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for the Publication
of Musicological Editions

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Historical Sets
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2011

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The Broude Trust

for the Publication of Musicological Editions

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The Broude Trust for the Publication of Musicological Editions is a not-for-profit organization formed for the purpose of producing scholarly editions of a quality not possible under normal commercial conditions. Established in 1983, the Trust numbers among its publications some of the most editorially innovative and handsomely produced musicological editions published during the past thirty years.

The Trust is committed to applying the principles of textual scholarship to the preparation of musicological editions. This commitment has been evident in its various projects. In its *Art of the Keyboard* volumes, "versioning" (the strategy of printing different versions of a single 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 chancy transmission of Buxtehude's organ compositions, only one of which survives in an authoritative source, is exhaustively discussed in Michael Belotti's much praised editions of these works, enabling users to understand just what the texts presented 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.

The Trust adheres to the traditional role of the publisher by accepting responsibility for the content as well as the manufacture and distribution of its editions. It works with musicologists who are sympathetic to its aims and who are willing to make the substantial commitments of time and effort necessary to produce first-rate musicological publications. The resulting volumes benefit from both the text-critical expertise of Trust staff and the specialized knowledge of composer and repertoire that each editor brings to his or her project. The favorable reviews that have greeted Trust editions and the respect in which they are held by knowledgeable users confirm that this approach produces editions of value to the musicological community.

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All prices in this brochure are valid through December 31, 2011; thereafter, they are subject to change without prior notice.

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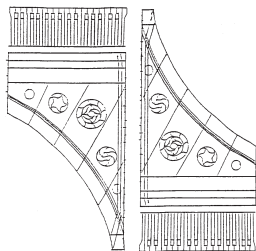
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The Art of the Keyboard



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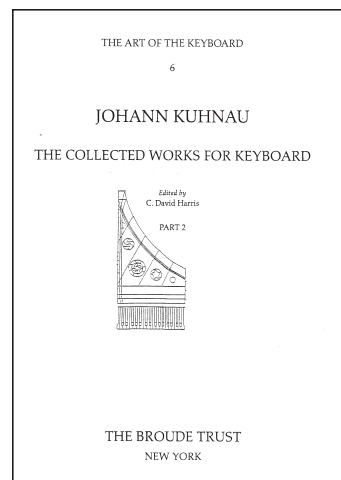
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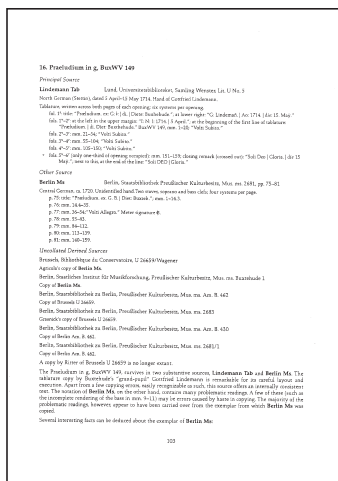
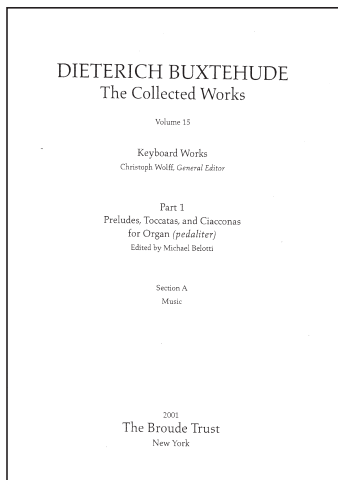
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Measure	Staff/Copy	Comment
150-154	R.1	Flange/German
154	R.1	on an added by analogy to rest on 154-157, 178-179, and 182-183
182	L.1	fl. revealed by analogy to 181 L.2
200	L.1	white note, revealed to correct note value
Sources in Other Copies		
None		
Musicalische Vorstellung Einige Biblischer Historien		
Suonata prima. II. Combatimento tra David & Goliath		
1700 ^{ff} pp. 3-21		
1700 ^{ff} Flange/German		
Measure	Staff/Copy	Comment
15	L.2	sevenths were omitted to correct value
17	R.2	apparently originally a half note, corrected to a quarter note during engraving
49	R.1,4	flange/sevenths corrected by analogy to 181 L.1,4
133	R.1	in lower staff, with bar in the space below
134	R.2	quarter note above the first repeat sign
141	R.13-24	musical line has and a half bars, often had declined to exact note values, on the assumption that the passage would be performed in one note
154	R.13	sevenths were between sixteenth and eighth notes represented
147	L.2-24	on correct note, supplied by analogy to 177 L.2-47
278		repeat signs around the measure, written out as in 279 in edition
282		repeat signs around the measure, written out as in 283 in edition
289		on repeat signs applied to complete repeat sign as in 279
296	L.1, R.3	bracketed sixteenth and eighth notes represented, note repetition is written out in edition
328-329		corrected note value/musical representation in 328, with repeat sign after 327 L.1
330-337		repeat of 328, 329-330 corrected to repeat and continue as in 332, together with the appropriate Da Capo repeat written out in edition
Sources in Other Copies		
Measure	Staff/Copy	Comment
158	R.1,4	1704 1700 ^{ff} O.1, L.1, 4 in 1700 ^{ff} (a) in Principe Copy
181	L.1	1704 O.1, 181 copy no repeat
189	R.4-7	1704 O.1, 189 copy no repeat
202	R.19	1704 O.1, 202 copy no repeat

Dieterich Buxtehude: The Collected Works

*Dieterich Buxtehude
organista ad S. Maria
Virginis, Lübeck.*



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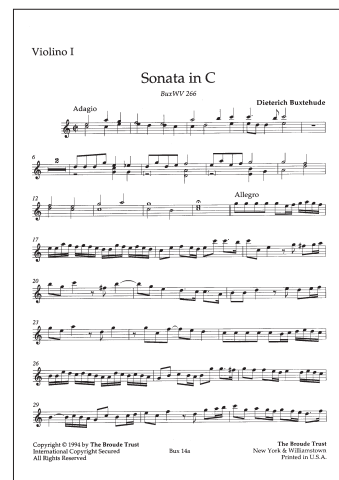
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General editors: Kerala J. Snyder & Christoph Wolff. Editorial board: K. Beckmann, J. D. Christie, E. Kjellberg, F. Krummacher, E. Linfield, B. Lundgren, S. Sørensen & P. Walker. 1987–.

17 volumes projected. Clothbound.

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Edited by Mary Cyr, Arthur Lawrence & Albert Cohen. 2005– .

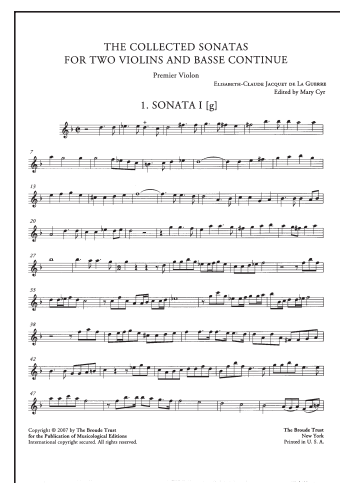
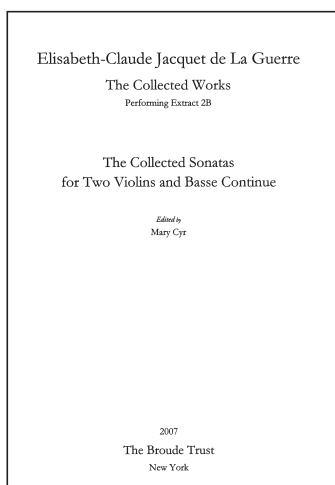
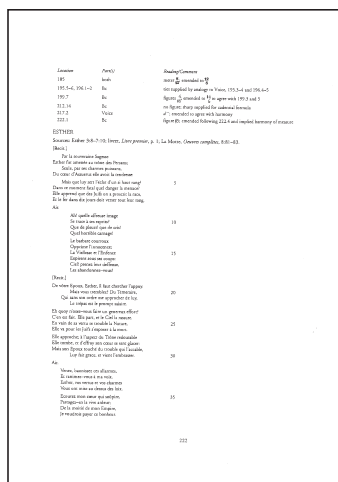
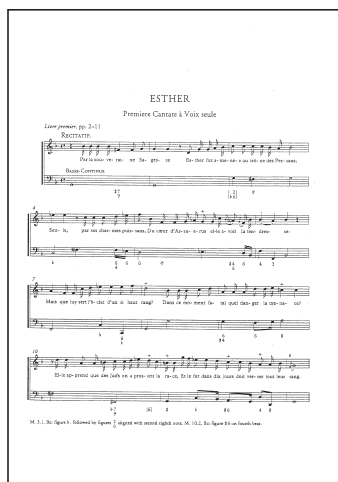
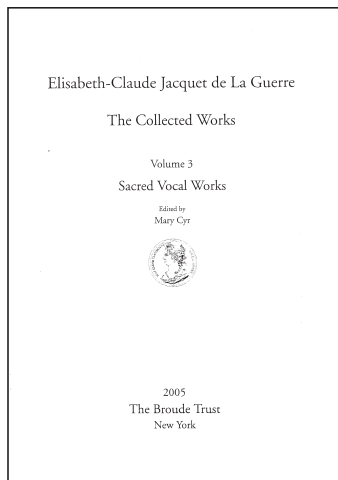
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Performing Extracts

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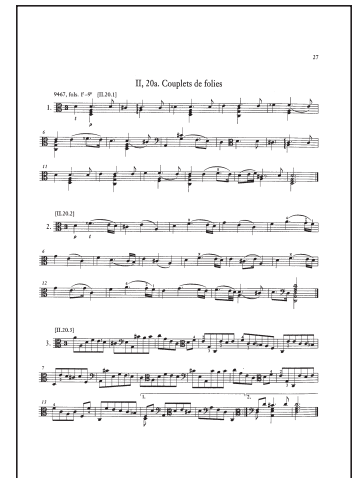
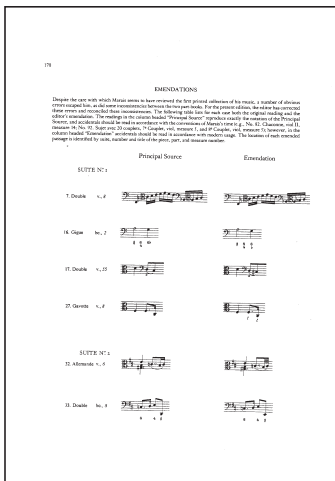
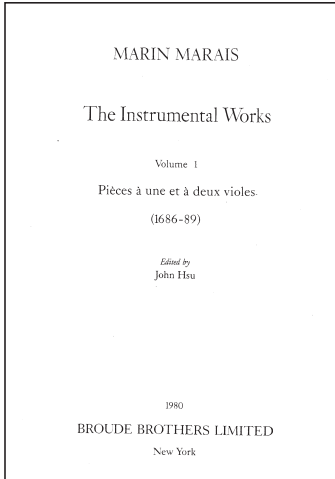
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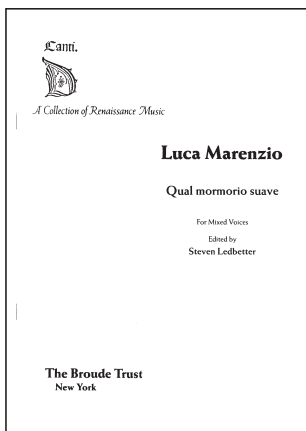


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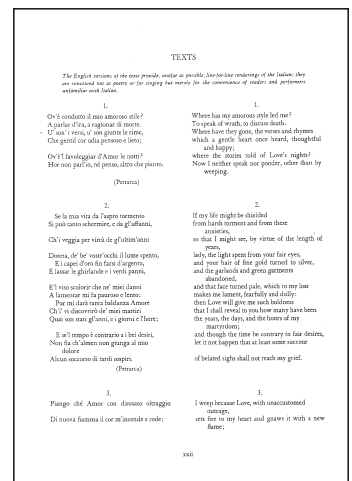
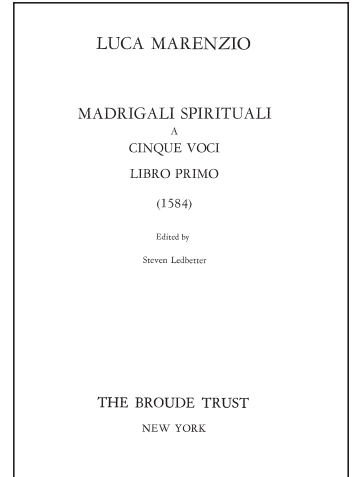
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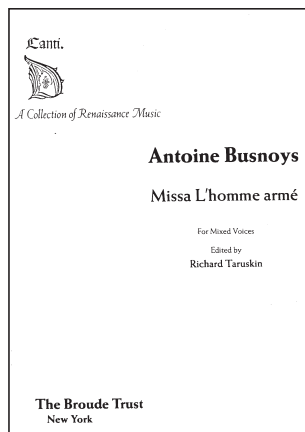
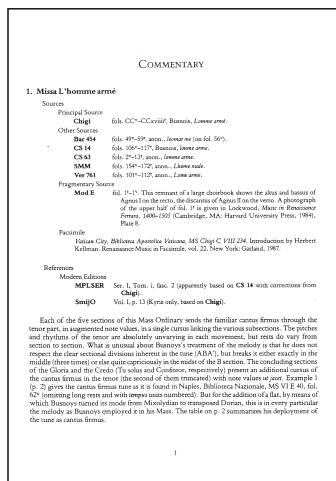
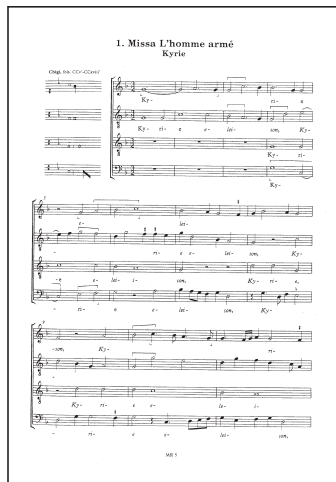
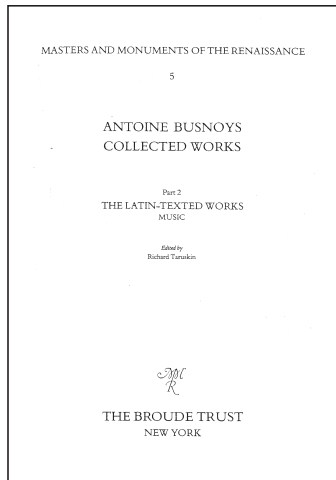
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