

Historical Editions

Complete Works, Monuments of Music, Historical Sets

I. DEFINITIONS

Historical editions

"Editions, historical. The term 'historical edition' may be applied to any music publication that is devoted to a past repertory. The class of historical edition most valuable for the study of original versions of past music is the 'scholarly' or 'critical' edition. Prepared on the basis of a critical evaluation of all known primary sources, this class of edition is designed to present the most authoritative authentic version of its contents, with editorial material clearly distinguished from the original. The scholarly edition may be contrasted with the 'practical' or 'performance' edition, which is usually produced from unstated or secondary sources and may incorporate additions or changes designed to help the modern performer." (*The New Grove Dictionary*)

Urtext (German): "A text in its presumed original state, without subsequent alterations or additions by an editor; an edition purporting to present a work in such a state." (*New Harvard Dictionary of Music*)

II. TYPES OF HISTORICAL EDITIONS

A. Complete works of a single composer (M3)

terms usually seen in titles of complete-works editions:

Collected works	Opere complete
Oeuvres complètes	Tutte le opere
Gesamtausgabe	Opera Omnia
Sämtliche Werke	Obras completas
Werke	

B. **Denkmäler or Monuments of Music** (M2) def.: a multi-volume series in which the majority of individual volumes present a unified musical repertory derived from the same or from closely related original sources. Many are nationalistic in nature, such as *Musica Britannica*, *Denkmäler der Tonkunst in Österreich*, and *Moñumentos de la Musica Española*. Another important example of monuments of music: *Corpus Mensurabilis Musicae* (the works of more than 90 medieval and Renaissance composers).

C. **Series of Performing Editions** (M2) --equally useful to both scholar and performer; in many cases includes both scores and parts. examples: *Hortus Musicus*, *Le Pupitre*, *Recent Researches in Music of the Middle Ages*, etc.

(over)

III. INDEXES TO HISTORICAL EDITIONS:

Heyer, Anna Harriet. ***Historical Sets, Collected Editions, and Monuments of Music: a Guide to Their Contents***. 3rd ed. 2 vols. Chicago, Ill: American Library Association, 1980.

The "Heyer" is a guide to the contents of principal anthologies of music, ranging from single-volume works to multi-volumed national monuments (or denkmäler) and composers' collected editions. The second volume is an index of composers, editors and titles which provide access to the contents listings in the first volume.

Hill, George R. and Norris Stephens. ***Collected Editions, Historical Sets and Monuments of Music***. Berkeley: Fallen Leaf Press, 1997.

The "Hill and Stephens" functions (somewhat) as an update of the "Heyer." Currently only the index volume is available. It is useful for identifying new historical editions and additional volumes of existing series since 1980. In many cases the Hill and Stephens does not contain enough detail to identify complete contents of volumes.

New Grove Dictionary of Music and Musicians. Edited by Stanley Sadie. Washington, D.C.: Grove's Dictionaries of Music, 1980.

Following the articles for major composers, the New Grove contains works lists that often identify collected works editions and indicate where in the editions the individual works appear.