Instructions for Editors

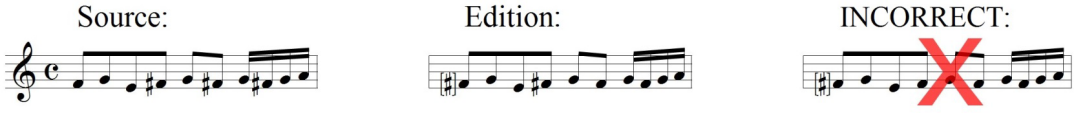
Fontes musicae in Polonia (Series C)

1. The volumes published in Series C of *Fontes musicae in Polonia* should fulfil the requirements for critical editions.
2. Each volume ought to contain the following elements (in the same order as below):
    a. Introduction, with a possibly detailed presentation of the composer's biographical data, general profile of his or her oeuvre, as well as a comprehensive discussion of the work(s) published in the volume, including a description of the musical environment in which the given source originated, or the contents and history of the collection, etc.
    b. Facsimiles of selected manuscript pages, exemplifying the conventions of notation and the scribe's handwriting.
    c. Editorial notes on the source(s) used as the basis for this edition, including information on their current location, manuscript dimensions, the identification of the scribes, watermarks, dating, etc.
    d. A list of corrections, including: the original source record for the fragment corrected by the editor (for the notational convention, see point 3). The list of corrections, along with the square brackets added in the score (see point 9 below), ought to allow the user unambiguously to reconstruct the situation in the original source.
    e. Sheet music, in the form of a full score (for score layout – see point 17).
    f. The parts (made available in digital form).
    g. Verbal texts (if used in the published works) with Polish and English translations.
    h. A bibliography of sources and of the publications quoted.
    i. Table of contents.
3. In the detailed record in the list of corrections, the first digit refers to the number of the bar, followed by a dot. This is followed in succession by: an abbreviated name of the part, after a semicolon – the number of the note in the given bar, a colon, and the original situation in the source. For instance, **3. T; 4: *d*^{1}** means that in the 3rd bar of the tenor part the 4th note in the source is ***d*^{1}**. In corrections that concern the parts of transposing wind instruments, the note given in the source ought to be followed by the actual pitch in brackets. Rests are identified by reference to the neighbouring notes, e.g. 3. T; before 4: 𝄽 𝅗𝅥.
    a. In case the note values have been corrected, in the list of corrections we indicate the original values using musical symbols (not the name of the note).
    b. Musical symbols (especially notes, rests, slurs, etc.) should be entered in the list of corrections using software fonts applicable to text editors. The

recommended set of fonts is: Bach (for contemporary notation) and Ex fonte for mensural notation.

   c. For particularly complex corrections, a verbal description in the list of corrections can be replaced by a graphic file representing the original source record. The image ought to fit in with the line spacing of the text and guarantee full readability. We therefore recommend files edited in Finale® rather than images directly cut out from the scanned manuscript page.

4. The subject of the edition is a music source. Therefore restitutions of hypothetical original musical text that does not appear in any of the surviving sources ought to be avoided (apart from exceptional, well-justified cases).
5. One single source, selected by the editor as the most reliable and the closest to the author's "original" version, will serve as the basis for the whole edition, whereas other copies will be treated as only subsidiary and will assist the editor in properly correcting the possible erroneous entries in the principal source.
   a. For publications prepared as part of the project *The Music Repertoire of the Society of Jesus in the Polish-Lithuanian Commonwealth (1565–1773)*, the principal sources ought to be selected, as far as possible, from among records related to the Jesuit activity in the Polish-Lithuanian Commonwealth.
6. Mixing the contents of several sources in one edition (the so-called *editio optima*) is not permissible apart from exceptional, well-justified cases such as the reconstruction of incomplete records.
7. In case more than one historical record of the given composition exists, the editorial notes ought to include, as far as possible, a detailed discussion of differences in comparison with the principal source (this concerns editions based on manuscripts).
8. The music material contained in the source may be corrected only in case of indisputably erroneous entries. Imperfections related to the composer's technique or local performance practice ought not to be corrected. While introducing corrections one should follow the principle of minimum interference with the source material.
9. In the score, all the elements added by the editor must be placed in square brackets. In particular, this refers to added accidentals, notes, rests, tempo indications, text, etc.
   a. Redundant (tautological) accidentals ought to be noted in the list of corrections, but left out of the score. In each measure we only leave the first accidental referring to the given pitch in the score, even if the same pitch has already been raised or lowered by an accidental in square brackets:



b. If a large number of articulation symbols have to be added in the edition, the principle given in point 9 may be disregarded so as not to compromise the readability of the score. In such cases, the additions or changes ought to be listed collectively in the list of corrections, but the symbols added in the score need not be placed in square brackets.
c. Placement of ligatures in the source should be marked in the score by horizontal square brackets above the staff.

10. Decisions concerning the possible unification of articulation markings may only concern the given group of voices or instruments (esp. the 1st and 2nd violins) in the case of the simultaneous occurrence of analogous motifs. Articulations may be unified in successive motifs only if the music material unambiguously points to this manner of articulation.
11. As far as possible, the editor should preserve the original spelling of the verbal text (e.g. *Osanna* should not be changed to *Hosanna*, etc.). Conventional textual abbreviations ought to be replaced with full text. The verbal text may only be corrected in the case of indisputable errors or inconsistences in the source, and the original form of the text must in each case be indicated in the list of corrections.
12. The text indicated in the score with repeat signs should be entered in the score in italics; reconstructed or added text – in square brackets; text reconstructed for the whole composition (or its movement) – in square brackets and in italics.
13. Music notation ought to be modernised wherever possible. In particular: the old types of clefs ought to be replaced with those currently in use; flats and sharps indicating naturals in the source ought to be replaced with naturals (except for the figured bass notation); notes should be beamed in accordance with the standards of modern music orthography (changes in note beaming in the vocal parts ought to be reported in the list of corrections wherever they affect the text underlay); trill, *da capo*, etc. symbols specific to the given manuscript record should be replaced with symbols commonly used nowadays. One should refrain from modernisation, however, in cases where the intentions of the copyist might be misrepresented (e.g. if a *t* over the notes may indicate a *trillo* rather than a trill, it must not be replaced with the modern symbol ***tr***). All modernisations in the score should be explicated collectively in the editorial notes.
14. The parts of transposing wind instruments and of the kettledrums should be notated in the score in the same way as in the source, even if this does not agree with present-day conventions.
15. In the figured bass part, the numbers and accidentals indicating the harmonies to be performed are to be placed above the staff.
    a. Missing and incomplete figured bass notation should not be supplemented; only erroneous notation is to be corrected.

b. Conventions of bass figuring and accidentals indicating harmonies ought not to be modernised (i.e. the original flats and sharps should be preserved, even if they function as naturals).
c. If the source does not include a realised figured bass part, it will not be added in the edition.
d. Recommended font: FinalFiguredBass.

16. The original articulation symbols from the source ought to be preserved wherever possible, and their interpretations – discussed in the editorial notes on the basis of theoretical works from the period.
    a. This rule refers in particular to the vertical stroke placed above or below the note (as in example c below), which indicates a subtle separation of notes (*détaché*), and with reference to the figured bass – also playing *tasto solo*. This symbol should not be replaced with a dot (example a) or a wedge (example b), which in present-day notation indicates *staccatissimo*.

17. Score layout (top to bottom): woodwinds, brass, strings, vocal parts, basso continuo. In polychoral compositions this ordering ought to be applied separately for each choir. In well-justified cases a different layout of the score may be introduced, reflecting the logic of the organisation of performing forces, voice and instrument groupings and functions.
18. The names of all the voices and instruments ought to be printed in the first staff system of the score, in the same forms as in the source (even if it is at odds with present-day usage, inconsistent, or even incorrect). In all the other staff systems, only the abbreviated names of voices and instruments are to be indicated, following a selected abbreviation system (cf. Annex No. 1).
19. Bar lines ought to connect the staves within the given group of instruments. In the case of vocal parts, bar lines may be placed only on the staff (but not between the staves). In justified cases *Mensurstriche* may be applied in editions of works from before 1600 or composed in the *stile antico*.
20. Staves may be omitted (hidden) for individual voices and instruments only if they are silent throughout a whole movement of a composition. Staves should not be concealed in individual systems.
21. For works composed before c. 1700, the score ought to be preceded in the edition by a musical incipit (following a pre-established template) containing the first note of each part together with all the preceding notation symbols (in particular: the clefs, time signature, and rests).
22. Sheet music to be published in Series C of *Fontes musicae in Polonia* ought to be edited in Finale® 2014 or more recent version, following a template provided by the series editor. In justified cases sheet music may be edited in a different programme if it does not affect the graphic layout (in particular: the music

notation fonts and text fonts, the size of fonts, the layout of information on the page, width of margins, etc.)

Maciej Jochymczyk

Should you have any remarks or queries concerning these *Instructions for Editors*, please send them to the following address: maciek.jochymczyk@gmail.com.

Annex No. 1

to the Instructions for Editors of *Fontes musicae in Polonia* (Series C)

List of abbreviated instrument names:

flauto	fl
oboe	ob
corno inglese	cor ing
clarinetto	cl
fagotto	fg
clarino	clno
corno	cor
trombone	tbn
violino	vl
(alto) viola	vla
violetta	vta
violoncello	vlc
violone	vlne
canto / cantus	C
soprano	S
alto / altus	A
tenore / tenor	T
basso / bassus	B
organo	org
basso continuo	b.c.