

## **EDITING**

The preparation of music for publication, performance or study, usually by someone other than the composer. Serious scholarly editing of past repertory began with the Bach Gesellschaft in 1850; pioneer musicologists, seeking respect from the academy for their new discipline, sought to publish a canon, or central core of repertory, whose musical texts were considered as important as their counterparts in literature and history.

## **EDITION**

General term for (1) **the impressions of a text or composition printed from a single setup** of cast type, engraved plates, etc;

OR (2) one of a succession of subsequent forms (e.g., 2nd, 3rd, revised, enlarged, corrected editions) in which a work is published (but a second printing from the original setup should not be termed second edition unless there are changes);

OR (3) presentation of an older composition in a published form that makes it accessible to modern performers (e.g., updating staves and clefs, re-arranging score-order, giving modern substitutions for obsolete instruments, etc.).

## **TRANSCRIPTION**

(1) The transliteration of an early musical work in unfamiliar notation (such as a Gregorian chant or a Renaissance motet) into modern notation;

OR (2) process of notating music directly from dictated or recorded sources;

OR (3) adaptation (rescoring) of a composition to a performance medium other than the original (as in transcribing a Handel overture for modern symphony orchestra, or a Beethoven symphony for two pianos).

**DIPLOMATIC TRANSCRIPTION:** one that attempts to present the texted and notated information from the source exactly, with as many details as possible, making clear what has been supplied by the transcriber; often with respect to early music

## **ARRANGEMENT**

The creative reworking of a musical composition so that performing forces, musical content or style, and/or form are substantially different; for example, there are arrangements of the U.S. national anthem that use strikingly modern harmonies. However, sometimes this term is used synonymously with transcription (3).

## **HISTORICAL (CRITICAL) EDITION**

A music publication that is devoted to a past repertory, usually additionally described as a “scholarly” or “critical” edition. Historical editions are usually prepared on the basis of a critical evaluation and comparison of all known primary sources and present the most

authoritative and authentic version of their contents, with editorial material clearly distinguished from the original. The editors attempt to reconstruct the composer's original intentions, free of later changes by others.

**STEMMATIC FILIATION** Inasmuch as editors (especially of early music) often must scrutinize a variety of primary manuscripts and/or editions, comparing them deductively for errors or other characteristics which suggest a common source, a chart or diagram resembling a “family tree” showing the plausible relationships of the sources can be created; this is called a *stemma* and the process of sorting out and charting the relationships is called *filiation*.

### **PERFORMANCE (OR INTERPRETATIVE) EDITION**

A musical score publication (formerly) produced from unstated or secondary sources and which may incorporate additions or changes designed to help the performer (such phrasing and slurring indications, fingering, articulation marks, ornamentation, suggested tempos or expressive terms, etc). In a performance edition, the editor, who is perhaps also a widely known and influential performer, supplements the composer's intentions with his or her practical and interpretative changes or additions. The major problem with these editions lies not necessarily in the addition of editorial performing indications considered inauthentic by purists, but that the printed text might diverge from the actual notes of the sources, and may even be rewritten to conform to the editor's taste or sense of “correctness”—without informing the reader. On the other hand, some older performance editions may offer clues to past performance practice, reception history, or changing tastes.

### **HISTORICAL SETS AND MONUMENTS (German: *Denkmäler*)**

Scholarly/critical anthologies, often in multi-volume series, of important but hard-to-find works by a variety of composers, often of “early” music, usually named and categorized by some combination of nationality (“Bavarian”), time period (“Renaissance”), and/or genre (“Sinfonia”). LC classification = **M2.3**.

### **COLLECTED (or COMPLETE) WORKS (German: *Gesamtausgabe*)**

An editorial board's editing and publication (usually over a period of years or decades) of a specific composer's entire output in a single, systematically-organized, multi-volume edition. Critical editions of a composer's collected works usually have extensive scholarly apparatus and commentary, as either a lengthy introduction or appendix in each score volume itself or as a separately printed critical report (German: *Kritischer Bericht*). LC classification = **M3**.

As noted under EDITING above, complete-works editions for major composers such as Bach, Haydn, Mozart, Beethoven, Schubert, et al. were produced in the 19<sup>th</sup> century. However, refinements in editorial philosophy, advances in critical methodology and bibliographic forensics, and expansion of access to primary source materials in the 20<sup>th</sup> century compelled the production of NEW sets of complete works in **critical edition** (i.e., with copious scholarly commentary). Thus, some composers are represented by both an older, 19<sup>th</sup>- century *Gesamtausgabe* and a more recent *neue Ausgabe*.

### **FACSIMILE**

Generally, an exact reproduction of a book, manuscript, artwork, score, etc., replicating its physical appearance; thus a work that attempts to reproduce a faithful likeness of the original work, usually via a high-resolution photographic process, because of the inherent value, rarity, or historical significance of the original version. Also, a photographic reproduction of a previous publication (“reprography”) that was not done with the original plates (see *reprint*).

### **REPRINT**

The reissue of a publication (such as a book or score) without changes or editing, made either from the original printing plates or from photographic images of the original publication. Sometimes a so-called reprint may actually be “retouched” with erasures or minor variations; but usually the text, series number, pagination, etc., are the same.

### **URTEXT**

An “urtext” (German for “original text”) performing edition of a work of classical music is a published version intended to reproduce the original intention of the composer as exactly as possible, without any added or changed material. *HOWEVER*, a modern edition of earlier music may merely purport to present the original text by using the term *urtext* as a marketing-promotional term, implying more scholarship than might be the case! Beware—many early and mid-20<sup>th</sup>-century “urtexts” were actually interpretations. *Caveat emptor*.

### **IMPRINT**

The identification of a publisher; a publisher's name along with date, place and edition statement that is often printed at the bottom of the title page or the first page of score. In the publishing business, **an imprint is like a brand name** under which a work is published. One single publishing company may have multiple imprints; the different imprints are used by the publisher to market the work to different demographic consumer segments, or may have been inherited due to mergers and buy-overs.

## DERIVATIVE (MUSICAL WORK)

A composition based upon one or more preexisting musical compositions, in which the original work may be recast, transformed, or adapted; a work based on an earlier work that is changed, condensed, or embellished in some way. Such a work, consisting of creative editorial revisions, textual/musical elaborations, or other modifications represents an original work of authorship, whether by the original composer (Tchaikovsky's *Nutcracker Suite*, derived from the *Nutcracker Ballet*) or by someone else (Stravinsky's ballet *Pulcinella*, derived from works of Pergolesi).

## (ALTERNATE) VERSIONS

Term useful for distinguishing different but closely related forms of the same composition, such as Beethoven's 1806 and 1814 versions of *Fidelio*, or Brahms's Variations on Theme of Haydn, op. 56a and op. 56b—the former version for symphony orchestra, the latter for two pianos. Chopin frequently created slightly-differing versions of his piano works for his French, German, and English publishers.

## HOLOGRAPH, AUTOGRAPH

Approximately equivalent terms for a manuscript document (letter, score, essay, draft, sketch, etc.) determined to be in the handwriting of its author (vs. that of a copyist; such a copy by another is called an **Abschrift** in German).

## THEMATIC CATALOG

An organized list or index of musical compositions, usually by a single composer, in which each composition or movement is identified by musical **incipits** (notated music giving the opening measures and/or main themes); thematic catalogs usually include information about the sources, editions, instrumentation, literature discussions, etc. for each work included as well as its location in that composer's collected works.