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The Broude Trust for the Publication of Musicological Editions, established in 1983, is a not-for-profit organization formed for the purpose of producing scholarly editions of a quality not possible under normal commercial conditions. Among its publications are some of the most editorially sophisticated and handsomely produced musicological editions published during the past three decades.

The Trust is committed to bringing together the disciplines of textual scholarship and musicology in order to produce editions of music that are responsibly prepared and methodologically innovative. This commitment has been evident in its various projects. In its *Art of the Keyboard* volumes, “versioning” (the strategy of printing more than one text of a work) has been employed to afford scholars and performers access to the multiple forms in which much early keyboard music circulated. The advantages of critical editing and facsimiles are inventively combined in the controversial *Critical Facsimiles®* series. The complex and untidy transmission of Buxtehude’s organ compositions, only one of which survives in an authoritative source, is exhaustively discussed in Michael Belotti and Christoph Wolff’s much-praised editions of these works, enabling users to understand just what the editor’s texts represent.

Each Trust edition is prepared in accordance with guidelines developed specifically to deal with the unique problems of source and presentation that the music being edited presents. In addition to the customary critical review of the editor’s manuscript, each Trust edition is read in proof by the editor, the supervising or general editor (a senior scholar in the relevant field), and the house editor, note-by-note, against the sources. Much attention is given to introductory essays and critical apparatus, both of which the Trust regards as essential elements of an edition.

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The Trust realizes that, as a practical matter, serious musicological editions are usually beyond the means of most performers. The Trust has therefore made the texts of many of its publications available to performers in “performing extracts,” reasonably priced offprints with abbreviated introductions and without critical apparatus.

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