

JOHANN CHRISTIAN BACH  
*Operas and Dramatic Works*

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Editorial Guidelines

FIRST EDITION

The Packard Humanities Institute

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## Introduction and Organization of the Edition

*Johann Christian Bach: Operas and Dramatic Works* is an editorial and publishing project of the Packard Humanities Institute. Its goal is to make available, in both printed and digital formats, a critical edition of the composer's operas.

These editorial policies (based on those of *Carl Philipp Emanuel Bach: The Complete Works*) are not meant to dictate editorial decisions for every conceivable instance, but rather to address the basic issues involved in establishing a clear and consistent presentation of Bach's work. In exceptional cases, where a certain issue is not covered in the guidelines or where ambiguous or conflicting notation in one or more sources would allow for two different authoritative readings, editors should exercise their best judgment. The guidelines should be used not as prescriptive rules, but rather as a practical standard for dealing with most of the fundamental editorial issues. Uniformity with flexibility for scholarly interpretation is the guiding principle behind this document.

Although J.C. Bach's notation is basically modern, it has some aspects that are archaic according to modern engraving standards. In this historical, critical edition of his works, the notation reflects modern convention while respecting some of the idiosyncratic elements of the original. This edition attempts to present the operas of J.C. Bach in a historical context, reflecting Bach's view of his work and its reception by successive generations.

The edition has fifteen volumes:

1. *Artaserse*
2. *Catone in Utica*
3. *Alessandro nell'Indie*
4. *Orione, ossia Diana vendicata*
5. *Zanaida*
6. *Adriano in Siria*
7. *Carattaco*
8. *Endimione*
9. *Temistocle*
10. *Amor vincitore*
11. *Lucio Silla*
12. *La clemenza di Scipione*
13. *Amadis de Gaule*
14. *Gioas re di Giuda*
15. *Cantatas*

## A. Prefatory Material

### Title Pages

The half title page (p. i) will include the title of the edition and on a separate line the volume number. The verso (p. ii) will include the titles for all the operas.

The title page (p. iii) will include the following information:

- the composer's name
- title of the work
- editor's name / editors' names
- publisher's name, location, and year

The copyright page (p. iv) will include the title of the edition; the credit: "The Packard Humanities Institute in cooperation with the Bach-Archiv Leipzig"; the names of the Editorial Board and staff; copyright statements, ISBN, designer, and music composers.

### Part Titles

Each work will be preceded by a part title stating the title of the work and Warb number, and the place and date of its first performance. A complete list of *personae* with the voices representing them and the required instruments (normally given in Italian) will be listed on the part title. List woodwinds, brass, and strings: 2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti; 2 Corni, 2 Trombe, Timpani; Violino I, Violino II, Violen, Basso Continuo. Finally, list the documented instruments in the continuo group (Violoncello, Violone, Cembalo).

Part titles and blank pages do not have folios.

### Table of Contents

The contents (normally beginning on p. v) will list all major divisions and section headings of the volume, including individual movements. For each scene, indicate the type (recitative, aria, etc.) and give the first line of text followed by the characters in the order they appear in the scene. For example, *Artaserse* would begin:

#### Sinfonia

Allegro molto	3
Andante	10
Presto	12

## ATTO PRIMO

### SCENA I

Recitativo	Addio. Sentimi, Arbace. (ARBACE, MANDANE)
I. Aria	Conservati fedele. (MANDANE)

## SCENA II

Recitativo      Oh comando! Oh partenza! (ARBACE, ARTABANO)

2. Aria            Fra cento affanni e cento (ARBACE)

If music is missing for an individual aria or other number, the text incipit is included on the contents page but with the note “[lost]” and without pagination. Missing recitatives are not listed in the table of contents.

### Alternate Versions

The edition normally presents the work as it was originally written. Replacement pieces or additional music for later revivals will be given in an appendix with information on when the changes were made (and by whom, if not J.C. Bach).

### General Preface

The general preface presents a standard text that contains information about the scope of the edition and its editorial principles.

### Acknowledgments

Specific individuals and libraries directly involved in preparation of the volume will be listed at the end of the general preface.

### Abbreviations

Every volume includes a list of standard abbreviations used in a particular volume, including thematic catalogues (Warb), frequently cited bibliographical titles and terms (e.g., instrument names). For libraries, we use the current RISM sigla. A list of general abbreviations, bibliographical abbreviations, and library sigla will be maintained by the editors and posted online.

### Introduction

The introduction to the volume should follow the basic outline:

1. the history and genesis of the opera, with contracts or other documentation;
2. information on the poet and literary sources, along with a brief summary of its plot (one paragraph per act);
3. the opera’s first production, including a discussion of the original cast, and ballet music (if applicable), and any information on the costume and set design;
4. information on the surviving source(s), with an emphasis on any revisions made for the first production or subsequent revivals in Bach’s lifetime;
5. musical features (orchestration, accompanied recitative, aria form, choruses, etc.);
6. the opera’s reception, including modern revivals and recordings.

In most cases, the introduction should be no more than 20 double-spaced pages or about 5000 words, plus bibliographical citations. Technical matters should be dealt with in the critical commentary. Detailed analysis and criticism should be published separately in journal articles or monographs.

## Tables

Tables should be prepared as separate files. Any footnotes are normally given as lowercase letters rather than numbers. Lists within a text (whether bulleted or numbered) do not have captions.

## Facsimile Plates and Figures

The selection of plates ought to be made with care to show representative samples of the original music notation and to illustrate idiosyncratic notational practices. The managing editor will make arrangements to secure permissions and high-resolution scans. Other illustration (portraits of singers, engravings of opera houses, contracts, scenery or costumes, etc.) may be included.

## Captions

Editors should provide appropriate captions for plates, figures, and musical examples. All facsimile captions should include a credit line with the full name of the holding library, shelf mark, and folio numbers or pagination (if relevant). No period is necessary after the credit line, or after captions for examples.

Plate 1. *Zanaida*, first page of the autograph score. Courtesy of the Bach-Archiv Leipzig, Kulukundis I.5-2/1-3

Figure 1. Ferdinando Tenducci, portrait (c. 1773) by Thomas Gainsborough. Courtesy of the Barber Institute of Fine Arts

Example 1. *Carattaco*, original recitative in act 1, scene 5

## Libretti

The edition will prepare complete libretti, including the argument and *dramatis personae*, in the original language matching the text underlay of the music (without repetitions or inversions as a result of the compositional process) with an English translation. The sung lines will be through-numbered (in multiples of 5) for ease of reference. Recitative, arias, and other numbers set to music but now missing or lost will be included in the libretto in half tone. However, *versi virgolettati* (text included in the original libretto but not set by the composer, often set in quotes) will not be included in the libretto. Discrepancies between original libretto and the edition are documented by means of footnotes in the libretto (e.g., \*OT: il parricida, il traditor). A critical edition of the text (e.g., source-critical studies on the texts set in vocal compositions) is beyond the scope of the edition.

For scenes that begin with a new character followed by “e detti” it is given as “Enter” the new character in the heading. When an aria or scene ends with a character “(Parte.)” it is translated as “(Exits.)” Character names are given in caps/small caps (e.g., ALESSANDRO). In the *dramatis personae*, the common English equivalent (e.g., ALEXANDER THE GREAT) is included in brackets; otherwise, use the Italian or French roles as given in the libretti.



## B. Style and Terminology in Prose

In general matters of style and bibliographical citation, refer to *The Chicago Manual of Style*, 17th ed. (Chicago, 2017), and for capitalization and spelling, use *Merriam-Webster's Collegiate Dictionary*, 11th ed. (Springfield, Mass., 2003).

For music terminology and spelling, follow American usage (e.g., quarter note, not crotchet; and theater, not theatre). Spell out whole, half, quarter notes or rests; abbreviate 8th, 16th, 32nd, 64th notes or rests.

### Titles of Works

Use uniform work titles on table of contents, as part titles, and as headings in critical commentary. After giving the full formal title of a work in prose, the titles should be shortened (e.g., *Adriano* for *Adriano in Siria*, and *Alessandro* for *Alessandro nell'Indie*).

### Movements

Standardize the spelling and orthography of movement headings. Only set pieces—arias, duets, trios, quartets, choruses, and marches—are given numbers, and should be referred to in the edition by number and/or type (aria no. 1, etc.). In prose use “act 2, scene 2” (lowercase with arabic numerals), but in the music and commentary headings use Italian (e.g., Atto Secondo, Scena II). The *sinfonia* or overture and recitatives (*versi sciolti*, normally lines of seven or eleven syllables), including accompanied recitatives, are not numbered.

### Thematic Catalogues

We will use the Warburton catalogue numbers (Warb G 1 for *Artaserse*, and so on). If works by other composers are cited, use the standard catalogue references (e.g., K for Köchel, H for Helm, etc.) and those will be included in the bibliographical abbreviations for the particular volume.

### Geographical Names

Use standard English names for geographical places (e.g., Naples, not Napoli; Munich, not München).

### Library Names and RISM Sigla

For consistency's sake, in referring to the location of sources, give the city, full library name, then shelf mark. When abbreviating, always use published RISM sigla, with country codes and city separated by hyphen, followed by a comma and the library shelf mark (e.g., D-B, Mus. ms. 12345). Once the complete shelf mark is cited, it is preferable to use P or St numbers for Bach manuscripts in the Staatsbibliothek zu Berlin. For Library of Congress shelf marks, the format is as follows: M1010.A2 B13 W39 (dot between first “classification” number and “cutter,” then space instead of dots before the “composer” and “catalogue” numbers). For British Library shelf marks, the format is: R.M.22.a.14.

The editors will maintain a complete list of libraries holding J.C. Bach material and their sigla. Individual volumes should list only sigla for libraries cited in those particular volumes.

For private collectors, give the full name of the owner (if permitted) along with the city, state or country of their current address (e.g., MS, private possession, owner's name, city).

### Name Authority

The edition will maintain a name authority list for all important members of J. C. Bach's circle, including dates of birth and death when known.

Please supply full names of composers, poets, and authors the first time a person is mentioned in the text; afterward, only the last name is sufficient. For example, if Johann Christian Bach is mentioned in the introduction, you may refer to "Bach" for the rest of that section in the volume. But if other Bach family members are also mentioned, then use "J.S. Bach" (or other initials as appropriate) when their names are repeated.

The most famous historical figures can be identified by their surnames alone, but remember to distinguish between Leopold and Wolfgang Amadé Mozart or Joseph ("Franz" is not necessary) and Michael Haydn. For possessives, add an apostrophe and an *ess* (e.g., Brahms's edition), except for the possessive form of classical names (e.g., Euripides').

### Keys

Keys are given with a capital letter for major or minor keys (e.g., "the passage begins in D minor then modulates to B-flat major"). Spell out sharp and flat with a hyphen when referring to key, as in titles and narrative text, but use symbols when referring to pitches (see below). The words "major" and "minor" should be capitalized only in titles (e.g., Concerto in C Major).

Harmonic analysis may be done with capital and lowercase roman numerals to signify tonal relationships (e.g., I–vi–ii<sup>6</sup>–V–I).

### Pitch Names and Music Symbols

For identifying pitches, use the Helmholtz system in which middle C = c'. (Note that it is a prime sign, not an apostrophe or inverted comma.)



When referring to pitches use symbols for sharp (#), flat (b), and natural (♮) signs. The correct order is c# (not c'♯). When a sequence of pitches is given, use en-dashes (not hyphens) between them (B–A–C–H). Spell chords with a plus sign (+) between pitches from lowest to highest pitch. The edition uses a music font with the most common music symbols.

### Dynamics and Terms

Dynamics and other directives should be standardized to modern Italian (normally set in italic type). Use standard abbreviations for *piano* and *forte* and other common terms. Isolated foreign words (e.g., phrases or terms in a language other than English) should be italic, unless they are

included in Webster's dictionary. Refer to the in-house glossary for commonly used italic words in the edition.

### Meters and Tempos

Time signatures may be spelled out (e.g., common time, *alla breve*) or given as a meter signature (C,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{6}{8}$ , etc.). Please refer to the appendix on "Simple Codes for Musical Symbols."

Italian (and French) tempo designations should be given in roman type, following rules of modern capitalization for the respective language.

### Instrument Names

Although we use standard Italian instrument names in the music, use modern English names in prose (violin *not* violino, etc.). As a generic term, "keyboard" should be used rather than "Cembalo."

### Dates and Numbers

Dates should be given European style: day month year (14 December 1778; this applies also to day and month only). Inclusive numbers are separated by an en-dash; for dates and page references, you should generally include the last two numbers (e.g., 12–16, 1714–88, 1772–73, 100–105, *but* 101–2). Use "b." for "born"; "d." for "died." Abbreviate *circa* (about, approximately) as "c."

Acceptable formats for uncertain dates are: "c. 1766", "by 1740", "1745 or later", "1750–55" (but *not* "c. 1750–55"), "mid-1760s."

Numbers (except for catalogue numbers) under 100 should be spelled out; numbers over 100 may be set as numerals, except even hundreds should be spelled out (e.g., "between three and four hundred items," not "between 300 and 400 items"). When indicating the quantity of fascicles or bifolios in a source description, numerals may be used (e.g., "7 bifolios in upright format").

### Quotations

In quoting short passages, give the English translation in quotes and original language in parentheses in the text. In quoting longer passages (more than three lines), give English as an extract quote with the original language in the footnote, generally with the text first in quotes, then the citation. When quoting many longer passages in letters or reviews, the original texts may be given in an appendix to the introduction, rather than in footnotes.

Quotes are normally placed outside commas and periods at the end of direct quotes, and the superscript footnote number follows (e.g., "What a loss to the musical world!"<sup>5</sup>). However, when transcribing a title page or other handwritten text in a source, the editor should distinguish between what punctuation is inside (or outside) the quotes. A quotation appearing within a quoted title is enclosed in single quotation marks and if necessary is separated from the double quotes by a thin space.

### Bibliographical Citations

Please provide full bibliographical details for each citation, including city of publication, publisher's name (if known), and date(s) of publication. For facsimile or reprints, simply give the

original date of publication, then the publication facts of the reprint edition. Omit “p(p)” before inclusive page numbers, unless necessary to avoid confusion.

Use traditional state abbreviations (e.g., Mass. instead of MA) when necessary.

It is acceptable to use surnames of publishers, such as Walsh, Welcker, Bremner, and Longman & Lukey. It is not necessary to include “& Co.” or “Ltd.” (also “Verlag” in most cases). However, if “University Press” is part of the publisher’s name, “Press” should not be omitted.

In citing Warb as a bibliographical reference, give the volume and inclusive page numbers (e.g., CWJCB, vol. 48, pt. 1, 123–24).

In citing eighteenth-century (esp. London) newspapers, give author (if known), title, date, and page numbers (or column if numbered separately): *PA* (17 May 1777), 21.

### *Books and monographs*

Charles Sanford Terry, *John Christian Bach*, 2nd ed. with a foreword by H. C. Robbins Landon (London: Oxford University Press, 1967).

### *Dissertations*

Edward O. D. Downes, “The Operas of Johann Christian Bach as a Reflection of the Dominant Trends in Opera Seria 1750–1780” (Ph.D. diss., Harvard University, 1958).

### *Journal articles*

Martha Feldman, “Mozart and his Elders: Opera-Seria Arias, 1766–1775,” *Mozart-Jahrbuch* 1991, 564–75.

Paul Corneilson, “The Case of J. C. Bach’s *Lucio Silla*,” *Journal of Musicology* 12 (1994): 206–18.

### *Article or chapter in a book of collected essays*

Margaret R. Butler, “The Misadventures of *Artaserse* (Turin, 1760): J. C. Bach’s First Italian Opera from Production to Performance,” in *Theatrical Heritage: Challenges and Opportunities*, ed. Bruno Forment and Christel Stalpaert (Leuven: Leuven University Press, 2015), 89–104.

### *Modern editions*

CWJCB, vol. 1, *Artaserse*, ed. (or introduction by) Ernest Warburton (New York: Garland, 1984).  
NMA, I/5/2 (Serie/Werkgruppe/Band)

*Reprint or facsimile editions*

Stephen Roe, introduction to *Johann Christian Bach: Favourite Songs Sung at Vauxhall Gardens* (Tunbridge Wells: Macnutt, 1985).

*RISM and other online resources*

RISM A/II ID 400013860

*Grove Music Online*, "Bach, III: (12) Johann Christian Bach," by Stephen Roe, <http://www.oxfordmusiconline.com/> (accessed 22 September 2023).

## C. Conventions of Notation

The following elements should be tacitly modernized or standardized: tempo indications, names of instruments (generally modern Italian), clefs, accidentals, beaming and stem direction, rests, the placement of dynamics, slurs and ties, treatment of shorthand notations, measure numbering, barlines, and repeats. These principles are discussed in more detail below.

Editorial emendations and variant readings should be reported in the critical commentary (see section D below; see also “Typographical Differentiation in the Notation” on p. 23).

### Score Order

The complete scoring of each opera should be specified in a list at the beginning of a work (see “Part Titles” above). The original score order and instrument designations for each movement should be reported in the description of sources.

In the score, use modern Italian names for instruments and voice parts (Soprano, Alto, Tenore, and Basso); each part should be spelled out in full on the first system of each movement. The character names should be given in small caps (e.g., ALESSANDRO). The part with figured bass should be labeled “Basso continuo” or “Bassi” with no figures (both abbreviated Bc). Add indications such as “Violoncelli e Violone” when the sources indicate doubling in the basso continuo part.

Use the singular form of Italian names (e.g., Flauto, Oboe, etc.) and roman numerals for divided parts (e.g., Violino I and II). Standard abbreviations will be used to indicate changes in scoring within a movement and for making reference in the critical commentary (see “General Abbreviations” below). Transposing instruments, such as horns and timpani, should include the key before the first system (e.g., Corno I, II in D, or Timpani in D, A).

When feasible, pairs of wind instruments (flutes, oboes, horns, trumpets) may share one staff with opposing stems throughout (or tacitly added “a 2” indications). Violins and violas sharing one staff are labeled “divisi.” *Colla parte* basso lines should be listed as part of the continuo line. Cues can be used to indicate divisions within the basso line (e.g., “Vc solo” or “tutti”). Obligato or solo instruments should be placed at the top of the score, from highest to lowest voices.

Barlines will reflect modern practice: in orchestral music, families of instruments are bracketed and barred together; in vocal music, the voice parts are bracketed but barred separately. Generally, only the violin I and II parts should be set in braces. The basso continuo should be bracketed, since the one line is generally played by a group of instruments (keyboard and basso parts). When there are more than two systems with a total of twenty or more staff lines on a page, add double hash marks above each system to show where new systems begin. This is not necessary on the second system where the first system is indented.

### Clefs and Meters

Vocal music in C<sub>1</sub> (soprano) and C<sub>3</sub> (alto) should be changed to treble clef, and C<sub>4</sub> (tenor) should be changed to treble ottavo. The clefs for viola parts in C<sub>3</sub> and occasional clef changes in the violoncello or bassoon parts should not be altered. Horns, trumpets, and timpani should not be transposed to concert pitch. Original clefs may be described in the critical commentary.

In recitatives all changes of clef showing the entrance of a new voice are given full size. Changes of clef within an instrumental part are shown at a smaller size.

Meter signatures should be modernized, and variant readings should be reported in the critical commentary. Meter signatures are given in all parts on the first system of a work or movement and are only repeated within a movement when the meter changes.

### Key Signatures

The original key signature is retained, but the order and position of sharps or flats should be modernized. Any key signature applies until it is canceled by a double bar (thin-thin), followed by the new key signature. Cancellations are only required when the new key has no accidentals (C major or A minor), in which case the naturals follow the same order as the old signature. The key signature's constituent accidentals apply to every octave-pitch on the staff, as well as ledger lines above or below the staff.

### Tempo Indications and Movement Designations

Use the original language for tempo indications but regularize inconsistent spelling and orthography. Normally, only the first word of Italian terms will be capitalized (e.g., *Poco allegro*, *Allegro con moto*); also follow modern rules of capitalization for French and German words and terms. Retain but modernize the headings in the original language, such as "Aria" and "Coro," rather than translating them into English.

### Measure Numbering

Each new system except the first should include a measure number in italic type. Measure 1 is the first full measure; any partial measures (upbeat or anacrusis) at the beginning of a work will be referred to as "m. 1, upbeat" in the critical report. Incomplete measures at the beginning of a movement are counted as full if they comprise at least half of the full measure. Changes of tempo and meter within a movement are through-numbered, but where a new movement begins, even where the movements are continuous, the measure numbering should begin at 1. Recitative that continues uninterrupted through more than one scene is also through-numbered until there is an aria or other number. When an accompanied recitative ends without a full cadence, use thin-thin barlines, instead of thin-thick, at the end of the recitative.

Partial measures (mostly in recitatives) will stand "incomplete" but be counted as full measures. It is not necessary to add editorial meter changes for incomplete measures, but unusual features should be mentioned in the critical commentary.

Add double (thin-thin) bars at the end of the A and B sections in a *dal segno* aria. Normally, "Fine" is indicated at the end of the A section (with or without a fermata as appropriate). Retain *dal segno* signs as they occur unless only the opening ritornello is repeated, in which case this should be realized. Otherwise, a single thin barline is used for changes of tempo or meter, and thin-thin barlines are used for changes of key. D.C., D.S., and Fine indications are placed above and below the system in the score. At a D.S., include the measure number in italic (*m. xx*) to indicate where the repeat sign falls in the music.



### Editorial Notes and Rests

Pitch and rhythm errors should be corrected in the main text and the source readings reported in the critical commentary. Notes or rests supplied by the editor (when a passage is missing, lost, or illegible) should be set in a smaller size in the main text with a brief description of the situation in the critical commentary.

Inconsistencies in lines with contrapuntal voices should be regularized according to the following rules:

1. Ordinarily, rests should be added beat by beat, rather than measure by measure for separate contrapuntal voices;
2. One rest is sufficient for instruments sharing the same line, unless the resting values are different;
3. Placement of rests should be regularized. When new characters enter in a measure, any rests should come after the new clef to make a complete beat.

Missing full-measure rests omitted by the composer or copyist in orchestral scores may be added tacitly. Rests should only be added in a smaller size when the editor needs to supply single rests to fill out the value of a measure. But do not complete partial measures by adding rests.

In  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ , and  $\frac{6}{8}$  time, a whole rest is used for full-measure rests; other values found in sources should be tacitly changed. In compound time, a  $\text{♩}$  should be substituted for a  $\text{♩} + \text{♪}$  combination for a full beat rest. Inconsequential inconsistencies in rhythmic groupings should be modernized and regularized.

### Accidentals

An accidental is placed on the line or space immediately before the note to which it applies. The source readings (including Bach's autographs and authorized prints) are often inconsistent in the application of accidentals. According to modern convention an accidental remains in force throughout a measure unless canceled by another accidental. In general, the edition follows modern convention, either adding cautionary accidentals or deleting redundant accidentals within a measure.

Accidentals before an appoggiatura or in an ornament sign ordinarily apply only to that note, and do not apply to subsequent pitches in that measure. Add accidentals to main notes as necessary.

If an inflected pitch is repeated across a barline, the editor should add a cautionary accidental to the first pitch of the new measure if it is missing in the source. But inflected notes tied across a barline remain in effect. If new characters enter within a measure, repeat the accidental for inflected pitches.



Redundant accidentals should be tacitly deleted; full-size cautionary accidentals may be added tacitly for clarity. Normally, add cautionary accidentals when a different accidental appears in the previous measure in the same voice, or when there is only one intervening pitch after two measures. A cautionary accidental is recommended when diminished octaves occur within the same measure. Editorial accidentals should be added in a smaller size when the reading is ambiguous.



## Beaming and Stem Direction

The various publishers and copyists J.C. Bach dealt with had their own particular conventions regarding beaming and stem direction, resulting in inconsistency between sources and often making the music more difficult to read.

In this edition, beaming and stem direction should be regularized according to the following principles:

1. Stem direction for separate notes should change on the third staff line (stem down for pitches on or above third line); but in the interests of better slurring or melodic contour, it is acceptable to change the stem directions.
2. For notes beamed together on either side of the middle line, the greatest distance from the middle governs stem direction but equally spaced distances could go either way (try to follow established pattern, if any).
3. When notes share a single stem, if the note above is farther from the middle line than the note below, the stem goes down; if the note below is farther from the middle line than the note above, the stem goes up.
4. If the beaming of 8th notes is inconsistent in the sources for no apparent reason, the editor should normalize the beaming, taking into account the rhythmic grouping and phrasing within a movement. J.C. Bach tends to separate 8th notes after a cadence when there is a change in dynamics. Beaming may also be inconsistent in the sources when short-hand notation is involved.
5. Modernize and regularize beaming of 16th-, 32nd-, and 64th-note groupings.
6. Instrumental music should not normally beam more than two different rhythms together (e.g.,  is okay; but not ).
7. Vocal music should be beamed to reflect the syllables of the text underlay whenever possible (even with three or more different rhythms; see also melismatic slurring below).





When there are two notes a second apart on the same staff (representing two distinct melodies or voice parts) and the upper note is dotted, the note-head position should be as follows: upper note on the left with stem going up, lower note on the right with stem going down.

## Slurs and Ties

The edition normally regularizes slurring between instruments and parallel passages when there is clear evidence for the composer's intention in phrasing. Slurs in the sources are often ambiguously placed or misplaced or missing altogether. But once a regular pattern has been established, editors should attempt to reconcile differences in slurring, especially when working from a non-autograph source as the basis for the edition. Any significant (as opposed to incidental) inconsistencies within the principal source should be discussed within each number.

The placement of ties and slurs, however, should be governed by the following rules:

1. Slurs are placed under the note heads if all the stems go up; slurs are placed over the note heads if any or all of the stems go down.

2. Articulation marks (dots and strokes) are generally placed outside the slurs, with the exception of *portato*; ornaments are generally placed above notes and over slurs.
3. When two notes are tied at the end of a slurred group, the slur should not encompass the tied note(s).
4. When chords on a single stem are connected together by a slur and played by a single instrument, only one slur is used.
5. Retain source slurring that shows phrasing or syllabification and add slurs when necessary. Unnecessary slurring in vocal lines may be deleted, and variants need not be reported in the commentary. (See also melismatic slurring below.)
6. If two notes of the same pitch and rhythmic value are tied, the note value may be changed as appropriate (e.g.,  =  or  = .

Editors should not necessarily change different slurring or articulation between two instruments; winds and strings could very possibly have differences for certain figures or passages. Such cases should be discussed in the commentary. But when there are good reasons to regularize slurring or articulation in parallel passages, this should be done. Editorial slurs or ties (dashed slurs or ties) should only be used if none of the sources used for the edition have a slur or tie.

### Dots and Strokes

The most common articulation marks used by J.C. Bach are the dot and stroke. These were used with no apparent difference in sources to show detached notes. Editors should use strokes, unless dots are required in a particular context, for example, the *portato* (repeated notes that have dots under slurs). Ambiguity between dots and strokes in a particular source can be noted in the commentary. Dots and strokes added editorially are not distinguished graphically in the musical text.

Articulations are placed at the note-head side unless two instruments share a line, in which case the articulations go at the stem end. Similar passages in different voices and parallel passages within the same voice are often inconsistent in original sources. When two voices (fl I–II, ob I–II, vn I–II, etc.) are playing in parallel motion or in sequence, and one of the two voices has strokes and the other lacks strokes, they can be added tacitly. However, if neither voice has strokes, editorial additions should be reported; same for when strokes in one or both voices are omitted. The editor will need to decide whether or not such passages should be regularized. Issues of interpretation may be summarized in the critical report.

### Bass Figures

Figures will be set above the basso continuo line, with dynamics and directives below. Accidentals are placed after the figures to which they apply. Use ♭, ♮, and ♯ alone for thirds, without the numeral. Sharped figures are normally indicated using the following special “slash” characters: 2<sub>+</sub> 4<sub>+</sub> 5<sub>+</sub> 6<sub>+</sub> 7<sub>+</sub>.

In most cases, the edition normally does not add figures where they are not in the principal source and would have been considered implicit in Bach’s day.

### Triplets and Similar Groupings

Numeric symbols indicating triplets or other rhythmic groupings are normally supplied tacitly at the beam or stem side. In vocal music the numeric symbols are placed above the notes to avoid conflicts with the text underlay. Unbeamed notes (e.g., a triplet group consisting of an 8th rest with two 8th notes) are enclosed in open brackets with the numeric label (in this case, “3”).

All triplet numeric symbols are shown in italic type; we will make no distinction between editorial additions and those in the source. Once a pattern is well established (say, after two consecutive occurrences), the labels may be tacitly deleted. It is especially important to label triplets occurring in  $\frac{2}{4}$  and  $\frac{3}{4}$  time, to distinguish the rhythmic value from even 8th notes.

### Embellishments

The most common ornaments used by J.C. Bach are the trill and appoggiatura. Ornaments, in general, should be reproduced exactly as they appear in the principal source, except they should always be placed above the staff or on the stem side when two instruments share a staff.

Appoggiaturas are normally set cue-size with stems up, though in opposing voices on the same line they should follow the stem direction of each part. Tacitly emend the rhythmic value of appoggiaturas when the source reading is in error. (See C.P.E. Bach's *Versuch* I, 2.2.) Do not add slurs from appoggiaturas to the main note and tacitly delete slurs present in the sources.

### Cadenzas

Authentic cadenzas, when available, should be included at the appropriate point in the number. But otherwise, aside from the conventional  $\frown$ , the edition will not provide cadenzas. The placement of the  $\frown$  should be tacitly adjusted and/or added to all the parts, but if the principal source lacks a  $\frown$ , it should be cue size.

### Dynamics and Other Expressive Marks

In instrumental parts, dynamic and expressive markings (e.g., *forte*, *pizzicato*, *dolce*) are placed below the staff; those that involve tempo or specify scoring (e.g., a 2, solo, tutti) are generally placed above the staff. Two instruments sharing the same line require only one set of dynamic symbols unless they are placed differently in the two parts. In vocal parts, dynamics and other directives are placed above the staff, so as not to interfere with the vocal text.

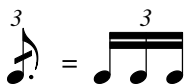
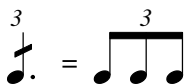
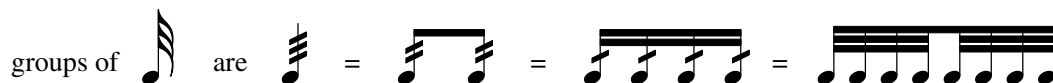
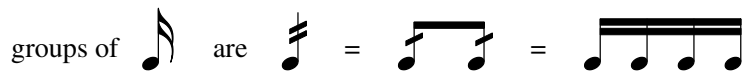
Source dynamics are set in *semibold italic* type. Trills and other literal directives from the source will be rendered in roman type. Editorial additions (not found in the principal source) will be rendered in italic type. The editor should be careful not to eradicate intended differences between instruments. Fermatas should be placed above all lines in an orchestral score. Do not substitute hairpin *crescendo*/*decrescendo* marks for the words. Redundant dynamics within a single part should be tacitly deleted unless there are at least 10–12 measures between the two dynamics.

Performance directives for characters are given in *italic* in parentheses normally above the vocal line to which it applies.

### Notational Shorthand

In most cases, *colla parte* and other notational shorthand should be realized in full. Regularize all expressive marks (slurs, dynamics, articulation, etc.) either within a part or between two or more parts (*colla parte* indications, such as violin II doubling violin I, or a bassoon or viola doubling the basso). In some cases, it might be necessary to describe idiosyncratic scribal practices in a source.

It is acceptable to use slashed quarter notes, half notes, dotted half notes, etc., where there are repeated 8th or 16th notes. But this notation should only be used after the pattern has been established; it should be avoided if it is used for fewer than two consecutive measures in one part.



### Vocal Texts

Orthography, punctuation, spelling, and capitalization of Italian and French texts should be modernized. In text underlay, the capitalization follows the modern rules of the language; aside from the first word in a sentence, only proper names should be capitalized. Where the word has alternative spellings in the eighteenth century (e.g., *imagini* vs. *immagini*, or *cor* vs. *core*), the edition follows the musical sources when the reading is plausible. Similarly, when the autograph score has an explicit question mark (?) or exclamation mark (!), we retain this in the underlay. But always modernize forms of the verb *avere* ( $\grave{o} > ho$ ,  $\grave{a} > ha$ ) and the word *dei* (whether meaning “gods” or the preposition “of”). Take care to distinguish “e” (and) from “è” (is), and “va” (he goes) from “va’” (go). In general, only elide text when it happens in the music sources. Emendations to the vocal text are made and reported only when the source reading is in error.

When text is repeated in vocal music, only use a period if a complete sentence is repeated; otherwise use a comma. When necessary, the editor should expand and complete any abbreviated text. Use italic type only when the text underlay is added by the editor in ambiguous cases. Asides are given in parentheses in roman type. Quoted texts (as when a character reads a letter) are given in quotes in roman type. Short phrases using “ah” or “oh” should not have a comma, but a comma should be used when there is a longer phrase (e.g., “Oh dei!” vs. “Ah, se il crudel periglio”).

### Syllabification

Word division will be regularized, according to the rules of the respective languages in the *Chicago Manual of Style*, 17th ed., 11.52. For elided words, such as *dell'onde*, the correct division is: del-l'on-de (on three notes).

Following Bach’s practice, groups of notes sung to a single syllable should be beamed together (whenever possible), and notes sung to separate syllables should be stemmed separately.

### Melismatic Slurring

When notes are beamed together over one word or syllable, do not add a slur (even if it is in the source); some slurs may be retained if they are in an autograph source, but there should be good reason to retain them consistently. Melismatic slurring should be added and tacitly regularized for vocal lines when multiple unbeamed notes (whether quarter notes, half notes, dotted quarter or half notes, etc.) are used on one syllable. However, slurs should not be added for longer passages (two or more full measures) where hyphens should be spaced evenly below the melisma. Avoid hyphens under rests in melismas.

## D. Critical Report

The critical apparatus to the edition consists of the general preface, the introduction, and the critical report. Overlap between the introduction and the critical report should be restricted to general statements regarding the history of the work, its transmission, and the sources on which the edition is based.

The critical report for each work consists of two sections labeled “Sources,” and “Commentary,” preceded by a list of general abbreviations (instruments and voices, pitch notation), frequently cited references, and library sigla (discussed in section B above).

### Sources

This section lists, describes, and evaluates the principal sources of a given work. Since the edition is to be based on the most authoritative and most reliable sources, the sources for each work should be listed in order of importance. Only the principal sources will be labeled and listed in the edition. Autograph scores are labeled **A**, and any other eighteenth-century manuscript sources are labeled **B**. Eighteenth-century prints are labeled **C**. If there are more than one source for any of these categories, use **B 1**, **B 2**, etc. Sources that have no importance for the edition—for instance, individual arias and other numbers copied from principal sources—are not included. Information is given in Warb and CWJCB, vol. 48, pt. 2. Consult and cite scholarly descriptions of sources published elsewhere.

### Description of Sources—Manuscripts

The source description collects information about the physical structure, the contents, the titles, the scribes, and the provenance of a source and its use in the edition. In general, all sources used for the edition should be examined in person by the editor. Credit may be given if information on a specific source was provided by another person. It should be mentioned explicitly if any principal sources were not consulted in the original.

Each MS listing will begin with a brief summary, as in the following example:

**B 1** D-DS, Mus. ms. 60

MS score in the hand of Mh. 6, Mannheim, 1775–76

Oblong format (25,5 x 35 cm); 3 vols. act 1, 107 fols.; act 2, 94 fols.; act 3, 80 fols.

Paper: Heusler 7; staving: 12 x 1 (overture and all gatherings containing choruses); 10 x 1 (remaining gatherings)

Provenance: Georg Joseph Vogler—Großherzoglich Hessische Hofbibliothek (1814)—D-DS

Catalogues: RISM A/II ID 450001727; CWJCB, vol. 48, pt. 2, 125; Wolf, 307–8, 362ff.

Facsimile: CWJCB, vol. 8

### Line

1. Label (**A 1**, **B 1**, etc. in bold) RISM siglum (or library name), complete shelf number.
2. Brief description with place and date of origin; be as specific as possible whether it is a score, collection, composite MS, or set of parts; mention scribe(s) if known.

3. Physical description, including format (oblong or upright), measurements (*height x width* to the nearest half cm), and total number of pages (leaves, folios, etc.) for each act
4. Paper and/or watermark type and summary of staving (e.g., 12 x 1 = 12 staves per page made by a single rastrum or machine-ruled paper)
5. Provenance (in chronological order citing catalogues when possible). Complicated or uncertain transmission should be explained in more detail in the body of the entry.
6. Catalogues: cite RISM ID no. and any other catalogues consulted, especially Roe and CWJCB, vol. 48, pt. 2
7. Facsimiles: cite published facsimiles in CWJCB or other editions

Coverings, wrappers, or binding may be briefly described in the entry (e.g., color and material) along with a transcription of any titles.

### *Contents*

The contents of sources used for the editions (MSS and editions) should be listed or summarized. The following information should be provided in a table:

- ✦ Pagination or foliation within the source
- ✦ Act, scene, and numbering in the edition and order of pieces (mention original numbering if any)
- ✦ Original caption headings for each scene and/or number

### *Sets of Parts*

Sets of parts may be presented in a table; if duplicate copies of a part book exist and their model can be established, the original should precede the duplicates. The first column contains the label of the source (normally, the abbreviation of the voice/instrument in bold type). If the numbering of the parts for the purpose of the edition diverges from the order in which the copies are preserved or foliated, the original numbers are given in parentheses. Include shelf marks and source labels in table headings.

### *Scribes*

For non-autograph sources, the editor should rely on published catalogues (when applicable) to identify the scribes. Those who cannot be identified by name will be designated according to published catalogues or simply as “unknown copyist.” Where there are more than one scribe involved in a particular MS, designate the hands as “A, B, C,” etc.



### *Provenance*

The history of the ownership of the sources should be documented as thoroughly as is feasible. The most relevant pieces of information are the provenance and history of ownership (where the source originated or to whom it belonged, and the date of acquisition by the present owner). In many cases additional information can be deduced from the source (interim possessors' marks, numbering systems referring to larger collections) or from secondary sources such as library, auction, and sales catalogues.

### **Description of Sources—Editions**

Printed editions are listed in chronological order by publication date, alphabetical order by author (for books) and title (for periodicals). Each edition listing includes a brief summary, as in the following example:

**C** *The | FAVOURITE SONGS | in the | OPERA | Call'd | ZANAIDA | By Sig<sup>r</sup> Bach. Price 4<sup>s</sup>. || London. Printed for I. Walsh in Catharine Street in the Strand.* [includes a list of other prints available from the publisher.]

First edition of selected arias in score, published in London by Walsh in 1763

31 pp. in upright format, 33 x 24 cm

Catalogues: RISM A/1 B 183; Terry, 241–42; etc.

Digital scan: US-CAH, HTC LC M1505.B14 Z3 1763

#### Line

1. Label (**C 1**, **C 2**, etc. in bold, if more than one print). Full transcription of the title page (see below)
2. Brief description with place, publisher, and date of origin (if known); be as specific as possible whether it is a score, anthology, composite MS, or set of parts
3. Total number of pages; physical description including format (oblong or upright), measurements (*height x width* to the nearest half cm); total number of pages
4. Catalogue reference (normally RISM A/1 and B II, but other catalogues might be included; only list copies with library sigla and shelf marks that have been examined)
5. If a facsimile or digital scan is available, list the publication details or provide a RISM siglum (or library name) and complete shelf mark.

### *Title Transcription*

For printed editions and MSS, show line breaks with verticule (vertical line), and double lines to show break before publication details; mention illustration or vignettes in square brackets.

The transcription should provide the original wording of the source. Later additions to the title (possessors' marks, corrections, identifications, numberings) should be addressed and explained but not included in the transcription. Shelf marks, possessors' signatures or stamps, and the like need not be mentioned unless they provide clues otherwise not available about the transmission of a source.



## Evaluation of Sources

This section offers the conclusions drawn from the interrelationship of the principal sources and offers evidence for what source(s) are used for the edition. Editors should compare the content and accuracy of the sources, and describe the specific problems of music sources: for instance, individual numbers that are missing from an autograph score might be found in other copies or prints.

## Commentary

The commentary generally begins with a section of general remarks and editorial policies, explaining how to use the commentary and clarifying particular editorial procedures.

It is the policy of the edition to base the edition on a single principal source; this should be the best source available, based on its closeness to the composer and relative accuracy. The principal source should be explicitly identified for each work. If one source is incomplete (missing one or more arias, etc.), a second one should be used to fill in numbers as appropriate. This should be stated explicitly in the “Evaluation of Sources.” Other sources close to the composer or of relative merit will be classified as “sources used for comparison.”

Any substantive difference between the edition and the principal source is an editorial *emendation* and is reported in the commentary (see sample reports below). Editorial problems and/or evidence of significant compositional revision should be clearly addressed and not hidden in tables. Substantial revisions in an autograph score should be reported if legible and mentioned if not legible. Extensive compositional changes and revisions in an autograph should be reported in tables by act, scene, and movement.

The “Evaluation of Sources” gives the principal source for each number of the opera and discusses the differences among the surviving sources, including what material is missing, and describing where another source has a different order of movements or has an alternate or missing aria. Issues specific to a particular work or source(s) should be discussed with reference to facsimile plates whenever possible.

In the commentary, we are concerned primarily with the basic musical text, rather than other aspects of presentation such as the layout of the page, which should be dealt with in the source description. Thus, the look of the music in the edition is subject to tacit standardization, while emendations to and variants in the sources (pitches and rhythms) are reported.

Speculative explanation should be kept to a minimum; however, it is helpful to refer to the correct reading for easier reference and to understand better the differences (e.g., note *1* is *g'* not *a'*). When necessary, provide a musical example or “snippet” to show *ante correcturam* readings or variants.

Measures, voices, and note or rest counts should refer to the reading of the edition, because the sources may not always have the same number of elements. Patterns recurring several times within a movement can be described in a full sentence preceding the table.

- ✦ List reports sequentially by act, scene, movement, then measure number; if reporting more than one thing in a particular measure (or range of measures), list the reports by score order in the edition (top to bottom).

- ✦ Use cardinal numbers (note/beat 1, 2, 3) rather than ordinal numbers (1st, 2nd, 3rd note/beat) in counting elements.
- ✦ Within a measure, notes and rests are counted separately.
- ✦ Appoggiaturas are not counted unless the reading refers to them, in which case refer to the “appoggiatura to note 3.”
- ✦ Do not count a note tied from a preceding note within a measure, but a tied note over a barline will count as note 1 in that measure. This includes ties added editorially.
- ✦ When referring to first and second violins, flutes, etc., use the format “vn I–II” rather than “vn I, II”
- ✦ Sequences of pitches are separated by en-dashes; notes in a chord are separated with a plus sign (+) from lowest to highest pitch.
- ✦ Avoid lengthy reports in emendation/variant tables; if the “Remarks” require a longer explanation, give it in paragraph format preceding the table.
- ✦ Avoid the indefinite article “a”, which can easily be confused with the pitch a.

Any significant differences between the underlay reading of the musical source(s) and the original printed libretto—such as changes of words, the addition or omission of lines or stanzas—should be noted in the commentary.

### *Sample Reports*

Mm.	Voice	Remarks
3	OSIRA	notes 3–5 text underlay: “risunar” (cf. OT)
18	vn, va	stroke added to note 5
24	bc	slur moved from notes 1–3 to notes 2–3; cf. B (vc)
35	fl I	<i>f</i> moved from note 1 to note 2
40	bn	note 2, pitch changed from d to c
47	ob II	note 1, $\flat$ changed to $\natural$ .

## E. Appendix

### Typographical Differentiation in the Notation

<i>Musical elements</i>	<i>Rendering of principal source reading</i>	<i>Rendering of elements absent in source</i>
Headings	roman	italic
Numbers (movements)	roman	italic
Tempo indications	bold	italic
Clefs	standard size	standard size with report
Main notes	full size	small
Accidentals	full size	full size with report (except cautionary)
Appoggiaturas	small	small with report
Accidentals to appoggiaturas	small	small with report
Rests	full size	small
Dots and strokes	full size	full size with report
Dynamics	semibold italic	italic
Slurs and ties	normal	dashed
Directives	roman	italic
Triplets	italic	italic (tacit change)
Figured bass symbols	normal	in square brackets

