

Edition Fair

1. Mozart, Wolfgang Amadeus. *Serenade in B [Serenade in B-flat major] "Gran Partita" KV 361 (371a)*. ed. Daniel N. Leeson and Neal Zaslaw. Kassel: Bärenreiter, 1979.

This study-sized score is advertised as a reprint from the NMA "Neue Mozart Ausgabe." Bärenreiter is a highly-regarded publisher of the standard German repertoire and has also published performance parts that match this score. Note p. vi, explaining the editorial conventions to show what was added by the editors and what is original to the manuscript. Note the difference between the added dynamic marks on p. 1 of the score and the original dynamics on p. 3, and the slurs on p. 2—ordinary for a slur original to Mozart, and a dotted line for an editorial assumption. This score is a reliable study source, although for a truly in-depth study, a scholar would want to examine the work within the NMA, and probably the facsimiles of the manuscripts it is based on.

2. Bach, Johann Sebastian. *Mass in B Minor in Full Score*. ed. Julius Reitz. Mineola, NY: Dover, 1998.

This is also a study-sized score, in this case, a reprint from the first complete-works edition of Bach's music. The present edition was first published in 1856, and while the present edition includes some help to the English-speaking reader, the musical portions are largely unchanged. This edition was published a century after Bach's death, and is now more than 150 years old, so it is safe to say that consulting the NBA "Neue Bach Ausgabe" is probably a good idea. Note the unrealized continuo part that makes performance from this score difficult for modern players. The score's size makes conducting from it quite difficult, but it would be useful as a reference copy.

3. Purcell, Henry. *Dido and Aeneas. Vocal and Full Score*. ed. Margaret Laurie and Thurston Dart. Bournemouth: Novello, 1966, 1974.

This score, intended for performance, also includes a number of editorial notes and a detailed listing of editorial changes. The continuo part has been realized. This edition would probably be useful for both vocal performance and study. For performance, it would be necessary to purchase separate instrumental parts. There are two Purcell Society complete works editions (the second is still in progress), and any serious study would want to seek out the second of these, along with facsimile manuscripts.

4. Bach, J.S. *Kleine Präludien und Fughetten*. ed. Walther Dehnhard. Vienna: Wiener Urtext Edition, 1973.

Many publishers use the term "Urtext" to indicate an edition that is prepared by a scholar consulting manuscript and early printed sources, and Wiener Urtext editions are highly prized by pianists for their readability and accuracy. The editor has added fingerings (although note the fingerings from the autograph on p. 4), and the edition includes a detailed report on the provenance of the notes and the various sources, starting on p. xii at the end of the edition. Note, however, that this is not associated

with the NBA or any other “complete works” edition, rather, it was commissioned by the publisher to be sold to individuals at a profit and other volumes in the same series may have different standards.

5. Händel, Georg Friedrich. *Elf Sonaten für Flöte und bezifferten Baß [Eleven Sonatas for Flute and Figured Bass]*. ed. by Hans-Peter Schmitz. real. by Max Schneider. Kassel: Bärenreiter, 1955.

This is a score based on the HHA “Hallischen Handel-Ausgabe,” the third complete works edition of Handel’s music. It is intended for performance, and includes a continuo realization (I am unsure if it was published with a separate flute part, as I purchased it secondhand). This score would be reliable for either study or performance, as the left hand of the piano part is the original continuo part.

6. Chopin, [Frederic]. *Preludes for the Piano*. Ed. Willard A. Palmer. 2nd ed. Van Nuys, CA: Alfred, 1992.

This edition is intended for performance and contains a wealth of information useful to the beginning pianist, including fingerings, ossia passages, suggestions for execution of ornaments, and revised pedaling. The editor has carefully indicated when he has deviated from the sources by putting material in gray rather than black, even for measure numbers (see p. 62, e.g.). This would be an excellent teaching edition, but probably not preferred for a collegiate or professional performance. While it contains a wealth of scholarly information, a serious study of this work would need to involve an examination of the Chopin complete works edition and other, more scholarly sources.

7. Beethoven, Ludwig van. *Sonatas for the Piano*, vol. 1. Ed. Hans von Bülow and Sigmund Lebert. Trans. Theodore Baker. [New York]: G. Schirmer, 1894.

This is an edition intended for the amateur market in the late-19th century and reprinted many times over. It contains a prefatory note, and a fair number of performance suggestions, and even analytical markings for formal analysis, but it does not discuss sources or indicate editorial changes (it actually predates any expectation of this practice including on a scholarly level). It is reasonably useful as a performing edition, and moderately priced, but a serious student would do well to invest in a more recent scholarly edition, as its cramped layout leaves little room for marking. Note that the yellow G. Schirmer cover is iconic—and still in use.

8. Spicker, Max, ed. *Anthology of French Song*. For High Voice. [New York]: G. Schirmer, 1912.

This anthology is clearly designed for the voice student—songs grouped by voice type and language rather than by subject or composer, and often removed from their original cycles. A variety of composers and translators, but all supervised by a single editor. No scholarly commentary or indication of editorial intent. The translations are singing translations—meant to make the work performable in English, not necessarily to be literal translations of the text. A serious study of these songs would seek out the original sources and attempt to find or create a literal translation.