

# The George and Ira Gershwin Critical Edition

## Volume Editor's Guide

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Many thanks are due to the Kurt Weill Foundation for permission to use their *Volume Editor's Guide* as a template for this document. Many of our guide's best attributes, as well as its organization and processes, owe much to the example of *The Kurt Weill Edition*, also published by EAM / Schott International.

## THE GEORGE AND IRA GERSHWIN CRITICAL EDITION

While readily accessible in print and recordings, the work of George and Ira Gershwin too often circulates in scores and performance parts that contain notational errors, inconsistencies, and even well intended but heavy handed editorial ‘improvements’ that cannot be distinguished from the Gershwins’ own performance instructions. Even such notable scores as *Porgy and Bess* and *Rhapsody in Blue* suffer from substandard, worn, and unvetted editions that as a result waste rehearsal time and foster performance errors. In response, the Gershwin family estates, their publishers, and the University of Michigan have joined forces to produce *The George and Ira Gershwin Critical Edition*, the first-ever scholarly edition of the music and lyrics of George and Ira Gershwin. This all-new “practical” critical edition will facilitate both study and performance, giving a wide audience—conductors, musicians, performers, scholars, students, and enthusiasts alike—greater insight into the Gershwins’ original material and, in many cases, offering the first performance materials to accurately reflect the creators’ vision.

Each volume of the *Gershwin Critical Edition* (hereafter “GCE”) will contain an introductory essay concentrating on the genesis of the composition and interpretive issues raised by the new edition, as well as critical commentary that identifies editorial interventions, thus inviting artists and scholars to engage more authoritatively with the music to develop interpretations and performances. Volumes will include all of the Gershwins’ works that can be edited. This will include the brothers’ Broadway and Hollywood musicals (created both together and in collaboration with others), their songs, film scores, and *Porgy and Bess*, as well as George Gershwin’s instrumental works for orchestra, string quartet, and keyboard. The Gershwin Edition’s primary product will be these published scores, produced by the Gershwin Initiative at the University of Michigan in collaboration with individual volume editors. These editors will be selected as leaders in their fields and as experts on both the music and lyrics of George and Ira Gershwin and on the genres that they are editing. Other materials may be produced in connection with each edited volume, including but not limited to study scores, piano-vocal scores, rental scores and parts, educational materials, and audio or video recordings. GCE is also exploring the publication of the Gershwins’ correspondence and other writings.

The primary goal of the GCE is to prepare accurate, authoritative, performable, and peer-reviewed scores of the Gershwins’ works. These new editions will honor the legacy of George and Ira Gershwin, and will present, preserve, and celebrate their creativity for generations to come. *The George and Ira Gershwin Critical Edition* will further serve as a catalyst for educational activities at the University of Michigan—including courses, scholarly talks, panel discussions, and performances—and, indeed, at collaborating educational and performance institutions across the nation and the globe.

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# EDITORIAL PRINCIPLES

## THE PRACTICAL EDITION

*The George and Ira Gershwin Critical Edition* (GCE) is a “practical edition,” meant to facilitate both study and performance, giving a wide audience—conductors, musicians, performers, scholars, students, and enthusiasts alike—greater insight into the Gershwins’ musical works. Similar to a performance edition, it presents a clean, clear score for rehearsal and performance in which all editorial ambiguities are addressed. In the spirit of a scholarly critical edition, it presents an informed, authoritative reading of a series of principal sources that best reflect the creators’ creative efforts, while using commentary to track all editorial changes made in realizing the new edition. As such, the edited score and introductory essay should be produced with the needs of performers in mind, while the apparatus bears the weight of the volume’s critical and academic purpose. Such editorial work is necessarily based on detailed analysis of the music and its complete source material; on an understanding of the work’s genesis, performance history, the composer’s era and style; and ultimately on the editor’s own assessment of its creators’ intentions. Any edition is interpretive and subject to reinterpretation, acts facilitated by the critical apparatus, which includes a statement of editorial methods, source evaluations, and specific critical commentary.

The *Gershwin Critical Edition* will produce rigorous yet clean parts and scores, with only essential editorial markings. Editorial brackets, dashed slurs and crescendo indications, or other editorial notations in the score portion of the final document are generally avoided. Footnotes are used when vital to communicating performance options of immediate concern to interpreters. When feasible, the Gershwins’ original notation and spelling will be retained. In some cases, notation will be standardized for clarity. As a critical edition, any emendations will be recorded in the critical apparatus, either addressed in a detailed and specific critical note or addressed as a global editorial policy.

## CRITERIA FOR INCLUSION

This is a complete works edition, with the goal of producing a critical score for every piece composed by George Gershwin or lyricized by Ira Gershwin. This includes youthful works by both brothers, as well as partial or incomplete works, and works for which the siblings share compositional or lyrical credit with other individuals. There are, however, two exceptions: If a critical score of a work has already been adequately produced by another project, the GCE will not automatically produce a second unless additional source material is discovered that would revise the extant publication. One example of this is *The Firebrand of Florence*, composed by Kurt Weill with lyrics by Ira Gershwin, which appeared in a critical edition published by the Kurt Weill Foundation in 2002. Second, there likely will be instances in which insufficient source material is available to allow for the creation of a GCE edition of the work, thus disqualifying it from inclusion in the series. It is hoped that during the course of the project additional source material will be recovered to improve the quality and range of our editions.

## SOURCES AND SOURCE EVALUATION

A full evaluation of all source materials for a given work is a necessary first step to every edition. All sources should be clearly and fully described and evaluated in the critical apparatus. Volumes in the GCE will privilege a series of principal sources that the editor believes most fully represents the creators’ vision of the work. In the best of circumstances, there will be one primary source that is a full, realized score in the hand of the composer or the orchestrator. In many cases, however, a new, complete score will be realized from several sources. The volume editor will need to evaluate all available primary materials in order to create a hierarchy of principal sources, choosing the order in which these sources will be privileged as he or she makes decisions throughout the editing process. The creation of and adherence to a hierarchy of sources is a foundational principle of the GCE, and the volume editor should take care to judiciously form it, follow it, and, when necessary, deviate from it.

Types of sources that should be evaluated include, but are not limited to: sketch materials, holograph full scores, fair copies of piano-vocal scores or performance parts, rental scores and parts, commercially published scores (especially those supervised by George or Ira Gershwin and their collaborators),

contemporary audio recordings (especially those made with the participation of the creators), films, film scores and soundtracks, typescript lyrics, scripts, and even personal correspondence among the artistic collaborators or photos and illustrations from premiere performances. Though only a few sources may be privileged within the edition, the volume editor should nevertheless consult and describe all sources and relevant secondary material.

The main and most complete repository for sources of the works of George and Ira Gershwin is the [Gershwin Collection](#) at the Music Division of the Library of Congress in Washington, D.C. The Gershwin Initiative at the University of Michigan maintains a growing virtual collection of scans of these sources and can assist prospective editors in identifying source material. Note that materials received from the University of Michigan as part of a GCE project cannot be shared outside of the GCE; to do so is to violate the agreement between the University of Michigan and the Gershwin family trusts, and would be a serious breach of confidence, potentially damaging to the project.

Research should be done to identify potential sources that are not included in the Gershwin Collection at the Library of Congress. These could involve scores, parts, and letters held in the personal archives of orchestrators, performers, conductors, ensembles, institutions, and companies associated with the Gershwins' work. Often, when composing a Broadway or film musical, for instance, George Gershwin created a piano-vocal score that was then transformed into a full orchestral score by separate orchestrators (such as William Daly or Robert Russell Bennett). In cases like these, important sources will reside outside of the Library of Congress. The volume editor should make every reasonable attempt to locate all possible sources. Archives that have proven useful to GCE in the past include other divisions of the Library of Congress; the Performing Arts Special Collections Library at the University of California, Los Angeles; the Beinecke Rare Book and Manuscript Library at Yale University; the Special Collections and Archives at Fisk University; and the New York Public Library.

#### **CREATIVE COLLABORATION AND MULTIPLE HANDS**

The scope of *The George and Ira Gershwin Critical Edition* includes all works with music composed by George Gershwin and all musical works with lyrics or prose penned by Ira Gershwin. Our editorial choices, therefore, must respond directly to idiosyncrasies in the musical style of one brother as well as particularities in the lyrical style of the other, while retaining a flexibility that allows us to faithfully interpret the creative practices of other composers and lyricists involved in the genesis of the Gershwins' works. The GCE is committed to creating an edition that is simultaneously rigorous in its academic approach and responsive to the varied practices of its composers, arrangers, lyricists, and producers, promoting informed interpretation and purposeful decision-making in performance.

While multiple creative voices were present even in George Gershwin's classical orchestral works, collaborative authorship was especially pronounced in the making of the Gershwins' stage and film musicals. For these, Ira penned lyrics and George sketched melodies and piano accompaniments, but the remainder of the musical creativity was delegated to other individuals: librettists, music directors, orchestrators, and copyists. Documents considered most useful for producing a critical edition are arguably the product of these latter individuals, who were variously responsible for creating full orchestral scores from the Gershwins' contributions, as well as orchestral parts and piano-vocal scores. Therefore, the version of the piece the volume editor chooses to recreate may not be a version in which the Gershwins' were continuously and deeply involved; the editor must make an informed choice about which primary sources will be included as principal sources, carefully considering which individuals played a role in each.

Further, the editor must take care in identifying the hands present in each source, since it may have been put to paper by more than one person. Further, instructions, notes, and other musical emendations may have been added to a source after its initial creation. Identifying each individual contributor's hand by ink (or pencil lead) and handwriting style can allow the editor to also identify the relative time periods and contexts in which markings were made on the source. As such, the editor will want to not only hierarchize the principal sources, but to also, when applicable, to create a hierarchy of layers of emendation within a single source. More on source description and evaluation can be found in the EDITORIAL PRODUCTS section of this guide.

## REGULARIZATION AND CREATIVE AMBIGUITY

The editor may find that the creators' approaches to articulation, dynamics, and pitch orthography are inconsistent, with repeated phrases written differently in their separate instances. This is certainly the case regarding George Gershwin's compositional practice, and the GCE suggests that inconsistency in his case is less error than an aesthetic of variety; the ideal of regularization that may be valuable for critical scores of classical music will not necessarily fit.

When considering regularization, the volume editor should therefore consider that a discrepancy may not be due to carelessness on the part of the composer or arranger. Instead, it could be considered a form of composed spontaneity, in which the composer or arranger either deliberately introduced these differences, or shifted his or her mind about a motif while composing, allowing the piece to develop organically from page to page. This is especially true with horizontal symmetry, in which a musical idea shifts during the course of a piece and for which the case for regularization may be especially weak. Vertical symmetry in which multiple voices sound the same musical idea simultaneously may call more strongly for intervention, but even here the realization of a musical idea on different instruments might be better left varied in accent or articulation. The editor should keep all of this in mind while drafting the edited score, making informed decisions about when to intervene in the notation. In other words, there is no need to over-interpret or over-determine when editing for the GCE. In most instances the composer's representation is preferred to editorial intervention.

Editors *should* take care to clarify ambiguities in the score so that performers will not need to take time during rehearsal for explanation or decision-making. In some cases, however, the ambiguity may be purposeful by the composer and may allow for creativity on the part of the performers. For example, bowings and articulation may be in conflict at times, but the editor should consider if rationalizing the notation would run counter to the composer's intent. It is a goal of the GCE to remove ambiguity, but interpretive realizations ultimately must be left to the performer.

The volume editor will need to decide when to retain the composer's or arranger's idiosyncrasies and when to regularize. Though the GCE has already made some global decisions regarding many of these issues (see [STYLE GUIDE](#)), the volume editor may make a case for foregoing these policies as needed.

Each volume produced for the GCE will without a doubt raise its own issues for the volume editor. While the principles, processes, and stylistic instructions laid out in this guide should inform the volume editor's decisions and ultimately ease their way through the process, in the end he or she must rely on personal expertise and research in determining their editorial methods and critical choices, working in conjunction with GCE personnel and board members to produce the best possible representation of the edited work.



## PERSONNEL

The GCE relies on clear communication between the volume editor, the managing editor, and the editorial board. The **volume editor** is responsible for the content of their volume, as outlined in this guide and in their contract with the *George and Ira Gershwin Critical Edition*. The **managing editor** is responsible for the day-to-day operation of the edition, and serves as the volume editor's primary resource person. He or she oversees the transformation of the volume editor's work into the final published product, a role that includes content editing, copyediting, and consulting with the edition's publisher. The **editorial board** is responsible for defining and protecting the intellectual and editorial principles of the edition, and is the final authority for rulings on matter of policy. The editorial board judges volume editor proposals and determines which projects will be offered a contract. Each volume editor will be assigned an **editorial board representative**, who is available to assist the volume editor and the managing editor in the process of creating the volume.

### ADDITIONAL STAFF

The GCE depends on the work of a number of **graduate student assistants** from various musical fields. These editorial assistants help the managing editor procure sources, manage day-to-day operations, and copyedit drafts and proofs. Because of their help, the volume editor can be assured that every draft and proof that passes through our office will be copyedited by at least two, if not three, individuals (one of whom will always be the managing editor).

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## EDITORIAL PRODUCTS

The volume editor's primary goal is to establish an authoritative, internally consistent, error-free, and practical musical text based on the analysis of a carefully selected series of principal sources, as informed by concordant sources and the editor's scholarly judgment.<sup>1</sup> This goal is the foundation of all of the volume editor's work as he or she produces the **edited score** and its accompanying texts, including most prominently the **introductory essay** and the **critical apparatus**, but also a number of smaller items, such as lists of abbreviations and performing forces. All of the products included in each volume, and for which the volume editor is responsible, are listed and explained below. As always, the volume editor is encouraged to be in touch with the managing editor with questions or concerns regarding the contents of the edited volume.

### VOLUME LAYOUT

The published volume will include several documents in addition to the edited score. These documents will be organized as follows:

- Title Page
- Copyright Page
- List of Abbreviations and Sigla
- Acknowledgments
- Table of Contents
- Introductory Essay
- Plates
- List of Performing Forces
- Vocal Text
- Edited Score
- Critical Apparatus

In producing these documents, the volume editor should follow the guidelines set out in this document, as well as in *The Chicago Manual of Style* (16<sup>th</sup> ed.) and Elaine Gould's *Behind Bars* (2011). Musical terminology should be in the American style. Every document of text should be submitted as an editable electronic document (e.g., .doc, .docx, .rtf; please save .pages files as .doc or .docx) and should be double spaced in 12-point font. Musical documents should be submitted either in hard copy (if the editor chooses to submit a manuscript), or as an editable Finale or Sibelius file (we prefer the latter). The volume editor should retain a copy if he or she sends us a physical manuscript.

### FRONT MATTER

Volume editors are not responsible for the contents of the title page, the copyright page, or the table of contents. They will, however, need to send us, alongside their edited score, their **acknowledgements**, a list of **abbreviations and sigla**, a list of **performing forces**, a separate document that contains the **vocal text**, images to be inserted as **plates**, and their **introductory essay**.

Acknowledgements should be kept under 500 words. The list of abbreviations and sigla should include the GCE's standard abbreviations for instruments and vocal parts employed in the volume (see [STYLE GUIDE](#)). The volume editor should also add other abbreviations that appear within the volume, including—but not confined to—abbreviations for singing and speaking roles (e.g., "Ser." for "Serena"), instrumental parts not included in the standard list, people, institutions, productions, and sources.

Images for 3–5 plates can include facsimiles of individual pages of the principal sources, as well as photos of historic performances or productions that clarify issues of performance practice. For manuscript sources, the GCE may have ready access to publication quality images of sources and will simply need to be informed of which pages the editor thinks will be useful for users to see. The U-M Gershwin Office does not maintain a library of performance photographs, but can provide assistance in getting access and permissions in specific cases.

The list of performing forces precedes the edited score. It should include, again, abbreviations used for each instrument or singing/speaking role, as well as vocal ranges for the singing roles. It should also list the presence of singing ensembles, dancing ensembles, and stage bands. All percussion instruments should be listed, and a percussion layout should be included when relevant. The instrument names and abbreviations used in the GCE can be found in our [LIST OF TERMS AND ABBREVIATIONS](#). If composer preferences exist in terms of the balance of sections (proportion of string players in each section, for example), these should be indicated in a note on the instrumentation page and discussed in the introductory essay. Precise numbers of performers should be left up to the user of the edition. It seems to be common, for example, for George Gershwin to prefer a higher than usual proportion of first violins.

If the edited work includes sung or spoken text, this text may not only be presented within the edited score, but possibly as a separate document directly preceding the edited score as well. In such cases, the editor must provide the GCE with this document, indicating which text is spoken and which is sung, taking care that spelling, punctuation, and capitalization matches what is included in the edited score.

### **THE INTRODUCTORY ESSAY**

As the entry point to the edited volume, the introductory essay should reflect the GCE's concern with serving a wide variety of readers, including students, scholars, performers, and the general public. In contrast, the critical apparatus, a specialized document written in technical language, is primarily designed for use by performers, scholars, and students. The language of the essay should be broadly accessible and clear.

As published information about the Gershwins is readily available, the introductory essay should be focused on the contents of the edition and relatively short—between 10 and 15 pages long (or 4,000 to 6,500 words). The main focus of the essay should be the creative history of the work, the history of its composition, and its place within the Gershwins' art and within American culture generally. An independent, second section of this essay should focus on prominent interpretive issues concerning the realization of the work in performance, including a description of performance history where relevant, but focusing especially on interpretive issues raised during the editorial process. The volume editor may expand these categories as needed.

Examples should be used within the text as necessary, but should be included sparingly since ready reference can be made to the attached score and plates. Graphic annotations of necessary musical examples are encouraged. The essay need not include a separate bibliography but should use endnotes to fully describe the sources consulted in creating the essay.

### **THE EDITED SCORE AND VOCAL TEXT**

Because this is a [PRACTICAL EDITION](#), the volume editor should create a clean performance score. Footnotes are used when vital to communicating performance options of immediate concern to interpreters; otherwise, editorial emendations are addressed by a combination of the editorial methods statement and specific critical notes. Brackets and other means of marking editorial emendations are avoided. Specific detailed critical notes should be used whenever information might enable reinterpretation and impact performance or understanding. Using too many critical notes damages the usability of the notes that remain, so when changes can be accurately addressed by the editorial methods statement, such global policies are encouraged. In general, therefore, changes to format of representation (changes to stem direction or realization of abbreviations, for example) are addressed by policy in the editorial methods. Changes in content are identified in critical notes. Notes are further used whenever there is additional ambiguity, for example, if an abbreviation being realized might have more than one possible meaning. Consult with the GCE if you have specific questions.

As addressed in our [EDITORIAL PRINCIPLES](#), each GCE volume is based on a series of sources, privileged according to a hierarchy determined by its volume editor. We seek to avoid publishing a hybrid of non-hierarchized multiple sources that would suggest a conflation of sources, or an idealized version, that could not or did not exist in the composer's oeuvre.

Our *An American in Paris* volume, for instance, is based primarily on George Gershwin's holograph, which features layers of revisions in the composer's hand. A recording of the work supervised by the composer, and with the composer playing the celeste part, functions as a concordant source used to read and

interpret the layers of changes to the holograph score. When uncertainties remain, the composer's sketches and a two-piano arrangement are also consulted. Secondary sources include subsequent editions and a list of errata provided by the Major Orchestra Librarians' Association. Historic performance parts for this edition have not been located but would have been used if known.

Our treatment of *Rhapsody in Blue* has also been affected by this policy. George Gershwin and his collaborators created several versions of the piece, none of which is easily privileged above the others. Therefore, the GCE is publishing four separate volumes, one for each version: Ferde Grofé's stage band orchestration (1924), Grofé's re-orchestration for theater orchestra (1926), Grofé's re-orchestration for full orchestra (1942), and the widely used reduction for two pianos (1924).

It is clear from the working methods of both composer and lyricist that the Gershwins saw creativity as a process in which their work would be significantly revised over time and in response to the circumstances of each individual performance. Complete reversals of dynamics at performance time, for example, were not unusual. The editor, therefore, will necessarily have to use his or her own judgment in determining the particularities of the final text; the determined hierarchy of sources need not automatically privilege the initial performance decisions tied to a source. Later performance traditions that have become part of the work can and should be represented as well, but should be identified as such.

Conversely, the absence of performance traditions or notations that have been added by individuals other than the Gershwins, but removed in the edition, should be acknowledged in the main body of the score (likely in cue-sized notes) and addressed in the performance section of the essay. Without such acknowledgments, a well-meaning performer might restore the missing component of the score by hand, creating confusion in the rental materials that will be published with each edition. By recognizing the traditional material, the edition reiterates that its removal is intentional and justified by scholarly research. An example of this type of recognition is the timpani roll at the end of *An American in Paris*, which was added to the Campbell-Watson edition, but is not actually in any source connected with Gershwin.

In other instances, the volume editor may have reason to present a larger section of alternative material which is otherwise not included in the main text; such cases may include an alternate ending or a larger section of the piece, not in the principal source, that has become standard in performance over time. This alternative material may be presented after the main text in appendices. Cut indications or cue-sized notation may provide other options for recognizing essential material that is deemed secondary to the text.

In volumes that present the Gershwins' vocal music, all text must be included, both spoken and sung. This includes spoken dialogue in the stage works. Verbal text is integrated with the musical text in proper sequence, and may also be presented separately before the score (see [FRONT MATTER](#)). Where applicable, the edited score should also include stage directions, which will likely be drawn from secondary sources. In general, however, all other elements of the work besides the music, text, and stage directions are beyond the scope of the edition, though the volume editor may propose exceptions. The GCE attempts to publish a consistent set of volumes in the series, but individual works may require unique solutions to editorial problems.

## SCORE LAYOUT

For the most part, our publisher will take care of larger-order layout issues, though we request that our volume editors follow our [STYLE GUIDE](#) as closely as possible. There are, however, several score-wide of which the volume editor should be aware:

- The *Gershwin Critical Edition* publishes transposing scores, following George Gershwin's practice.
- All instruments and vocal parts should be given staves and listed by full name (not abbreviation) on the first page of a piece, movement, or scene. This includes parts that do not perform on that page, as well as all stage band parts and singing roles. (Abbreviations should be used after the first page.)
- For ease of use, the staves for all string instruments (violin, viola, violoncello, and contrabass) should always show, even when they do not play for an entire page. The staves for other resting instruments may be hidden.

## THE CRITICAL APPARATUS

The critical apparatus provides for scholars and performers a detailed description of all changes made to the principal sources in realizing the authoritative score. It includes **three** types of information about editorial interventions: 1) a list and evaluation of sources used to create the edition, 2) an editorial methods statement (based closely on the GCE policies outlined in this guide) that describes general principles followed in realizing the authoritative text, particularly in relation to format, and 3) critical notes that describe specific individual changes, especially those affecting content, such as (but not limited to) corrected notes, changes to rhythm or articulation, or the addition of performance markings for internal consistency. (We are exploring ways to leverage the web to make for more useful critical notes; please contact the office if you have ideas applicable to your volume.) The aim of the critical apparatus is to show how and why the edition came to be as it is.

The critical apparatus is divided into two primary sections: **Sources** and **Commentary**. These sections are both further divided into two subsections:

Sources	Commentary
Description	Editorial Methods
Evaluation	Critical Notes

## EXAMPLES

The GCE will provide sample materials, likely in .pdf form, of its current editions on request and as these projects become available. We encourage editors to reference the *Firebrand of Florence* volume of *The Kurt Weill Edition* for examples of the following sections of the critical apparatus.

Galand, Joel, ed. *The Firebrand of Florence: Broadway Operetta in Two Acts*. The Kurt Weill Edition 18. New York: Kurt Weill Foundation for Music, Inc., 2002.

## SOURCE DESCRIPTIONS

As part of the proposal process, volume editors will have surveyed all sources relevant to their volume, noting which provide pertinent information of any type to the musical piece they are editing. These sources will be used to reconstruct the history of the work's development and reception, a process that will allow the volume editor to identify the principal sources to be edited into the main musical text, and to delineate between non-principal secondary sources and other reference sources. Known sources that are excluded from consideration should also be mentioned, with the reason for rejecting them explained. Creating this hierarchy of source material is at the core of the editor's mission.

When editing a dramatic work or song, the editor must also choose his or her principal source(s) for the text. These include lyrics as well as stage directions and any dialogue. In many instances multiple sources will need to be consulted, such as a piano-vocal score, a lyrics sheet, a published songbook, prompters' books, dramatic treatments, plays, novels, etc.

While the editor is responsible for locating and obtaining copies of sources for the volume, the GCE can often be of considerable help with procuring scans from the [Gershwin Collection at the Library of Congress](#). Many such sources may be already available, and the Gershwin Office may also have contacts at other archival repositories. Editors considering a proposal are encouraged to contact the managing editor for assistance in identifying appropriate sources. In turn, the volume editor should forward to the office a copy of every source employed in their edition.

The volume editor is also encouraged to include a stemma diagram that shows the relationship between all of the sources and any lost material that may have contributed to their production. If an example is needed, the volume editor can request one from the Gershwin Office.

## SOURCES: DESCRIPTION

In the description subsection, the editor presents information about the volume's sources in tabular format, with one table per source (see below). He or she should provide detailed physical data and content

summaries about each source, as well as information necessary to locate and identify the source, and an overview of how the source was used in making the edition. Specialized diagrams, such as foliation diagrams, should only be included if they clarify an editorial decision. Sources should be described in order of their role in the edition’s hierarchy of sources. Materials other than primary and secondary sources should be described in this section as well.

Source descriptions are presented in a tabular format and contain the following information, as relevant.

<b>Topic</b>	<b>Content</b>
Source name and sigla	Identify the source using the GCE abbreviations guide (see <a href="#">SOURCE SIGLA</a> ).
Type of score / Date	Indicate score type and probable date of completion.
Location / Provenance	Indicate the location of the originals, along with any location codes or call numbers. Give provenance if known.
Title page	Include a diplomatic transcription of the title page. If a title page does not exist, transcribe the information from the top of the first page of music. Indicate line breaks with slashes. If the information has been corrected, transcribe the corrected version and describe cross-outs, corrections, etc.
Hands and medium	<p><i>For unpublished sources:</i></p> <p>Indicate either holograph (markings by author) or manuscript (markings by someone other than author), followed by medium. Include information about other contributors and markings in other hands. Give the names and functions of other identified hands in parentheses, and put names of contributors identified by the volume editor in brackets. Indicate surmised names (e.g., if the handwriting has not been verified) with a question mark.</p> <p><i>For published sources:</i></p> <p>Indicate whether published for sale or hire, whether engraved or reproduction of manuscript; indicate publisher and edition number, number of pages, date of printing, and copyright date.</p>
Number of pages	Indicate the total number of pages in each act or movement that contain markings of any type, including the title page. Ignore blank pages. (These may be accounted for in the Structure or Contents section below.) Do not use brackets to indicate unnumbered pages.
Paper type / Size	List the types of paper as follows: Brand name, manufacturer’s number, number of staves, and size (width x height; span [the distance between the top of the first stave and the bottom of the last]). Indicate measurements in centimeters. Put all information provided by the editor in brackets.
Description of Structure, Binding, and Foliation	Write a brief description of the binding or gathering structure, if any. Include information about the cover boards, method of binding (glue, string, etc.), and whether the bifolia have been cut or separated.
Contents	Inventory the numbers, sections, and/or movements included in the manuscript.
Condition	Describe the state of the source, noting generally (not in detail) the presence of torn pages, paper deterioration, etc. Also note evidence of missing or damaged sections.
Remarks	Further information and commentary at your discretion. <sup>ii</sup>

## SOURCES: EVALUATION

Presented in prose, the evaluation subsection provides a detailed description of how the listed sources are used in the edition. In this segment, the volume editor gives the necessary textual and historical evidence to support their use of the sources, including the reasoning behind choosing the edition’s principal sources and the hierarchy by which they are privileged. In addition, the editor provides, as needed, a hierarchy for the hands present in each source, as well as a rationale for this privileging order (see [CREATIVE COLLABORATION AND MULTIPLE HANDS](#)). He or she also describes how the sources relate to each other and to the constellation of other documents that surround the volume’s work. If materials connected to the work are not employed in the edition, the editor explains why those materials have been set aside.

## COMMENTARY

The volume editor uses this section of the critical apparatus to document editorial decisions. Global policies that affect the edited score should be described in the editorial methods subsection. Such policy is based on the general principles of the GCE and should be adopted from the editorial methods template provided by the GCE (forthcoming). Critical notes record precise descriptions of changes of content and may include the rationale for the change and a citation of the source for the preferred reading, if applicable.

### COMMENTARY: EDITORIAL METHODS

The editorial methods describe procedures of representation of global concern to the edition. Each volume's editorial methods statement should be based on the GCE's editorial policy, though it may be adapted to fit the volume's needs in consultation with GCE staff. This section is written in prose, though divided into topic subsections, typically listed in alphabetical order (though the volume editor should rename and reorder as needed). These subsections may include, but are not limited to, the following:

- Accidentals and cautionary accidentals
- Articulations
- Barlines, repeats, signs, and cuts
- Brackets and braces
- Clefs and key signatures
- Conflations of tempo, expressive, and dynamics markings
- Dynamics
- Enharmonics
- Footnote policy
- Grace notes and ornaments
- Instrument-specific issues (e.g., harp, banjo, and string notation; mutes)
- Notating tuplets
- Ossia* passages and *8<sup>va</sup>/8<sup>vb</sup>*
- Part allocation and staff assignments
- Punctuation, capitalization, and spelling
- Realization of notational shorthand (e.g., repeat notations and *simile*)
- Slurs, ties, and phrase marks
- Stemming and beaming
- Text Underlay and Syllabification
- Time signatures, rehearsal numbers/letters, and measure numbers
- Titles, movement names, part names, and score order
- Vocal beaming and text underlay

Topics of no value to a specific edition should not be addressed (e.g., text underlay and syllabification in a purely instrumental work).

### COMMENTARY: CRITICAL NOTES

All changes to the direct transcription of the primary source in the edited score must be described in the critical notes, unless the change is addressed by policy articulated in the editorial methods statement. (See [COMMENTARY: EDITORIAL METHODS VS. CRITICAL NOTES](#).) Such reported emendations would include pitch and rhythm corrections, changes of articulations and dynamics, changes to bowings, changes to tempo indications, corrections of lyrics, and any other editorial decisions that affect the content of the score as compared to the principal source(s).

Entries in the critical notes section can be classified according to two types. **Type 1** notes document editorial decisions at points where the principal sources and the edition differ; they are mandatory. If, for instance, a pitch is raised by adding a sharp, the critical note would identify the location of the change and



report “no sharp in **Fh**.” Such a report allows the reader to reconsider the change, unwind it, or offer an alternative solution to an editorial problem. Further, critical notes do more than report material fact. Rather than simply recording “accent missing in **Fh**,” a critical note should document the editor’s *evaluation* of this circumstance. In this example, the note should include a remark such as “**Ed** adds accent to match...” Editorial decisions should always be described on the basis of source evidence and careful evaluation, and this description should include justification.

**Type 2** notes provide information that the editor believes will affect performance choices or increase the reader’s understanding, not related to any specific decisions the editor has made. A Type 2 note, for example, may provide an explanation of relevant performance history or a summary of other scholarship on the passage it references. Type 2 notes are included at the discretion of the volume editor. Although they require no specific justification, the editor should take care to establish general criteria for including such notes. In many instances, the critical notes may refer the reader to the introductory essay for further examination of a specific topic.

Critical notes are given in tabular form and in sequential order from the beginning of the work to the end. Abbreviations and sigla used in the critical notes should match the abbreviations presented in our [ABBREVIATIONS LIST](#) and be reflected in the source description. Editors should indicate the relevant movement, act, scene, or musical number at the beginning of each table.

Location	Given according to measure and/or position. 3.2 = measure 3, second note or notational element. 3/2 = measure 3, beat 2. 3–7 = measures 3 to 7. 3/2.2 = measure 3, beat 2, notational element 2. Volume editors can and should deviate from this practice if necessary for purposes of clarity (see example below*).
Part(s)	The affected instrument(s) or vocal part(s); if for full ensemble, state “all parts”; if another situation applies leave blank and clarify in the remark.
Remarks	A succinct statement communicating the decision or information. Short entries should be sentence fragments; longer entries should be full sentences. Sigla should be used to refer to sources, and should be presented in bold type.

*Here are a few sample critical note entries:*

ACT II, SCENE 1

<u>Location</u>	<u>Part</u>	<u>Remark</u>
1		<b>Dh/Fh</b> : no stage direction. The stage direction in <b>Ve</b> , taken from <b>Tt</b> , reads: “Before rise of curtain the chimes of St. Michael’s are heard striking nine. JAKE and fishermen are singing a rowing song.” (This is a good example of the kind of straight-play stage direction that is meaningless in opera. The sound of St. Michael’s striking the hour is the sound that opens Act II, Scene 3; it should not be tacked on to the start of this scene.)
4.7	Fl. 1	<b>Im</b> : no <b>b</b> in ink; <b>b</b> added in pencil.
32	All Parts	“Tempo Primo” in <b>Dh</b> ; “Tempo I” in <b>Ve</b> ; no tempo indication in <b>Fh/Im</b> .
32–34*	Vln. 1–2, Vla.	b. 1 n. 2 of each measure; tenuto signs from <b>Dh/Ve</b> , mm. 35–37.
39/4	JAKE, T.	<b>Fh</b> : No <b>b</b> on B3 (written B4 in T.). <b>b</b> is present in <b>Ve</b> ; <b>b</b> for JAKE but not for T. in <b>Dh</b> .

The critical notes section of each volume will appear in the print volume and in an online database. These online notes are still under development but will allow for user-driven searches and additional functionality as technology and permissions allow.

### **COMMENTARY: EDITORIAL METHODS VS. CRITICAL NOTES**

Editorial realizations that carry out policies presented in the editorial methods statement do not need to be described in the critical notes. These will generally concern format rather than content and thus do not address issues of meaning or interpretation. Such issues would include the standardization, regularization, or realization of beamings, stem directions, courtesy accidentals, *8<sup>va</sup>* indications, repeat notations, *simile* marks, part allocation and staff assignments, and so on.

Exceptions to the editorial methods should be described in the critical notes, and, likewise, editorial emendations that affect content must still be reported in the critical notes despite being addressed in the methods statement. The volume editor may choose to use additional critical notes to clarify the application of editorial policy as is useful to the reader. However, care should be taken not to burden the critical notes with extraneous information that while true, would diminish the value of the critical notes as a whole. It is not necessary, for example, to indicate such things as courtesy accidentals that are added or removed in compliance with GCE policy, nor to distinguish between courtesy accidentals added to the edition and those which appear in the original source. In these instances, the nature of the pitch being described is not in dispute. If there is ambiguity, however, or if a note would provide additional interpretive information to the reader, a note may be used.

If the volume editor has doubts as to whether an emendation is a formatting issue or a content change, they should err on the side of reporting it in the critical notes. A helpful approach is to consider whether a note could affect how a performer or scholar will read the score; if a note could make a difference, the editor should include it.

### **EDITORIAL CONCERNS**

The critical apparatus, with its sources and commentary subsections, documents all decisions that have come together to make the edited score. In making these decisions, the editor should keep in mind the following five areas of concern.

#### **EDITORIAL CONCERNS: EVALUATION OF VARIANT READINGS**

Variant readings are the product of significant discrepancies in the musical text of two or more sources (or two or more hands). In choosing the principal sources and their hierarchy, the editor indicates that these sources are the basis for the edition of the text. This does not mean, however, that the editor ignores other sources, since all sources can offer useful readings. If the editor, in evaluating variant readings, decides to maintain the privileging of sources outlined in the source evaluation subsection, he or she does not need to make a note of it. If choosing to employ a variant reading that runs counter to the established hierarchy, however, the editor *must* make a note of it in the critical apparatus, providing a description of the problem, the variant readings available, and the justification for their choice.

#### **EDITORIAL CONCERNS: REGULARIZATION**

The volume editor must consider the internal consistency of the edited score. Parallel passages, which are essentially the same but which differ slightly in articulation or pitch, may be made to conform to one another, but this should not be done automatically. Regularization is based on the editor's judgment of what consists of the most viable interpretation of the passages' notation. As stated in our [EDITORIAL PRINCIPLES](#), such discrepancies between parallel passages might also be interpreted with regard to George Gershwin's music as examples of composed spontaneity, by which the composer (consciously or not) imbued an organic sense of development into the piece. Based on the editor's judgment, such passages may best be left as found in the principal source(s) without mention. If the editor decides to regularize, such changes should be noted in the critical apparatus. It may be useful to distinguish between vertical or simultaneous

discrepancies that occur in the same bar, and those that are horizontal and play out over time within the piece, as when a motive is repeated. GCE prefers to err on the side of less editorial intervention.

#### **EDITORIAL CONCERNS: ADDITIONS AND CHANGES**

The volume editor may propose emendations not present in any source if he or she can justify that the change is necessary and correct. An example of this case could be a harmony outside of the composer's stylistic orbit that, while consistently reported in the source(s), is an error in the informed opinion of the editor. These changes must be reported in the critical apparatus and explained.

#### **EDITORIAL CONCERNS: STANDARDIZATION**

As discussed in our [EDITORIAL PRINCIPLES](#), the GCE aims to produce performable, standardized scores. Some of the standardizations to be implemented may include providing key signatures for the horn section and the pitched percussion (see [HORNS](#) and [PERCUSSION](#)); using modern beaming instead of traditional, syllabic beaming for vocal parts that are part of a popular work, such as a musical theater piece; and employing a consistent approach to courtesy accidentals. The volume editor, the GCE, and the publisher may decide to apply other standardizations as needed. Generally, such updates in format are not changes to content and, as explained above, are best described in the policies of the editorial methods statement, not requiring individual critical notes.

#### **EDITORIAL CONCERNS: INTERPRETIVE FLEXIBILITY ON THE PART OF PERFORMERS**

While the GCE publishes complete and clear performable editions, it is important to recognize that musical notation is ultimately incomplete and requires the interpretive skills of a musical artist. Efforts should be made to clarify and complete bowings that are supported by Gershwin's own sources, but bowings should otherwise be left to the performers to be realized. Similarly, the precise allocation of string divisi cannot always be indicated, as the exact number of string players being used in an ensemble is unknown; this is particularly true when more than two notes are present. In such cases, for example, the indication "div." is preferred over "div. a3" or "div. a4" (unless, of course, "a3" or "a4" was explicitly indicated by the composer). Editorial judgment should be exercised as to when decisions should be left to the performers, but it is a policy of the GCE that opportunities for discretion on the part of performers are inherent in musical notation and should be embraced rather than avoided.

#### **PIANO OR PIANO-VOCAL REDUCTION/REPORT**

Piano-vocal scores or other reductions will be published for editions of large-scale dramatic works. Under typical circumstances, the volume editor will similarly complete a piano vocal score as part of the editorial products. The publisher may also contract the creation of a piano-vocal score to a third party based on the full critical score. In such instances, the volume editor will be asked to offer a critique of any extant piano-vocal scores for the edition, or to otherwise offer suggestions to the creation of such a score; he or she may also be invited to critique the piano-vocal score. Please contact the GCE to discuss the specifics of your edition.

#### **RENTAL SCORE AND PARTS**

As part of our publishing process, the GCE may create and distribute a rental score and parts. Renting this material out to orchestras and other performance groups before official publication can be an important part of the editing process (see [PRODUCTION FLOW: PARTS](#)), and updated rental scores and parts will continue to be distributed even after publication. The process of creating these documents is not the responsibility of the volume editor, but will be carried out instead by the the GCE and our publisher. Because these documents must be easily usable by performers, the GCE will adjust the notation in the rental score and parts in consultation with representatives from the Major Orchestra Librarians Association; formatting and notational style will differ from the critical score as necessary according to player convention.

## **ANCILLARY PRODUCTS**

Each volume may have its own set of ancillary products, including, but not limited to, professional recordings, live premiere performances, lesson plans (primary, secondary, or college-level), and online documents (articles, blog posts, or critical notes databases). Excepting the reduction, the volume editor is not required to engage in these publications, though their involvement is welcome. As with the edited volume, neither the Gershwin Initiative nor the volume editor will receive royalties for these products. The volume editor will always, however, receive authorial credit for the edited score and the full volume.

## **AUTHORITIES**

For content and notational issues not covered in this guide, the volume editor is encouraged to make use of the following three authorities and to contact the managing editor as needed. (The Schott guide is available through our office.)

Gould, Elaine. *Behind Bars: The Definitive Guide to Music Notation*. xviii, 676 p. London: Faber Music, 2011.

Schott Music. *Editing Guidelines for Musical Notation*. Mainz: Schott Music, 2011.

University of Chicago. *The Chicago Manual of Style*. Chicago: The University of Chicago Press, 2010. <http://www.chicagomanualofstyle.org/16/contents.html>.

## PROCESS AND PROCEDURES

The GCE production procedure is designed to eliminate or minimize the introduction of errors in the development, engraving, proofing, and printing process. Failure to follow this procedure can slow down the publication process and, in a worst-case scenario, lead to errors, omissions, redundancies, and other mistakes in the final published work. We therefore ask our editors to remain as faithful to the following workflow as possible. If you have a question or concern, contact the managing editor.

### ABBREVIATIONS

- VE** = Volume Editor
- ME** = Managing Editor
- EBR** = Editorial Board Representative
- GO** = Gershwin Office (this group includes the Managing Editor, our Editorial Assistants, and often our Editor-in-Chief)
- ENG** = Engraver (Publisher)

### OVERVIEW

After the **GO** has accepted the project and a contract has been signed (see our *Proposal Guidelines* document), the **VE** must produce an introductory essay, an edited score, a critical apparatus, and the other documents listed in EDITORIAL PRODUCTS. Depending on the scale of the work being edited, it may take the **VE** several months (or even a few years) to produce these documents and, along with the **GO**, content edit, copyedit, and transform them into the engraver's copy. As part of this process, a test score will be produced from which the **GO** will extract parts to facilitate a test rehearsal or performance on the University of Michigan campus.

This test performance will generate corrections and comments from the performers. The **GO** and the **VE** will use these corrections and comments to transform the test score (and the other first-draft material) into the engraver's documents (the documents from which the publisher typesets the volume). The engraver's documents will then be put through peer review, prompting another round of revisions by the **VE** and the **GO** before being sent to the **ENG**.

Once typeset by the **ENG**, proofs will be returned to the **GO** and the **VE** for copyediting. A deadline for return of the corrected proofs will be agreed upon. Corrections will be collated by the **GO** and forwarded to the **ENG**, and the project will move through second proofs. Second proofs will be reviewed by the **GO** and **VE** to affirm that all corrections to the first proofs have been made correctly. Typically, additional corrections will be necessary. Please take note that it will take *at least* six months to work the volume through to publication from the date the **GO** submits the engraver's copies to the **ENG**.

As part of this process, corrected documents will exchange hands multiple times. For clarity, we require the **VE** to use a dark **RED PENCIL** or no-bleed **RED PEN** to mark items; markings by the **GO** will be made in **GREEN**. Whether transported between parties digitally or in hard copy, markings *must* be visible. See our [PROOFING AND MARKING](#) section for instructions on marking proofs.

As always, the **VE** is encouraged to stay in close contact with the **ME** throughout this entire process, as the **GO** offers important support. A summary [FLOW CHART](#) can be found below.

### PRODUCTION FLOW

The details of our production flow are outlined below.

#### PRODUCTION FLOW: MAKING THE FIRST DRAFT OF THE EDITED SCORE

There are two primary steps to taking a volume edition from contract to publication: the preparation of the engraver's copy, and the copyediting of the proofs. By far, the first step requires the most work from

the **VE** and the **GO**, as it involves the creation of the first draft of the edition, the implementation of a test performance, peer review, and the editing of the draft into the engraver's copy.

The first step in creating the edited volume is to evaluate the sources in detail. Much of this will have been completed in the proposal stage, but the **VE** should at this point type up a draft of the complete source description and evaluation as discussed in [EDITORIAL PRODUCTS](#).

The **VE** is encouraged, when creating the first draft of the edited score, to 1) take notes on their broader decisions for the editorial methods statement, and 2) painstakingly record each local decision he or she makes for the critical notes (see [COMMENTARY](#)). Such notes are difficult, if not impossible, to reproduce after the fact. As such, all three documents—the edited score, the methods statement, and the critical notes list—should be created by the **VE** in parallel.

The **VE** is encouraged to be in touch with the **ME** often throughout the process of creating the first draft of the edited score, especially regarding the evaluation of sources and the production of the editorial methods and critical notes. The **VE** will also be assigned an **EBR**, who can act as a consultant on broader issues of editorial content and methodology.

The **VE** may choose to create their draft using music notation software (Finale or Sibelius), or may choose to create a written manuscript in their own hand (though this last must be clear and readable). In either case, the draft edition must be made in accordance with the **GO**'s [STYLE GUIDE](#). All score pages should be of uniform dimensions and format, on letter-size (8.5x11" or A4) or, more commonly, tabloid-size (11x17" or A3) paper, with ample margins. Drafts of the score must be submitted as both score notation files *and* as .pdfs. Documents that are non-musical should also be submitted both in an editable electronic format (e.g., .doc, .docx, or .rtf) and as .pdfs. Critical notes should be submitted in tabular format, either in a Microsoft Word or Microsoft Excel file.

Note that the **VE** is responsible for obtaining permissions for their edition from any copyright holders beyond the Gershwin family estates. These permissions should be secured by the time the **VE** submits the first draft. The **ME**, however, may be of help because of past discussions with rights holders, and the **VE** can make use of this resource.

#### **PRODUCTION FLOW: SUBMITTING THE FIRST DRAFT**

In submitting the first draft, the **VE** should send the following to the **ME**:

- a list of abbreviations and sigla
- a list of the performing forces
- the source descriptions and evaluation
- the editorial methods statement
- the critical notes list
- the edited score
- hard or digital copies of the edition's sources
- the introductory essay
- images for plates

If the work is large and divided into individual sections (e.g., acts or movements) in the principal sources, the **VE** may submit the first draft of each of these sections separately, on dates agreed upon by the **VE** and the **ME**. The essay may be submitted after the other documents, provided that it is received before the **ME** and the **VE** begin work on the engraver's score, just after the test run or performance. Images for plates may be sent with the essay.

Once this draft has been received, the **ME** and the **GO** will content- and copyedit the **VE**'s materials in order to create the test score. This means that these materials may pass between the **GO** and the **VE** two or more times in order to identify errors, clarify **VE** intentions, and confirm that all necessary material is present and correct. Though priority will be given to creating the test score, the **GO** will be editing other **VE** products as well, including the submitted lists, source descriptions and evaluations, editorial methods, and critical notes.

During the draft portion of the editing process, changes to the draft, test, and engraver's scores—whether manuscript or digital—should for the most part be made by the **VE**, unless circumstances make it necessary for the **GO** to make changes to the document or file on the **VE**'s behalf. Leaving this responsibility in the hands of the **VE** reduces error and allows control of the document to remain with him or her. After the final draft of the engraver's score is sent to the **ENG**, however, changes can only be made by the **ENG**.

#### **PRODUCTION FLOW: THE TEST SCORE AND THE ENGRAVER'S COPY**

The **GO** and the **VE** will produce the test score from the first draft. The **GO** will also create and copyedit a set of test parts, adjusting notation in these parts in consultation with representatives from the Major Orchestra Librarians Association. The **ME** will schedule a test rehearsal or performance at the University of Michigan as part of the proofing process. The **VE** is free to also schedule such an event at their own location or institution, though he or she must, because of the **GO**'s contract with the Gershwin estates, inform the **ME** of this event if it is a public performance. Appropriate permissions should be sought for such a performance, and applicable performance fees must be paid. The **VE** is invited to participate in the reading sessions at U-M. If funds are available, the **GO** will reimburse travel costs.

After the score has been tested through performance, and the **ME** and the **VE** have received comments from the performers, they will work together to edit the test score into the engraver's copy. This includes editing the remainder of the volume's materials as well. All materials will then be sent to an expert reader for peer review. In some instances, this reader may be the **EBR**, and in others, it may be an outside expert engaged by the **GO**.

From this review, the **VE** and the **ME** will edit the score and the volume's other materials one last time, producing the engraver's documents. These will be forwarded to the **ENG** for typesetting after final approval by the **GO** and the **VE**.

#### **PRODUCTION FLOW: THE FIRST PROOFS**

When the **ENG** has engraved the first proofs, they will be forwarded to the **ME**. The proof will normally include all musical and textual materials in the volume, e.g., the complete edition. The **GO** will perform an initial copyedit of these proofs, comparing them in detail with the engraver's copy. The **ME** may send the **VE** a list of additional questions/issues to be addressed at this time. Depending upon the accuracy of the engraving, the **ME** may send corrections back to the **ENG** before forwarding the first proof to the **VE**. In such a case, the **GO** will copyedit the **ENG**'s updated proofs before continuing with the process.

The **ME** will then forward the first proofs to the **VE** to copyedit. **VE** corrections will be collated and entered by the **GO** into a clean copy of the marked proofs. Once both the **ME** and the **VE** agree that the marked-up proofs are ready, they will be forwarded to the **ENG**.

#### **PRODUCTION FLOW: THE SECOND PROOFS**

When the **ENG** has created the second proofs by making the requested corrections, they will be forwarded to the **ME**. The **ME** will confirm that the **ENG** has accurately entered all required corrections, and will then forward the second proofs to the **VE** for final approval. The **VE** may make small changes at this time, but *this is normally the final proofing stage*.

It is at this stage that the **VE** should submit their piano or piano-vocal reduction or report, if it has been deemed necessary.

#### **PRODUCTION FLOW: PARTS**

The **ENG** may produce instrumental parts from the second proofs, and, if so, will send them to the **ME**. The **GO** will copyedit these parts and return them to the **ENG**. (As with the test parts, the **GO** reserves the responsibility and right to adjust the notation of parts in consultation with a representative from the Major Orchestra Librarians Association on our editorial board. The **VE** should be aware that formatting and notational style in the parts will differ from the edited score as necessary according to player convention.) The **ENG** may put these parts in rental circulation for a period of several months to a year in order to catch any final mistakes. (See [RENTAL SCORE AND PARTS](#).) If necessary, an additional set of proofs for the critically

edited score will be produced to correct mistakes found through the rental process, and will be copyedited by the **GO** and the **VE**.

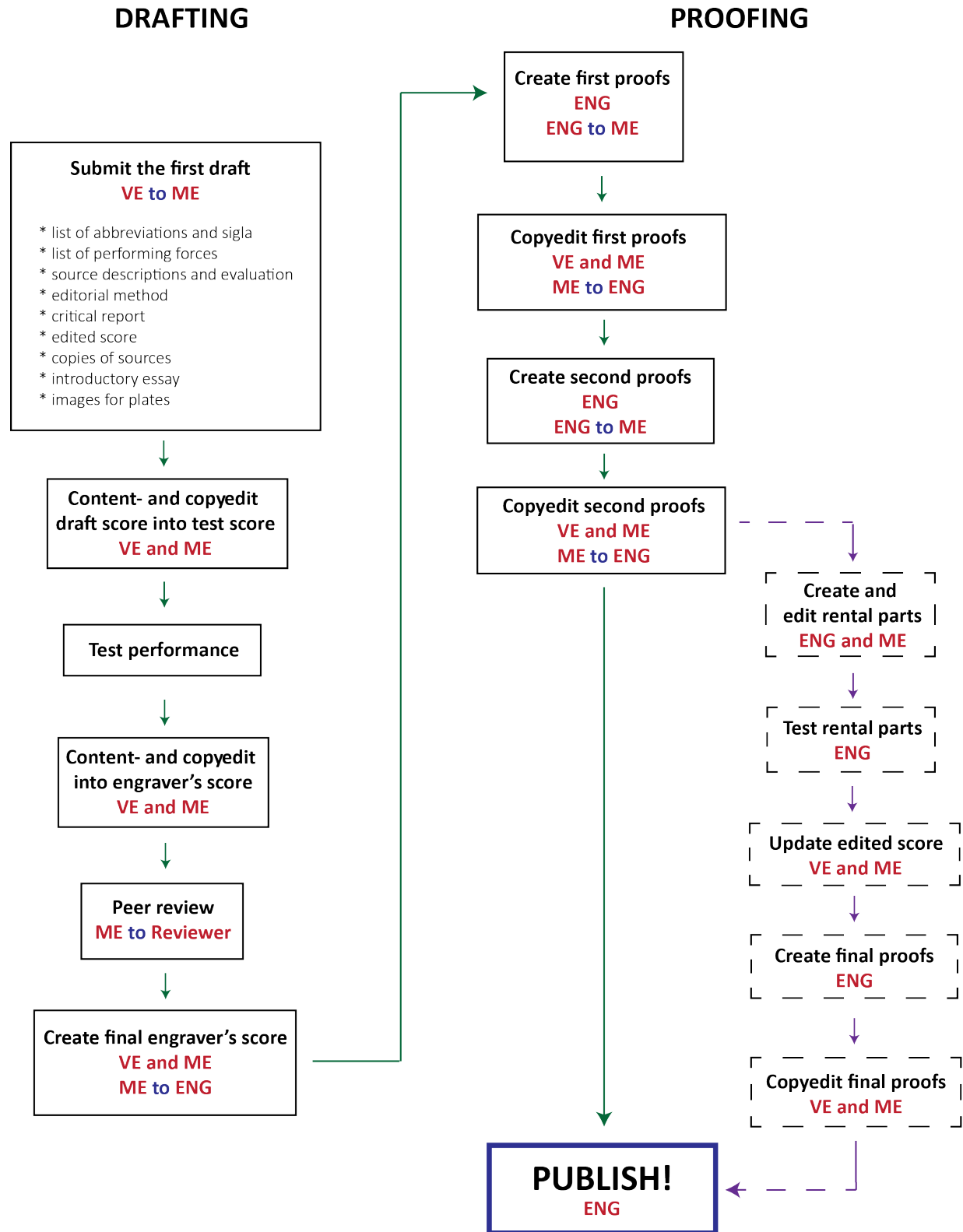
Once final approval has been given—either directly after the second proofs have been approved, or after the period of rental circulation (if applicable)—the volume will be published.

### **ANCILLARY PRODUCTS**

Ancillary products may be created during or after this production process. The **VE** may or may not be involved with these products, according to their preference. (See [ANCILLARY PRODUCTS](#) in the previous section of this guide.)



FLOW CHART



## STYLE GUIDE

For clarity and consistency, the GCE follows a unified set of style conventions. For issues not anticipated here, please contact the managing editor, and consult Gould's *Behind Bars* and Schott's *Editing Guidelines*. (This style guide supersedes both the Gould and the Schott document.) If working with notational software, please be aware that the program will correct some of these issues for you automatically, while others will require intervention.

### ACCIDENTALS

In the GCE, accidentals carry through the measure. When the affected pitch appears in other octaves within the measure, the accidental (or its cancellation) should be reiterated for precision and clarity.

When two voices are written on a single staff, accidentals apply to each voice separately. Since these voices share a staff, however, the *lack* of an accidental will also need to be noted in the second voice with a courtesy accidental.

Courtesy accidentals should be used from one measure to the next to affirm that preceding accidentals have been canceled.

Courtesy accidentals may be added in other ambiguous situations, as deemed necessary by the editor, though these should be kept to a minimum so as not to clutter the score. The editor should not parenthesize or bracket courtesy accidentals since they simply comply with related policy as stated in the editorial methods. Under normal circumstances, a critical note is not required, as long as the underlying reading of the pitch remains unchanged.

### ARTICULATIONS

For the most part, articulations should be placed on the note-head side (above or below) and outside of the staff, with the exception of staccato, accent, and tenuto marks, which may be placed inside the staff as long as they are readable.

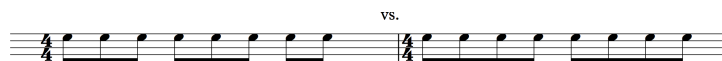
When two voices with opposing stems share a staff, however, articulations should be placed at the stem side.

When articulating stemless notes, the articulation should be placed as if the note were stemmed, above or below based on the note's placement on the staff.

In vocal parts, articulations should always be placed above the staff to avoid confusion in the text underlay.

### BEAMING

In situations in which the composer arguably has used beaming to give special performance directions (e.g., to highlight hemiolas or syncopations), the editor may honor that beaming to ensure clarity.



If the composer beamed groups of notes across the beat or barline in such instances, that beaming should be honored.

The vocal parts in operatic volumes, or those that include art or classical song, should use traditional, syllabic beaming. In popular song and musical theater volumes, vocal parts will use modern beaming. (Modern beaming may also be used in rental parts and ancillary products, including any piano-vocal scores, regardless of the work's genre.)

**Traditional:** *mf* Oh, I'm a - go - in' out to de black - fish banks.

vs.

**Modern:** and he fell 'neath her spell with the aid of love and hooch.

In all other cases, standard beaming practice should be followed. This includes beaming by the beat, beaming according to meter, and beaming together notes of an eighth-note value or smaller.

When pitched percussion is indicated on a single line staff (e.g., large and small tom toms), beaming should be used to clarify the compound rhythm for the ease the performer, with stems in a single direction and noteheads placed above or below the staff line to indicate pitch.

### BRACES AND BRACKETS

A brace is used to connect staves for any single instrument notated on more than one staff (e.g., piano or harp). Brackets are used to connect groups of instruments (e.g., woodwinds, brass, strings, vocal parts). Sub-brackets are used to connect like instruments (e.g., flutes 1 and 2).

**Allegretto grazioso**

### DIVISI (STRINGS)

When two or more string players are performing from one staff, and that staff presents more than one line at a time, the editor should tell the performers whether to divide the lines among groups, or perform them as double (or multiple) stops, by indicating “div.” or “non div” when not already obvious. The goal here is that an ensemble of less experienced players or one that is performing with a minimum of rehearsal would be able to read the notation with a minimum of discussion or decision making. If there are only two lines presented, the editor does not need to indicate which group performs which line unless it is truly ambiguous. If a section divides into three or more groups, the editor may consider using additional staves for further clarity. In some instances, the precise groupings of divisi, especially when dividing into more than two parts, must of necessity

be left to the performers since the editor cannot predict the number of players nor whether, for example, the performers are readily divisible by three.

In some instances, George Gershwin desired that his orchestra have more first violins than second violins, and *divisi* can reflect this preference. In *Porgy and Bess*, for example, the composer calls for twice as many first violins as seconds, such that *divisi* by 2 in the first violins results in three equal groups of players. If Gershwin's preferences for string section balance are known, they should be mentioned in the instrumentation list and discussed in the performance note.

### **DYNAMICS, EXPRESSIVE, AND TEMPO MARKINGS**

Many of George Gershwin's practices in regards to dynamics, expressive markings, and tempo markings will need to be standardized. (Though the editor should remember that the GCE sees variety in articulation, dynamics, and expressive markings as typical of Gershwin's style.) In instrumental staves, expressive markings and dynamic markings are placed below the staff; in vocal staves, they are placed above to avoid conflicts with lyrics; and in parts with two staves (e.g., piano) they are placed between. The exception is when two parts are notated separately, by stem direction, on one staff—in that case, the dynamics and expressive markings will follow the stem direction.

Tempo indications are, except in unique circumstances, global, and therefore always presented in bold and placed only above the top staff and the Violin 1 staff. Instrument changes and technical instructions are in regular Roman font. Expression marks are in italic typeface, and dynamics are in bolded italic typeface.

Hairpins should be placed precisely in regards to the notes they affect, beginning and ending with specific notes. As with articulations, the editor must decide when and how to regularize dynamics and must include their choices in the editorial methods and the critical notes, as necessary. The GCE uses "diminuendo" ("dim.") instead of "decrecendo" ("decrec.").

George Gershwin sometimes conflates tempo, dynamics, and expressive markings (e.g., "***f*** e accel." or "legato e ritard"). The GCE prefers to unpack such connotations, separating them into single marks. Further, tempo markings should almost always be global instructions for the entire ensemble, and must be relocated accordingly.

Abbreviations should be updated to standard conventions (e.g., "rit." instead of "ritard."). Please follow the guidelines found in Gould regarding placement, capitalization, and typeface for all dynamics, expressive, and tempo markings.

### **ENHARMONICS**

The editor should prefer the note spellings indicated by the composer or arranger in the principal sources when feasible. Arguments may be made, however, for employing enharmonic spellings in isolated situations, though such changes should be recorded in the critical apparatus. The editor should keep in mind the musical meaning—or lack thereof—of the original spelling while making such decisions. It is imperative that performers be able to quickly read and use musical notation in the GCE, however, so practicality may be an overriding concern.

### **FOOTNOTES**

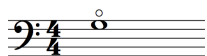
The editor may add footnotes only if they communicate information essential to performance. They must be indicated by asterisks and should be kept to a minimum. Long explanations should be reserved for the performance note section of the introductory essay.

## GRACE NOTES AND OTHER ORNAMENTS

Grace notes are stemmed up unless there are two voices on a staff; in that case, the grace notes will follow the stem direction of each voice. Slurs are placed under the notehead, unless ledger lines or accidentals make that placement unfeasible. Grace notes are notated in a smaller font, are slurred, and their flag (or beam) is slashed.

## HARMONICS

Natural harmonics should be notated at the pitch produced, with a small circle above the note.



Artificial harmonics should be notated by giving the fundamental note *played* and by placing a diamond head above it to indicate the node. There is no need to indicate the sounding pitch.



## HORNS

Horns should be paired according to convention, with parts 1 and 2 on one staff, and parts 3 and 4 on the second staff. The editor should follow the lead of the composer (or arranger) when including or excluding key signatures for the horns. When this is in doubt, however, the editor should use key signatures in Broadway scores and exclude them in classical scores.

## KEYBOARD NOTATION

In general, the distribution of notes between hands should be notated by placement on the keyboard staves, with the right hand taking the upper staff and the left hand taking the lower. Clef changes within the staves may be used.

If clarity demands that a hand crosses to the other staff, however, the editor should use stem direction to delineate the right-hand part from the left-hand. The notations “r.h.” and “l.h.” may be used if further clarification is necessary.

A musical score for a piano cadenza. The score consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The measure number 143 is circled and labeled '13' with 'cadenza' written below it. The right hand part is written on the treble staff and is marked with a large slur. The left hand part is written on the bass staff and is marked with 'l.h.' and 'r.h.' to indicate hand crossings. A diamond-shaped head is placed above a note in the right hand part to indicate an artificial harmonic. A dashed line with the number '8' above it indicates an octave shift in the right hand part.

The editor should prefer the hand and staff assignments employed by the composer or arranger in the principal sources. Arguments may be made, however, for using different assignments in isolated situations, though such changes should be recorded in the critical apparatus.

## KEY SIGNATURES

No cancellation accidentals should be employed when changing key signatures.

## **MULTIPLE VOICES**

Notating multiple parts in one staff is permissible, provided the music is easy to read. More complex passages should be divided into separate staves. In order to indicate instances when a single voice in one staff plays alone, the editor may use the following marks: 1., 2., or a2. If these instructions carry from one system to the next, they should be reiterated in parentheses: (a2).

For the sake of clarity, the editor may choose instead to include rests for the silent part and stem the playing part accordingly.

Multiple lines on the same staff that share the same rhythm should be stemmed together.

## **MEASURE AND REHEARSAL NUMBERS**

The editor should include measure numbers and rehearsal markings. When available he or she should use the rehearsal markings provided in the highest-ranked principal source. Additions and changes to rehearsal numbers should be reported in the editorial methods. Generally speaking, however, the GCE should represent a whole and coherent work, and rehearsal numbers may need to be reassigned if material is added or removed. Such renumbering does not require a critical note as long as the locations of the rehearsal numbers are unchanged; if changes are made, they do need to be noted in the critical notes.

A measure number will be indicated at the beginning of each system except the first in all scores and parts of the GCE.

When rehearsal numbers used in the GCE differ from other commonly used performance materials, the published score may include small-font indication of the numbers used in these traditional scores.

## **MUTING**

When the principal orchestral source is in George Gershwin's hand, mute indications should be given in the language he provides, even if multiple languages are employed in one piece.

Specific mute indications should be used for brass instruments—e.g., Harmon mute, cup mute, etc—unless a straight mute is employed, in which case no specific identification is necessary. At the start of a Harmon mute passage, indicate stem in, stem extended, or stem removed.

Muting should be canceled after the end of the muted phrase by indicating “open” on the following phrase.

Horn stops (and their canceling) should be indicated with “+” and “o”. Alternatively, the volume editor may indicate a full passage as stopped by simply including “stopped” at the start of the passage and “open” at the start of the following, un-stopped passage. Unmarked notation is assumed to be open and does not need to be marked further unless ambiguity remains.

Required mutes should be listed in the instrumentation list and at the head of the part.

## **OCTAVES**

Consideration should be given to ease of use by a conductor or musician when determining octave indications ( $8^{va}$  and  $8^{vb}$ ). Such indications do not need to remain identical to the source material and may be different between score and parts. The goal is that melodic motion should look logical to the conductor without creating so many ledger lines as to reduce the accuracy and convenience of reading pitches. The GCE employs  $8$  and  $8^b$  instead of  $8^{va}$  and  $8^{vb}$ .

## PERCUSSION

Pitched percussion should be indicated on a 5-line staff, while unpitched percussion should be given on a single-line staff. All pitched percussion, save timpani, should have a key signature. Timpani pitches should be provided in Roman letters (for example G, B $\flat$ ) in the Timpani part (not the score) at the beginning of the piece and every time the drums change pitch.

When semi-pitched percussion is indicated on a single-line staff (e.g., large and small tom toms), beaming should be used to clarify the compound rhythm for the ease of the performer, with stems in a single direction and noteheads placed above or below the staff line to indicate pitch.

Unpitched percussion is indicated on a single-line staff and is stemmed upward unless circumstances make a change necessary.

## REPEATS AND OTHER MUSICAL ABBREVIATIONS

Music or articulations notated with repeat symbols or abbreviations (e.g.,  $\overline{\overline{\overline{X}}}$ , *simile*, or “col. tba.”) that do not occur at the ensemble level should be written out in their entirety. Such changes do not need to be reported in the critical notes but should be addressed generally in the editorial methods; the exception is if the editor must make decisions regarding repeated articulations, dynamics, and pitches. Sections of a piece that are repeated *in toto* across the ensemble, however, through repeat barlines ( $\|$ ), first and second endings, or *da capos* or *dal segnos*, need not be written out a second time and should retain those notations when used in the principal source(s). Similarly, any repeated sections that are written out in the principal sources should retain that format, rather than being abbreviated with a *da capo*, etc.

## SLURRING AND PHRASING

Editors should avoid using slurs within slurs to indicate both slurring and phrasing, since this can cause confusion among performers. However, preference may be given to the composer’s original markings when nested slurs convey necessary information to the performer. Slurs are placed on the note-head side of the staff.

## SPLITTING STAVES

In some cases, notating more than one part on one staff may be confusing, and in this case, the editor may temporarily move the two parts into two separate staves.



This may also be employed when notating more than one musical line in single-part staves, such as when the first violins are divided by stand and the musical lines in question are noticeably different from each other.

## STRINGS

In string parts, there are several written instructions that must always be cancelled out when finished. These include *pizzicato* (*pizz.*), *divisi* (*div.*), *solo*, and *mute* (*sord.*) indications. In all cases, the instruction is cancelled at the beginning of the unaffected line (with *arco*, *unis.*, *tutti*, and *senza sord.*). In addition, when the parts are ambiguous, the editor should use *div.* and *non div.* to clarify for the players when multiple notes should be divided among stands or performed as multiple stops (see **5. Divisi**).

*Sul G* indications should be given with a dashed line to indicate the duration of the technique.

## TRANSPOSING CLEFS

Instruments that sound at an octave transposition from their written pitches should not use transposed clefs. Piccolo, for instance, sounds at C6 when playing a C5, but should not be notated with an 8<sup>va</sup> treble clef.

## TRILLS/TREMOLOS

Trills should be notated with *tr*. A wavy line should be added if the trill occurs over a note extended with a tie. The second pitch should be given in small font and parentheses only when it is not a diatonic second above the primary pitch.


Tremolos should only be used when the ancillary pitch is a minor third or more away from the primary pitch.

In unpitched percussion parts, two slashes in a note stem indicates a metered roll, while three slashes indicates an unmetered roll.

## TUPLETS

Tuplets, in general, should be indicated by a number placed on the beam side. With un-beamed tuplets, a horizontal bracket should be added on the side of the notes where the beam would otherwise be present. Short “slurs” should not be used to group tuplets as they are easily confused with an actual slur. Gershwin often introduces this ambiguity into his notation and the editor will need to consult authorized recordings or other principal or secondary sources in order to clarify the composer’s intent. He also sometimes wrote his tuplets one rhythmic value larger than what is generally considered correct. Per our standardization principle, the tuplets in such cases should be corrected to standard practice, and should be mentioned in the editorial methods statement.

## VOCAL PARTS

Music for tenor voice is written on the treble clef sounding an octave lower ()

Articulations should be written on the note-head side. All dynamics and other written directives should be written *above* the vocal line so that the lyrical text can be written below without confusion.

The GCE uses modern beaming, in which the vocal parts use the same type of beaming as the instruments, in its popular song and musical theater volumes. Traditional, syllabic beaming will be used for the full score of operas and art songs. Instrumental beaming will be used for piano-vocal scores. Any changes that occur between the principal sources and the edited volume as a result of this policy should be identified in the editorial methods statement but do not need to be detailed in the critical notes.

## VOCAL TEXT

Vocal text should be added below each voice’s staff. Syllables in polysyllabic words should be connected with hyphens, and extensions should be added only to final syllables.

It is our policy to respect the Gershwins’ orthography. The volume editor should remain as faithful as possible to the vocal text’s principal sources, especially in regards to spelling. If a change is made to standardize, make uniform, clarify, or otherwise correct the Gershwins’ vocal text, the editor must record that choice in the critical apparatus, either generally in the editorial methods statement, or, for specific instances, in the critical notes.

The most common orthographical emendations will address capitalization and punctuation. In poetic texts, each line should begin with a capital letter; in prose, each sentence. Punctuation should be regularized, with attention to placing commas before repeated words or phrases.



Polysyllabic words should be divided according to dictionary standard, even when the composer or lyricist did not follow this rule. For a clear and detailed outline of these conventions, see Gould, pp. 441–44. In general, compound words should be divided into their component parts (e.g., boy-hood), prefixes and suffixes should be divided off (e.g., sing-er), and double consonants between vowels should be divided (e.g., lit-tle).

# TERMS AND ABBREVIATIONS

## SOURCE SIGLA

The following sigla should be used to identify sources within the edition. If multiple sources share the same format and medium, the editor may differentiate between them using numbers (e.g.: **Dh1** and **Dh2**, or **Dm1** and **Dm2**, etc.). In some cases, new sigla will need to be defined for a given volume.

### Source Sigla

#### Music

##### FORMAT

**F** = Full Score  
**S** = Short Score  
**V** = Piano/Vocal Score  
**P** = Piano Score  
**I** = Instrumental Part  
**C** = Choral or Vocal Part  
**D** = Draft/Sketch  
**A** = Arrangement  
**O** = Other

##### MEDIUM

**h** = Holograph  
**m** = Manuscript  
**e** = Engraved or otherwise mechanically produced

#### Vocal Text

##### FORMAT

**L** = Libretto  
**T** = Text (all other types)

##### MEDIUM

**m** = Manuscript  
**t** = Typescript  
**e** = Engraved

#### Other

##### TYPE only (no lower-case letter)

**R** = Recording  
**F** = Film  
**Y** = Criticism, Commentary  
**W** = Correspondence  
**M** = Miscellaneous  
**N** = Program Notes

### Institutional Sigla

**US-We** Library of Congress, Washington D.C.: Music Division  
**US-LAum** University of California, Los Angeles, CA: Music Division  
**US-LAur** University of California, Los Angeles, CA: Special Collections Dept., University Research Library

## INSTITUTIONAL SIGLA

Institutional sigla should match the following system when possible, and the volume editor may develop a two- to four-letter acronym for institutions not listed. The system used by [RISM](#) and [Grove Music Online](#) may be adapted as needed, although institutions within the United States should be listed without the “US” prefix.

**GER** George and Ira Gershwin Collection, Library of Congress  
**GI** University of Michigan, Ann Arbor: Gershwin Initiative  
**LAML** University of California, Los Angeles, CA: Music Library  
**LAPA** University of California, Los Angeles, CA: Performing Arts Special Collections  
**LOC** Library of Congress, Washington D.C.: Music Division  
**NYPL** New York Public Library  
**YML** Yale University: Music Library  
**YBRL** Yale University: Beinecke Rare Book and Manuscript Library  
**FUSC** Fisk University Library: Special Collections and Archives

## INSTRUMENT AND VOCAL PART ABBREVIATIONS

### General

All	All
All Woodwinds	W. Winds
All Brass	Brass
All Woodwinds and Brass	All Winds
All Percussion	Perc.
All Strings	Strings
Chorus	Ch.

<b>Woodwinds</b>	Piccolo	Picc.
	Flute	Fl. (Fl. 1, Fl. 2)
	Oboe	Ob.
	English Horn	E. Hn.
	E♭ Clarinet	E♭ Cl.
	Clarinet in B♭	Cl.
	Alto Clarinet	A. Cl.
	Bass Clarinet	B. Cl.
	Sopranino Saxophone	Sno. Sax.
	Soprano Saxophone	S. Sax.
	Alto Saxophone	A. Sax.
	Tenor Saxophone	T. Sax.
	Baritone Saxophone	Bar. Sax.
	Bass Saxophone	B. Sax.
	Bassoon	Bsn.
Contrabassoon	Cbsn.	
<b>Brass</b>	Horn in F	Hn.
	Trumpet	Tpt.
	Baritone	Bari.
	Trombone	Tbn.
	Bass Trombone	B. Tbn.
	Tuba	Tuba
<b>Other Instruments</b>	Banjo	Bjo.
	Guitar	Gtr.
	Harp	Hrp.
	Celesta	Cel.
	Piano	Pno.
	Organ	Org.
	<b>Vocal Parts</b>	Soprano
Alto		A.
Tenor		T.
Baritone		Bar.
Bass		B.
<b>Strings</b>	Violin	Vln. (Vln. 1, Vln. 2)
	Viola	Vla.
	Violoncello	Vc.
	Contrabass	Cb.
<b>Unpitched Percussion</b>	Triangle	Tri.
	Castanets	Cast.
	Temple Blocks	Tmp. Bl.
	Wood Block	Wd. Bl.
	Tambourine	Tamb.
	Tam-tam	Ttam.
	Tom-Tom (Tom-Toms)	Tom. (Toms.)
	Cymbals	Cym.
	Snare Drum	Sn. Dr.
	Bass Drum	B. Dr.

**Pitched Percussion**

Glockenspiel	Glock.
Chimes	Chm.
Cimbalom	Cimb.
Xylophone	Xyl.
Vibraphone	Vib.
Marimba	Mar.
Timpani	Timp.

**BIBLIOGRAPHIC TERMS**

<b>Sheet</b>	the name given to a whole, unfolded piece of paper. (It may be separate from others or the term may refer to the step in the printing process where it is run through the press, before being folded for binding.)
<b>Bifolium</b>	a single sheet folded in the center, comprising two leaves and four pages.
<b>Leaf</b>	one half of a bifolium, comprising two pages, recto and verso. (Folio is a synonym, but given its many other meanings, “leaf” is preferred.)
<b>Side</b>	recto or verso of a leaf.
<b>Page</b>	a numbered side.
<b>Recto</b>	the front side of a leaf and the right-hand page of a book when open; usually paginated with an odd number.
<b>Verso</b>	the back side of a leaf and the left-hand page of a book when open; usually paginated with an even number.
<b>Folding</b>	a group of bifolia folded together.
<b>Gathering</b>	a group of bifolia stapled, stitched, or otherwise bound together.
<b>Manuscript</b>	a document written or copied by hand. (Note: The GCE uses this term to indicate a document written by a hand other than the composer or original arranger.)
<b>Holograph</b>	a document written or copied in the hand of the composer or original arranger. (Note: “autograph” and “holograph” are easily confused. We will use only “holograph” and “manuscript.”)
<b>Short Score</b>	a score in which the parts are condensed into a small number of staves, sometimes produced as part of the composing process.
<b>Imprint</b>	the trademark or colophon for a brand of music paper. <sup>iii</sup>

## PITCH DESIGNATION

Volume editors should use the scientific method, and not the Helmholtz method, for designating pitches when musical notation is not appropriate.

The diagram shows a musical staff with two staves (treble and bass clefs) and a central table of pitch designations. The Scientific method uses uppercase 'C' followed by a number (C-1 to C9), and the Helmholtz method uses lowercase 'c' followed by a number and a prime symbol (c,,, to c'''''). The Helmholtz notation is shown as a series of vertical lines of varying heights, representing the pitch's position on a scale. The Scientific notation is shown as a single note on the staff.

Scientific	C-1	C0	C1	C2	C3	C4	C5	C6	C7	C8	C9
Helmholtz	C,,,	C,,	C,	C	c	c'	c''	c'''	c''''	c'''''	c''''''

# PROOFING AND MARKING

## TIPS FOR PROOFING

Many scholars are comfortable with proofreading prose, but proofreading a musical score may be foreign. The sheer scale of the information held in a score, and the various ways in which each dimension of a score (rhythm, pitch, articulation, vocal text, etc.) interacts can make it difficult to vet the document thoroughly.









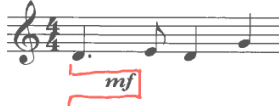





When proofing their editions, volume editors are encouraged to read both horizontally along each line *and* vertically by measure. This allows the editor to follow the logic of a line while also letting them check for uniformity between parts.

We encourage the editor to check each of the following dimensions of the score carefully:

Pitch	Lyrics
Rhythm	Uniformity between parts
Dynamics	Rehearsal and measure numbers
Articulations	Text (all other)
Clefs and key signatures	Extra (specific to the work)
Tempo and meter	Typesetting (overall look of page)
Pedal and percussion markings	

## PROOFREADER'S MARKS

Many of our volume editors will be familiar with the following copyediting marks. Some, however, may require explanation. These are some of the most commonly used symbols in the GCE office.

	delete	orchestraation 
	close up space	orch estration 
STET	let it stand	
	begin new paragraph	
	move right	move 
	move left	
	move left / move right	
	set in italic type	
	set in roman type	
	set in boldface type	



set in lowercase

set in capital letters

capitalize /  
make lower case

insert

insert space

insert punctuation

em-dash / en-dash

check spelling

check word choice

transpose letters or words

break up beaming group

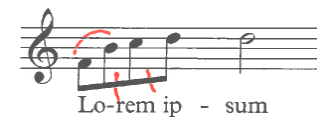
change pitch

aa ~~Aa~~

scoreorder  
#

1931-1933  
12

...order the score...



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<sup>i</sup> This definition of the volume editor's primary task is adapted from the *Volume Editor Guide* of the Kurt Weill Foundation. Edward Harsh and Jürgen Selk, *Guide for Volume Editors of the Kurt Weill Edition*, 4<sup>th</sup> edition (New York: The Kurt Weill Foundation for Music, 2002), 6.

<sup>ii</sup> This table is based on a similar document found in the *Volume Editor Guide* of the Kurt Weill Foundation, and is used with permission. Harsh and Selk, 7–8.

<sup>iii</sup> Harsh and Selk, 15.