

Arrangement

(Ger. *Bearbeitung*).

The reworking of a musical composition, usually for a different medium from that of the original.

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[Arrangement](#)

1. Definition and scope.

The word 'arrangement' might be applied to any piece of music based on or incorporating pre-existing material: variation form, the contrafactum, the parody mass, the pasticcio, and liturgical works based on a cantus firmus all involve some measure of arrangement. In the sense in which it is commonly used among musicians, however, the word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of recomposition is usually involved, and the result may vary from a straightforward, almost literal, transcription to a paraphrase which is more the work of the arranger than of the original composer. It should be added, though, that the distinction implicit here between an arrangement and a [Transcription](#) is by no means universally accepted (cf the article 'Arrangement' in *Grove 5* and the title-pages of Liszt's piano 'transcriptions').

Arrangements exist in large numbers from all periods of musical history, and though external factors have influenced their character the reasons for their existence cut across stylistic and historical boundaries. Commercial interest has played an important part, especially since the invention of music printing. Opportunist publishers from Petrucci onwards have looked for financial reward either from arrangements of established works or from the simultaneous publication of music in different forms. English madrigals were advertised as being 'apt for voices as for viols'; Dowland's songs were published in a form which allowed for performance either as a solo with lute accompaniment or as a partsong; in the 18th century the English market was flooded with arrangements of vocal and other music for the popular and ubiquitous flute; and ever since their composition popular 'classics' such as Rachmaninoff's C# minor Prelude and Rimsky-Korsakov's *Flight of the Bumble Bee* have been arranged for almost every conceivable instrument and instrumental combination. Practical considerations of a different kind govern the preparation of vocal scores of operas and choral works, in which the orchestral part is reduced and printed, usually on two staves, in a form more or less playable at the keyboard. Such arrangements require little more than technical competence on the part of the arranger, though creative artists of the first rank have occasionally undertaken the task, often in a spirit of homage to the composer. Bülow prepared the vocal scores of some of Wagner's music dramas, and Berg did a similar service for Schoenberg's *Gurrelieder*. Several composers have arranged the music of others as a means of perfecting themselves in a particular form, technique or medium. Bach and Mozart, for example, both made arrangements of other composers' concertos before writing any of their own.

A large number of arrangements originate because performers want to extend the repertory of instruments which, for one reason or another, have not been favoured with a large or rewarding corpus of original solo compositions. Until such players as Segovia and Terti improved the status of their instruments, guitarists and viola players had to rely to a considerable extent on arrangements, and this is still the case with brass bands and (in so far as they exist) salon orchestras. Arrangements of this kind necessarily involve a transference from one instrumental medium to another, but there are also numerous examples of arrangements which alter the layout but not the instrumentation of the original. Virtuoso piano pieces have often been published in arrangements which place them within the scope of the amateur; others, such as Chopin's *Etudes* in Godowsky's arrangements, have been made even more difficult as a challenge to professional keyboard technique. Orchestral works have sometimes been reorchestrated, either to take advantage of improvements in the design of instruments (the brass parts of Beethoven's Third Symphony, for example, are not always heard as the composer wrote them) or because the original is considered to be in some respect deficient. Mahler's reorchestration of Schumann's symphonies and Rimsky-Korsakov's of Musorgsky's operas come into this category. There is also a relatively small group of arrangements made to accommodate a player's physical disability, for example those for the one-handed pianist Paul Wittgenstein, and those for the three-handed piano duo, Cyril Smith and Phyllis Sellick.

In considering all these and other categories of arrangements, any attempt to equate the motives of the arranger with the artistic merits of the result would be misleading. It is, however, possible to distinguish between the purely practical arrangement, in which there is little or no artistic involvement on the arranger's part, and the more creative arrangement, in which the original composition is, as it were, filtered through the musical imagination of the arranger. Arrangements by creative musicians are clearly the more important kind, both on account of their intrinsic merits and because they often serve to illuminate the musical personality of the composer-arranger; it is therefore towards this second type of arrangement that attention will be mainly directed in the historical conspectus that follows.

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2. History to 1600.

Some element of arrangement is present in the medieval trope and clausula, as well as in those early motets where a vocal part is replaced by an instrumental one (or vice versa), but the most important type of arrangement in the

period up to 1600 is the keyboard or lute intabulation of vocal polyphony. The earliest examples of such keyboard arrangements (indeed the earliest extant keyboard pieces of any kind) are in the early 14th-century Robertsbridge Manuscript (*GB-Lbl Add.28550*), whose contents include intabulations of two motets from the musical appendix to the contemporary *Roman de Fauvel* (*F-Pn fr.146*). Far from being simple transcriptions of the vocal originals, these intabulations feature a florid elaboration of the upper part which is unmistakably instrumental in conception, and this is something which remains characteristic of all later keyboard intabulations. [Ex.1a](#) shows the beginning of the motet *Adesta–Firmissime–Alleluia Benedictus*, and [ex.1b](#) the keyboard version of the same passage. Also from the 14th century are some of the keyboard arrangements in the important Faenza Manuscript 117 (*I-FZc*), which includes intabulations of vocal music by Jacopo da Bologna, Machaut, Landini and others. The principles governing these arrangements are similar to those of the Robertsbridge Manuscript, but the finger technique required of the performer is more advanced.

Ex.1

(a)

(b)

Intabulations are also to be found in the Buxheimer Orgelbuch (*D-Mbs Cim.352b*), which dates from about 1470, as well as examples of a rather different type of arrangement (if it can be called that) which occurs in several other German organ books of the 15th century, including Conrad Paumann's *Fundamentum organisandi* (*D-Bsb 40613*) (1452). Where the original vocal source is a monody, this is often made to serve as cantus firmus in the left hand, supporting what is presumably a free and often very florid part in the right. The technique had been applied in the Faenza Manuscript to plainsong Kyries and Glorias, but is here used for secular melodies also. [Ex.2](#) shows the opening of the song *Ellend du hast*: (a) from the Lochamer Liederbuch (c1450, *D-Bsb 40613*); (b) from Paumann's *Fundamentum*, with the melody in the left hand; and (c) from one of the six versions in the Buxheimer Orgelbuch (no.50). Clearly such pieces as these, and similar ones based on basse danse melodies, should be regarded as variations rather than as arrangements.

Ex.2

(a)

(b)

(c)

With the introduction of music printing and the wider dissemination of instruments in the 16th century, intabulations proliferated not only in Germany but in Italy, Spain and France as well (see *Brownl* for a list of all printed arrangements with their sources). To those for keyboard must be added a vast literature of similar pieces for lute and vihuela, beginning with Francesco Spinacino's first book of *Intabulatura de lauto*, published by Petrucci in 1507. Lute intabulations have a particular interest for the scholar since the tablature does not directly indicate pitch but tells the player which fret to use for each note; consequently lute arrangements can assist in determining the application of *musica ficta* to 16th-century vocal polyphony. Among the most famous examples is the arrangement for vihuela by Luys de Narváez of Josquin's motet *Mille regretz* as *Canción del emperador*. Here melodic elaboration is not confined to the top part (see [ex.3](#)). The lute's function as an accompanying instrument is exemplified in numerous arrangements of polyphonic music in which all voice parts but the top one are transcribed for the instrument, resulting in a solo song with lute accompaniment. Such arrangements were important in preparing for the new monodic style that emerged towards the end of the 16th century.

Ex.3

(a) Josquin

Mil - - le ie - - gietz

Mil - - le ie - - gietz

Mil - - le ie - - gietz

(b) L. de Natváz

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3. 1600–1800.

The practice of transferring vocal music to instruments continued during the next two centuries and beyond. Among the many keyboard arrangements of vocal pieces in the Fitzwilliam Virginal Book (*GB-Cfm*) is one by Peter Philips of Caccini's well-known song *Amarilli mia bella*. Philips repeated the first part of the song as printed in Caccini's *Le nuove musiche* (Florence, 1601–2) and gave a different version each time, so that the result is both an arrangement and a variation of the original (see [ex.4](#)). Arrangements of this kind are to be found throughout the Baroque period; the six 'Schübler' organ chorales by Bach (bww645–50), at least five of which are transcriptions of movements from the cantatas, are much later examples in the same tradition.

Ex.4

(a) Caccini

A - - - ma - ril - - - li mia bel - - - la

6 6 11 #10

(b) Philips

1 3

(c) Philips

12 14

However, the surge of interest in instrumental music of all kinds that characterizes the Baroque period brought with it a new type of arrangement in which vocal music was for the first time not involved. Transcriptions from one instrumental medium to another were particularly cultivated in the period (late 17th century and early 18th) which saw the rise and dissemination of the concerto. Francesco Geminiani, as well as arranging his own music for the harpsichord, adapted Corelli's opp.3 and 5 violin sonatas as concerti grossi, and some of Domenico Scarlatti's harpsichord sonatas were turned into highly successful string concertos by Charles Avison. At Weimar J.G. Walther and J.S. Bach adapted concertos by Albinoni, Torelli, Telemann, Vivaldi and others for the organ and for the harpsichord, almost certainly at the behest of their patron Prince Johann Ernst. In many cases Bach made an almost literal transcription of the original, but often he subtly altered the harmony or filled out the texture with new counterpoints. In [ex.5b](#), from the slow movement of bww975 (arranged from Vivaldi's op.4 no.6), he elaborated Vivaldi's straightforward violin melody ([ex.5a](#)) and enriched the harmony with a totally chromatic bass line, while replacing the original bass suspensions with others in the middle of the harmony. Bach's later arrangements include one of Vivaldi's Concerto for four violins and strings op.3 no.10 as a concerto for four harpsichords (bww1065), and most of his other keyboard concertos with accompaniment are similarly arrangements of earlier works by himself or others.

(a) Vivaldi
vn solo

(b) J. S. Bach

Another aspect of Bach as arranger is his practice of re-using material from earlier, and sometimes quite different, works; the Mass in B minor furnishes several familiar examples. This practice, usually referred to as 'parody' (see [Parody \(i\)](#)), was fairly widespread in a period when themes were largely fashioned on prototypes and when originality was measured as much in terms of craftsmanship as of melodic invention. Schütz incorporated music by Andrea Gabrieli, Alessandro Grandi and Monteverdi into his own compositions, and Francesco Durante transformed recitatives from Alessandro Scarlatti's secular cantatas into chamber duets; Handel's habit of re-using old music of his own, as well as appropriating music by other composers that suited his needs, is well known. The practice was justified by the extent to which the 'borrowed' material was refashioned. In the case of Handel this amounted often to a complete recomposition which entirely transformed the original.

Haydn's three different versions of *Die sieben letzten Worte unseres Erlösers am Kreuze* (as an orchestral piece, 1786; for string quartet, 1787; and as an oratorio, c1796) provide a locus classicus in the history of arrangement. But the key figure of the late 18th century is Mozart. Mozart is important less for the number than for the nature of his arrangements. His piano concertos k37, 39–41 and 107, based on movements from sonatas by Raupach, Honauer, J.C. Bach and others, are not without interest, but of more far-reaching importance is the rescoring for string trio and quartet of fugues by J.S. Bach (including some from *Das wohltemperirte Klavier*) and the reorchestration of Handel's *Acis and Galatea*, *Messiah*, *Alexander's Feast* and *Ode for St Cecilia's Day*. These arrangements, all done for Baron van Swieten, an enthusiast for Baroque music, are significant in representing the attitudes of their time to earlier music; together with the works heard at the Handel commemoration of 1784, they stand at the head of a long line of Bach transcriptions and Handel reorchestrations which continued throughout the 19th and early 20th centuries, only to be discredited afterwards.

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4. 19th and 20th centuries.

The nature of arrangements during the 19th century was largely determined by two important developments. One was a new interest (already evident to some extent in the late 18th century) in instrumental colour for its own sake; the other was the rise of the piano as both concert and domestic instrument *par excellence*. The first of these developments brought with it the concept of the composer's creation as an inviolable entity, so that, while the 19th-century arranger would happily reorchestrate the music of the past, the 19th-century composer would go to considerable trouble to ensure that his own music was played only on those instruments for which it was conceived. It is difficult to find a Romantic counterpart to the Corelli–Geminiani or Vivaldi–Bach concerto. One result of this was that most creative arrangements of contemporary instrumental music were made by the original composer himself. Examples include Beethoven's arrangements of the Violin Concerto as a piano concerto and of the Second Symphony as a piano trio, and the various versions of Brahms's Piano Quintet.

The exception to most of these remarks is the piano arrangement, probably the most interesting and the most widely cultivated type of arrangement in the 19th century. Innumerable transcriptions brought the orchestral and chamber repertory into the homes of domestic pianists (or piano-duettists), but more interesting are those with which the travelling virtuoso dazzled and delighted his audiences. Pre-eminent are those of Liszt, whose operatic arrangements range from straightforward transcriptions (the Prelude to Wagner's *Tristan und Isolde*, for instance, presents fewer problems to the pianist than does Bülow's version in the vocal score) to elaborate paraphrases of enormous technical difficulty, such as those based on Mozart's *Don Giovanni*, Verdi's *Rigoletto* and several of Wagner's music dramas. Liszt's voluminous arrangements also include many Schubert songs, all the Beethoven symphonies and Berlioz's *Symphonie fantastique*; further, he was the first important Romantic pianist-composer to reflect the spirit of the Bach revival in arrangements of the organ music (six fugues), a tradition continued later in the century by Tausig, Busoni and others.

Arrangements of piano music for orchestra have usually been either by the composer himself, or by others working after his death. An example of the former is Brahms's orchestration of his Variations for two pianos on a theme of Haydn (1873); almost as well known (if less often played) is Joachim's orchestral version of Schubert's Sonata in C for piano duet d812 ('Grand Duo'). Similar orchestral arrangements exist in great numbers in the 20th century. In most cases some attempt is made to match the orchestration to the style of the music (provided this is later than Bach and Handel), but that is less often the case when the arranger was himself a real composer. In Ravel's orchestral version (1922) of *Pictures at an Exhibition*, for example, the black-and-white originals of Musorgsky are

filled out with colours which are very much Ravel's own. It is interesting to observe how later composer-arrangers have crossed the stylistic divide between their own work and that of the past. Schoenberg's arrangement of Brahms's G minor Piano Quartet op.25 (1937), even more than his earlier ones of pieces by Monn, Bach and Handel, seems to constitute a conscious act of identification with (perhaps even nostalgia for) the past. Schoenberg uses a slightly expanded Brahmsian orchestra in a more or less Brahmsian way. Webern's orchestral version of the six-part *ricercare* from Bach's *Musical Offering* (1935), on the other hand, sets out with the opposite intention of adapting the past to the language of the present (ex.6). It is instructive to compare it with the version by Igor Markevich (published 1952), who aimed (but failed) 'to delve into and absorb as faithfully as possible Bach's own sonorities'. The parodic element in Webern's fragmented instrumentation is pursued to the point of distortion in the several arrangements and 'realizations' of Peter Maxwell Davies.

A number of external factors have affected 20th-century practice in the making of arrangements. The implementation of copyright agreements has made it illegal to adapt and arrange musical works which are the property of a copyright holder without prior permission. Radio and the gramophone have largely replaced the piano transcription as a disseminator of the chamber, orchestral and operatic repertory, and the Lisztian paraphrase now exists only in isolated examples such as Ronald Stevenson's Fantasy on themes from Britten's *Peter Grimes*. The harmonic crisis of the 1920s led many composers to delve into the past for the seeds of a new musical language, which they did by collecting and arranging earlier music. J.C. Bach, Haydn and Beethoven had responded to a vogue for folksong arrangements in Britain during the late 18th and early 19th centuries, but the folksong arrangements of Bartók and Vaughan Williams were directed towards quite different ends. They were a means by which both composers achieved a musical style which was at the same time nationalistic and intensely individual. Similarly, Stravinsky's move in an opposite direction (away from a recognizably Russian style and towards neo-classicism) was effected with *Pulcinella* (1920), a ballet based on music by Pergolesi and others. Stravinsky's lasting obsession with the past was evident in his arrangements of composers as diverse as Gesualdo, Bach, Beethoven, Grieg and Tchaikovsky.

The late 18th-century practice of reorchestrating choral masterpieces of the Baroque period, especially those of Handel and Bach, was referred to above (see §3), and the provision of such 'additional accompaniments', as they are sometimes called, became still more widespread in the 19th and early 20th centuries. Arrangers were motivated no doubt by the practical requirements of large, well-established choral and orchestral societies – there were advantages in adapting the orchestration to the orchestra rather than the orchestra to the orchestration – and perhaps, in the case of mammoth performances, by a desire to magnify the original composer's reputation; but there was also often a genuine conviction that they were making positive improvements on the 'primitive' originals. Mozart's versions of Handel's oratorios gained currency (and were further 'improved') despite objections from some quarters. Among the objectors was Mendelssohn, who in his young days had provided additional accompaniments for Handel's 'Dettingen' *Te Deum* and *Acis and Galatea* and revised Bach's orchestration for a famous revival of the *St Matthew Passion*, but who later declined to do the same for Handel's *Israel in Egypt*.

I.F. von Mosel, C.F.G. Schwencke, Robert Franz, George Macfarren and Arthur Sullivan were among other 19th-century musicians engaged to provide new orchestrations for choral works by Bach, Handel and others, and their editions continued in use during the early part of the 20th century. However, the concern for historical accuracy in the performance of older music, which has gradually gained ground since about 1950, has profoundly influenced attitudes towards arrangements in general. Both the additional accompaniments of the 19th century and inflated orchestral versions of Baroque instrumental pieces, such as those by Elgar, Beecham, Harty and Stokowski, have been discredited. The 'edition' has replaced the 'arrangement', in critical esteem at least. Usually the distinction between one and the other is quite clear, but this is dependent to some extent on interpretation of the historical evidence. Raymond Leppard's versions of 17th-century Venetian opera, for example, purport to be editions, though many musicologists would class them as arrangements.

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5. Conclusion.

Few areas of musical activity involve the aesthetic (and even the ethical) judgment of the musician as much as does the practice of arrangement. This involvement is at its most intense in the case of those arrangements which set out to popularize an acknowledged masterpiece, either by adapting it for the stage or film (or, worse still, for the television advertisement), or by 'jazzing up' its rhythms and instrumentation. In either case the arrangement will often earn the musician's disapproval, and even his or her resentment. However, it is clearly inconsistent to deplore solely on aesthetic grounds the arrangements of Borodin's music in the musical *Kismet*, or the Bach arrangements made for the Swingle Singers, while using lack of 'historical authenticity' as the only stick to beat other, more seriously intended arrangements. Every arrangement creates its own historical authenticity, and Mozart's version of Handel's *Messiah* has been accorded the distinction of two scholarly editions and at least one complete, carefully prepared recording. Perhaps one day there will be 'historically accurate' performances of Ebenezer Prout's version (1902), with ornamentation restricted to frequent use of the portamento.

It would be unrealistic to propose that arrangements should be judged without reference to the original, but it is perhaps only by regarding the arrangement and the original as two different versions of the same piece that a solution to the aesthetic dilemma they so often create will be found.

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Editing.

The preparation of music for publication, performance or study, usually by someone other than the composer. 'The ideal edition need not have all the answers but should control all the questions so that users can feel themselves in possession of the best available knowledge about this music', wrote Joel Sheveloff (1986) about the keyboard music of Domenico Scarlatti; his comment is readily extrapolated to the wider problem of editing art music in the Western tradition. This article attempts to outline the questions editors might ask about the music they edit, and by so doing address two goals: to unmask some of the 'critically based assumptions and perceptions that usually go unacknowledged' in editing (Brett, 1988), for the benefit of users of editions, and to outline a generalized theory for the editing of Western art music, most of which is closely linked with a written tradition. Musics of other cultures, especially those in which an oral tradition predominates, pose different problems for the editor. Editors in ethnomusicology have developed conventions of their own, particularly in regard to notation, that establish their work as an independent field.

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[Editing](#)

1. Historical attitudes.

Musicology can claim an illustrious history of editorial practice. Since the formation of the Bach-Gesellschaft in 1850, for the production of a complete edition of the music of J.S. Bach, musicologists have produced an enormous quantity of distinguished editions, from the collected editions of most important composers to the monumental series and national collections. Much of this enterprise was driven by the sheer necessity of making the music accessible. But an element in the undertaking was the creation of a canon, a central core of repertory, whose texts carried the same philological weight as their counterparts in literature and political history. These editions constitute a statement, by the purveyors of the young academic discipline of music, of the seriousness and worthiness of their discipline within the academy. Even their presentation, in imposing folio volumes, reflects the gravity of their intent.

Guido Adler's discussion of editing (1919) highlights the concerns of this enterprise. Although he made stimulating comments about the role of style in evaluating variants, and the need for critical appraisal of sources, he devoted most of his attention to technical matters such as the modernization of notation and modes of indicating editorial intervention. Adler assumed that music editors employed philological methods borrowed from literary editing, and so focussed on problems with the scholarly presentation of music. Source study received much more prominence in a pamphlet by Max Friedländer (1922), who shows that a critical assessment of style provides the only guide for deciding between variant readings. Despite this promising start, no new contributions to the discourse appeared until after World War II, by which time the intellectual approach to editing had changed drastically. Musicologists were reacting to two trends in editing. The first was the production of 'performing' or interpretative editions, most commonly of keyboard music but also of music for solo instruments with keyboard accompaniment, and usually prepared by famous performers. Musicologists complained that the numerous performance instructions added by editors, such as tempo markings, dynamics, articulation, fingering and pedalling, obscured the original notation, and that, because little or no effort had been made to differentiate editorial marks from those in the source, users could not distinguish between them. Already in the last decade of the 19th century, the Königlische Akademie der Künste in Berlin was issuing editions that claimed to be free of such editorial intervention; their name for this type of edition was 'Urtext' ('original text').

Although that term is now largely discredited by scholars, the original conception was praiseworthy: to provide texts that allowed the composer's notation to speak for itself and to permit performers, especially students, to form their own interpretation based on that original text.

The concept tended to become commercialized in the post-World War II period through the editions published by Henle and others (see Unverricht's discussion, Feder and Unverricht, 1959), of its unseemly use and the possible remedies afforded by the revision to West German copyright law of 1959.

The objections of the scholarly world to Urtext editions centre on the fact that they do not present what they purport to. One need not go beyond the two principal statements of the term's leading advocates. Günter Henle himself noted (1954) that sometimes an autograph and a first edition differ, in which case the editor must decide what to print; but such a text ceases to be the Urtext, the composer's own written text and becomes the editor's interpretation of it. Georg Feder (Feder and Unverricht, 1959) argues that Urtext editions must be critical editions, although he distinguishes them by their mode of presentation from the kinds of critical edition associated with the traditional collected editions and monumental series. Like Friedländer, he notes the necessity of source studies; and he affirms that Urtext editions are not what they aspire to be in his discussion of five common misunderstandings of the concept, when he notes that an Urtext edition superseded by subsequent scholarship is no longer an Urtext.

The second direction in post-World War II editing that provoked critical reaction centred on the new collected editions of the great composers. As research, largely enabled by the existence of the first wave of scholarly editions, contributed to a deeper knowledge of repertoires and their sources, and critical appraisals of that knowledge continued, new editions were needed to keep pace with, and reflect, the latest developments. At the base of these projects lay a sharpening critical perspective. The original collected editions provided an enormous service to musical scholarship by bringing together, for the first time, the works of many important composers in a uniform edition. The post-World War II editions present substantial refinements in virtually every respect, resulting from several generations of research; these newer editions, too, already need revision and will continue to be challenged as research continues. These editions represent nodal points on the continually changing path of musical scholarship.

The initiatives of the 1950s refocused attention on the preparation of scholarly critical editions that could also be used by performers. That approach stands in marked contrast to the attitude behind the first series of these editions, starting in the 19th century, which consisted largely of philological monuments and gave less attention to performance matters (although in many cases performing material was published in parallel). Musicologists responded to the challenges by considering the relationship between music of the past and the performer. Editors were urged to jettison some of the philological purity of their texts (old clefs, for example) in order to make editions more accessible to performers. At the same time, the need for critical intervention by the editor was recognized without, however, a detailed discussion of what that entailed.

These developments led almost incidentally to a consideration of the historical relationship between composer and performer. If that relationship affects editorial practice in the present, should editors not give weight to its nature in the past? A penetrating assessment of this issue came from Klaus Harro Hilzinger (1974), influenced by the 'genetic' editing of German philology. This approach emphasizes the processes through which a work comes into being instead of the reification of a particular state of the work. Hilzinger identified the promise this conception holds for scholarly editing in music by recognizing that convention occupies a central place in communication between composer and performer via the score. The reconstitution of conventions that governed music of the past requires a consideration of the work's historical context. The interpretative editions, for example, that motivated, in reaction, Urtext editions become primary sources for the reception of the work, a kind of oral history. Alongside these developments, largely confined to German-speaking authors, with a concern for editing rooted in the philological issues surrounding the preparation of the monumental editions since the mid-19th century, came another in the postwar years, in English-speaking nations, associated with the performance of early music. Its pragmatic approach took as a point of departure the creation of clear, usable editions of old music originally written in notation no longer familiar to practising musicians. These editors gave clear precedence to presentation over critical issues.

The one publication from this period to address criticism in editing is Walter Emery's pamphlet *Editions and Musicians* (1957). Emery begins by condemning 'aesthetic and stylistic criticism' and characterizes editing as 'a quasi-science, and the more scientific it is, the better', based on 'palaeography and bibliography, and historical facts in general'. Some of his observations, however, arise from subjective, critical observations on musical style, rather than objective bibliographical, palaeographical or historical facts; he thereby shows that critical and aesthetic

sense is essential to scholarly editing. The most important contribution to date, and the only one to consider the full range of critical issues, is Georg Feder's monograph *Musikphilologie* (1987). Two central aspects of Feder's treatment elicit discussion below; first, even though Feder realized that the entire editorial process required critical thought, he persisted in dividing the process into 'lower' (bibliographic and mechanical) and 'higher' (interpretative and critical) stages; secondly he implies throughout that the goal of editing is the determination of final compositional intentions, a view seen by literary critics as the 'intentional fallacy'.

Editing

2. Principles of critical editing.

The present discussion takes the existing discourse as a point of departure for an examination of the critical aspects of editing. Because editing is critical, editions are interpretative and cannot claim to be definitive: no two editors will edit the same piece in precisely the same way. Every piece of music is created under a unique combination of cultural, social, historical and economic circumstances; an acknowledgement of those circumstances, and thus of the uniqueness of each creative product, affects the conception of all editorial projects – each piece, each source and each edition is a special case. A natural corollary is that different repertoires require different editorial methods, or even that each edition calls for a unique approach. No set of guidelines could accommodate the plurality of solutions to each editorial problem. Every project generates the editorial procedures that best represent the editor's critical engagement with the subject of the edition and its sources.

There are four principles basic to the nature of editing: it is critical in nature; criticism, including editing, is based in historical inquiry; editing involves the critical evaluation of the semiotic import of the musical text, which is also a historical inquiry; and the final arbiter is the editor's conception of musical style, which again is rooted in historical understanding.

The first tenet arises from the rich tradition of textual criticism in philology. There, every editorial decision is taken in the context of the editor's understanding of the work as a whole; and that understanding can be achieved only through critical evaluation. The establishment of the text, then, far from being mechanical, forms part of the critical dialogue between scholar and work. The meaning of the work and the reading of the text are complementary and interdependent. Editing consists of a series of educated, critically informed choices, that is, the act of interpretation; it occurs at the intersection of the composer's authority and the editor's. Composers exert their authority over sources created by themselves or under their direct supervision, although it is affected and limited by the social, political and economic institutions through which the sources are produced and disseminated. It extends, at least indirectly, to sources whose production they do not directly supervise, as the act of reproduction tacitly acknowledges. When editors come to evaluate both types of source, they apply their own authority in forming judgments about what the sources transmit. In some cases, they must call into question the accuracy of a reading in a source. This is the point of interaction between the authority of the composer, as transmitted in the sources, and that of the editor in the course of evaluating and interpreting them. Editing therefore requires a balance between these authorities; the exact balance in any edition is the product of the editor's critical perspective on the piece and its sources, and that perspective is rooted in an appreciation of the piece's historical context.

The act of communicating the work to an audience is a fully integrated part of the creative process. By entering into this dialogue, artists abandon their autonomy and shape the work to accommodate and facilitate the act of communication. The context, social, cultural, political and economic, impinges on the final form and meaning of the work, which can be understood only as a social artefact. The same applies to the sources. Each source attests a particular historical state of the work; the editor assesses that evidence against the background of the larger historical context in which the piece was created, and the resulting text reflects his or her conception of the piece as it existed in its historical and social environment. Thus each source and each reading is considered as an individual piece of evidence for the work's history. Nevertheless, the piece begins from the composer's original conception, and through all its metamorphoses during the process of its socialization, it is the composer who is responsible for its shape. When textual criticism is undertaken within a historical frame of reference, it discerns the possible influences on the composer and how they are reflected in the sources.

This line of critical and historical inquiry focusses on the relationship between the text of a musical work and the work itself. A written text is not self-sufficient; text and work are not synonymous. For most of the Western art tradition, the act of creating a musical work consists of two stages,

composing (usually synonymously with the inscription of the score) and performance. These two steps create a distinction between the work, which depends equally on the score and performance for its existence, and the text, either written (a score) or sounding (a performance) that defines a particular state of the work. The work thus exists in a potentially infinite number of states, whether in writing (the score) or in sound.

The written text, however, holds a central place in our understanding of the work. It is the principal concern of editing, which begins and ends with this physical entity. The editors' critical position observes the distinctions between work and text and between written and sounding texts, and many of the editors' critical decisions depend on their understanding of the work.

Nevertheless, editing depends principally on the source texts, and ultimately a text is its product.

Notation also carries a distinctive type of meaning, for the musical text addresses not the listener but the performer. This individual, even if the composer, is a second intermediary between the work and its audience through the medium of performance; and the text functions, initially, as the means of communication between composer and performer. This relationship clarifies the nature of a musical text: it contains a set of instructions to the performer for the execution of the work transmitted. The instructions vary in specificity, but in the Western art tradition at least some details remain at the performer's discretion. Trained musicians can imagine the sounds indicated, but that is not equivalent to reading: it is the aural replication of a performance, and the silent score-reader must interpret the notational symbols just as a performer does to re-create the work.

The nature of these interpretative processes emerges from consideration of the manner in which notation communicates. The individual symbol carries no independent meaning: its meaning arises solely from its context, from which it derives its semiotic import. This in turn derives from two complementary factors that form the semiotic framework for the notation. The first is convention; that is, the assignment of a particular meaning to a specific symbol is arbitrary. There is nothing intrinsic about the addition of a stem that requires a minim to last half as long as a semibreve but convention dictates it. The second factor is the system within which individual signs operate: the relationships between signs, the ways in which their meanings depend on the significance of one another. But more than one morphological system exists, and different systems operate within different conventions. In the common practice period, duple subdivision is assumed and triple must be indicated with a dot. In 15th- and 16th-century notation, however, triple subdivision is indicated by the mensuration with the result that the dot is not obligatory. These two systems, morphologically similar, employ different conventions for indicating triple subdivision; again, both conventions are arbitrary.

Each musical sign, therefore, carries a significance dependent on context and convention. Composers are aware of this and fix the text of their work within a framework. Once the moment of inscription has passed, however, the particular context and conventions are subject to change, and new observers will bring their own set of conventions to the interpretation of the signs. So the interpretation of these signs, in performance (where the investigation of performing practice seeks to provide a guide to interpretation) or in criticism (of which editing is a branch), is a strictly historical issue, one equally rooted in the semiotic import of each sign. The interpreter must re-create, as far as possible, the historical context and conventions applicable to the text of the work, to understand the meaning of each symbol.

The third tenet of this approach calls for an investigation of the semiotic nature of musical notation, also a historical undertaking. In the context of a historical and semiotic investigation of a piece and its sources, editing depends on the editor's conception of the work's style. Taken together, the notational symbols and their semiotic meaning generate a piece's stylistic attributes. Because editing amounts to the fixing of those symbols for a given piece, style ultimately governs many of the final editorial choices. But style does not reside in the notation alone. Because notation permits some discretion to performers, the variability of performance can exert influence on the work's style. Alongside the text, then, the performing options engendered by each work are an equal partner in determining its style.

Style exists within a historical context, and its study is also a historical undertaking: it is influenced by function, genre, existing practice and feasibility of performance. The elements contributing to style appear in a variety of combinations, according to time, place, composer, genre and even the individual piece. Such considerations form a part of the historical investigation of the piece and govern the editor's critical evaluation of readings in its text. Ultimately, editing is a matter of the preference of one reading over another; all readings can be classified as good, possible ones or clear errors.

However, if readings are evaluated on the basis of conceptions of style that arise from the readings themselves, a 'hermeneutic circle' exists. A point of entry, however, can be found, and it depends on the editor's critical acumen and his or her sensitivity to style. As style is defined, the position of individual readings within the developing conception continually changes. All readings are 'good readings' unless shown to be false on stylistic grounds. Good readings are not necessarily authorial; that distinction emerges from a consideration of all readings within the context of the work, the composer and related works and repertoires.

Even apparently mechanical errors, such as a missing dot or an added beam that causes a bar to contain the wrong number of beats, are recognizable only because they violate conventional practices that in some measure define style. Because conceptions of style are constantly in flux, such judgments are rarely definitive or unequivocal. Moreover, there is no such thing as an 'obvious error'. Some readings will be deemed impossible within a piece's stylistic boundaries. These are 'clear' errors because, on stylistic grounds, they cannot be reasonable readings. The difference between clear and obvious errors is more than semantic: the latter apparently require no explanation, but the former do. Moreover, all these terms are relative, and a clear error for one editor may be a good reading for another with a different stylistic conception of the piece.

The final category, reasonable competing readings – that is, within the boundaries of the work's style – is often ignored. Textual critics, eager to establish an original or authorial text, have regarded all other readings as unoriginal, non-authorial and therefore errors. The common-error method of stemmatic filiation was introduced to provide a means of eliminating at least some of them. In many cases, editors simply have to choose between them, relying on their conception of the piece and its relationship with its sources.

Editing

3. Towards a general theory.

Starting from this conceptual framework, a generalized theory for editing can be proposed, within which each editor can develop a particular methodology for the project at hand. While each repertory, even each piece, presents special challenges, there is a common group of problems that underlies the process of editing irrespective of the repertory. (i) What are the nature and the historical situation of a work's sources? (ii) how do they relate? (iii) from the evidence of the sources, what conclusions can be reached about the nature and the historical situation of the work? (iv) how do this evidence and these conclusions shape the editorial decisions made during the establishment of a text? and (v) what is the most effective way of presenting the text? The remainder of this article addresses these stages in the editorial task, examining the ways in which critical thought affects each phase.

Most critical editions are founded on a thorough knowledge of the source materials. The recent collected editions of the works of Bach, Haydn and Mozart, among others, attest to the value of source studies and also confirm that further source research will only enhance our understanding of the music, its creators and practitioners. No edition, however – existing, projected or future – is definitive. New investigations, even of well-known sources, will continue to yield new insights into the music in proportion to the imagination and erudition of the investigators. All sources are both historical documents and repositories of readings. Each source, as a physical artefact, originated in a particular historical context, which directly affects the value and significance of the source for the history of the music it transmits. The authenticity of individual readings, however, still needs verification, regardless of the source's authenticity, in establishing a text: not every reading in a given source carries equal merit.

Any investigation is affected by two features of musical sources: almost all are practical, functional documents, and their production, manuscript or printed, requires specialized, technical knowledge of notation. Musical scores enable performance, and most sources are created for use as performing materials or to serve as an intermediate stage in the production of printed performing materials. There are exceptions, such as the presentation manuscripts prepared under the supervision of Guillaume de Machaut, which contain his collected works, or, some would say, the series of collected editions undertaken in the second half of the 19th century; but these are few. The functional nature of musical sources, as opposed to other types of books (literary, historical or philosophical, for example), is demonstrated by their impermanence. Scraps of music frequently turn up as binding material and end-papers in non-music books: when these sources outlived their usefulness, and their repertoires became so outdated or expanded so much that a new book was needed, the obsolete books were destroyed and recycled.

Source research entails gathering the evidence, classifying the sources and evaluating the readings to establish the text. The first of these involves location, inspection, description and transcription. Circumstances usually dictate that the initial work of transcription is undertaken from microfilm or some other form of photographic reproduction; but photography can never reproduce all the details required by an editor and much of the detailed investigation, particularly inspection and description, must await examination of the source itself.

Modern bibliographic resources greatly facilitate the location of sources for the researcher. The editor will then need to determine which ones deserve closer consideration; the more he or she knows of the text's tradition, the better informed any judgment will be at the stage of establishing the text. Printed materials provide special problems, since copies from a press run (even apart from subsequent impressions or editions) may differ in some details: printers make stop-press corrections, engraved plates deteriorate, pieces of movable type shift or fall out, and sheets from different runs may be bound together. It is possible for significant variation to enter a printed text, even within copies produced at the same time. A full understanding of a print's value thus depends on the examination of as many copies as possible to determine the bibliographical status of each and to establish the variability of the text.

The tasks of inspection and description primarily concern the physical state of the source: such evidence may establish or confirm specific historical facts about the source, which can affect its significance. For example, watermarks and the dimensions of ruled staves can aid its dating and identification. Few such details can be checked in photographic reproduction; the bulk of the inspection must take place in the source's repository.

In the descriptions to be published as part of the edition's introduction, form follows function. The minimum required is the positive identification of each source so that users can locate it for themselves, with full identification: for manuscript sources this includes the city and repository where the source is held, with its shelfmark; printed sources too require full bibliographic citation. For printed materials before 1800, the citation should indicate exactly which copies were consulted. Beyond this minimum, the context of the edition and its prospective audience determine the exact form of the description. It may be preferable to publish a full codicological or bibliographical description separately, especially if this led to a fuller discussion of the source's historical circumstances; but most users would appreciate a succinct account of the historical position of the sources.

The principal task when primary sources are used in editing is transcription. If this is initially done from photographic reproductions, details can be confirmed with the originals during the main inspection of the source. In photographic reproductions, shadows cast by pin-pricks look like noteheads, bleed-through or offsets may merge with text on the page, and holes in the paper permit the next or previous page to be read as part of the current one. Inspection under ultra-violet light can only be done *in situ*, although beta-radiography facilitates the reading of erasures in photographic reproductions.

Larger problems arise in transcription. No transcription is objective; yet editors need to maintain some distance between themselves and the music they are transcribing, to enable the source to speak for itself. Scholars are apt to form and impose their interpretations as they transcribe, imputing sense, reason and logic on the notational symbols; but that, regardless of its critical value, may distort the source's evidence and make it more difficult to assess its importance in the classification of the sources and the establishment of the text. A diplomatic transcription (one that records the information in the source exactly as it appears, with as many details as possible) alleviates the problem. Transcription, after all, is part of the process of gathering the evidence that will form the editor's conception of the work and its context. As editors gain experience with sources, they become aware of new interpretations.

[Editing](#)

4. Stemmatic filiation.

Stemmatic filiation can provide a powerful tool for the historical assessment of readings and sources, but it does not constitute a mechanical method for reconstructing lost archetypes. In its simplest form, the common-error method is based on the assumption that, when several witnesses agree in the same error, it is reasonable to postulate that it arose from a single common ancestor – that the error was committed once and copied into surviving witnesses, rather than made by several scribes independently. It should be emphasized that only clear scribal errors are useful for determining filiation; the sharing of good readings, no matter how rare,

cannot show stemmatic relationships. Errors are most probably transmitted from the source in which they first occur (usually below the authorial original in the stemma); so shared error will signify, in most cases, common descent from that first source – a deduction central to stemmatic determinations because it can distinguish the ancestry of two (or more) sources that agree in error against others; the sources that agree in error descend from an ancestor in which the shared error was made, and was unknown to the other sources. On the basis of a few scribal errors the editor can draw up a *stemma codicum*, a 'genealogical table' of sources, with the help of which many readings, including reasonable competing readings, can be eliminated from consideration, together with entire sources that can be shown to have been copied from a surviving one; this process is called the *eliminatio codicum descriptorum* (the elimination of sources that are direct copies).

Not all problems are solved by a stemma, however. The sources may divide evenly between two reasonable competing readings; in such a case editors must select one or the other. Other complications affect this method, including 'contamination', the consultation by a scribe of more than one exemplar, and 'conjectural emendation', whereby scribes, unsatisfied with the reading of the exemplar, introduce one of their own invention. In such situations problematic readings, which could have illuminated stemmatic relationships, tend to be replaced by reasonable readings, which carry no stemmatic weight. Further, unlikely though it is, two scribes might make the same error independently. Any stemma based on textual evidence alone is built on assumption and probability. As an interpretative tool, it depends on interpretation itself, starting with deciding exactly what constitutes an error. Thus if a stemma does not represent absolute, objective truth, stemmatic filiation nevertheless provides a powerful tool for the textual critic.

The usual purpose of the method's application in philology is to determine, as closely as possible, the text of an authorial original. Many works fit this paradigm, and the reconstruction of the composer's text is an important task and one that stemmatic filiation can assist, particularly when the autograph does not survive; examples are Bach's cello suites and Haydn's String Quartets op.33 (Grier, 1996). For much music in the Western art tradition, however, it is impossible to restrict the definition of the work to a discrete compositional moment; composers introduce flexibility of interpretation, in the form of performance, and each performance creates a new reading. A source created under these circumstances may transmit a possible text that carries no greater or lesser authority than others.

Editing

5. Procedures.

Because the relationship between the act of composition and the transmission of the resulting piece is infinitely variable, the procedure to be followed in treating the sources and their readings will also vary. No single editorial theory can satisfactorily accommodate the multiplicity of situations that arise in editing, even though each of the discussed theories of textual criticism has value in some contexts. Stemmatic filiation provides a useful and powerful tool, especially for the elimination of some competing readings, but does not automatically generate a fully edited text; it is simply a critical aid in sorting some of the readings. It may be possible to eradicate errors with good readings from elsewhere in the stemma. This type of reconstruction has been criticized because it creates a text that never existed, and a so-called 'eclectic text', which combines readings from two or more sources, is a historical impossibility. Adherents to this argument, principally the French philologist Joseph Bédier, devised the 'best-text' method of editing, in which one source is used except where it is patently corrupt.

Where it is corrupt, however, it must be emended. This raises the question: how should the emendation be effected? A stemma, if built on stylistically defensible criteria, may provide a firm historical basis for the emendation. Nevertheless, readings that stemmatically ascend to the archetype should not necessarily displace all unique readings in the sources. Many of them preserve substantive alterations to the text that have arisen through its performance and transmission, so represent the living tradition of the piece, and at least are typical of what would have been heard performed at the time when it was in circulation, even if they do not represent a specific performance. An edition that attempted to reproduce an 'original' or 'definitive' text, however, would have to ignore such readings in favour of the reconstructed text of the archetype, and it would not reflect the idiosyncratic musical practices each repertory exhibits.

Similarly, the theory of the copy-text, a method developed principally in modern English philology, does not generate a fully independent method of editing. The most familiar form of the theory is that proposed by W.W. Greg (1950–51) to deal with editing problems in Shakespeare, where

virtually all sources are printed. Greg divided the transmitted readings into their substantive and accidental components. The former carry meaning, as for example the words of a text. The latter include such matters as spelling, punctuation and capitalization, qualities that may not in themselves carry meaning. Greg reasoned that, in publication, Shakespeare did not retain absolute control over accidentals, as printers imposed their own style and otherwise altered the text. Consequently, he suggested that the editor choose one text of the work as the copy-text and follow its accidentals faithfully. Therein lies the distinction between this method and the 'best-text' method, in which a single source supplies all readings, accidental and substantive. The choice of copy-text is determined by the editor's critical appraisal of the sources. The treatment of substantives is more flexible. Greg favoured the creation of an eclectic text by drawing on all sources of the work directly associated with its author.

Despite the virtues of its attempt to deal with the historical circumstances of publication, however, the method does not address the difficulty of creating an unequivocal definition of substantive and accidental. The physical presentation, the bibliographic codes, of the work and text can carry significant meaning (McGann, 1983). It is therefore impossible to make a meaningful distinction between accidental and substantive. The problems are exacerbated when we try to transfer these concepts to music, because the semiotic nature of musical notation makes the distinction more difficult. Any graphic aspect of notation can convey meaning. So the idea of selecting a copy-text whose accidentals are to be incorporated into the edited text, already problematic in literature, becomes virtually meaningless in music.

The understanding of the work in its social and historical context, however, holds promise for editing either literature or music. Its theoretical content ends with the recognition of a work of art as a social and historical artefact. The historical context and circumstances of survival, rather than any single theory, guide the editor. Individual sources preserve texts that are faithful to the circumstances in which they were created and used. Their variants represent the way the work was or might have been performed when the source in question was used. Consequently, for many works, each source is a viable record of one form of the work, and can be treated as a 'best text'. All sources, however, may contain errors, readings that are impossible within the stylistic conventions of the repertory. These can be identified and adjusted only through the editor's knowledge of style, the transmission processes and the history of the work. No single theory, then, provides a fully self-contained method for editing, but within the historical approach each contributes valuable concepts and procedures.

The process of revision seen in a succession of sources, beginnings with alterations to the autograph, document the transformation of the work from its beginnings in the mind of the composer to a state in which the composer attempts to communicate it to a public. Copies prepared under the composer's direct supervision (so-called 'apographs') can be considered authentic, but the authentication of the source does not necessarily confirm the authenticity of its readings. Where the composer has entered a correction in autograph, its authenticity can be verified, but readings that are not changed do not signify that the composer checked them all carefully and ascertained their correctness. Performing materials that are contemporary with the composer can transmit a variety of information, including substantive changes to the text that arose from the circumstances of performance: this is particularly true of operas, where the original performing materials may differ substantially from the autographs (as they do, for example, for *Le nozze di Figaro* and *Carmen*). Other sources provide a window into the reception of a piece or a repertory by the musicians, scribes and performers who created the sources and for whom the sources were created. In many cases, the written versions exhibit only a few of the wealth of performing variants that surrounded these pieces. They do, however, reflect the types of variant that the performing environment permitted or encouraged to be added to the repertory. So each surviving version potentially possesses equal validity as a representation of the performing possibilities intrinsic to the tradition of the piece. The more open the processes of transmission are to contamination from the oral, performing tradition and scribal independence, the more likely the editor is to rely on a single source as a 'best text', using the stemma to illuminate the historical relationship between it and the other sources.

In the final stage of establishing a text, editors may find passages where no preserved reading is convincing; they may then proceed to emend by conjecture. Even though the likelihood of recovering the composer's original reading is slight, an emendation that arises from detailed knowledge of the composer's and the piece's style might well be an improvement over an engraving, typesetting or copying error. Even compositional autographs may not be free from error (Feder, 1990; Hertrich, 1990), as Heinrich Bessler shows in his edition of J.S. Bach's

Brandenburg Concertos for the Neue Bach-Ausgabe (see Grier, 1996). On the other hand, the opposite extreme, the temptation to improve on the composer, holds equal danger. An editor should not be open to the charge of printing the piece the composer would have written had he or she known as much as the editor. The editors' guide in assessing these situations is their critical acumen, their sensitivity to style and historical possibility. To their knowledge they join the synthetic ability to see relationships, not necessarily of cause and effect, between various aspects of the composer's history, his or her environment, the piece's history and environment and the source's history.

Editing

6. Types of edition.

That critical and historical engagement persists into the shaping of the presentation of the text for the edition's audience. Four types of edition should satisfy the needs of most potential users of music editions: the photographic facsimile; the edited print that replicates the original notation; the interpretative edition; and the critical edition. Many of the major sources of Western music, including works of the 20th century, are already available in photographic facsimile. All or most of the visual information presented in the source is retained and presented in the facsimile in a greater degree of detail than could possibly be reproduced by verbal description or printed replications of the original notation. Many nuances of the notation and, especially, the disposition of the notational symbols on the page, are thus clearly depicted for the benefit of those unable to consult the original sources. Moreover, some manuscripts have deteriorated and become difficult to read; earlier photographs may preserve a state of the source that is easier to read, as in the case of the autograph of Bach's Mass in B Minor.

There are, however, limitations. Photography rarely reproduces all the details of the original document, and the variables of lighting, film speed and contrast, exposure and processing ensure that two photographers are likely to create two quite different photographic records of the same source. No matter how clear the photography is, facsimiles do not completely replace the actual sources. Other problems make facsimiles unsuitable for general use as editions. Manuscripts are often difficult to read by anyone but specialists because the handwriting is not easily legible and with early music in particular an additional complication is that aspects of the notation are unfamiliar. Such reasons make the publication of facsimiles indispensable for the further enlightenment of the musically literate public, scholarly and otherwise, but they cannot normally be used as performing materials.

The printed edition that replicates the original notation not only permits the enhancement of legibility but also allows editors the opportunity to revise and correct the text according to their critical investigations of the work and its sources. The procedure by which the text is established is a matter for the individual editor to decide. Because editions in this category constitute a form of facsimile (using printed fonts rather than photographs, as in the previous type), and because musical notation tends to be idiosyncratic from source to source, many editors will choose to base their edition on a single principal source, applying the 'best text' method. It is not easy to read these early notations and the suggested approach would surely alienate, at least initially, many prospective users of such an edition. The potential benefits, nevertheless, are significant. The performing nuances in the notation of early, non-measured music can be incorporated in the print. In mensural music, the editor need not impose the limitations of a modern rhythmic and metrical notational system that was never designed with the subtleties of perfect and imperfect values, coloration or proportions in mind. It is true that, if the music is presented in parts, as in the sources, the simultaneities between the voices of polyphony are not easily visible. This, however, might actually serve to focus more attention on the melodic aspects of the individual lines, arguably the most important aspect of these repertoires.

The interpretative edition generates a certain amount of controversy. There will always, however, be a demand for editions that record aspects of the performing style of important performers, and they play an important role in the communicating of much great music to students and to the editor's peers and colleagues. Moreover, these editions constitute repositories of information about the performance and interpretation of the work. Some scholars maintain that they transmit a kind of oral tradition of the style of performance: great performers study with great teachers, who pass on insights into the work from previous generations.

In the past, it would seem that the chief problem with these editions lies not in the addition of editorial performing indications, but that the performer/editor expends little effort to ensure that the printed text is faithful to the testimony of the sources. Occasionally, such an editor rewrites the

piece to conform to his or her taste. More performers today have academic training, and exhibit a greater interest in the source materials of the repertory they perform. Ultimately, these circumstances will be reflected in any editions they may prepare.

These three classes of editions appeal to specialized audiences who require particular types of information for their specific needs. The audience for the critical edition is the general musically literate public: performer, student, scholar, and the informed amateur. A priority for such an edition is clarity in the presentation of many different types of information to the user, including pitch, rhythm, metre, instrumentation, tempo, dynamics, articulation, and even bowing, pedalling, registration, breathing or, in vocal music, literary text.

The editor must consider when to retain notational elements used in the original sources, where they differ from modern usage. The choice will depend on a balance between fidelity to the substance of the music and ease of comprehension. The availability of the photographic facsimile or the edited printed replica makes it unnecessary to retain archaic notational features from the original source. On the other hand, there will continue to be a need for modernized editions of early music, which should not be regarded as a misrepresentation of the original if the editor indicates the principles of the modernization. Such factors affect the decision as to where to place the critical apparatus and commentary. Placing them at the foot of the page makes them readily accessible to the user, but can disrupt the flow of the text by reducing the amount of space available (such is the case with the edition of Beethoven's piano sonatas prepared by Artur Schnabel, or Alfred Cortot's editions of the piano music of Chopin). Some editors present information of immediate concern to the performer on the page with detailed textual commentary in a separate appendix.

Similarly, the mode of indicating editorial intervention in the text depends on the editor's perception of the audience's needs. When they are distinguished – for example, parenthesized or presented with typographical differentiation – the user can comprehend at a glance what is added by the editor. The disadvantages are that there exists no uniform system for making such distinctions, and that any system may disrupt the visual flow of the music and distract the user. Another alternative is not to mark editorial contributions at all, a policy followed by the *Neue Mozart-Ausgabe* in cases where the text does not depend on 'authentic' sources; instead, all interventions by the editor are entered in the critical report. The text is thus relieved of clutter to facilitate reading and comprehension; the disadvantage is that the edition's users may not look in the critical report. Further, some users may take the suppression of editorial signs as an attempt to lend the editor's text a spurious authority by presenting it as if it were the composer's; the text of any critical edition, however, is strictly the editor's. So long as editors inform their audience of their policies and procedures, and apply their system consistently, they cannot seriously be accused of misleading.

The critical apparatus offers editors the opportunity to explain and defend their choice of readings. There is no need to reproduce all the notational nuances of a particular source; these are more efficiently conveyed by a facsimile. Most editors primarily report readings from the sources they have rejected in favour of conjectural emendation; and where the reading of one source is selected over others of nearly equal merit or clear errors, they defend their choice by recording the rejected readings.

An important part of any critical edition is the critical (or textual) commentary, a section often lacking in music editions and, when present, it often resembles an apparatus, including little more than an account of variant readings. In many cases, the reasoning behind the editor's decisions is not self-evident from a simple listing of variants, no matter how detailed or complete that list is. A detailed discussion of the issues and interpretative thinking that led to those decisions may benefit members of every constituency in the edition's audience – scholars, performers and the musically literate public. The critical commentary is the place for editors to explain their course of action: they may discuss their choice of readings and their emendations together with specific points of interpretation that arise in the text.

Finally, in the introduction, the editor establishes the historical context of the piece or repertory under consideration. Detailed historical discussion might be deferred to independent studies, but any user of the edition can benefit from a brief note on the place of the piece within its composer's output, its genre or its era. This will usually be followed by a description of the sources, and a discussion of their classification and use (the inclusion of sample pages in facsimile can be useful). Then the editors can introduce a general account of the editorial method employed, presenting the point of view and the approach they have adopted. A statement about what the

edition contributes to the state of knowledge of the piece and its relationship to previous editions could also find a place in the introduction.

Every aspect of editing involves the critical engagement of the editor with the piece or repertory being edited. The need for the adoption of a critical attitude derives from the fact that, in humanistic studies, there is no such thing as objectivity. In every stage of editing, including transcription, questions will arise for which there are no clear-cut answers. Editors who attempt to maintain a cool objectivity can follow one of two paths: they can merely present all the ambiguous evidence and let the user decide or they may attempt to resolve with finality every such question. The former may be a dereliction of duty; the latter may lead to the misrepresentation of evidence that is genuinely ambiguous, or does not permit a definitive interpretation. This emphasizes the need to retain a critical attitude towards the piece, the composer or the repertory, based on the kind of intimate study necessary for the preparation of an edition.

The advantage a critical edition offers its users is guidance from a scholar who has devoted time, energy and imagination to the problems of the piece and whose opinion is therefore worth considering. It should not purport to exempt users from thinking for themselves; they do not need to agree with the editor in every particular. But a critical attitude should stimulate a critical response, and that is a goal of editing: the critical investigation of the text and its readings in order to establish the likelihood of their truth within the music's historical context.

[Editing](#)

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Transcription.

Transcription is a subcategory of notation. In Euro-American classical studies, transcription refers to copying of a musical work, usually with some change in notation (e.g. from tablature to staff notation to Tonic Sol-fa) or in layout (e.g. from separate parts to full score) without listening to actual sounds during the writing process. Transcriptions are usually made from manuscript sources of early (pre-1800) music and therefore involve some degree of editorial work. It may also mean an [Arrangement](#), especially one involving a change of medium (e.g. from orchestra to piano).

In ethnomusicological transcription, music is written down from a live or recorded performance, or is transferred from sound to a written form by electronic or mechanical means (see, for example, [Melograph](#)). Use of the term in ethnomusicology stems from the work at the turn of the 20th century by key figures such as [Alexander J. Ellis](#) (1814–90), [Carl Stumpf](#) (1848–1936) and [eric m. von Hornbostel](#) (1877–1935) and is quite different from its use in other disciplines. Theories and methods of ethnomusicological transcription have challenged the assumption that music is the product of natural laws leading to the evolution of Western harmonics and Helmholtz's seemingly objective support of harmonic universalism (1863). [Benjamin Ives Gilman](#), a Harvard music psychologist, distinguished (in his transcriptions of Zúñi (1891) and Hopi (1908) songs) between transcription as a 'theory of observations' reconstructed from repeated performances, and as 'facts of observation' in a recording of a single performance (1908), later to be distinguished by [Charles Seeger](#) (1958), as 'prescriptive' and 'descriptive' notations. The prescriptive corresponds to ethnomusicological use of the term 'notations' and descriptive to ethnomusicological 'transcriptions'. Gilman also anticipated Seeger in suggesting that automatic mechanical-graphic transcriptions might provide more objective and accurate notations.

Hornbostel and Abraham (1909) synthesized these two approaches by proceeding from observation of recorded performances but at the same time using transcription as a tool for discovery of musical intent by treating it as 'text'. They created a musical International Phonetic Alphabet, a philological model for a comparative method in musical studies for 'comparative musicology'. In choosing a modified European symbol system, however, sounds foreign to their system had to be adjusted to its representational logic making it just as reductionist as harmonic analyses. Seeger's challenge to the notational basis of Hornbostel's paradigm with its objectivist-discovery orientation and European-notation transcriptional methodology, led to the proposal of 'three solutions' by [mantle Hood](#) (1971), that is the adaptation of traditional notations of various cultures to their own musics, use of the melograph and development of a musical equivalent of Labanotation. The linguistically derived distinction between 'phonetic' and 'phonemic' transcriptions, corresponding to more or less detailed transcriptions and 'outsider' and 'insider' perspectives (cf. Pike, 1954), has been used since the 1950s (e.g. Nettl, 1956). A preferable label is Ellis' distinction between 'narrow' and 'broad' transcription (Ellingson, 1993).

[Franz Boas](#) (1858–1942), a professionally trained physicist, recognized after returning from his first Inuit (Eskimo) fieldwork in the 1880s that linguistic transcriptions were strongly influenced by sounds expected and misperceived by fieldworkers on the basis of their European cultural conditioning (1889). Comparisons of transcriptions of the same music by different transcribers were made by Boas and by projects in the US (SEM 'Symposium on Transcription and analysis', 1964), in Japan (Koizumi and others, 1969) and France (Rouget, 1981). The results highlighted individual difference and subjectivity.

In later years, Hornbostel himself produced graphic representations of music based on theoretical rather than discovery models. As the 20th century developed, other methodologies, such as the investigation of social, political, economic and symbolic factors in musical systems, gained precedence. A quiet revolution in transcription has occurred with a new interest in non-European viewpoints. For instance, Western notation transcriptions of gamelan music were gradually replaced by Javanese number notation (e.g. Becker and Becker, 1981; Vetter, 1981; Sutton, 1985); African music began to generate new transcriptional alternatives; and pitch-time graph transcription of the fluctuating tone contours of Tibetan *dbyangs* has demonstrated their variability within and between performances (Ellingson, 1986).

In the late 20th century, transcriptional alternatives were explored. Conceptual transcriptions, which are neither prescriptive nor descriptive, give a graphic-acoustic embodiment of the essential concepts and logical principles of a musical system. Rather than exhaustively notating all objective features of musical sound, the transcription attempts to acoustically embody the

musical concepts essential to the culture and music. Further modifications of European notations, including equidistant time horizontal spacing and equidistant pitch lines spaced according to actual intervals, have been proposed (Reid, 1977). Alternatives to European notation are beginning to be explored, for instance, solfège notation (Kara, 1970) or the use of high-mid-low vocal tone accents derived from Vedic chant notation (Ellingson, 1979). Multidimensional composites for transcription are being used, for instance Bonnie Wade's equidistantly spaced Indian *sargam* solfège syllables and melodic contour lines together with Western notation. Many different types of graph notations have been produced (Jones, 1959; List 1961; Reck, 1977; Zemp, 1981; Koetting, 1970; De Vale, 1984). Complex displays have been used, such as Judith and Alton Becker's (1981) circular depictions of rhythmic cycles and Bernard Lortat-Jacob's (1981) spiral notation of structural development. New dimensions have been admitted to musical transcription suggesting that 'the music itself' is more than the sound we hear (e.g. Kubik, 1969; Blacking, 1973; Sumarsan, 1975). Some transcribers have attempted to include extra-acoustical elements of music in transcriptions, for instance, showing relationships between musical structure and cosmology (Becker, 1981) or using 'videographs' to show the effects of audience interaction on performances (Qureshi, 1987). Some ethnomusicologists are experimenting with non-print forms of transcriptions, as in [Hugo Zemp's](#) use of computerized animation to create graph transcriptions, transferred to film, whose lines develop in synchronization with the musical soundtrack. And some are involving the musicians themselves in the transcription process, such as [Simha Arom](#) in using stereo recording and audio playback techniques in the field to facilitate transcription of complex polyrhythmic compositions from the Central African Republic, and Richard Widdess's (1994) collaborative approach to the transcription and analysis of *Dhrupad*.

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Tal proceso, si se lo realiza con seriedad, implica de ordinario mucho más que un traslado liso y llano, pues muchos pasajes que son de gran efecto cuando se tocan en un instrumento pueden resultar ridículos o, por lo menos, de mucho menor efecto cuando se tocan en otro. Es necesario, por lo tanto, que el transcriptor considere, no tanto la fidelidad con que puede reproducir un pasaje en la nueva versión, sino lo que el compositor hubiera hecho si ésta hubiera sido la original.

En los albores de la música instrumental no se comprendía bien —en realidad apenas existía la diferenciación de estilos de acuerdo con las posibilidades especiales que ofrecían los diferentes medios de expresión musical. Así, a fines del siglo XVI y comienzos del XVII encontramos madrigales publicados por sus compositores como «Apt for voyces or viols» (aptos para voces o violas) y el *Fitzwilliam Virginal Book* (v.) contiene cierta cantidad de música coral de compositores extranjeros transcrita para el teclado, a la que se han agregado, como es natural, algunas notas que el instrumento requiere. Posteriormente, en el mismo siglo XVII, encontramos que Purcell transcribe ocasionalmente para tecla la parte vocal y el acompañamiento de algunas de sus canciones. Couperin, en sus diversos libros de composiciones para clave, agrega a menudo una nota a pie de página, sugiriendo que un trozo es igualmente efectivo, o más, cuando lo ejecuta un grupo especificado de instrumentos de viento o de cuerda. El hecho de que los compositores ulteriores no siempre se opusieran a los arreglos bien realizados de sus obras, está ilustrado por el programa que el autor de esta obra tiene a la vista, el de un recital de Chopin en Londres el 7 de julio de 1848, donde sus propias ejecuciones de sus obras para piano alternaban con números vocales a cargo de Mme. Viardot Garcia y Mlle. de Mendi, entre los que se incluían *Mazourkas de Chopin arrangées par Mme. Viardot Garcia*. Estos arreglos, evidentemente, eran considerados inobjectables, pero no es seguro que el compositor haya autorizado las transcripciones de sus obras para piano hechas en el siglo XX para orquesta, con destino al famoso Ballet Ruso, transcripciones que los miembros del auditorio, no solamente con buenos ojos, sino también con buen oído, han encontrado detestables, en primer lugar porque el lenguaje esencialmente pianístico de Chopin no se presta a arreglos orquestales y en segundo lugar porque el tempo rubato (v.) que exige es imposible de mantener cuando se lo destina al ballet. En materia de transcripción se han perpetrado muchos crímenes en beneficio del ballet.

Bach fue uno de los más grandes transcriptores en la historia de la música. Por ej., arregló para clave dieciséis conciertos para violín de Vivaldi, y tres para órgano, y lo hizo tomándose libertades que hoy en día apenas se considerarían permisibles (¡pero por otra parte no tenemos hoy un Bach!). A veces Bach realizó arreglos más que dudosos. Así vemos que su biógrafo y crítico más entusiasta, Albert Schweitzer, nos dice al referirse al concierto en do menor para dos violines y orquesta: «Cómo pudo Bach aventurarse a transferir al clave con su sonido quebrado, las dos par-

TRANSCRIPCIÓN O ARREGLO. En el lenguaje musical se entiende por «arreglo» la adaptación para un instrumento musical determinado, de música compuesta originalmente para otro. P. ej., la transformación de una canción en pieza para piano o de una obertura para orquesta en pieza para órgano, etc.

tes cantables de violín del movimiento lento, es algo que él solo puede contestar. Si no lo hubiera hecho Bach mismo, estaríamos hoy protestando en su nombre por una transcripción tan poco bachiana. Éste no es el único caso en que Bach dificulta a sus profetas la tarea de atacar en su nombre la labor de los malos adaptadores.»

De cuando en cuando los adaptadores transforman algunos de los preludios y fugas para órgano de Bach en piezas para orquesta (Esser, Elgar, Schönberg, etc.); éstas se tocan a menudo en salas de concierto en las que, entre tanto, queda sin usar un buen órgano. La famosa *Chacona* de Bach para violín solo ha sido arreglada para piano por varios compositores, entre ellos Brahms (para la mano izquierda) y Busoni, y para orquesta por Casella.

Liszt fue otro gran transcriptor. En sus arreglos se permitió numerosas libertades, dejándose guiar por el deseo de lucir su famosa técnica de pianista. Arregló para piano no sólo fugas para órgano de Bach, sino también canciones de Schubert (estas últimas, tal vez, más bien disfrazadas que arregladas) y toda clase de composiciones (v. *Tausig*). La tendencia actual en materia de transcripciones es mucho más conservadora y habitualmente no se considera «correcto» que un adaptador interpole sus propias ideas, como Liszt lo hacía frecuentemente. Se considera al transcriptor como al traductor de un libro, cuya obligación es reproducirlo con tanta exactitud como lo permitan los giros idiomáticos del lenguaje al cual se vierte la obra.

Muchos compositores, además de Bach, han arreglado sus propias obras; Beethoven publicó su concierto para violín transformado en un concierto para piano.

Un aspecto que los adaptadores comerciales carentes de sensibilidad no toman en cuenta, es el de las asociaciones que la buena música origina en la mente de las personas de fina percepción musical, para quienes, p. ej., la adaptación de la melodía lenta de la parte central de la *Fantasia Impromptu* de Chopin, a versos de escaso valor —«Siempre estoy persiguiendo el arco iris» (popular entre 1920 y 1930)— es una profanación. Tampoco pueden admitir cosas como ésta: «*El vals de Moscú, basado en el famoso preludio de Rajmáninov: ¡delicioso de bailar! ¡¡Fácil de tocar!! ¡¡Encantador para quien lo escucha!!!*» (Anuncio aparecido en el *Daily Telegraph* de Londres después de 1930.) Tampoco aprueban los puristas la realización de comedias musicales y sentimentales basadas en la vida de los compositores, con música tomada de sus obras y a menudo lastimosamente mutilada.

Hubo una época durante la locura del jazz en la segunda y tercera décadas del siglo XX, en que casi ninguna composición popular de Chopin, Schubert, Beethoven, etc., fue respetada por los adaptadores y compositores de jazz mundialmente famosos de entonces —ni siquiera la noble melodía de Beethoven para la *Oda a la alegría* de Schiller en la novena sinfonía. La parte vocal y para violín, ambas muy sentimentales, agregadas por Gounod al primer preludio de *El clave bien temperado* de Bach (el cual aparece así tratado

como un simple acompañamiento) es un ejemplo reprehensible de tipo menos frecuente.

A principios del siglo XIX se puso en escena *Las bodas de Fígaro* de Mozart en una versión de Henry R. Bishop en la que se «traducía, alteraba y adaptaba» la partitura original. En ella se interpolaban dos canciones y seis danzas del «adaptador». *El barbero de Sevilla* de Rossini se representó con la parte de Fígaro enteramente hablada. Éstos no son más que ejemplos de una práctica muy extendida en la época.

Volviendo a las enormidades cometidas en los «arreglos» de obras de Chopin, se señala que en *L'oeuvre de Frédéric Chopin* (1949) de Panigel, ocupa seis páginas del libro una nómina cronológica de las versiones fonográficas del nocturno en mi bemol para piano, de las que tres cuartas partes son transcripciones: para cuatro pianos, para mandolín, para saxofón con acompañamiento de guitarra, etc. Las versiones del estudio en mi mayor op. 10 abarcan otras seis páginas con la misma proporción de transcripciones, entre ellas una para trombón solista con acompañamiento de jazz-band, y otra para serrucho (1933) con acompañamiento de violín y coro (*Music and Letters*, octubre de 1950).

Pero la ineptitud y la insensibilidad de los adaptadores son ilimitadas. La «Marcha fúnebre» del *Saúl*, de Händel, fue publicada a principios del siglo XIX como *glee* a cuatro partes; el trío de la *Marcha fúnebre* de Chopin apareció un siglo más tarde como una canción cómica sobre Li Hung Chang. Lo que se conoce con el nombre de *Música de Macbeth*, de Locke (v. *Composiciones atribuidas erróneamente*), circulaba a comienzos del siglo XIX como «Cantata Sagrada, Gloria a Dios en las Alturas, por E. J. Westrop». (Las palabras de la cuarta bruja, «Habla, hermana, habla, ¿cumpliste el hechizo?» fueron reemplazadas por «¡Alabado sea Dios en las Alturas y alabado sea Su nombre!»; «Y ágilmente seguimos bailando» apareció como «Y ese día los muertos se despertarán»; «Mi espíritu alegre y alado está sentado sobre una nube brumosa esperándome» se transformó en «Los querubines y serafines continuamente exclaman ¡Santo! ¡Santo!») Invertiendo el proceso de convertir música secular en música sacra, encontramos alrededor del mismo período un grupo de cuadrillas sobre temas de *El Mestás*. El coro más sublime de esta obra aparece tratado del siguiente modo:

FLAUTO PRIMO

FLAUTO SECONDO

The image shows musical notation for two flute parts. The top part is labeled 'FLAUTO PRIMO' and the middle part 'FLAUTO SECONDO'. Both are in G major (one sharp) and 2/4 time. The notation includes various rhythmic values, slurs, and a trill (tr) in the second staff. Below these, there is a third system of notation with two staves, likely for piano accompaniment, also in G major and 2/4 time.

Comienzo del coro de Aleluya arreglado como dúo para dos flautas (publicado por G. Walker, empresa londinense de fines del siglo XVIII y comienzos del XIX).



El mismo trozo arreglado para concertina por W. H. Birch (1826-1888).

La ópera ha ofrecido un campo atrayente para el adaptador debido al amplio público que se familiariza con sus melodías y desea tocarlas en el hogar o por lo menos oírlas fuera del teatro. Como se sabe, Wagner se ganaba la vida en París en el año 1839 haciendo arreglos para corneta de las melodías de ópera populares en ese momento. La publicación de transcripciones fue en su oportunidad una de las principales fuentes de ingreso de los compositores de ópera, quienes se apresuraban a publicar arreglos para clave (y más tarde para piano) y para bandas de instrumentos de viento, antes de que algún adaptador no autorizado les birlara el negocio. Y así vemos que Mozart escribe a su padre después de la publicación de *El rapto en el serrallo* en 1782: «Tengo una labor nada liviana tratando de adaptar para banda de instrumentos de viento mi ópera, antes del domingo de la semana próxima, para que nadie lo haga antes que yo y arramble con las ganancias.»

Un arreglo que resulta molesto es el de una ópera u obra similar, transcrita para voces distintas, con el argumento cambiado y con cualquier otra alteración que el adaptador haya considerado necesario realizar con fines comerciales.

Un tipo extraño de arreglo está representado por la transformación que hizo Weingartner de la sonata *Hammerklavier* op. 106 de Beethoven, en una sinfonía (1930). El justifica esta transformación sosteniendo que Beethoven en el original trató de expresar algo más que lo que es capaz de hacer el piano. (Entonces, ¿por qué no lo escribió para orquesta?)

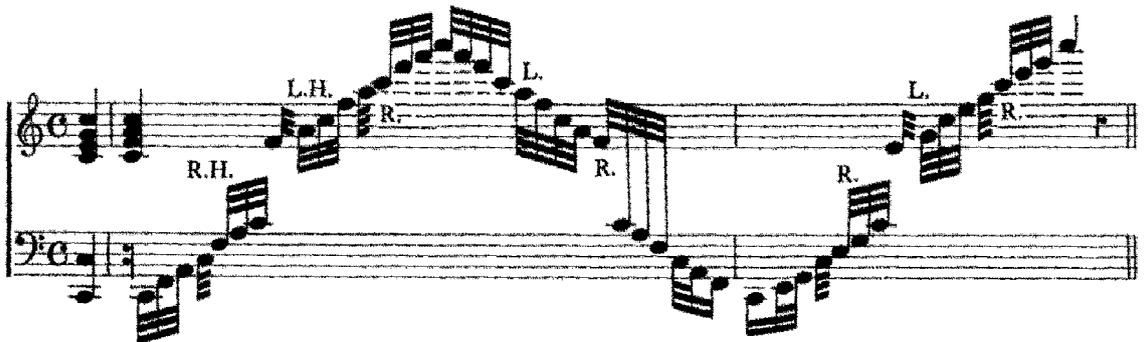
Puede decirse que, en general, las obras musicales se oyen en nuestros días más frecuentemente en un arreglo que en el original, y muchas casas de música podrían citar casos de cantantes aficionados que acaban de oír el *Ave María* de Schu-

bert arreglado como canción y desean adquirirlo.

En nuestros días hay una tendencia general entre los músicos a condenar en masa todos los arreglos. Por supuesto, casi siempre es preferible escuchar la versión original cuando se la puede obtener. Pero sería una tontería condenar los servicios que prestan los numerosísimos arreglos de sinfonías clásicas para piano solo y especialmente para cuatro manos, que permiten a miles de personas familiarizarse íntimamente con sus bellezas. Sería también muy duro prohibir que se ejecutara en los restaurantes y cafés cualquier clase de música escrita para gran orquesta, porque esos lugares no tienen, por razones económicas, una orquesta importante, o insistir en que un organista en sus recitales se limite rigidamente al repertorio (decididamente limitado en lo que respecta a ciertos períodos) que los grandes músicos escribieron especialmente para su instrumento (v. *Órgano* 13). Las bandas de instrumentos de viento de todo el mundo tendrían un repertorio demasiado pobre si se limitaran a tocar las obras de mérito compuestas especialmente para banda, por lo cual se ven materialmente obligadas a tocar piezas que pertenecen al repertorio de orquesta. Un tipo de arreglo absolutamente necesario es el de las óperas, oratorios, etc., para canto y piano (es decir con las partes vocales más un arreglo para piano de la partitura orquestal); todos los compositores de óperas y oratorios han realizado este tipo de arreglo o autorizado a otra persona para que lo hiciera.

No existen diez mandamientos que puedan grabarse en tablas de piedra para que sirvan de guía a quien realiza arreglos, pero puede pedirse que observe la regla áurea de hacer a los demás lo que desearía que éstos le hicieran a él. Y tenemos también el legítimo derecho de pedir a los ejecutantes que se familiaricen con el repertorio original de sus instrumentos antes de acudir a los arreglos. Es absurdo que haya pianistas de fama mundial que nunca tocan en público las fugas de Bach para clave (que pueden ejecutarse en el piano sin necesidad de cambiar una sola nota) y que sin embargo tocan siempre las versiones hechas por Liszt, Busoni y otros, de las fugas de Bach para órgano.

Un tema afín es el que se trata en el artículo *Acompañamientos adicionales*. Con referencia a los arreglos para órgano, v. *Órgano* 13. Respecto a los arreglos para cafés, etc., v. *Tavan*.



Conclusión de un arreglo de la misma composición para arpa o piano (con partes *ad libitum* para flauta y violoncelo), por J. F. Burrowes (1787-1852).