal stem direction of the note furthest from the middle line of the staff. If the notes are equidistant from the middle line, the position of the majority of the notes determines the direction of the stem. If there is no majority, the stem goes down.



As with intervals and chords, the note furthest from the middle line of the staff determines the direction of the stems in a beamed group. If the highest and lowest notes are equidistant from the middle line, the majority of the notes determines the direction of the stem. If there is no majority, the direction of the stem is down.



### *Rhythmic Units*

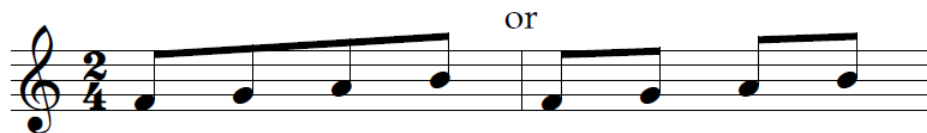
#### BEAMING

In instrumental music, notes of eighth-note value or smaller should be beamed together in logical, easily recognizable metrical units. In vocal music, individual flagging of

syllabic passages will better serve the concerns of declamation. In keyboard music, the use of beams can also indicate the use of alternating hands. Editors should modernize beaming so as not to retain meaningless irregularities and inconsistencies. Even if there is a possibility that a source may have used beaming to give information on articulation, it is not usually advisable to reproduce that beaming in a modern edition, since in modern musical notation beaming serves only to clarify the meter.

Specific considerations govern the modern conventions of the treatment of beams in each meter. An underlying general principle is that the two halves of any duple meter, simple or compound, should be instantly recognizable unless the entire measure is syncopated. When there is more than one possibility for beaming, any pattern once chosen should be followed as consistently as is musically sensible. The transcription of certain repertoires may require some adjustment of these principles.

In  $\frac{2}{4}$  or  $\frac{4}{8}$  time, four eighth notes may be beamed together or as two groups of two.



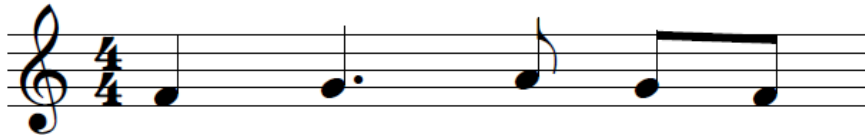
If one beat has two eighth notes and the next beat a dotted eighth and sixteenth note, the beats should be beamed separately.



In duple time, if one beat of the measure has three or more notes, they are not beamed to notes of another beat. In  $\frac{4}{4}$  time, a beam never connects notes of beat 2 with those of beat 3.

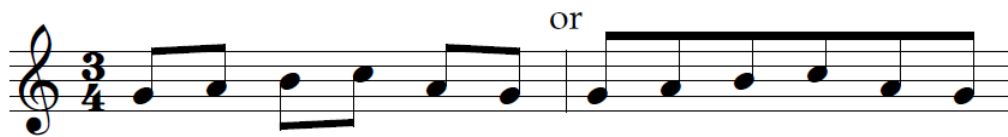


A dotted quarter note on beat two in  $\frac{4}{4}$  is preferably followed by one flagged and two beamed eighth notes, rather than by three beamed eighth notes.



Dotted quarter notes do not begin on an offbeat unless syncopation is intended. Beaming in  $\frac{3}{4}$  time basically follows the conventions for common time.

In  $\frac{3}{4}$  time, eighth notes may be beamed as separate groups on beats 1, 2, and 3, or the three beats may be beamed together, as long as the pattern is consistent within the edition.



Three eighth notes in  $\frac{3}{4}$  are generally not beamed together when the result would cause confusion with  $\frac{6}{8}$  time.



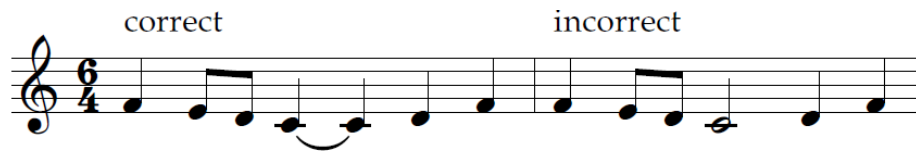
In  $\frac{3}{4}$  time, it is clearest to restrict beamed units to individual beats.

In  $\frac{6}{8}$ ,  $\frac{9}{8}$ , and  $\frac{12}{8}$  time, the three eighth notes of each unit are beamed together. Secondary beams show further subdivisions of each unit. Do not combine six eighth notes in  $\frac{6}{8}$  into one beamed unit, since this would appear as a  $\frac{3}{4}$  measure.



$\frac{6}{4}$  time is usually notated as a duple compound meter, similar to  $\frac{6}{8}$ . One beam may connect eighth notes in either half of the measure. A half note in the middle of the

measure should be notated as two tied quarter notes to differentiate it from  $\frac{3}{2}$  meter.



## RESTS

A basic principle concerning rests is that a whole rest indicates a silent measure in any meter except where the duration of the measure is equal to or more than two whole notes (e.g.,  $\frac{4}{2}$ ,  $\frac{6}{2}$ ,  $\frac{8}{4}$ ,  $\frac{2}{1}$ , and  $\frac{3}{1}$ ), where double whole rests are used. The transcription of certain repertoires may require some adjustment of this principle. The whole rest is not used to indicate a portion of a measure except in  $\frac{4}{2}$ ,  $\frac{6}{2}$ ,  $\frac{8}{4}$ ,  $\frac{2}{1}$ , and  $\frac{3}{1}$ , where whole rests are used for silent half (or third) measures.



As in beaming, the use of rests should allow the two halves of a duple meter, simple or compound, to be instantly recognizable. In duple meters ( $\frac{2}{2}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$ , and  $\frac{3}{4}$ ), half rests and quarter rests are not dotted. Half rests in  $\frac{4}{4}$  (or whole rests in  $\frac{2}{2}$ ) should not go across the middle of a measure.

In  $\frac{3}{4}$  time, use two quarter rests instead of a half rest, unless there is a fermata on the second beat, tied to the third.



Similarly, in  $\frac{3}{8}$  time, use two eighth rests instead of a quarter rest. In  $\frac{3}{2}$  time, half rests are used for silent beats. In  $\frac{6}{2}$  time, dotted whole rests are used for silent half measures, double whole rests for a silent measure.



In  $\frac{3}{8}$  time, a dotted quarter rest is used for the first half of a measure, but a silent second half is notated with a quarter rest and eighth rest (in  $\frac{3}{8}$  and  $\frac{12}{8}$  time, dotted quarter rests can be used on any beat).



In  $\frac{3}{4}$  use two dotted quarters instead of a dotted half.



The second two-thirds of a three-beat unit in  $\frac{3}{8}$ ,  $\frac{3}{4}$ , or  $\frac{12}{8}$  time should be notated with two eighth rests, not a quarter rest, while the first two-thirds of a unit are notated with a quarter rest.



$\frac{3}{4}$  time is similar to  $\frac{3}{8}$  time. The first two-thirds of a half measure are notated with a half rest, while the second two-thirds are notated with two quarter rests.



### *Ties, Slurs, and Phrase Marks*

Ties and slurs are graphically distinct notational elements in modern notation; any equivocation in the source should be modernized appropriately in the edition.

American terminology should be used throughout the edition: ties are used between two notes of identical pitch, and slurs typically occur over notes of different pitch. Slurs

are also used to indicate bowing patterns in string music and for certain articulation styles over repeated pitches or when in combination with other articulation markings (e.g., slurs above staccato dots to indicate portato bowing). Phrase markings are long slurs used in music from the nineteenth century or later, especially in keyboard music; they should be used in the edition if (and only if) they are used in the source.

Ties and slurring practices should be adjusted to conform to house style, particularly the inclusion of tied notes within a slur both at the beginning and end of a slurred passage, and the combination of converging slurs into a single slur. Normally these changes are best discussed generally in the editorial methods rather than reported in critical notes with each occurrence, though notes may be used sparingly to describe significant or unique cases.

It is appropriate to add editorial slurs (using dashed lines) when there are *occasional* omissions in the source. When slurs or phrase marks occur so haphazardly in the source that their meaning is questionable, they may be omitted with mention in the critical notes or with a general statement in the editorial methods. When a source indicates a slurring pattern only at the beginning of a section (implying that the pattern should be applied throughout), the pattern does not need to be indicated further with editorial slurs. In some repertoires, mainly from the nineteenth century or later, an editorial [*simile*] marking may be appropriate, but in most repertoires the initial pattern is all that is necessary.

When slurs are used in vocal music to guide the syllabification, the house preference is to omit them when beaming can serve the same purpose (retaining slurs only for short melismas involving unbeamed note groups). Long melismas also do not normally require slurs or phrase markings. The editorial methods statement should describe the conditions under which slurs are being removed or added in vocal music.



### *Ligatures and Coloration*

Source ligatures are identified in the transcription with closed horizontal brackets above the relevant notes. Coloration is indicated with open horizontal brackets.



When the two symbols overlap, the ligature bracket is placed above. When coloration coincides with a tuplet bracket, the coloration bracket is placed above the tuplet bracket.



### *Grace Notes and Appoggiaturas*

Recent Researches house style is to set grace notes upstem in reduced size. For questions of slurring, number of flags, slashes, etc., the editor should consider the exact manner of their notation in the source and decide how best to account for inconsistencies, either by regularizing them or letting them stand. In any case, the policy should be explained in the editorial methods and, if necessary, specific readings in the source that differ from what is given in the edition should be reported in the critical notes. The implications of the source notation for the performance of grace notes and appoggiaturas should be discussed in “Notes on Performance.”

### *Unequal Note Groups*

Numeric labels meant to indicate triplets or other rhythmic groupings (“tuplets”) should be placed at the beam or stem end in instrumental music and above the staff in vocal music. When unbeamed notes are involved (as in a triplet group consisting of a quarter note followed by an eighth), a horizontal bracket with the appropriate numeric label encloses the notes of the tuplet.

In general, beamed triplets should not be attached to other beamed notes of the same

base value (e.g., triplet eighth notes with regular eighth notes), unless differentiated by primary and secondary beaming. Short “slurs” meant to indicate triplets rather than phrasing should not be added in the transcription; if they are found in the source, they should be omitted tacitly in the transcription with a report to that effect in the editorial methods.

Tuplet labels may be tacitly omitted after two or three consecutive occurrences have established a pattern (except where they encompass rests, which must always be given a tuplet label and bracket). Once a pattern is broken by any intervening notes or rests of a different value, any return of the pattern or the beginning of another should be indicated. All added tuplet labels are placed in brackets unless added “tacitly as needed” with a note to that effect in the editorial methods. If an emendation of the rhythmic values in a tuplet is required, it should be reported in the critical notes or, if this is required consistently, mentioned in the editorial methods.

### *Ornaments*

Ornaments (such as trills, turns, and mordents) should as a rule be reproduced exactly as they appear in the source. If it can be determined that variant forms of a symbol do not indicate distinctions of interpretation or that different symbols have exactly the same meaning, however, the presentation of ornament symbols should be regularized, with the policy described and justified in the editorial methods. Issues of ornamentation and suggested realizations may be presented in the notes on performance (perhaps with notated examples).

Ornaments are placed above the staff unless voices with opposing stems share a staff, in which case the ornaments go at the stem end. Added ornaments are placed in brackets.

### *Articulations*

Articulations (such as staccatos, accents, and tenuto) should be reproduced as they are

notated in the source unless inconsistencies of shape or application call for regularization (which must be explained in the editorial methods). Issues of interpretation may be taken up in the notes on performance. Where a source uses both staccato dots and staccato strokes, it may be possible to regularize these to all dots or all strokes, depending on which seems more appropriate for the edition; on the other hand, if the source makes a clear and unequivocal distinction between these marks, the use of both markings should be retained in the edition. Editorial articulation markings (enclosed in parentheses) should be added for occasional missing markings; in some (but not all) repertoires, it is also advisable to add markings for consistency with analogous parts (other instruments or voices with similar material) or parallel passages. Parentheses are used to distinguish editorially added articulation markings; an uninterrupted series of added articulations may be enclosed within a single set of brackets, though parentheses should close and restart at system breaks, intervening rests, and when switching from upstems to downstems (or vice versa). Articulations are placed at the notehead side in the transcription unless voices with opposing stems share a staff, in which case the articulations go at the stem end.

## Sample Critical Notes

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Note that in these samples, symbols not found in the standard font sets are represented by bracketed call-outs (such as [:sharp], [:natural], etc.), for which the appropriate symbols would be substituted during engraving.

### **Renaissance Vocal Music**

The critical notes are organized into two types of paragraphs: “comments” convey general notes about the source, and “emended readings” record differences between the edition and the original print that are not otherwise covered by the editorial methods.

Readings are listed in the order in which they occur and are identified by measure number, voice name, and the number of the note or rest in the measure, counting each separately. References to the lute tablature list each course from the top line (i.e., lowest pitch) to the bottom line (the highest pitch), with hyphens indicating courses with no figure; when appropriate, rhythmic symbols and chords are used to locate readings within the measure. The following abbreviations are used in the notes: C = Canto; A = Alto; T = Tenore; B = Basso; Q = Quinto; Ses = Sesto; Set = Settimo; C2, T3 = Canto Secondo, Tenore Terzo, etc.; Tab. = Tablature; sbr = semibreve; br = breve; smin = semiminim; min = minim. Pitches are identified using the system in which middle C = c[:prime].

### 1. *Se desio di fuggir*

*Comment.* C2 printed in the Sesto partbook.

*Emended readings.* M. 8, A, note 1 is f[:prime]. M. 9, C, note 4, text is “gha.” M. 10, all voices include superfluous open repeat signs; the exact repeat is written out in the source. M. 12, T, note 1, text is “che ’l.” M. 15, C, note 1 is dotted smin.

### 3. *Mentre ch’a l’aureo crine*

*Emended readings.* M. 8, Tab., chord 1 is 3 - - 5 5 3. M. 15, T, note 5 is g[:prime]. M. 17, A, note 2 is b[:prime]. M. 18, Tab., chord 2 is 0 - 2 0 2 0; A, note 2 has [:sharp]. M. 20, C, note 4 is b[:prime]. M. 22, C, note 5 is smin. M. 41, C, note 6 is d[:2-prime]. M. 44, A, note 3 is f[:prime]. M. 46, Q, note 3 is longa; B, note is 3 dotted br.

## Vocal Work with Obligato Instruments and Continuo

The notes below provide the original names of vocal and instrumental parts as given in the sources and describe rejected source readings not otherwise covered in the editorial methods. References to manuscript sources use the sigla and abbreviations defined in the description of sources above. Measure numbers in parentheses refer to parallel locations in written-out realizations of repeats and “ut supra” rubrics. The following abbreviations are used for part names: S = Soprano, A = Alto, Tr.Viol = Treble viol, B.c. = Basso continuo. Multiple parts of the same instrument type are distinguished by arabic numerals. Note values are abbreviated as follows: sbr = semibreve, min = minim; smin =

semiminim. Pitches are given according to the system in which c[:prime] denotes middle C.

### 12. *O suavissima Maria*

M. 6, text is “virga.” M. 9, B.c., note 1 has flat; note 2, figure is [:figure 6/5]; note 3 has figure 5 (edition follows D-Lr KN 675). M. 12 (71), Tr.Viol. 1, A, note 1 is min–smin rest. M. 14 (73), S, note 1 is g[:prime] min–smin rest; A, note 1 is d[:prime] min–smin rest. M. 27, T, note 1 is b[:flat] (edition follows D-Lr KN 675). Mm. 29–31, S as in example 1. M. 39, Tr.Viol 1, Tr.Viol 2, note 2 lacks augmentation dot; B.c., note 3 is sbr.

## Nineteenth-century Symphony

These notes report differences between the sources and the edition that are not covered by editorial methods above. Abbreviations of cited parts are as follows: Fl. = Flute; Ob. = Oboe; Cl. = Clarinet; Bn. = Bassoon; Hn. = Horn; Tpt. = Trumpet; Trb. = Trombone (with Alto, Tenor, and Bass indicated as 1, 2, and 3); Timp. = Timpani; Vn. = Violin; Va. = Viola; Vc. = Violoncello; Cb. = Contrabass. Str. = strings; Ww. = woodwinds. In reports of paired instruments sharing a single staff, the instruments are specified as, for instance, “Fl. 1,” “Fl. 2,” or “Fl. 1–2” according to how they are presented in this edition, even if the designations are editorial. Notes, including grace notes, are numbered consecutively through a measure; notes sounding simultaneously are numbered from bottom to top. Where appropriate, chords or beats are numbered rather than specific notes. Pitch references are indicated using the system where middle C = c[:prime].

### *Symphony in C Minor*

#### IV. ALLEGRO MAESTOSO

M. 7, Cb., beat 2 is g 8th–B 8th. M. 13, Str., crescendo hairpin from beat 3 to end of m. 14. M. 16, Va., note 3 has *p*. M. 18, Fl. 1–2 and Ob. 1–2, slur extends from note 1 to note 6. M. 25, Vn. 1, note 1 has *p*; moved to m. 24, note 2 in edition. M. 87, Vn. 1, notes 5–8 have staccato dots. M. 112, Vn. 1, note 1 has *mf*; altered to *p* and moved to m. 111, note 2 in edition (as m. 25, see above). M. 248, Vn. 2, notes 5–8 are slurred. M. 280, Va., beats 1–2 are notated as half-note dyad with two measured tremolo slashes. M. 324, Bn. 1 and Trb. 2, note 4 is e[:flat][:prime]; Vn. 2, note 8 is e[:flat][:2-prime]. M. 330, Va., note 9 (lowest note of chord on beat 4) is d[:prime].

# Abbreviations of Voice and Instrument Names

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## Voices

Alto, Altus (A)  
Baritone (Bar)  
Bass, Basso, Bassus (B)  
Canto, Cantus (C)  
Contralto (CA)  
Countertenor, Contratenor (CT)  
Dessus (D)  
Haute-Contre (HC)  
Mezzo soprano (Mez)  
Quintus, Quinta vox (Q)  
Sextus, Sexta vox (Sx)  
Soprano, Superius (S)  
Taille (T)  
Tenor, Tenore (T)  
Treble, Triplum (Tr)  
Voice [unspecified] (V)

## Instruments

Piccolo (Picc.)  
Flute (Fl.)  
Oboe (Ob.)  
English Horn (E.H.)  
Clarinet (Cl.)  
Bass Clarinet (B.Cl.)  
Bassoon (Bn.)  
Contrabassoon (Cbn.)  
  
Horn (Hn.)  
Cornet (Cnt.)  
Cornetto (Cto.)  
Trumpet (Tpt.)  
Trombone (Trb.)  
    Alto Trombone (A.Trb.)  
    Tenor Trombone (T.Trb.)  
    Bass Trombone (B.Trb.)  
Tuba (Tb.)

Ophicleide (Oph.)

Timpani (Timp.)  
Side (Snare) Drum (S.Dr.)  
Bass Drum (B.Dr.)  
Triangle (Trgl.)  
Cymbals (Cym.)  
Tambourine (Tamb.)

Violin 1 (Vn. 1)  
Violin 2 (Vn. 2)  
Viola (Va.)  
Violoncello (Vc.)  
Violone (Vne.)  
Dessus de violon (D.Vn.)  
Haute-contre de violon (Hc.Vn.)  
Taille de violon (T.Vn.)  
Double bass (D.b.) or Contrabass (Cb.)

Treble Viol (Tr.Viol)  
Tenor Viol (T.Viol)  
Bass Viol (B.Viol)

Basso (B.)  
Basso continuo (B.c.)  
Organ (Org.)  
Piano (Pn.) or Pianoforte (Pf.)  
Harp (Hp.)  
Celesta (Cel.)  
Cembalo (Cemb.)

## A-R Editions House Word List

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### A

*a 2* (as in madrigals *a 4*)  
*a cappella*  
*ad libitum*  
Aeolian  
Agnus Dei  
alfabeto  
alla breve  
Allegro (roman and u.c. when used as movement title; l.c. for generic tempo designation)  
alleluia  
altus (generally l.c. in text but u.c. for voice name in score)

antiphon  
appendix, appendices (not appendixes)  
appoggiatura

### B

ballata  
barline  
basso continuo  
basso seguente  
bassus  
Bibliothèque Nationale (but formal name is “Bibliothèque nationale de France”)  
bleed-through [as in moisture-related source damage]

book 1  
breve, breves  
BVM (English), not BMV (Latin), unless there is a reason to do it one way or the other.

## C

ca. (for *circa*; use “about” outside parentheses)  
caesura, caesuras [NHDM]  
cantus  
*cantus durus*, *cantus mollis*  
cantus firmus  
cantus firmus motet  
cantus prius factus  
canzone, canzoni villanesche  
catalog (unless title of a work is spelled catalogue)  
cello  
chanson, chansonnier  
chapel master [NHDM]  
chin rest [NHDM]  
choirbook  
coda  
communion  
Concert Spirituel  
concerto(s) [not concerti, unless in Ital. context]  
continuo  
contrafactum  
Counter-Reformation  
cross-relation [NHDM]  
custos

## D

da capo (but Da capo in music)  
D.C. al fine  
Deuterus authentic/plagal mode  
divisi  
Dorian  
dotted half note  
doxology  
double stop (noun)  
double-stop (verb)  
*durus* (*cantus durus*)

## E

eighth note/rest (*including* eighth note c, *but* eighth-note figure)  
elevation  
email  
Emperor Maximilian, *but* the emperor  
endpin [NHDM]

## F

fauxbourdon  
fermata(s) [not fermate]

festschrift, festschrifts  
*finalis*  
fine (but Fine in music; consider italic in running text if not clear.)  
fusa, fusae

## G

Gloria  
gospel  
grace note

## HI

half note/rest (*including* half note c, *but* half-note figure)  
Hofkapelle (institutional name)  
Hypodorian (etc.)  
idée fixe  
Improperia  
introit  
Ionian

## JK

kapellmeister (l.c. unless used in formal title)  
Kyrie (Kyrie always u.c.)

## L

Lamentations  
legato  
ledger lines  
leitmotiv (or leitmotif)  
libretto  
lied, lieder  
longa, longae  
Lydian

## M

Magnificat  
maestro di cappella  
mâitre de chapelle  
maîtrise  
major, minor (l.c. unless part of title)  
mass (but u.c. in titles and in “Mass of the Presanctified” and such)  
matins  
meantone  
middle C  
minim(s)  
Mixolydian  
mode 1, mode 2, etc.  
*mollis* (*cantus mollis*)  
musica ficta



## N

neoclassicism  
neuma  
no(s). (u.c. in titles only)  
nonimitative  
notehead

## O

obbligato  
offertory  
op(p). (u.c. in titles only)  
opera seria/buffa  
Ordinary (and u.c. all parts of the Ordinary)  
ostinato  
*ossia*

## P

paraliturgical  
pars, partes (Lat.)  
partbook  
parte, parti (Ital.)  
passacaglia  
Phrygian  
premier (adj.) / premiere (noun, verb)  
prima (Lat. and Ital.)  
Proper (but l.c. all parts of the Proper)  
Protus authentic/plagal mode  
psalm (but u.c. for specific reference; abbreviate Ps[s].)  
punctum

## Q

quarter note/rest (*including* quarter note c, *but* quarter-note figure)  
quattrocento  
quinta, quintus, quinta vox

## R

requiem, requiem mass (l.c. unless part of title)  
responsory  
ricercar (*pl.* ricercars)  
RISM (but in full citations: *Répertoire international des sources musicales*)  
ritornello  
*romanesca* (*pl.* *romanesche*)  
rondeau, rondeaux  
rondo

## S

Sanctus  
scena  
seconda (Ital.)

*seconda prattica*  
secunda (Lat.)  
seicento  
semibreve, semibreves  
sequence  
sexta, sextus, sexta vox  
shelfmark (& preferred over “call number”)  
siglum, sigla  
singspiel (*pl.* singspiels)  
sixteenth note (*but* 16th note, 16th note c, and 16th-note figure in the CN)  
solfege syllables: *do, re, mi, fa, sol, la, ti, ut*  
solo  
songbook  
staccato  
staff, staves (not singular stave)  
*stile antico*  
*stile concertato*  
*stile recitativo*  
symphonie concertante

## T

tailpiece [*NHDM*]  
Te Deum  
tempo(s) [not tempi]  
tenor  
Tetrardus authentic/plagal mode  
theater (“Theatre” only as part of official spelling of a building or organization)  
thirty-second note (*but* 32nd note, 32nd note c, and 32nd-note figure in critical notes)  
trecento  
Tritus authentic/plagal mode  
tutti

## UVWXYZ

unnotated  
unicum (*pl.* unica)— noun form (if adj. is needed, try “unique” instead)  
vespers  
whole note/rest  
word painting (per *NHDM*)