

APPENDICES

Appendix to Chapter Four

Appendix to 04.01.01. – Italian public library holdings

A04.01.01.A. – IEs in Italian public libraries

Editor	Publisher	Country	Libraries	Code
Bartok, B.	Editio Musica	Hungary	BG0026	IT\ICCU\LO1\1171743
Bartok, B.	Editio Musica	Hungary	MI0162	IT\ICCU\LO1\1171743
Bartok, B.	Editio Musica	Hungary	MI0162	IT\ICCU\LO1\1281171
Bischoff, H.	Ongaku no tomo	Japan	MI0162	IT\ICCU\LO1\1210737
Bischoff, H.	Steingraber	Germany	CH0151	IT\ICCU\CAG\1275256
Bischoff, H.	Steingraber	Germany	MI0162	IT\ICCU\CAG\1275256
Bischoff, H.	Steingraber	Germany	SS0200	IT\ICCU\CAG\1275256
Bischoff, H.	Kalmus	USA	MI0162	IT\ICCU\LO1\1320020
Bischoff, H.	Staatlicher Musik	Russia	MI0162	IT\ICCU\LO1\1213959
Bischoff, H.	Steingraber	Germany	BG0044	IT\ICCU\DE\94011901928
Bischoff, H.	Steingraber	Germany	MI0162	IT\ICCU\LO1\1274480
Boghen, F.	Casa Editrice Musicale Italiana	Italy	MI0162	IT\ICCU\LO1\1214416
Boghen, F.	Hamelle	France	BO0346	IT\ICCU\CUB\0062513
Boghen, F.	Hamelle	France	FI0098	IT\ICCU\CUB\0062513
Busoni, F.	Breitkopf	Germany	FI0098	IT\ICCU\CFM\0578042
Busoni, F.	Breitkopf	Germany	TS0108	IT\ICCU\CFM\0578042
Busoni, F.	Breitkopf	Germany	VI0173	IT\ICCU\DE\03091200590
Busoni, F.	Breitkopf	Germany	FI0098	IT\ICCU\NAP\0296956
Busoni, F.	Breitkopf	Germany	MI0162	IT\ICCU\NAP\0296956
Busoni, F.	Breitkopf	Germany	MI0344	IT\ICCU\NAP\0296956
Busoni, F.	Breitkopf	Germany	NA0059	IT\ICCU\NAP\0296956
Busoni, F.	Breitkopf	Germany	RM1316	IT\ICCU\NAP\0296956
Busoni, F.	Breitkopf	Germany	TS0108	IT\ICCU\NAP\0296956
Busoni, F.	Breitkopf	Germany	CN0185	IT\ICCU\TO0\1260765
Busoni, F.	Breitkopf	Germany	FC0018	IT\ICCU\TO0\1260765
Busoni, F.	Breitkopf	Germany	FI0098	IT\ICCU\TO0\1260765
Busoni, F.	Breitkopf	Germany	PU0110	IT\ICCU\TO0\1260765
Busoni, F.	Breitkopf	Germany	RM1316	IT\ICCU\TO0\1260765
Busoni, F.	Breitkopf	Germany	CN0185	IT\ICCU\TO0\1268883
Busoni, F.	Breitkopf	Germany	RM1316	IT\ICCU\TO0\1268883
Busoni, F.	Kalmus	USA	SS0200	IT\ICCU\CAG\1301002
Busoni, F.	Schirmer	USA	MI0344	IT\ICCU\DE\94011901920
Busoni, F.	Schirmer	USA	MI0162	IT\ICCU\REA\0210278
Busoni, F.	Schirmer	USA	RE0088	IT\ICCU\REA\0210278
Busoni, F.	Unknown	Germany	BG0026	IT\ICCU\CAG\0867098
Busoni, F.	Unknown	Germany	CS0279	IT\ICCU\CAG\0867098
Busoni, F.	Unknown	Germany	SS0200	IT\ICCU\CAG\0867098
Busoni, F.	Unknown	Germany	BO0310	IT\ICCU\UBO\2928520
Busoni, F.	Unknown	Germany	BO0346	IT\ICCU\UBO\2928520
Busoni, F.	Unknown	Germany	MI0162	IT\ICCU\UBO\2928520
Busoni, F.	Unknown	Germany	RM1316	IT\ICCU\UBO\2928520

Editor	Publisher	Country	Libraries	Code
Busoni, F.	Unknown	Germany	TS0108	IT\ICCU\UBO\2928520
Casella, A.	Curci	Italy	BS0419	IT\ICCU\CFM0575531
Casella, A.	Curci	Italy	CH0151	IT\ICCU\CFM0575531
Casella, A.	Curci	Italy	FI0098	IT\ICCU\CFM0575531
Casella, A.	Curci	Italy	MN0124	IT\ICCU\CFM0575531
Casella, A.	Curci	Italy	RM0267	IT\ICCU\CFM0575531
Casella, A.	Curci	Italy	RM1316	IT\ICCU\CFM0575531
Casella, A.	Curci	Italy	SV0021	IT\ICCU\CFM0575531
Casella, A.	Curci	Italy	TS0108	IT\ICCU\CFM0575531
Casella, A.	Curci	Italy	NA0059	IT\ICCU\DE\98092802311
Casella, A.	Curci	Italy	RM1316	IT\ICCU\DE\98092802311
Casella, A.	Curci	Italy	BS0200	IT\ICCU\TO0\1209406
Casella, A.	Curci	Italy	CN0185	IT\ICCU\TO0\1209406
Casella, A.	Curci	Italy	CR0236	IT\ICCU\TO0\1209406
Casella, A.	Curci	Italy	CZ0143	IT\ICCU\TO0\1209406
Casella, A.	Curci	Italy	MN0124	IT\ICCU\TO0\1209406
Cesi, B.	Ricordi	Italy	CR0062	IT\ICCU\CFM0607191
Cesi, B.	Ricordi	Italy	FI0098	IT\ICCU\CFM0607191
Cesi, B.	Ricordi	Italy	MI0162	IT\ICCU\CFM0607191
Cesi, B.	Ricordi	Italy	RM0266	IT\ICCU\CFM0607191
Czerny, C.	Boileau	Spain	MI0162	IT\ICCU\LO1\1215197
Czerny, C.	Boileau	Spain	MI0162	IT\ICCU\LO1\1215198
Czerny, C.	Gaetano	Greece	MI0162	IT\ICCU\LO1\1285062
Czerny, C.	Gaetano	Greece	MI0162	IT\ICCU\LO1\1285064
Czerny, C.	Launer	France	FI0035	IT\ICCU\DE\89072401019
Czerny, C.	Launer	France	NA0079	IT\ICCU\DE\89072401019
Czerny, C.	Launer	France	NO0053	IT\ICCU\DE\89072401019
Czerny, C.	Launer	France	MI0162	IT\ICCU\LO1\1214754
Czerny, C.	Lucca	Italy	BG0044	IT\ICCU\DE\94011901937
Czerny, C.	Lucca	Italy	MI0344	IT\ICCU\DE\94011901937
Czerny, C.	Lucca	Italy	MI0344	IT\ICCU\DE\94011901937
Czerny, C.	Lucca	Italy	VR0059	IT\ICCU\DE\94011901937
Czerny, C.	Peters	Germany	CR0062	IT\ICCU\BVE\0408564
Czerny, C.	Peters	Germany	CS0143	IT\ICCU\BVE\0408564
Czerny, C.	Peters	Germany	CS0279	IT\ICCU\BVE\0408564
Czerny, C.	Peters	Germany	MN0124	IT\ICCU\BVE\0408564
Czerny, C.	Peters	Germany	RM0267	IT\ICCU\BVE\0408564
Czerny, C.	Peters	Germany	RM1090	IT\ICCU\BVE\0408564
Czerny, C.	Peters	Germany	TS0108	IT\ICCU\BVE\0408564
Czerny, C.	Peters	Germany	RM0266	IT\ICCU\DE\02042202976
Czerny, C.	Peters	Germany	MI0344	IT\ICCU\DE\89071900089
Czerny, C.	Peters	Germany	NA0059	IT\ICCU\DE\89071900089
Czerny, C.	Peters	Germany	BS0200	IT\ICCU\DE\90133700450
Czerny, C.	Peters	Germany	FI0035	IT\ICCU\DE\90133700450
Czerny, C.	Peters	Germany	PR0071	IT\ICCU\DE\90133700450
Czerny, C.	Peters	Germany	BO0334	IT\ICCU\DE\94011901921
Czerny, C.	Peters	Germany	CR0062	IT\ICCU\DE\94011901921
Czerny, C.	Peters	Germany	RM0117	IT\ICCU\DE\94011901921
Czerny, C.	Peters	Germany	BG0044	IT\ICCU\DE\94011901922

Editor	Publisher	Country	Libraries	Code
Czerny, C.	Peters	Germany	CB0110	IT\ICCU\DE\94011901922
Czerny, C.	Peters	Germany	MI0344	IT\ICCU\DE\94011901922
Czerny, C.	Peters	Germany	VI0173	IT\ICCU\DE\94011901922
Czerny, C.	Peters	Germany	BO0334	IT\ICCU\DE\94011901923
Czerny, C.	Peters	Germany	FG0046	IT\ICCU\DE\94011901923
Czerny, C.	Peters	Germany	VI0173	IT\ICCU\DE\94011901923
Czerny, C.	Peters	Germany	RM1316	IT\ICCU\DE\98092802966
Czerny, C.	Peters	Germany	BO0455	IT\ICCU\LO1\0574803
Czerny, C.	Peters	Germany	MI0162	IT\ICCU\LO1\0574803
Czerny, C.	Peters	Germany	MI1223	IT\ICCU\LO1\0574803
Czerny, C.	Peters	Germany	MN0035	IT\ICCU\LO1\0574803
Czerny, C.	Peters	Germany	MN0124	IT\ICCU\LO1\0574803
Czerny, C.	Peters	Germany	RM1316	IT\ICCU\LO1\0574803
Czerny, C.	Peters	Germany	RN0037	IT\ICCU\LO1\0574803
Czerny, C.	Peters	Germany	TO0643	IT\ICCU\TO0\0609880
Czerny, C.	Peters	Germany	TO0250	IT\ICCU\TO0\1752308
Czerny, C.	Peters	Germany	BO0310	IT\ICCU\UBO\3504008
Czerny, C.	Peters	Germany	PG0355	IT\ICCU\UM1\0064459
Czerny, C.	Ricordi	Italy	RM0267	IT\ICCU\BVE\0408759
Czerny, C.	Ricordi	Italy	FI0098	IT\ICCU\CUB\0062530
Czerny, C.	Ricordi	Italy	FI0035	IT\ICCU\DE\94011901938
Czerny, C.	Ricordi	Italy	MI0344	IT\ICCU\DE\94011901938
Czerny, C.	Ricordi	Italy	FI0035	IT\ICCU\DE\94011901940
Czerny, C.	Ricordi	Italy	MI0344	IT\ICCU\DE\94011901940
Czerny, C.	Ricordi	Italy	MI0344	IT\ICCU\DE\94011901941
Czerny, C.	Ricordi	Italy	MI0344	IT\ICCU\LO1\0525025
Czerny, C.	Schirmer	USA	MI0162	IT\ICCU\LO1\1276176
Czerny, C.	Schirmer	USA	RM1090	IT\ICCU\LO1\1276176
Czerny, C.	Universal	Austria	SV0021	IT\ICCU\LIG\0071153
Czerny, C.	Universal	Austria	TS0108	IT\ICCU\TSA\0899631
d'Indy, V.	Richault	France	BO0310	IT\ICCU\DE\94011901954
d'Indy, V.	Richault	France	FI0035	IT\ICCU\DE\94011901954
d'Indy, V.	Richault	France	PU0067	IT\ICCU\DE\94011901954
Bustini, A.	De Santis	Italy	RM1651	IT\ICCU\BVE\0521923
Bustini, A.	De Santis	Italy	FI0098	IT\ICCU\CUB\0062591
Bustini, A.	De Santis	Italy	FI0098	IT\ICCU\CUB\0062592
Bustini, A.	De Santis	Italy	MI0162	IT\ICCU\LO1\1219418
Fauré, G.	Durand	France	RM1316	IT\ICCU\DE\98092802911
Fauré, G.	Durand	France	MI0162	IT\ICCU\LO1\1214754
Ferté, A.	Choudens	France	MI0162	IT\ICCU\LO1\1210755
Ferté, A.	Choudens	France	MI0162	IT\ICCU\LO1\1210756
Goetschius, P.	O. Ditson	USA	FI0098	IT\ICCU\CFI\0606925
Hughes, E.	Schirmer	USA	MI0162	IT\ICCU\LO1\1213992
IE	Breitkopf	Germany	BS0419	IT\ICCU\BVE\0316935
IE	Breitkopf	Germany	MI0162	IT\ICCU\BVE\0316935
IE	Breitkopf	Germany	MN0124	IT\ICCU\BVE\0316935
IE	Breitkopf	Germany	RE0088	IT\ICCU\BVE\0316935
IE	Breitkopf	Germany	RM0267	IT\ICCU\BVE\0316935
IE	Breitkopf	Germany	RM0281	IT\ICCU\BVE\0316935

Editor	Publisher	Country	Libraries	Code
IE	Breitkopf	Germany	TS0108	IT\ICCU\BVE\0316935
IE	Breitkopf	Germany	VI0173	IT\ICCU\BVE\0316935
Klindworth, K.	Schott	Germany	MI0162	IT\ICCU\LO1\1209047
Klindworth, K.	Schott	Germany	VI0173	IT\ICCU\BVE\0316935
Kohler, L.	Litolff	Germany	BG0367	IT\ICCU\CFI\0583342
Kohler, L.	Litolff	Germany	CR0062	IT\ICCU\CFI\0583342
Kohler, L.	Litolff	Germany	FI0098	IT\ICCU\CFI\0583342
Kohler, L.	Litolff	Germany	MI0162	IT\ICCU\CFI\0583342
Kohler, L.	Litolff	Germany	PR0071	IT\ICCU\CFI\0583342
Kohler, L.	Litolff	Germany	PR0071	IT\ICCU\DE\02051400196
Kohler, L.	Litolff	Germany	BG0044	IT\ICCU\DE\94011901917
Leveque, A.	Salabert	France	MI0162	IT\ICCU\LO1\1213645
Longo, A.	Ricordi	Italy	CR0062	IT\ICCU\CAG\0913968
Longo, A.	Ricordi	Italy	NA0607	IT\ICCU\CAG\0913968
Longo, A.	Ricordi	Italy	SS0200	IT\ICCU\CAG\0913968
Longo, A.	Ricordi	Italy	FI0098	IT\ICCU\CUB\0062512
Longo, A.	Ricordi	Italy	RM1316	IT\ICCU\DE\98092501574
Longo, A.	Ricordi	Italy	VI0173	IT\ICCU\DE\98092501574
Longo, A.	Ricordi	Italy	MI0162	IT\ICCU\LO1\1176363
Longo, A.	Ricordi	Italy	MI0344	IT\ICCU\LO1\1176363
Longo, A.	Ricordi	Argentina	MI0162	IT\ICCU\LO1\1210780
Longo, A.	Ricordi	Argentina	MI0162	IT\ICCU\LO1\1210781
Montani, P.	Ricordi	Italy	CR0236	IT\ICCU\CUB\0062589
Montani, P.	Ricordi	Italy	FI0098	IT\ICCU\CUB\0062589
Montani, P.	Ricordi	Italy	MI0162	IT\ICCU\CUB\0062589
Montani, P.	Ricordi	Italy	NA0059	IT\ICCU\CUB\0062589
Montani, P.	Ricordi	Italy	FI0098	IT\ICCU\CUB\0062590
Mugellini, B.	Breitkopf	Germany	BG0044	IT\ICCU\DE\94011901927
Mugellini, B.	Breitkopf	Germany	EX0001	IT\ICCU\DE\94011901927
Mugellini, B.	Breitkopf	Germany	MI0344	IT\ICCU\DE\94011901927
Mugellini, B.	Breitkopf	Germany	RM1316	IT\ICCU\DE\94011901927
Mugellini, B.	Breitkopf	Germany	BG0367	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	BO0310	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	BS0419	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	CH0151	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	CN0185	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	FC0018	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	FI0098	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	MI0162	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	MI0344	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	MI1223	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	MI1342	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	MN0124	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	RE0088	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	RM0267	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	RM0281	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	RN0037	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	TS0108	IT\ICCU\LO1\0574796
Mugellini, B.	Breitkopf	Germany	VI0173	IT\ICCU\LO1\0574796

Editor	Publisher	Country	Libraries	Code
Mugellini, B.	Breitkopf	Germany	TS0108	IT\ICCU\TSA\1098430
Mugellini, B.	Carisch	Italy	MI1223	IT\ICCU\LO1\0574778
Mugellini, B.	Carisch	Italy	NA0607	IT\ICCU\LO1\0574778
Mugellini, B.	Muzyka	Russia	MI0162	IT\ICCU\LO1\1224955
Mugellini, B.	Polskie Wydawnictwo Muzyczne	Poland	MI0162	IT\ICCU\LO1\1215194
Mugellini, B.	Polskie Wydawnictwo Muzyczne	Poland	MI0162	IT\ICCU\LO1\1215186
Pauer, E.	Augener	UK	BG0044	IT\ICCU\DE\94011901951
Riemann, H.	Augener	UK	FI0098	IT\ICCU\CFI\0583547
Riemann, H.	Augener	UK	FI0098	IT\ICCU\CFI\0583539
Rontgen, J.	Universal	Austria	MI0162	IT\ICCU\LO1\1216426
Rontgen, J.	Universal	Austria	MI0162	IT\ICCU\LO1\1216426
Rontgen, J.	Universal	Austria	MI0162	IT\ICCU\LO1\1216427
Rontgen, J.	Universal	Austria	MI0162	IT\ICCU\LO1\1216448
Schmid-Lindner	Schott	Germany	MI0162	IT\ICCU\LO1\1215101
Selva, B.	Salabert	France	MI0162	IT\ICCU\LO1\1214397
Selva, B.	Senart	France	TS0108	IT\ICCU\TSA\1046803
Tagliapietra, G.	Ricordi	Italy	FI0098	IT\ICCU\CUB\0062473
Tagliapietra, G.	Ricordi	Italy	MI0162	IT\ICCU\CUB\0062473
Tagliapietra, G.	Ricordi	Italy	MI0344	IT\ICCU\CUB\0062473
Tagliapietra, G.	Ricordi	Italy	TS0108	IT\ICCU\CUB\0062473
Tagliapietra, G.	Ricordi	Italy	FI0098	IT\ICCU\CUB\0062474
Tagliapietra, G.	Ricordi	Italy	FI0098	IT\ICCU\CUB\0062499
Tagliapietra, G.	Ricordi	Italy	MI0344	IT\ICCU\CUB\0062499
Tagliapietra, G.	Ricordi	Italy	FI0098	IT\ICCU\CUB\0062593
Tagliapietra, G.	Ricordi	Italy	RM1316	IT\ICCU\DE\98092501545
Tagliapietra, G.	Ricordi	Italy	BG0367	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	CA0164	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	CR0236	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	CS0279	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	CZ0143	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	MI0162	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	MI0344	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	TS0108	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	VI0173	IT\ICCU\LO1\0525539
Tagliapietra, G.	Ricordi	Italy	MI0344	IT\ICCU\LO1\1157193
Tagliapietra, G.	Ricordi	Italy	MI0162	IT\ICCU\LO1\1214440
Tagliapietra, G.	Ricordi	Italy	TS0108	IT\ICCU\TSA\1254472
Tausig, C.	Bahn	Germany	MI0162	IT\ICCU\DE\94011901915
Tausig, C.	Bahn	Germany	MI0344	IT\ICCU\DE\94011901915
Tovey, D. F.	ABRSM	UK	BO0310	IT\ICCU\UBO\3493430
Unknown	Ricordi	Italy	BG0026	IT\ICCU\DE\94011901939
Unknown	Salabert	France	MI0162	IT\ICCU\LO1\1213646
Unknown	Schirmer	USA	RE0088	IT\ICCU\REA\0210279
Unknown	Schirmer	USA	RM1090	IT\ICCU\RML\0199170
Unknown	Universal	Austria	TS0108	IT\ICCU\TSA\0899635
Wouters, A.	Katto	Belgium	MI0162	IT\ICCU\BVE\0408409
Wouters, A.	Katto	Belgium	RM0267	IT\ICCU\BVE\0408409

Editor	Publisher	Country	Libraries	Code
Wouters, A.	Katto	Belgium	MI0344	IT\ICCU\DE\94011901936
Wouters, A.	Katto	Belgium	MO0175	IT\ICCU\DE\94011901936
Wouters, A.	Katto	Belgium	RM1316	IT\ICCU\DE\94011901936
Wouters, A.	Katto	Belgium	CR0062	IT\ICCU\LO1\1010946
Wouters, A.	Katto	Belgium	CR0062	IT\ICCU\LO1\1010949
Wouters, A.	Katto	Belgium	MI0162	IT\ICCU\LO1\1010949
Wouters, A.	Katto	Belgium	BO0346	IT\ICCU\UBO\1856716
Wouters, A.	Katto	Belgium	MI0162	IT\ICCU\UBO\1856716
Wouters, A.	Katto	Belgium	RE0088	IT\ICCU\UBO\1856716
Wouters, A.	Schott	Belgium	MI0162	IT\ICCU\LO1\1289029
Wouters, A.	Schott	Germany	MI0162	IT\ICCU\LO1\1289029

Appendix – Table 1 – IEs in Italian public libraries

A04.01.01.B. – Non-IEs in Italian libraries

Publisher	Edition	Country	Library	Code
Bärenreiter	Dürr	Germany	BO0455	IT\ICCU\CFI\0334475
Bärenreiter	Dürr	Germany	FI0098	IT\ICCU\CFI\0334475
Bärenreiter	Dürr	Germany	MI0344	IT\ICCU\CFI\0334475
Bärenreiter	Dürr	Germany	MN0124	IT\ICCU\CFI\0334475
Bärenreiter	Dürr	Germany	NA0059	IT\ICCU\CFI\0334475
Bärenreiter	Dürr	Germany	RE0088	IT\ICCU\CFI\0334475
Bärenreiter	Dürr	Germany	BS0200	IT\ICCU\LO1\0438770
Bärenreiter	Dürr	Germany	GE0148	IT\ICCU\LO1\0438770
Bärenreiter	Dürr	Germany	MI0344	IT\ICCU\LO1\0438770
Bärenreiter	Dürr	Germany	MI1342	IT\ICCU\LO1\0438770
Bärenreiter	Dürr	Germany	CN0185	IT\ICCU\RAV\1334804
Bärenreiter	Dürr	Germany	RA0053	IT\ICCU\RAV\1334804
Breitkopf	BGA	Germany	BO0310	IT\ICCU\DE\89020300433
Breitkopf	BGA	Germany	MI0344	IT\ICCU\DE\89020300433
Dover	BGA	USA	FE0152	IT\ICCU\FER\0162803
Dover	BGA	USA	MC0197	IT\ICCU\FER\0162803
Henle	Schiff, A.	Germany	BO0455	IT\ICCU\UBO\3821876
Henle	von Irmer, O.	Germany	MI0162	IT\ICCU\LO1\1288775
Henle	von Irmer, O.	Germany	PR0071	IT\ICCU\PAR\0902190
Henle	von Irmer, O.	Germany	TS0108	IT\ICCU\PAR\0902190
Henle	von Irmer, O.	Germany	RN0037	IT\ICCU\RAV\1940078
Henle	von Irmer, O.	Germany	BO0455	IT\ICCU\UBO\2471485
Henle	von Irmer, O.	Germany	CN0185	IT\ICCU\UBO\2471485
Henle	von Irmer, O.	Germany	GE0148	IT\ICCU\UBO\2471485
Henle	von Irmer, O.	Germany	RN0037	IT\ICCU\UBO\2471485
Henle	von Irmer, O.	Germany	SS0200	IT\ICCU\UBO\2471485
Könemann	Zaszkaliczky, T.	Hungary	BG0026	IT\ICCU\UBO\3321512
Könemann	Zaszkaliczky, T.	Hungary	BO0310	IT\ICCU\UBO\3321512
Könemann	Zaszkaliczky, T.	Hungary	PZ0133	IT\ICCU\UBO\3321512
Lea Pocket	BGA	USA	BO0310	IT\ICCU\LO1\0790693
Lea Pocket	BGA	USA	CA0300	IT\ICCU\LO1\0790693
Lea Pocket	BGA	USA	CZ0143	IT\ICCU\LO1\0790693
Lea Pocket	BGA	USA	MI0344	IT\ICCU\LO1\0790693

Publisher	Edition	Country	Library	Code
Lea Pocket	BGA	USA	SS0200	IT\ICCU\LO1\0790693
Nägeli		CH	MI0344	IT\ICCU\DE\94011901918
Nägeli		CH	NA0059	IT\ICCU\DE\94011901918
Offenbach	André, J.	Germany	MI0344	IT\ICCU\DE\94011901925
Peters	Kroll, F.	Germany	BS0200	IT\ICCU\DE\94011901924
Peters	Kroll, F.	Germany	EX0001	IT\ICCU\DE\94011901924
Peters	Kroll, F.	Germany	MI0162	IT\ICCU\NAP\0356388
Peters	Kroll, F.	Germany	MI1342	IT\ICCU\NAP\0356388
Peters	Kroll, F.	Germany	NA0059	IT\ICCU\NAP\0356388
Peters	Kroll, F.	Germany	RM0267	IT\ICCU\NAP\0356388
Peters	Kroll, F.	Germany	RM1316	IT\ICCU\RMR\0048598
Peters	URTEXT	Germany	SS0200	IT\ICCU\CAG\1289412
VEB	facsimile	Germany	VE0272	IT\ICCU\VEA\0147602
VEB	facsimile	Germany	MI0162	IT\ICCU\BVE\0316628
VEB	facsimile	Germany	MI0344	IT\ICCU\BVE\0316628
VEB	facsimile	Germany	RM0267	IT\ICCU\BVE\0316628
VEB	facsimile	Germany	RM1316	IT\ICCU\BVE\0316628
VEB	facsimile	Germany	MI0344	IT\ICCU\VEA\0147602

Appendix – Table 2 – Non-IEs in Italian libraries

A04.01.01.C. – Other

Publisher	Editor	Country	Library	Code
Brandus		France	LU0023	IT\ICCU\DE\94011901953
Breitkopf		Germany	MI0344	IT\ICCU\LO1\1184345
Breitkopf		Germany	PR0071	IT\ICCU\LO1\1184345
Hansen	Frotscher	Denmark	BO0455	IT\ICCU\UBO\2472516
Hansen	Frotscher	Denmark	MI0162	IT\ICCU\UBO\2472516
Henn		Switzerland	MI0162	IT\ICCU\LO1\1213967
Heugel	Risler, E.	France	MI0162	IT\ICCU\LO1\1219915
Hofmeister		Austria	NA0059	IT\ICCU\DE\94011901926
Holle		Germany	FI0035	IT\ICCU\DE\94011901919
Kalmus		USA	BS0419	IT\ICCU\PUV\1029927
Kalmus		USA	PD0329	IT\ICCU\PUV\1029927
Kalmus		USA	SS0200	IT\ICCU\PUV\1029927
Litolff	Germer, H.	Germany	MI0344	IT\ICCU\DE\94011901934
Litolff	Germer, H.	Germany	BG0367	IT\ICCU\LO1\1026489
Litolff	Germer, H.	Germany	BS0419	IT\ICCU\LO1\1026489
Litolff	Germer, H.	Germany	MI0162	IT\ICCU\LO1\1026489
Litolff		Germany	BO0334	IT\ICCU\DE\94011901935
Litolff		Germany	CR0062	IT\ICCU\DE\94011901935
Narodni hudebni vydavatelstvi	Polivka, V.	Czech Rep.	MI0162	IT\ICCU\LO1\1224711
Nordiska Misokfort	Christiansen, Chr.	Sweden	MI0162	IT\ICCU\LO1\1213658
Novello	Best, W. T.	UK	BO0310	IT\ICCU\DE\94011901950
Novello	Brooke, H.	UK	MI0185	IT\ICCU\DE\02033000068
Peters	Ruthardt, A.	Germany	MI0162	IT\ICCU\LO1\1214789
Peters		Germany	EX0001	IT\ICCU\DE\89071900081
Peters		Germany	MI0344	IT\ICCU\DE\89071900081
Peters		Germany	MI0162	IT\ICCU\LO1\1224983

Publisher	Editor	Country	Library	Code
Simrock		Germany	FI0035	IT\ICCU\DE\94011901916
Société Française de Musicologie	Chopin, F.	France	BO0455	IT\ICCU\UBO\3816978
”	Chopin, F.	France	CR0058	IT\ICCU\UBO\3816978

Appendix – Table 3 - Other

Appendix to 04.01.02. – Survey on the spread of IEs

A04.01.02.A. – Assessment of the sample

The sample of our survey is constituted by 315 pianists, having voluntarily responded to our invitation to complete the survey. It was given publicity through personal acquaintance, dedicated mailing-lists (Yahoo! Groups like Edumus and Portare la Musica), and internet forums about music and/or piano (Edumus, PianoForum, Conservatori, MusicaClassica etc.).

The survey was started on November 22, 2007, and concluded on January 04, 2008.

It was completed by 222 people, i.e. 70.5 % of the sample. Questions and answers were proposed and given in Italian. The survey was designed, published and collected exclusively on the internet (www.surveymonkey.com).

All the questions and the possible answers of the survey (translated into English) are available in the following pages, together with their results. Throughout the abbreviation “a.v.” means absolute value.

A04.01.02.B. – Status

To which one(s) of these types to you belong? (Possibility of multiple answers)

Type	%	a.v.
Amateur pianist	11.0	034
Piano major at Conservatory or State-recognised music school	16.8	052
Piano minor at Conservatory or State-recognised music school	01.3	004
Piano major at private schools of music	01.9	006
Piano major at a private teacher	08.4	026
Conservatory graduate	53.5	166
Teacher of piano majors at Conservatory or State-recognised music school	06.1	019
Teacher of piano minors at Conservatory or State-recognised music school	01.6	005
Piano teacher at private schools of music	28.4	088
Private piano teacher	26.8	083
Answered question	310	
Skipped question	005	

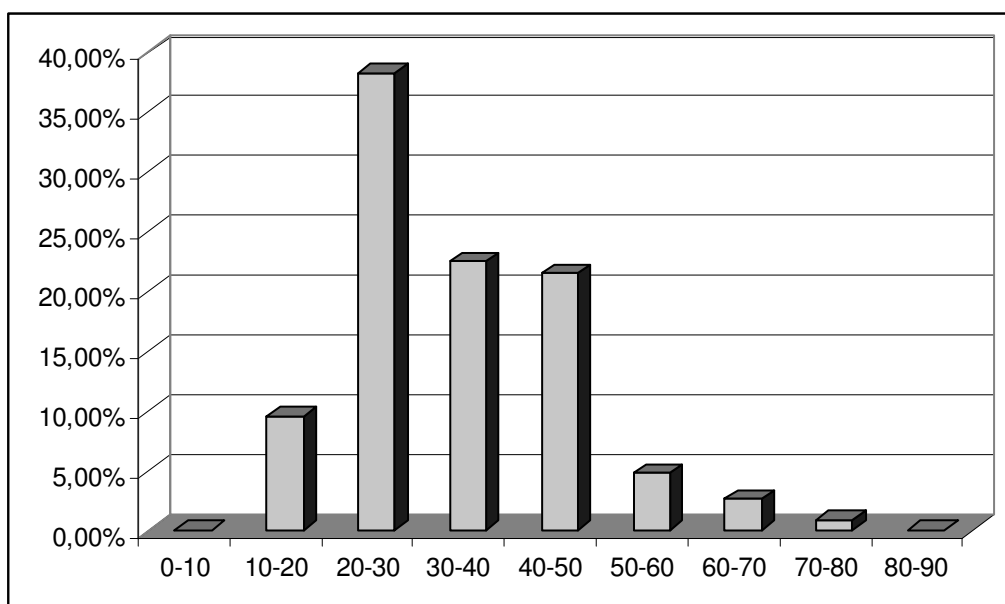
Appendix – Table 4 – Status

A04.01.02.C. – Age

Which is your age group?

Age group	%	a.v.
0-10	00.0	000
10-20	09.6	030
20-30	38.3	119
30-40	22.5	070
40-50	21.5	067
50-60	04.8	015
60-70	02.6	008
70-80	00.6	002
80-90	00.0	000
90-100	00.0	000
Answered question	311	
Skipped question	004	

Appendix – Table 5 – Age

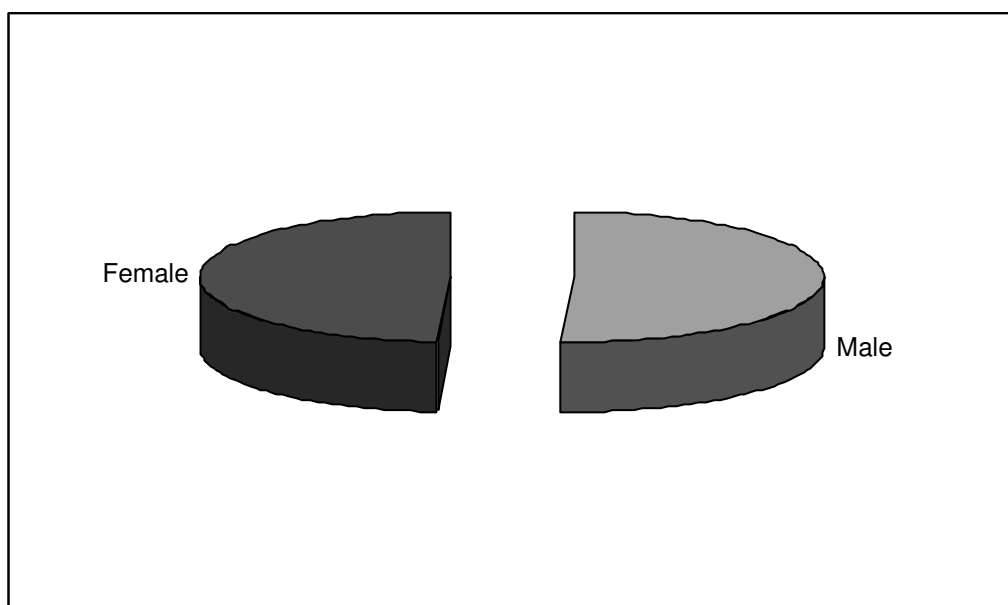


Appendix – Graph 1 – Age

A04.01.02.D. – Gender

Gender	%	a.v.
Male	50.8	158
Female	49.2	153
Answered question	311	
Skipped question	004	

Appendix – Table 6 – Gender



Appendix – Graph 2 – Gender

A04.01.02.E. – Bach editions

A04.01.02.E.01. – WTK edition suggested as first choice

Among the following editions of Bach’s Well-Tempered Clavier, which one would you suggest as the first choice for a 6th-year piano major?

Edition	%	a.v.
Busoni (BREITKOPF)	3.0	008
Casella/Piccioli (CURCI)	10.0	027
Mugellini (BREITKOPF)	5.6	015
Tagliapietra (RICORDI)	1.1	003
Montani (RICORDI)	3.0	008
Kreutz/Keller (PETERS)	3.0	008
HENLE	43.7	118
BÄRENREITER	4.4	012
WIENER URTEXT	14.8	040
KÖNEMANN MUSIC BUDAPEST	1.1	003
DOVER	0.7	002
KALMUS	0.0	000
Anyone	1.5	004
None in particular	4.4	012
Other (specify) ¹	3.7	010
Answered question	270	
Skipped question	045	

Appendix – Table 7 – WTK edition suggested as first choice

¹ 2 people indicated Donald Francis Tovey’s edition for the ABRSM; 2 people indicated “Urtex” or “Urtext” without further specification; one person indicated “Verlag” (possibly referring to Henle Verlag?); one person indicated “Carisch/ Mugellini”; one person indicated “Alfred” (?); one person indicated “Bach-Gesellschaft”; 2 people wrote longer comments: “first choice: BREITKOPF; Koenemann (scarcely available) and Henle (expensive) should be consulted”; “Normally I use Henle Verlag, but it depends on the student’s technical and musical level. Sometimes I let them use Breitkopf-Mugellini”.

A04.01.02.E.02. – Criteria for the preceding choice

In relation to the preceding question, please evaluate the importance of each of the following criteria:

	Very important		Quite important		Quite unimportant		Unimportant		Response count
	%	a.v.	%	a.v.	%	a.v.	%	a.v.	
Price	8.0	18	46.9	105	31.7	71	13.4	30	224
Practicality	27.0	60	51.4	114	16.2	36	5.4	12	222
Availability	27.4	61	48.0	107	17.0	38	7.6	17	223
Good fingerings	41.6	92	30.8	68	18.6	41	10.0	22	221
Presence of preparatory exercises	6.8	15	10.0	22	44.3	97	39.3	86	219
Explanation of embellishments	25.9	58	49.6	111	16.1	36	8.9	20	224
Peddalling suggestions	6.4	14	25.2	55	32.6	71	35.8	78	218
Tempo and metronome indications	8.2	18	32.0	70	30.1	66	29.7	65	219
Compliance with the original text	81.5	190	17.2	40	0.4	1	1.3	3	233
Critical Edition	32.4	72	36.5	81	24.3	54	7.2	16	222
Answered question							239		
Skipped question							076		

Appendix – Table 8 – Criteria for the preceding choice

A04.01.02.E.03. – Suitable for students / suitable for everybody

Do you use yourself the edition you indicated at question 2.1?

	%	a.v.
Yes	83.4	221
No	16.6	44
Answered question	265	
Skipped question	050	

Appendix – Table 9 – Suitability

A04.01.02.E.04. – WTK edition suggested as second choice

Among the following editions of Bach's Well-Tempered Clavier, which one would you suggest as the second choice for a 6th-year piano major?

Edition	%	a.v.
Busoni (BREITKOPF)	8.2	20
Casella/Piccioli (CURCI)	5.8	14
Mugellini (BREITKOPF)	4.9	12
Tagliapietra (RICORDI)	1.2	03
Montani (RICORDI)	1.6	04
Kreutz/Keller (PETERS)	3.3	08
HENLE	14.8	36
BÄRENREITER	15.6	38
WIENER URTEXT	19.8	48
KÖNEMANN MUSIC BUDAPEST	2.5	06
DOVER	3.3	08
KALMUS	0.0	0
Anyone	4.1	10
None in particular	14.0	34
Other (specify) ²	0.8	02
Answered question	243	
Skipped question	072	

Appendix – Table 10 – WTK edition suggested as second choice

² One person wrote "[an edition] other than the first choice for a comparison"; one person wrote "Bartók".

A04.01.02.E.05. – Criteria for the preceding choice

In relation to the preceding question, please evaluate the importance of each of the following criteria:

	Very important		Quite important		Quite unimportant		Unimportant		Response count
	%	a.v.	%	a.v.	%	a.v.	%	a.v.	
Price	12.0	21	43.4	76	29.1	51	15.4	27	175
Practicality	25.6	44	47.1	81	17.4	30	9.9	17	172
Availability	21.6	37	53.8	92	13.5	23	11.1	19	171
Good fingerings	25.9	44	38.8	66	21.8	37	13.5	23	170
Presence of preparatory exercises	8.9	15	13.0	22	33.1	56	45.0	76	169
Explanation of embellishments	20.8	36	41.6	72	24.3	42	13.3	23	173
Peddalling suggestions	8.9	15	20.2	34	26.2	44	44.6	75	168
Tempo and metronome indications	10.1	17	27.8	47	25.4	43	36.7	62	169
Compliance with the original text	72.9	129	22.6	40	4.0	7	1.1	2	177
Critical Edition	35.7	60	31.5	53	22.0	37	10.7	18	168
Answered question								185	
Skipped question								130	

Appendix – Table 11 – Criteria for the preceding choice

A04.01.02.F. – Spread of the instructive editions for individual works

A04.01.02.F.01. – Spread of the instructive editions for Bach’s WTK

A04.01.02.F.01.01. – Spread of the instructive editions for Bach’s WTK (1)

Which one(s) of the following editions of Bach’s Well-Tempered Clavier are owned/used by yourself? (Possibility of multiple answers)

Edition	%	a.v.
Busoni (BREITKOPF)	17.0	40
Casella/Piccioli (CURCI)	32.3	76
Mugellini (BREITKOPF)	25.1	59
Tagliapietra (RICORDI)	10.6	25
Montani (RICORDI)	11.1	26
Kreutz/Keller (PETERS)	8.5	20
HENLE	54.5	128
BÄRENREITER	11.5	27
WIENER URTEXT	24.7	58
KÖNEMANN MUSIC BUDAPEST	8.9	21
DOVER	9.4	22
KALMUS	1.7	04
Anyone	0.9	02
None in particular	1.7	04
Other (specify) ³	6.0	14
Answered question	235	
Skipped question	080	

Appendix – Table 12 – Spread of the instructive editions for Bach’s WTK (1)

³ 2 people indicated Tovey’s ABRSM edition; 2 people indicated Czerny’s (one as “Urtext Carisch”, the other as “PETERS”); one person each indicated: “Mugellini (CARISCH)”, “Gabriel Fauré”, “EMB Urtext”, “Urtex” (sic), “Alfred” (sic), “Other versions downloaded from the internet, of which I don’t know the edition”.

A04.01.02.F.01.02. – Spread of the instructive editions for Bach’s WTK (2)

On which one of the following editions of Bach’s Well-Tempered Clavier did you study this works (e.g. while studying for the *compimento medio*)?

Edition	%	a.v.
Busoni (BREITKOPF)	3.0	7
Casella/Piccioli (CURCI)	17.3	41
Mugellini (BREITKOPF)	11.0	26
Tagliapietra (RICORDI)	4.6	11
Montani (RICORDI)	5.5	13
Kreutz/Keller (PETERS)	3.4	8
HENLE	36.7	87
BÄRENREITER	1.7	4
WIENER URTEXT	11.8	28
KÖNEMANN MUSIC BUDAPEST	2.1	5
DOVER	0.4	1
KALMUS	0.0	0
Anyone	0.0	0
None in particular	1.3	3
Other (specify) ⁴	1.3	3
Answered question	237	
Skipped question	78	

Appendix – Table 13 – Spread of the instructive editions for Bach’s WTK (2)

A04.01.02.F.01.03. – Spread of the instructive editions for Bach’s WTK (3)

Do you still make use of the edition on which you initially studied the WTK...

	Yes		No		Response Count
	%	a.v.	%	a.v.	
...for your personal study?	79.5	178	20.5	46	224
...for public performance?	57.1	105	42.9	79	184
...for teaching?	66.8	137	33.2	68	205
...to compare it with other editions?	79.3	157	20.7	41	198
Answered question	234				
Skipped question	81				

Appendix – Table 14 – Spread of the instructive editions for Bach’s WTK (3)

⁴ One person indicated Tovey’s ABRSM edition; one person indicated: “Mugellini (CARISCH)”; one person wrote “Everyone I owned”.

A04.01.02.F.02. – Other works

A04.01.02.F.02.01. – Spread of the instructive editions for Beethoven's Sonatas

Which one(s) of the following editions of Beethoven's Sonatas are owned/used by yourself? (Possibility of multiple answers)

Edition	%	a.v.
HENLE	52.2	117
Arrau (PETERS)	12.5	28
Casella (RICORDI)	42.9	96
Schnabel (CURCI)	37.9	85
UNIVERSAL	1.3	3
SCHOTT	3.1	7
BREITKOPF	1.8	4
WIENER URTEXT	21.9	49
Other (specify) ⁵	8.0	18
Answered question		224
Skipped question		91

Appendix – Table 15 – Spread of the instructive editions for Beethoven's Sonatas

⁵ 4 people claim that they use to use "Dover" (one of them uses also "ancient editions"); 6 people "Koenemann" (one of them in combination with "Peters (Max Pauer)"; moreover, one declares to use a "Hungarian Edition" that might be Koenemann again; similarly, one declares to use "Budapest", that might be Koenemann as well; one uses "H. Craxton Associated Board of Royal Schools of Music London"; one "Other editions (some of which are really horrible) [sic] downloaded from the web"; one uses "none"; one uses "Urtex" (sic); one uses "Schirmer"; one uses "Arrau (PETERS)".

A04.01.02.F.02.02. – Spread of the instructive editions for Chopin’s Studies

Which one(s) of the following editions of Chopin’s Studies are owned/used by yourself? (Possibility of multiple answers)

Edition	%	a.v.
Cortot (SALABERT)	24.6	55
Marzorati (CURCI)	8.9	20
Badura Skoda (WIENER URTEXT)	16.1	36
HENLE	32.1	72
PADEREWSKI	33.0	74
DOVER	7.1	16
RICORDI	36.2	81
PETERS	7.1	16
SCHIRMER	0.9	2
UNIVERSAL	2.2	5
KÖNEMANN MUSIC BUDAPEST	7.6	17
Other (specify) ⁶	8.0	18
Answered question		224
Skipped question		91

Appendix – Table 16 – Spread of the instructive editions for Chopin’s Studies

⁶ 9 people use Casella (CURCI); 2 use “Klindworth”; 2 people do not own any edition of Chopin’s Studies; one uses the edition by a “Moscow publisher (1931)”; one uses “Agosti (Curci)”; one uses “Other editions (some of which are really horrible) [sic] downloaded from the web”; one uses “Debussy (Durand)”; one uses “Ekier”.

A04.01.02.F.02.03. – Spread of the instructive editions for Schumann’s Kinderszenen

Which one(s) of the following editions of Schumann’s Kinderszenen are owned/used by yourself? (Possibility of multiple answers)

Edition	%	a.v.
SCHIRMER	2.5	5
WIENER URTEXT	12.4	24
SCHOTT	3.1	6
PETERS	14.4	28
SALABERT	1.0	2
HENLE	34.0	66
RICORDI	29.4	57
Zecchi (CURCI)	23.7	46
KÖNEMANN MUSIC BUDAPEST	5.7	11
BREITKOPF	8.8	17
Other (specify) ⁷	12.9	25
Answered question		194
Skipped question		121

Appendix – Table 17 – Spread of the instructive editions for Schumann’s Kinderszenen

⁷ 11 people do not own any edition of Schumann’s Kinderszenen; 9 people use “Dover” (one of them in combination with “Carisch (Moroni)”; another declares to use “Carisch (Moroni)”; one uses “Mozzati (BERBEN)”; one uses “Urtex” (sic); one uses “Curci”; one declares “I don’t remember”.

A04.01.02.G. – Evaluation of instructive editions

A04.01.02.G.01. – *Their use*

Please select the following options, declaring if you or your students use editions like Curci, Carisch, Ricordi...

	I use them myself		My students use them		Response count
	%	a.v.	%	a.v.	
...for their suggested fingerings	59.0	82	62.6	87	139
...for their suggested metronome indications	58.9	56	56.8	54	95
...for their suggested dynamics	57.9	62	62.6	67	107
...for their suggested agogic	56.7	51	62.2	56	90
...for their suggested articulation (slurs, dots, accents...)	67.9	74	53.2	58	109
...for their suggested pedalling	52.2	47	63.3	57	90
...for their suggestions for expression	51.6	49	62.1	59	95
...for indications on performance practice	71.4	65	48.4	44	91
...for the performance of embellishments	59.0	72	57.4	70	122
...for general advice on interpretation	73.6	81	46.4	51	110
Answered question	171				
Skipped question	144				

Appendix – Table 18 – Use of instructive editions

A04.01.02.G.02. – Respecting the editor's text?

When teaching or when playing, do you happen to correct or to modify the indications of the editions you use...

	Very often		Quite often		Rarely		Almost never		Response count
	%	a.v.	%	a.v.	%	a.v.	%	a.v.	
When playing	34.1	73	43.5	93	20.6	44	1.9	4	214
When teaching	26.9	47	42.3	74	25.7	45	5.1	9	175
Answered question		217							
Skipped question		98							

Appendix – Table 19 – Interventions on IEs

A04.01.02.H. – Judgement about instructive editions

A04.01.02.H.01. – Choice criteria

How important are the following criteria for your choice of a specific edition of a piano piece?

	Very important		Quite important		Quite unimportant		Unimportant		Response count
	%	a.v.	%	a.v.	%	a.v.	%	a.v.	
My teacher's advice	50.9	89	34.9	61	9.1	16	5.1	9	175
My friends' advice	7.0	12	48.8	84	30.8	53	14.0	24	172
Bookseller's advice	0.0	0	11.1	19	39.8	68	49.1	84	171
I know/appreciate the publisher	39.0	69	43.5	77	15.3	27	2.8	5	177
I know/appreciate the edition	51.7	93	41.1	74	5.6	10	1.7	3	180
Cheapest edition	4.6	8	14.5	25	40.5	70	40.5	70	173
Most easily available edition	6.9	12	31.4	55	34.9	61	26.9	47	175
It offers useful advice on performance	21.0	37	36.4	64	30.7	54	13.1	23	176
It saves practice time	12.9	22	24.0	41	35.1	60	28.1	48	171
It saves teaching time	10.7	17	23.9	38	35.8	57	29.6	47	159
It corresponds to today's musicological research	34.9	60	36.6	63	20.3	35	8.1	14	172
The one is as good as the other	1.3	2	3.4	5	7.4	11	87.9	131	149
Answered question			186						
Skipped question			129						

Appendix – Table 20 – Choice criteria

A04.01.02.H.02. – Judgement on instructive editions

Finally, please express your judgement about using instructive editions:

	I agree very much		I agree somewhat		I don't agree very much		I don't agree at all		Response count
	%	a.v.	%	a.v.	%	a.v.	%	a.v.	
They are very useful for teaching	9.1	16	48.0	84	25.1	44	17.7	31	175
They save the teacher's time	5.8	10	28.5	49	37.2	64	28.5	49	172
They save the student's time	5.1	9	37.1	65	33.7	59	24.0	42	175
They give useful ideas on performance	6.4	11	32.6	56	40.1	69	20.9	36	172
They suggest comfortable fingerings	11.2	20	50.8	91	26.3	47	11.7	21	179
They suggest good pedalling	5.8	10	37.2	64	36.6	63	20.9	36	172
Useful being famous pianists' interpretations	4.0	7	26.0	45	43.9	76	26.0	45	173
They clarify the author's intentions	2.9	5	24.1	41	36.5	62	37.1	63	170
They are useless	11.5	19	19.4	32	36.4	60	32.7	54	165
They are harmful	11.4	19	17.5	29	30.7	51	40.4	67	166
They are not updated	19.3	32	33.1	55	29.5	49	18.1	30	166
They limit the performer's fantasy	17.9	30	25.6	43	36.9	62	19.6	33	168
They contain misprints	14.8	25	30.8	52	40.8	69	14.2	24	169
They don't differentiate ...	26.0	44	38.5	65	23.7	40	11.8	20	169
Answered question			185						
Skipped question			130						

Appendix – Table 21 – Evaluation of IEs

Appendix to 04.02.01. – An Internet discussion

The text of the online discussion provoked by publication of the preceding survey is reported here below:

P.: “You know, when I was told that my favourite edition of the WTK (Mugellini’s) was absolutely worthless, this was a great disappointment for me! How sad... I like it so much, but now I keep it quietly, just for myself...”

E.: “Yeah, I had it too! And I remember M. T., when he came as a supply teacher during my professor’s pregnancy. It was quite a shock for me: when he saw Mugellini’s edition he stood there gaping and he asked me where I found that museum piece! So I was struck dumb and bought a Henle edition. Well, as a matter of fact I was given [the Mugellini] by an old friend of my parents. But I still keep Mugellini’s edition, because... it’s great! Did you see the end of the E-minor Prelude in the First book? Ha ha ha! Bach’s was probably a bit colourless... he added a few small notes in the bass...⁸ Am I right?”

P.: “At that time I was studying with an old teacher, who was a former student of Piccioli, and who had that edition. I liked it so much that I borrowed it, I made nicely bound photocopies, and I started studying it. Beautiful, so romantic!!! Then, after my diploma, I began my teacher training at the Conservatory... and I saw all those kids with awful blue editions, with nothing written in them... [laughing smilies]. But those were serious editions... mine was not! [crying smilies]. So I kept it hidden; but if I have to take the WTK, I always pick out that edition. I do not remember about the Prelude, I’ll go and check it now”.

M.M: “Dear guys! Dear E.! Dear P.! I know the feeling! And how right you are in having loved those old editions, full of small printed notes, of developed embellishments, of phrasing slurs. In addition to Mugellini, I had Casella, Tagliapietre [sic], and Busoni! All names that were abandoned by the current fad, continuously progressing on the path of no return. That is the Henle-Verlag fashion (many kids call it just “Verlag”, ignoring the fact that it simply means “publishing house” in German).

An irresponsible, irrational, inopportune fashion.

And the media conform to this: just try asking for any piano score by any composer between Bach and Debussy in any music shop. They will only give

⁸ Actually, her reference is imprecise. Mugellini adds octave doublings “only” to the endings of Fugues 5, 9 and 20 from WTK1, and of Fugue 22 from WTK2.

you Henle. If you ask them why they have only this, they will candidly answer that it is the only one in demand and the only one sold!

Now, I am not questioning Henle's accuracy and precision, its exemplary philological research, its good paper and its clear and legible print (the price is not so good, it's always too expensive!).

But I cannot stand this: pupils that are still in school cannot be forced to measure themselves against a text whose evident and declared purpose is the respect of philology! Very well!

But these days we all know that that time's writing was only a base upon which it was permitted (or compulsory) to make improvisations of embellishment and variations, to know performance practice perfectly, to evaluate if a dotted quaver was in French or German style (with all implied differences), to use phrasing slurs.

In conclusion, a philological score which is not supported by deep knowledge of performance practice is nonsense. But in the absence of any sign except notes, how will a young pianist get out of trouble? Fanatic supporters of Henle will answer me: 'Easy! Teachers will intervene each time, personally writing everything helpful for the student!' Really? I do not believe this is likely, especially since every time I have had the misfortune of casting an eye over such texts, I am struck by the whiteness of their untouched sheets; only on a few occasions (but rarely!) is there some sketchy fingering... that's all!

Mind you, I have all of those editions; they are certainly important for a 'comparative' work, made by professional adults; but they are not schoolbooks for kids! And my criticism is quite weak in comparison to Charles Rosen's ferocious censure, in his book 'The Romantic Generation'⁹“.

B.A.: “I like *Urtexts* because they are indisputable; I can follow them without worrying about the possibility of their reporting an editor's arbitrary indications (perhaps updated in 1902) and without having to cope with a thousand possible variants that make me nervous.

Anyway I think it is advisable to have a good recent instructive edition alongside the *Urtexts*, to get a few more ideas.

And it's horrible to read – for instance – Debussy's music with Italian indications (not to mention other abominable details!)”.

E.: “This debate on editions was thought-provoking for me: I used to use Henle for many composers, as it was The Edition, The Only, The Unquestionable... I never thought of it as the written performance of other Maestros. But it looks so logical, now it has been written down in this topic... and consequently it is useful... to have different viewpoints... sometimes I feel so stupid...”

⁹ Probably p. XIV (and similar) from the *Preface* to Rosen 1998.

M.M. [replying to B.A.]: “I thought that my post was clearly referring to children or teenagers. From your nickname I deduce that you are 22, of age, and – as your statements show – are mature as well! So your choice is irreproachable!”.

B.A. [replying to M.M.]: “Do not be mistaken by my age! I’m still a student! But my reply did not wish to contradict your statements – on the contrary, I think they are generally shareable (but I am not really expert on the matter)!! Mine was just a generic expression regarding my personal relationship with printed music; and it was probably conditioned by recent clashes with puzzling editions...”

Appendix to 04.02.03. – Other evaluations of IEs on the Web

A04.02.03.A. – Evaluation of Bach IEs by Amazon.com users

A04.02.03.A.01. – “YES! – Now you, too, can play Bach like Beethoven”

12.7.2008 – Review of Schimer’s version of CzE – by “Etha Williams”

This is a travesty. In his opening introduction, Czerny writes that “We have indicated the time and style

- (1) from a consideration of the unmistakable character of each movement
- (2) from a vivid recollection of the manner in which we have heard many of the fugues played by the great Beethoven; and
- (3) lastly, by profiting from the ideas that we have gained during more than 30 years’ patient study of this incomparable work[”].

All three of these topics would be excellently contained in a book, where Czerny could justify what he saw as the “unmistakable” character of the work (not so unmistakable to this pianist...), could describe the way Beethoven played these fugues, and could expound upon the ideas gained during his 30+ years of study. One might not agree with every statement contained therein, but one could at least profit from the explanations.

But instead of offering us such a book, Czerny elects to dictatorially place in tempo, phrasing, and dynamic markings with not even a single footnote by way of explanation. With the dynamics, one at least can be certain that these are Czerny’s own additions, and can ignore them to a large degree; not so with the tempo and phrasing. Bach did occasionally put in his own tempo and phrasing markings, and we have no way in this edition to discern between whether such markings are Bach’s own or Czerny’s (though a modifier in tempo markings – e.g. *maestoso* – is a fair clue that Czerny is the culprit).

As for the dynamics. I love Bach played on the piano, and I am not opposed to the use of dynamics in Bach *per se*. However, these are choices best left to the imagination of the performer, not to the dictation of Czerny, or even Beethoven via Czerny. Even if one attempts to ignore Czerny’s dynamic markings, they almost inevitably seep into one’s playing; moreover, after one has been assiduously ignoring dynamic markings, it is hard to get back into the habit of not ignoring them when one plays pieces where the composer has notated dynamics.

With all Czerny's excess markings, this should really be sold as Czerny's pianistic transcription of the WTC, not as an edition.

In addition to the aforementioned problems, there are numerous notational inaccuracies. To be fair, this is not really Czerny's fault – since this is such an old [edition] and did not benefit from the discovery of subsequent manuscripts, such errors are to be expected – but it is still another blemish on this already awful [edition].

I cannot even in good conscience list its cheapness as a positive attribute, because on closer inspection this becomes yet another negative aspect of the work; it leads unsuspecting students (like myself) to buy this awful [edition] for pecuniary reasons. Chances are when the student realises how wretched it is, he will (like me) be compelled to go out and buy a new one anyway, and will have ended up spending more than he would have if he had bought a good edition in the first place.

I cannot recommend NOT buying this edition enough. An excellent edition, different from the Czerny in all the best ways, is the Bärenreiter Urtext, which is clear and comprehensive and allows this musician to see Bach's own progress on these fugues by presenting various changes in different manuscripts (changes which generally tended towards greater rhythmic and harmonic complexity). Really, though, any other WTC edition has to be better than this one.

A minor side note – I notice that Schirmer has changed the title of this edition to its correct title (“Well Tempered Clavier”). Perplexingly, as recently as 10 years ago it was sold under the inaccurate title “Well Tempered Clavichord.”

A04.02.03.A.02. – “Misleading edition of WTC”

27.2.2009 – Review of Schirmer's version of CzE – by “Charles Duckett”

I've been reading through this Schirmer edition of the WTC for a couple of weeks; I'm now about halfway through book II. I'll continue on to the end, despite my dislike for the edition, because it's the only one I have at present.

The previous reviewer Etha thoroughly trashed this edition and I agree with all her comments. These are arrangements for piano, in the manner of a transcription. As I use a (digital) harpsichord to read 18th-[century] music, I don't mind the spurious dynamics etc. too much. But what lead me to look at these reviews was a feeling that the ornaments were wrong, changed, edited, or

something. I'll definitely be getting a different edition for future use once I finish reading through this one. Probably try the Dover.

This edition could be useful to a teacher who has unsophisticated students who want to play Bach on the piano. Following Czerny's arrangements could help such a student avoid the typical robot-style performance of Bach on piano that results from seeing none of the usual pianistic markings.

A04.02.03.A.03. – “Don’t let arrogant reviewers keep you from this masterpiece”

2.8.2010 – Review of Schimer’s version of CzE – by “John Redden”

The previous reviewers have stated they dislike the Czerny additions to phrasing, dynamics, tempo, etc. As a life-long pianist, one thing I cannot stand is musicians such as the first two reviewers who attempt to taint an edition with their arrogant views. This is a great edition and I welcome Czerny’s notes. He was Beethoven’s student as well as Liszt’s teacher. These fellows were closer to Bach than anyone alive today who thinks they know better. I’ve taken every Bach piece I’ve ever played and added my own feel to it. As long as you don’t change the notes, it’s not a crime. It’s expression. I play the piano, not the harpsichord. I am [grateful] a master like Czerny put his thoughts into these timeless pieces.

Classical music and the musicians of today disgust me most of the time with their arrogant, “It HAS to be THIS WAY” outlook. I’m sure if someone [travelled] back in time and actually met Bach, he probably wouldn’t be opposed to self-expression. Neither would Czerny...Liszt....et al. They were masters at it. Bach only sounds better in their hands and now we have a chance to learn from a fine interpretation...regardless of how it’s [labelled]. If you just can’t sleep at night because you don’t like the “suggestions” Czerny made... Ignore them... just read the notes... be a robot... it’s your right.

A04.02.03.B. – Evaluation of Beethoven IEs by PianoStreet users

A04.02.03.B.01. – “Preferred edition for Beethoven Sonatas”

<http://www.pianostreet.com/smf/index.php?topic=27562.0> accessed August 2nd, 2010. Topic started by “dmc” on Nov. 14th, 2007.

Post by “dmc”

I’m interested in some Beethoven Sonatas. Specifically #3 in C major (Op 2/3) as well as the late sonatas (#28-32). Is there a preferred publisher for his works? Or also, one I should avoid?

Post by “pita bread”

Schnabel’s edition is a holy grail of sorts for Beethoven’s 32. The scores are shot full of Schnabel’s own interpretations, covering dynamics, articulations, tempo changes, phrasings, and so on... the point being: this is a freaking detailed edition done by a revered Beethoven scholar/performer whose recordings weren’t always able to convey perfectly his ideas.

The problem with Schnabel’s edition is not just that his innovative fingerings can be bizarre or uncomfortable at times but that the pages are so strewn and cluttered with fingerings and details that it becomes annoying to deal with.

Because of that, I read from the ABRSM Tovey edition. This edition has detailed commentary before each sonata that I’ve found to be extremely useful, but the main reason that I use it is because the scores are just so clean and easy to read. I’ll usually learn the sonata using the Tovey edition, and then when I’m polishing the sonata, I’ll go through the Schnabel edition measure by measure to see if there’s any fingerings that work better or any interesting articulations worth trying out, and so on.

Post by “thalberg”

I adore the Schnabel edition for the same reason Pita outlined above. My recording in the audition room is done according to the Schnabel edition, the best I could. For the second movement in particular I followed all Schnabel’s markings and got lots of compliments.

Post by “richard black”

You can’t go wrong with Henle but some of the older editions by folks like Schnabel are very interesting too. [...]

Post by “sharon_f”

I also agree with Pita. I use the Tovey to read from and the Schnabel as a reference. Schnabel’s editions has lots of interesting phrasing and fingerings. Sometimes they work for me and sometimes they don’t.

Post by “invictious”

I like the Henle. Don’t like the Tovey much, too cramped up in some pages.

Post by “slobone”

Gosh, I’ve just been using the Kalmus Urtext -- am I hopelessly out of it? I’ve been using it all my life, it’s falling apart by now. Still with my fingerings from when I was 12...

A04.02.03.B.02. – “Best Hammerklavier edition”

<http://www.pianostreet.com/smf/index.php?topic=32366.0> accessed August 2nd, 2010. Topic started by “firediscovery” on Dec. 13th, 2008.

Post by “firediscovery”

For Beethoven’s Sonata No. 29 Op. 106 “Hammerklavier”, what is the overall best edition[?] What I look for in an edition is clear pedal markings and fingerings, dynamics and articulations (accents, staccato, etc.), explanations/commentary (in English, usually found at the bottom), expression markings (expressivo [sic], marcato, etc.), tempo markings, large and clear notation, and overall neatness. Based on the qualities above, what would the best edition? What I do when I study and play a piece is [that] I get one very clear, neat, and accurate edition. Then, I find some cheaper editions with lots of fingerings, commentary, pedal markings, and expressions/articulations. I just write in all the notes onto my first edition. It takes some work, but I find it helps. What would be a best first edition for neatness, accuracy, etc.[?] So, what are some very useful editions that I can get for a cheap price or find on the internet?

Post by “jlh”

If you want an edition that will help with performance issues relating to all the Beethoven sonatas, there is none better than the Schnabel edition. [...]

Post by “cmg” – replying to “ML”

I think just as many pianists use Schnabel as Henle. And the Schnabel Edition has the distinct benefit of including Schnabel’s scholarship and performance experience down to the smallest detail. Schnabel was among the very greatest of Beethoven interpreters. It’s an extraordinary document that any pianist, at the very least, should consult when studying a Beethoven Sonata.

Post by “pianistimo”

Schnabel has some good editors notes (as does Henle – but they seem to be a different focus). Schnabel kind of talks to you – and Henle at you. Maybe I’m wrong.

A04.02.03.C. – Evaluation of Beethoven IEs by PianoWorld users

Post by “Piano Again” – “Good edition of Beethoven Sonatas?”

What is a good edition -- that is, good fingerings, helpful notes, and so on? I have Dover (which is terrible from a player’s POV) and a very old Schirmer. Any suggestions? Thanks¹⁰.

Post by “stores”

Suggestion number one would be to toss that Schirmer in the trash. I’m not crazy about the Schnabel, but it does have its merits.

¹⁰

<http://www.pianoworld.com/forum/ubbthreads.php/ubb/printthread/Board/2/main/98171/type/thread.html>, accessed August 3rd, 2010. Topic started by “Piano Again” on Jan. 20th, 2010.

Post by “wdot”

I love the Tovey. I own the Schnabel, and find it interesting. The von Bülow is so heavily edited that it's hard to tell where Beethoven ends and von Bülow starts up. If I were to buy another edition, it would be the Henle.

Post by “SeilerFan”

Hans von Bülow's edition is somewhat dated. It's not bad at all, but it's a century old. [...] May I recommend the edition by Claudio Arrau/C.F. Peters? Arrau was one of the best Beethoven interpreters in my opinion. This man really knew how to interpret Beethoven. Hence, I love his edition of the sonatas. The fingering is great.

Post by “Piano Again”

I've been frustrated trying to use the versions I have. It's hard enough to play the things without having to worry about whether the score is right! I'm more and more appreciative of good music scholarship.

Post by “BDB”

I can guarantee that no matter what edition you get, there will be places where you will not know whether it is right or not, because Beethoven was not always clear about what he wanted.

Post by “Piano Again” – replying to the preceding

I know, but I'd at least like to be looking at the best guesses, with some explanation as to how they were arrived at.

Post by “currawong”

I have always had the impression, with the Schnabel edition, that it was less an edition of Beethoven's sonatas and more a personal account of how Schnabel liked to play them.

Post by “BDB”

I think it is more an account of how Schnabel thought he liked to play them at the moment.

Post by “John Citron”

The older edited editions have their merit from a historical, or hysterical too for some people, point of view. These give us a glimpse of how some of the great 19th and 20th century pianists interpreted the music of Beethoven and the other great composers. Sadly though, instead of being true to the music, and typical of the 19th century practices, these editions are full of extra notation and “fixes” to bring the music up to the then current standards of the time. How times have changed. We now are looking back at original editions without these extra trappings. Perhaps this in some ways is why modern performances are so dry. The performer lacks the editing additions that these earlier printings had to shed some light on the interpretation of the printed works. John

Post by “Juishi”

What makes Schirmer so terrible? Perhaps because Bülow’s editing does not “respect” the composer? Fine, it is your opinion on it but you haven’t quite explained why it is so deficient. Bülow does have a lot of suggestions/recommendations that deviates from the original manuscript but they are usually printed in footnotes and the player does not need to follow them. Sometimes singular notes extended to octaves are marked in the score, but in smaller print. Besides, what scores represent is different to each individual. I, for one, want to see which notes to play and I’m not much interested in musicology/scholarship. For that purpose Schirmer is certainly good enough. And 110\$ isn’t “not THAT expensive” for all people, at least when compared to 20\$ that Schirmer was.

Post by “stores”

Any editorial suggestions found in any edition, obviously, are just that... suggestions. Of course the player doesn’t have to follow them, but, if one finds that said suggestions aren’t stylistically valid and steeped in period practices that have since been determined to not at all reflect the practices and intentions of the composer whose work is being edited, or based on faulty scholarship on a consistent basis, then why would a person purchase such an edition? If through more thorough scholarship, an edition has been shown to include wrong notes or implications that certain indications are that of the composer (when in fact they are not, such as is found in so many Schirmer Bach editions), then why would a person purchase such an edition? Of course, as you say, one might want to save a little cash and simply want something with just the “notes” (even if they’re not all correctly represented), but then, to me, that would imply that one’s scholarship, is, on its own, worthy enough to realise a competent performance. Bülow was a fine conductor and pianist, but was grounded in the romantic school completely [...]. As a result, many of his editorial suggestions are based in a school of thought much different than that to which Beethoven belonged. There is a case to be made, similarly, for much of Czerny’s Beethoven (though he studied with Beethoven, he studied with Hummel, much longer, and, it’s in large part to Hummel, we owe generations of pianistic tradition that completely ignored period practices in regard to something so basic as how to begin the trill in baroque music). At any rate, editions like the Bülow (editors from before the 1920s when the Urtext movement began to come to life), are, more or less the attempt of an editor to immortalise his interpretation of a certain piece of music. As a result, if you’ve no problem performing Bülow rather than Beethoven, then, by all means, fork out the \$20 for his work.

Post by “Enttheo”

Numerous suggestions are for editions > \$100, which is all well and good; but to imply (as some have) that less expensive editions will result in something other

than Beethoven smacks of, dare I say, elitism. My former teacher was a former concert pianist who owned and ran a very successful music school for 50 years. He was quite comfortable in recommending the Dover edition to me, for whatever his reasons -- comfort with the editing, fingerings, my ability (or lack thereof), bang for the buck, breadth of other work to be covered (and associated costs)... and I see that many piano performance majors are quite happy with that edition (and other less expensive editions I'm sure; ref: amazon). My point is that 'the best' is relative to our goals, abilities and other obligations. What is appropriate might be a whole other matter.

Post by "Piano Again"

Okay, here's the thing about Beethoven: I know that he used specific expression markings, but with these editions that take so many liberties, it's hard to tell which are his and which are theirs. This is versus most composers prior to the 19th century, who were not as specific. If you see a dot or accent in a Bach edition, you know it's not Bach's and can take it with a grain of salt, but with Beethoven, you can't be sure. I'm tired of trying to figure it out from all these older editions. The Dover is especially bad because there are no footnotes or editorial comments, and I find the fingerings to be odd. I'm working without a teacher right now. If you look at the cost of the edition compared with the cost of taking a lesson on each sonata, or even taking a college-level class on Beethoven, it doesn't seem that expensive, does it? (And you'd still probably have to buy the books anyway.) I'm certainly not rich, but I do work full time and can afford to buy a few books now and then. And Entheo, you have no idea what my playing level and background are. I happen to have a DMA. I think I can appreciate what a more scholarly edition has to offer. (Isn't this whole playing-classical-music thing kind of elitist in its entirety, anyway?).

Appendix to Chapter Six

Appendix to 06.03. – Italian education (musical and non-musical)

Students' age	1999	Riforma Gentile (1923)		Post-World War II		Conservatory (Experimentation after 1999)	School (2003) and University (1999) reforms	UK system
				School	Conservatory (1930 programmes)			
05-06		Scuola elementare ¹		Scuola elementare			Scuola primaria	Primary School
06-07								
07-08								
08-09								
09-10								
10-11		Ginnasio		Licenza elementare			Scuola secondaria <i>Esame di stato</i>	Secondary School
11-12								
12-13								
13-14								
14-15								
15-16		Liceo ³	Istituti professionali	Scuola media ² <i>Licenza media</i>			Liceo	6 th Form Education
16-17								
17-18								
18-19	<i>Licenza normale</i>							
19-20								
20-21	<i>*Magistero</i>	Università		Liceo / Istituti professionali <i>Esame di maturità</i>			Corso di laurea di primo livello	<i>*Graduation</i>
21-22								
22-23								
23-24								

Normal text: schools / studies
Italics: exams / graduations

Bold Italics: equivalent to another exam
Symbols (* and °): exams' equivalence or evolution

- ¹ The first three years were compulsory since 1877 ("Legge Coppino"). In 1904 schooling became compulsory until the age of 12 years ("Legge Orlando").
- ² Education was actually compulsory until the age of 14 since "Riforma Gentile", but in practice this became effective only in 1962-1963. "Scuola media" was created in 1940 by Giuseppe Bottai, unifying Ginnasio and the lower courses of technical and professional schools; "Avviamento" was suppressed in 1962.
- ³ High school had different durations depending on the main subjects: for example, "Liceo classico" (Latin and Greek) lasted 3 years, "Liceo scientifico" (maths and sciences) 4 years etc.
- ⁴ It had different course lengths depending on the subject: degrees could be obtained in 4 (Italian, Physics...) to 6 years (Medicine).
- ⁵ This structure is valid only for the 10-year courses (like piano, composition and bowed string instruments); other instruments or subjects (winds, singing...) had shorter courses (4, 7 or 9 years).

Appendix – Table 22 – Italian music education system

Appendix to 06.05. – Italian editions of the WTK

Year	Place	Editor	Publisher	Collection	Ed./Plate Number	Works included
1844	Rome		Francesco Ricci at Pittarelli & Santinelli	-		WTK1
1856 (?)	Naples	Francesco Lanza	Stabilimento Musicale Partenopeo / Eredi Girard / T. Cottrau		PN 12426/7 (ed. 15534)	WTK1 WTK2
1863	Milan	Carl Czerny	Lucca	-	954353-54	WTK1 WTK2
1864	Milan	Stefano Golinelli	Ricordi	L'arte antica e moderna, vol. II	35137	WTK1/1-4
1874	Milan	Edoardo Bix	Ricordi	Scelta sistematica e progressiva delle composizioni per pianoforte di G. S. Bach	43441 43442	vol. 2, 12 P/F, vol. 3, 12 P/F
1890	Milan	Bernardo Buckelman	Ricordi			8 Fugues
1892?	Milan	Carl Czerny	Ricordi		95452/3	WTK1, WTK2
1894	Milan	Beniamino Cesi	Ricordi	Metodo per il pianoforte	100517	WTK1, WTK2
1908	Milan	Bruno Mugellini	Carisch		22002	WTK1, WTK2
1920	Florence, Milan, Paris	Felice Boghen	Casa Editrice Musicale Italiana; Ricordi; Hamelle		J7350H	WTK1, WTK2
1923	Milan	Alessandro Longo	Ricordi		E.R. 191	WTK1, WTK2
1928	Milan	Gino Tagliapietra	Ricordi		E.R. 808	WTK1, WTK2
1935	Rome	Alessandro Bustini	De Santis		E.D.S. 428a	WTK1, WTK2
1946	Milan	Alfredo Casella	Curci		E. 4035 C.	WTK1, WTK2
1952	Milan	Pietro	Ricordi		ER 2375	WTK1,

Appendix – Table 23 – Italian editions of the WTK

Appendix to Chapter Seven

Appendix to 07.03.01. – WTK1/8

A07.03.01.A. – Graphic analyses

Colours:

Busoni

Mugellini

Casella/Piccioli

Montani

PRAELUDIUM VIII.

weich, zart

pp pp dolcissimo p
dolcissimo, una corda

espress. poco espress. sentito

mf etwas voller poco più spondo
pp
voller poco f
dim.

p
mf
mf

mit breitem Ton
molente
mf mf mf
tr. tr.
ten. dim.
con larga espressione

f
3 corde marc.
cresc. steigend cresc.

mf cresc.
f non legato
f largamente più deciso ma sempre largamente sempre f
non legato senza Pedale

oder ohne Pedal

a C, Mu, Mo:

b C, Mu, Mo:

c Mu: B; Mo:

d B:

e B: rh Eb: o. th arp.: in full

f B:

g B, C

h Mu.

i C. Mo.

Appendix – Figure 1 – WTK1/8P – Graphic analysis (1)

a) Hu. B C, Mo. C, Mo., Mu. 33

molto dim. *sf* *p* *dim.* *dim.* *p* *più dim.* *dim. dolce*

cresc. subito *pp* *mf* *f* *drum.* *f* *deciso* *f* *solenne* *espress. intenso* *appassionato* *ritenuto*

Bed. (wie oben) *non troppo legato*

fa. ten. *b* *sf* *p* *una corda* *p* *dolce* *espress.* *pp*

pp *pp* *sottovoce* *misterioso* *marc.* *cresc. un poco* *allargando*

espress. liberamente *mf* *f* *3 corde* *un poco largam.* *f* *poco cadendo* *a tempo* *pp* *dolce* *dolcissimo* *ppp* *una corda*

d *mf* *dim.* *ppp* *raill.*

b) B.W. XIV. Mu. Mo. C. Mu. d) B: rh, Cb: eTd. (40)

Appendix – Figure 2 – WTK1/8P – Graphic analysis (2)

FUGA VIII.

p mezza voce
p senza coloriti, come organo
a 3 p legato, senza coloriti
p sotto voce ed incolore

f dolce meno f
un poco più di voce

sempre legatissimo
legato

mf dolce
|| poco espress.

sempre legatissimo
cresc. poco a poco
poco

più distintamente
mf
|| poco più di marc.

molto espr.
dolce, dolce
dim.

mf
||

cresc.
dim.
dim.
f
p ma marc.
p gravemente

B.W. 810

The image shows a handwritten musical score for Fuga VIII, BWV 810, in G major. The score is written for piano and features extensive color-coded annotations in purple, green, and pink. These annotations include slurs, ties, and dynamic markings. Key performance instructions are written in various colors: 'p mezza voce', 'p senza coloriti, come organo', 'a 3 p legato, senza coloriti', 'p sotto voce ed incolore', 'f dolce meno f un poco più di voce', 'sempre legatissimo', 'legato', 'mf dolce', '|| poco espress.', 'cresc. poco a poco', 'poco', 'più distintamente', 'mf', '|| poco più di marc.', 'molto espr.', 'dolce, dolce', 'dim.', 'mf', '||', 'cresc.', 'dim.', 'dim.', 'f', 'p ma marc.', and 'p gravemente'. The score is divided into measures, with measure numbers 5, 15, 20, 25, 30, 35, and 40 marked. The piece is in 3/4 time and consists of 48 measures.

Appendix – Figure 3 – WTK1/8F – Graphic analysis (1)

(a) C: ossia. (b) (c)

3.5
 45 50 poco sientando [sic]
 55 poco marcato
 60 largamente - sempre f marcato molto marc.
 65 molto marcato marcato cresc. a poco a poco
 70 dim. dim. meno f meno f espress.
 75 molto marcato f marcato f di nuovo
 80
 85 B.W. XIV. allarg. allargando... ff

Appendix – Figure 4 – WTK1/8F – Graphic analysis (2)

A07.03.01.B. – Analysis of editorial indications

A07.03.01.B.01. – *Prelude*

Table A24 records all editorial indications, and shows whether each appears in a single edition or in more than one. B=Busoni; C=Casella/Piccioli; O=Montani; U=Mugellini.

b.	Pedal	tempo	expression	slurs	articulation	dynamics	Realization of embellishments	Added arpeggios
1	BU B		BC	BCOU	BCU B B B	COU U		
2	BU			BCOU	B B B B			
3	BU			U	B B B			
4	B B U		BC U	BOU BCOU	B	C U		
5	B U			BO U	B	BC U		
6	B B U U			BOU		B CU		
7	BU			U		B C U		
8	B B U U			U O BCOU	B B	BC U B	O U	
9	B B			BOU		OU		
10	B B U			B OU BCOU	B B	COU	O U BC	
11	B B U U			OU		U U C		
12	BU B U		B U	O U	B B B	U U C	O U BC	

b.	Pedal	tempo	expression	slurs	articulation	dynamics	Realization of embellishments	Added arpeggios
13	BU B U			B O U	B B B	BCO		
14	B B B		U	U	BC B	CU B C	C O U	BCU BCU U
15	B U			B B U	B B	B B C U	COU	

Appendix – Table 24 – WTK1/8P – Added indications

Table A25 presents a quantitative analysis of the above-mentioned data:

	Pedal	tempo	expression	slurs	articulation	dynamics	Realization of embellishments	Added arpeggios
B	51	2	11	5	48	16	3	0
C	0	3	5	0	1	18	2	0
O	0	0	0	6	0	3	6	0
U	33	2	8	27	1	27	7	1
BC	0	1	3	4	9	13	3	0
BO	0	0	0	8	1	1	0	0
BU	9	0	0	1	0	1	0	0
CO	0	0	0	0	0	0	1	0
CU	0	0	0	0	0	4	0	0
OU	0	0	0	4	0	4	0	5
BCO	0	0	0	0	0	3	0	0
BCU	0	0	0	0	1	2	0	2
BOU	0	0	0	6	1	0	0	2
COU	0	0	0	0	0	4	2	0
BCOU	0	0	0	7	0	1	0	14
Total	93	8	27	68	62	97	24	24

Appendix – Table 25 – WTK1/8P – Quantitative analysis of added indications

Table A26 summarises the number of combinations of identical indications:

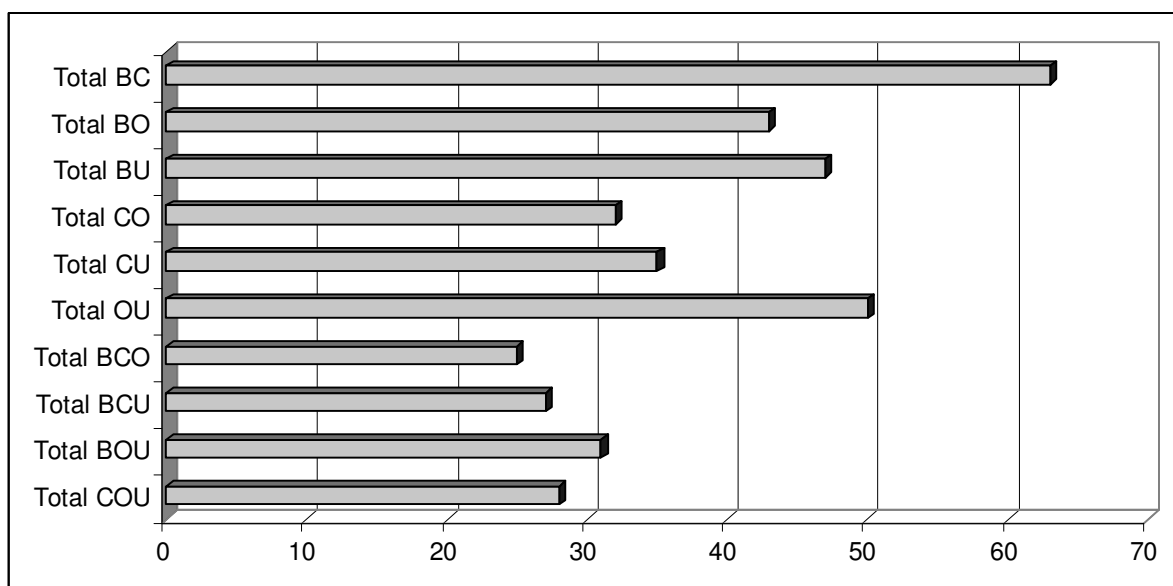
	Pedal	tempo	expression	slurs	articulation	dynamics	Realization of embellishments	Added arpeggios
single	84	7	24	38	50	64	18	1
double	9	1	3	17	10	23	4	5
triple	0	0	0	6	2	9	2	4
quadruple	0	0	0	7	0	1	0	14

Appendix – Table 26 – WTK1/8P – Combinations of identical indications

Table A27 highlights the connections existing between two or more editions. For example, “Total BC” indicates the sum of BC, BCO, BCU and BCOU.

	Pedal	tempo	expression	slurs	articulation	dynamics	Realization of embellishments	Added arpeggios
Total BC	0	1	3	11	10	19	3	16
Total BO	0	0	0	21	1	5	0	16
Total BU	9	0	0	14	2	4	0	18
Total CO	0	0	0	7	0	8	3	14
Total CU	0	0	0	7	1	11	0	16
Total OU	0	0	0	17	1	9	2	21
Total BCO	0	0	0	7	0	4	0	14
Total BCU	0	0	0	7	1	3	0	16
Total BOU	0	0	0	13	1	1	0	16
Total COU	0	0	0	7	0	5	2	14

Appendix – Table 27 – WTK1/8P – Connections between editions



Appendix – Graph 3 – WTK1/8P – Connections between editions

A07.03.01.B.02. – Fugue

Table A28 records all editorial indications, and shows whether each appears in a single edition or in more than one. B=Busoni; C=Casella/Piccioli; O=Montani; U=Mugellini.

b.	tempo	expression	slurs	articulation	dynamics
1		COU B	BC U	B B	BCOU
2			BC	B B	
3			U U BC	B B	
4			BC		
5				B B	
6			CU U B		
7			BC	B B	
8			B C U B BC U	B B	B B C U
9		B U	BC	B BC	
10			O C CU U B	U BC	
11		B		BC BC BC BC	
12		BC	U U BC	U B B C	U
13		C	BC	B BC	U
14			UC	B	
15			BC U		B B
16					

b.	tempo	expression	slurs	articulation	dynamics
17			C BU C	B BC	
18					
19		B	B C U	B B	BCO U
20			B U	B B	B
21			B B C C	B BC B BC	
22			BC B C U	C BC	
23					
24		B	BC U B U BC U	B B B B B	U C
25			B C	B BC	
26			B B C	B B B	
27			C U B B	B B B	
28			BC	B B	U C
29			C	B BC	U
30		BC C	B C	B B	
31			BC U U	B B BC	U
32			B C		
33			U U	B	
34			B C	B	
35					C

b.	tempo	expression	slurs	articulation	dynamics
36			BC U U	B B	CO U
37			B C	B BC	
38			C		
39			BC U	B B	
40			B C	B B	
41			U		U
42			U	B B B	CO
43			U		B
44		B C	BC U	B B	C BC U
45			BC B U	B B	
46			B B B C	B B BC B	
47		B C	BC BC U U	B B	C
48				B	
49	B		B C C	B B B	
50	B		U	BC	CO B
51					CU
52	B	C	BC BC U BC U	B B B B B	BCOU
53					
54			BCU BCU BC	B B B B B	

b.	tempo	expression	slurs	articulation	dynamics
55					
56				B B	
57		B	BC BC U	B B B	
58			B		
59			B C U	B BC U	
60				BU BU BU BU	
61		B	B C U U	BU BU BU B B	C
62		C	U	OU OU	
63			BC	B B OU OU OU	
64			BC U	OU OU OU B B	
65			BC	OU OU	
66			BC B U U	B BC OU OU	U
67		BC	U B BC U	BOU B	
68			BC	U B BC	
69			BC U	U B B	U
70					
71			BC	B BC	CO

b.	tempo	expression	slurs	articulation	dynamics
72			BC	B B	B B C
73		BC			C
74			BC	B BC	
75			B	B B	
76					
77		BC	BC U BC U U	B B B B O U	U U B BCO
78			B	O U O U B B	
79			BC	O U O U O U O U B BCO	
80			BC U	O U O U U B B	
81				O U O U	
82			CO	O U O U BO BCO	C
83			U U		C

b.	tempo	expression	slurs	articulation	dynamics
84					
85	C		U		U CO U
86	BC				
87	BC				B CO

Appendix – Table 28 – WTK1/8F – Added indications

Table A29 presents a quantitative analysis of the above-mentioned data:

	tempo	expression	slurs	articulation	dynamics
B	3	9	32	113	11
C	1	6	23	2	12
O	0	0	1	14	0
U	0	1	52	18	18
BC	1	6	41	22	1
BO	0	0	0	1	0
BU	0	0	1	7	0
CO	0	0	1	0	6
CU	0	0	3	0	1
OU	0	0	0	12	0
BCO	0	0	0	2	2
BCU	0	0	2	0	0
BOU	0	0	0	1	0
COU	0	1	0	0	0
BCOU	0	0	0	0	2
Total	5	23	156	192	53

Appendix – Table 29 – WTK1/8F – Quantitative analysis of added indications

Table A30 summarises the number of combinations of identical indications:

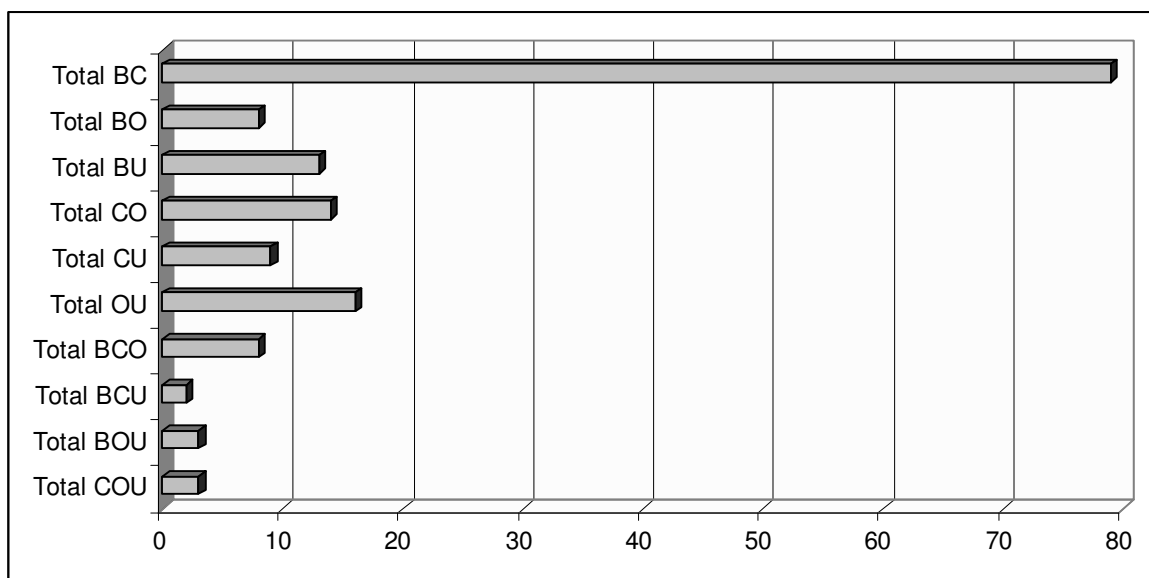
	tempo	expression	slurs	articulation	dynamics	Total
single	4	16	108	147	41	316
double	1	6	46	42	8	103
triple	0	1	2	3	2	8
quadruple	0	0	0	0	2	2

Appendix – Table 30 – WTK1/8F – Combinations of identical indications

Table A31 highlights the connections existing between two or more editions. For example, “Total BC” indicates the sum of BC, BCO, BCU and BCOU.

	tempo	expression	slurs	articulation	dynamics	Total
Total BC	1	6	43	24	5	79
Total BO	0	0	0	4	4	8
Total BU	0	0	3	8	2	13
Total CO	0	1	1	2	10	14
Total CU	0	1	5	0	3	9
Total OU	0	1	0	13	2	16
Total BCO	0	0	2	2	4	8
Total BCU	0	0	0	0	2	2
Total BOU	0	0	0	1	2	3
Total COU	0	1	0	0	2	3

Appendix – Table 31 – WTK1/8F – Connections between editions



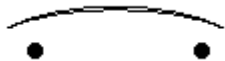
Appendix – Graph 4 – WTK1/8F – Connections between editions

A07.03.01.C. – Remarks on fingering

In this section of Appendix we include all principal observations about the editors' fingerings. The most important of them are quoted in the book's main text. When not otherwise indicated, observations refer to the rh (normally there are more fingerings for the rh than for the lh).

A07.03.01.C.01. – WTK1/8P

A07.03.01.C.01.01. – Busoni

b.	Notes
3	Lh: his solution is better than Casella's 1
10	Here Busoni, similar to Casella, suggests 1-2 on the trill's ending, but it is less awkward, since Busoni adds a non-legato articulation mark: 
17	Similar to Casella b. 12, but different from Casella b. 17, changes fingering on the repeated note
20 lh / 21 rh	Here Busoni suggests 2 on the black key (rh on B-flat)
26	Busoni's 3 rd finger is a sensible suggestion, as it is a stronger finger
35	Busoni does not separate the 16 th -notes (as Casella does), but 5-1 on C-flat/D is a rather awkward solution
37	Thumb on the E-flat is odd but useful to change sonority

Appendix – Table 32 – WTK1/8P – Fingering: Busoni

A07.03.01.C.01.02. – Mugellini

b.	Notes
19	Very awkward solution for the first four 8 th -notes ([5]-4-5-4): would be justified only should the preceding C/E-flat (b. 18) had to be prolonged.

Appendix – Table 33 – WTK1/8P – Fingering: Mugellini

A07.03.01.C.01.03. – Casella/Piccioli

b.	Notes
10	Trill with the thumb; uncomfortable passage of the thumb: F (1) – E-flat (2) – B-flat (1)
12	Similar to b. 10; dogmatism (unnecessary change 2-1 on the repeated note)
17- 18	Here repeated notes are played with the same finger
19	Trill with 4-5 (very uncomfortable and weak): why not 3-5?
20 lh	Awkward: 1 on the black key (Why not 4-3-2?)
31	Why 2 on the E-flat? (Especially considering he splits the sixth-passage between the two hands)

35	Casella separates the 16 th -note passage (technically unnecessary)
----	--

Appendix – Table 34 – WTK1/8P – Fingering: Casella

A07.03.01.C.01.04. – Montani

b.	Notes
3	Frequent use of the thumb on black keys
12	Very odd use of the thumb on D-flat: only for trilling with 1-3-2-3?
14	A logical explication of his fingerings here is hard to find: why does he repeat the A with the thumb?
15	2-4-3 on the mordent with prolonged notes is really absurd
19	Cf. Mugellini: why 4-5-4 since the other fingers are free and have not to prolong any note?
25	If he suggests 2 on the last semiquaver, will he separate from the next bar, notwithstanding his own slur?
31	Similar to Casella, splits the sixths
35	Similar to Busoni, does not divide the 16 th -notes, but adopts a much more “normal” fingering

Appendix – Table 35 – WTK1/8P – Fingering: Montani

A07.03.01.C.02. – WTK1/8F

NB: for the reader’s ease, we “transposed” all observations to D#-minor, although all editors but Mugellini transposed the Fugue into E-flat minor.

A07.03.01.C.02.01. – Busoni

b.	Notes
11	Unless the fingering in brackets is used, the soprano’s E-sharp/D-sharp cannot be connected
16lh	Use of the 5th finger on C-sharp makes separation compulsory
31	Consecutive use of the 5 th finger makes portato compulsory
60lh	This unconventional fingering suggests internal “micro-phrasings”
65	Changing finger on the B provokes a timbre modification highlighting the two different voices
66-67lh	Fingering (5-4) makes separation compulsory (highlights the Fugue’s subject)
73lh	Fingering makes separation compulsory (highlights the 16 th -notes)
77-78	Striking the A-sharp with the 4 th finger requires a very big hand
86	First and second 8 th -notes must be separated (compulsory through fingering: cf. Casella).

Appendix – Table 36 – WTK1/8F – Fingering: Busoni

A07.03.01.C.02.02. – Mugellini

b.	Notes
9	The fourth and fifth 8 th -notes are impossible to connect
11lh	The solution 5-1 for the last two crotchets is awkward; moreover, since the hand shifts position, it will tend to connect the two A-sharps at b. 12, instead of separating them (as suggested also by Mugellini's staccato dot).
13	Last two 8 th -notes: the connection 4-3 in the soprano is awkward (5 instead of 3 would have been more comfortable)
33	Alto: although no fingering is indicated for the last 8 th -note (E-sharp) and the first of b. 34, no solution is possible except 1-1 in the alto part and 5-5 in the soprano, so no legato is realizable.
77lh	Use of 5 th finger on E-sharp (2 nd 8 th -note) forces uses to respect the separation suggested by the staccato dot on A-sharp (1 st 8 th -note).

Appendix – Table 37 – WTK1/8F – Fingering: Mugellini

A07.03.01.C.02.03. – Casella/Piccioli

b.	Notes
8	Awkward fingering
19	The soprano's phrase cannot be concluded in legato
35	Uncomfortable solution
51	This fingering seems rather unadvisable for students, as it works only with very big hands
57	Separates E-sharp and A-sharp from the preceding notes: perhaps to highlight the motivic ascending fourth?
62	This strange fingering makes the prescribed slur impossible (alto)
62ff	The subject at Bass is indicated as "marcato". Use of 5 th finger on consecutive notes indeed prevents legato/cantabile playing, but it is also a weak finger – unsuitable for legato.
80lh	2-2 on consecutive notes is an intelligent solution to make the voice-overlapping clear
83ff lh	In third-scales he prefers [24] [13] [24], whereas personally I prefer [24] [15] [24].

Appendix – Table 38 – WTK1/8F – Fingering: Casella/Piccioli

A07.03.01.C.02.04. – Montani

b.	Notes
9	F-sharp, quarter note, cannot be connected with the preceding note, notwithstanding the "sempre legato"
11- 12	D-sharp, soprano, upbeat of b. 12 cannot be connected
16	Soprano, the second 8 th -note is separated from the first

36	Very uncomfortable fingering
51	In legato, Montani's fingering is inefficacious and uncomfortable: was he intending a portato (e.g. on the last 8 th -notes)?
71 lh	Fingering forces to separate the octave-interval

Appendix – Table 39 – WTK1/8F – Fingering: Montani

A07.03.01.D. – Synoptic comparisons of editorial tempi for WTK1/8

Italics: IE; Underlined: recording; **Bold**: Prelude; ***Bold Italics***: Fugue; P: pianist; H: harpsichordist.

Editor / Performer	Year	P/H	Tempo indication	Metronome	Dynamics	Character
Czerny	1837	P	Lento moderato	$\frac{1}{4} = 100$	pp	dolce
			<i>Andante con moto</i>	$\frac{1}{4} = 76$	<i>p</i>	<i>dolce, sempre legato</i>
Tausig	1869	P	Lento		Sempre pp	
			<i>Andante con moto</i>		<i>p</i>	
Bischoff	1883	P	Sostenuto	$\frac{1}{2} = 50$		espressivo
			<i>Andante</i>	$\frac{1}{4} = 72$		tranquillo
Reinecke	1892	P	Andante		mf	
			<i>Andante con moto</i>			
Busoni	1894	P	Lento			dolcissimo, una corda
			<i>Andante penseroso</i>		<i>p mezza voce</i>	<i>non troppo accentato</i>
Riemann	1894	P	<i>Adagio penseroso</i>			
D'Albert	1906	P	Lento con espressione		p	
			<i>Moderato</i>		<i>p</i>	
Röntgen	1907	P	Lento espressivo	$\frac{1}{2} = 48$	p	
			<i>Andante</i>	$\frac{1}{4} = 72$	<i>p</i>	
Bartók	1908	P	Lento	$\frac{1}{4} = 72$	pp	molto espressivo
			<i>Andante</i>	$\frac{1}{4} = 72$	pp	<i>sempre legatissimo, semplice</i>
Mugellini	1908	P	Lento	$\frac{1}{2} = 42$	pp	con profondo sentimento
			<i>Andante sostenuto</i>	$\frac{1}{4} = 72$	<i>p senza coloriti</i>	<i>come organo</i>
Selva	1915	P	Lento moderato		p	très soutenu et expressif
			<i>Andante con moto</i>		<i>p</i>	<i>très soutenu</i>
Dallier	1917	P	Lento moderato	$\frac{1}{4} = 100$	pp	dolce
			<i>Andante con moto</i>	$\frac{1}{4} = 76$	<i>p dolce</i>	<i>sempre legato</i>
Tovey	1924	P	Andante espressivo			(Tempo di Sarabanda)
			<i>Moderato, con moto</i>			
Hughes	1924	P	Lento	$\frac{1}{2} = 50$	p	espressivo
			<i>Andante serio</i>	$\frac{1}{4} = 72$	<i>p</i>	
Risler	1928	P	Adagio			
			<i>Andante</i>		<i>p</i>	
Casella	1946	P	Lento	$\frac{1}{4} = 76$	pp	dolcissimo

Editor / Performer	Year	P/H	Tempo indication	Metronome	Dynamics	Character
			<i>Andante pensieroso</i>	$\frac{1}{4} = 69$	<i>p sottovoce ed incolore</i>	
<i>Lévêque</i>	1948	P		$\frac{1}{2} = 58$	p	
				$\frac{1}{4} = 72$	p	<i>legato</i>
<i>Montani</i>	1952	P	Lento	$\frac{1}{2} = 58$	pp	
			<i>Andante</i>	$\frac{1}{4} = 72$	p	<i>legato senza coloriti</i>
<i>Kreutz</i>	1960	P		$\frac{1}{4}$ (sic! Probably $\frac{1}{2}$) = 42		
			<i>Sehr gesangvoll und mit feierlicher Ruhe</i>	$\frac{1}{4} = \text{ca. } 54-56$		
<i>Bodky</i>	1960	P		$\frac{1}{2} = 50$		
				$\frac{1}{4} = \text{ca. } 80$		
<i>Keller</i>	1965	P		$\frac{1}{2} = 44$		
				$\frac{1}{4} = \text{ca. } 60-66$		
<i>Iguchi</i>	1967	P	Lento		p	(espress.)
			<i>Andante</i>		p	(sempre legato)
<i>Palmer</i>	1981	P	Lento	$\frac{1}{2} = 40-44$	p	legato e cantabile
			<i>Andante molto moderato</i>	$\frac{1}{4} = 60-72$	<i>mp sostenuto</i>	(quasi legato e cantabile)
<i>Newman</i>	1983	H		$\frac{1}{2} = 56$		
				$\frac{1}{4} = 88$		
<i>Ichida</i>	1997	P	Andante espressivo			(Tempo di Sarabande)
			<i>Andante pensieroso</i>			
<u>Demus</u>		P		$\frac{1}{4} = 72$		
				$\frac{1}{4} = 69$		
<u>Fischer</u>		P		$\frac{1}{2} = 40$		
				$\frac{1}{4} = 60$		
<u>Gould</u>		P		$\frac{1}{4} = 72$		
				$\frac{1}{4} = 72$		
<u>Gulda</u>		P		$\frac{1}{4} = 60$		
				$\frac{1}{4} = 60$		
<u>Martins</u>		P		$\frac{1}{4} = 52$		
				$\frac{1}{4} = 69$		
<u>Richter</u>		P		$\frac{1}{4} = 58$		
				$\frac{1}{4} = 56$		
<u>Galling</u>		H		$\frac{1}{4} = 72$		
				$\frac{1}{4} = 66$		
<u>Hamilton</u>		H		$\frac{1}{4} = 80$		
				$\frac{1}{4} = 84$		
<u>Landowska</u>		H		$\frac{1}{2} = 46$		
				$\frac{1}{4} = 52$		
<u>Leonhardt</u>		H		$\frac{1}{2} = 48$		
				$\frac{1}{4} = 52$		
<u>Newman</u>		H		$\frac{1}{4} = 69$		
				$\frac{1}{4} = 54$		

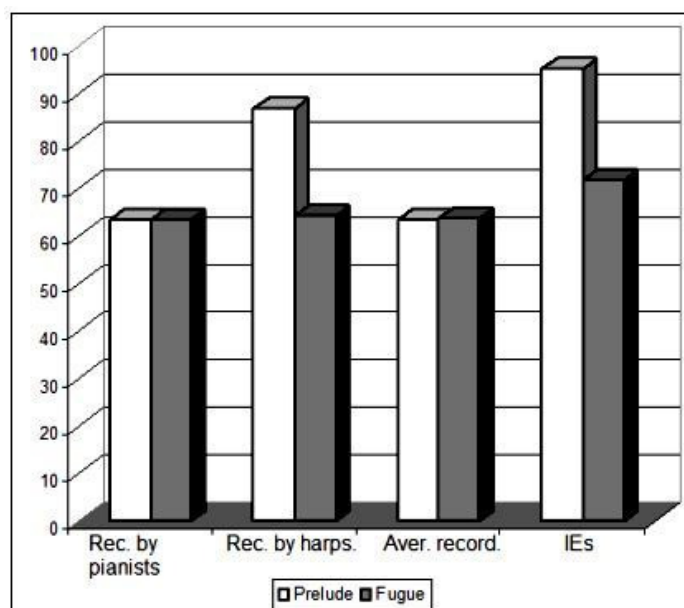
Appendix – Table 40 – WTK1/8 – Synoptic comparisons of editorial tempi

Cf. Dykstra 1969, pp. 174ff.; Palmer 1994, pp. 217 and 219; Scarpellini 2004, pp. 180-181.

Performer	Label	Number
Jörg DEMUS	Westminster	W9332/3
Edwin FISCHER	Les Gravures Illustres	2C 061-01300/I
Glenn GOULD	Columbia	D35573
Friedrich GULDA	MOS	4921551-0
João Carlos MARTINS	Connoisseur Society	CS 2014, 2025, 2043
Svjatoslav RICHTER	Melodiya / Angel	SRC 4119
Rosalyn TURECK	Decca	DL710120/22
Martin GALLING	Vox	SVBX 5436
Malcolm HAMILTON	Everst	3134/6
Ralph KIRKPATRICK	Deutsche Grammophon	KON 18 844/45
Wanda LANDOWSKA	RCA	VCM-6203
Gustav LEONHARDT	Harmonia Mundi	HM 20309-13
Anthony NEWMAN	Columbia	M2 32500

Appendix – Table 41 – Performers and recordings

Slightly different performance tempi are suggested in Dykstra’s analysis of the same performances: objective study of performed metronomic tempi is particularly difficult (cf. Dykstra 1969, pp. 173ff). Graph A19 highlights that metronomic tempi played in recordings by pianist are normally slower than by harpsichordists; and that (surprisingly!), IEs tempi are quicker even than those played by harpsichordists. This may be explained in consideration of the prescriptive character of IEs: when a (performing) musician has to establish a metronome indication for a slow and cantabile work, he will normally prescribe a quicker tempo than he will play in concert or recording, where he is likely to take a slower tempo allowing him to “enjoy” his own sound, what he is playing etc.



Appendix – Graph 5 – Tempi in recordings and IEs

A07.03.01.E. – Dynamic levels

Tables A42 and A43 make use of Dykstra's comparisons of dynamic levels and complete them with data from Montani's edition. However, as Dykstra himself remarks, his table only shows the "levels" and not the intermediate degrees or shading (Dykstra 1969, p. 176). An attempt to show *crescendos/decrescendos* has been made by Dykstra at p. 178, although his choice not to include the score prevents an immediate visualisation of the musical result and of the concurrence of different indications (agogic, dynamics) at the same point.

A07.03.01.E.01. – WTK1/8P

	measures									
Editors	1	5	13	16	20	26	29	35	37	40
Czerny	pp	f	p	p	p	fz	fp	f	p	pp
Tausig	Sempre pp				p	p	mf	pp	ppp	ppp
Reinecke	mf				f	f	dolce	f	fp	p
Busoni	Dolcissimo		mf	mf	f	f	f/p	p	pp	pp
D'Albert	p	f	pp	pp	p	poco f	fp	mf	p	pp
Mugellini	pp	mf	p	p	f	f	f	f	p	pp
Hughes	pp	mf	f	p	p	f	p	f	p	pp
Bartók	pp	mp	mp	p	mf	f	p	f	pp	pp
Röntgen	p	p	p	p	f/mf	f	fp	f	p	p
Casella	pp	Poco più	mf	p	f	f	mf/p	mf	pp	pp
Montani	pp	pp	mf	mf	f	f	f	mf	p	pp

Appendix – Table 42 – WTK1/8P – Dynamic levels

A07.03.01.E.02. – WTK1/8F

	measures								
Editors	1	19.5	24	30	44.5	52	61.5	77	87
Czerny	p	p	f	p	p	f	p	f	p
Tausig	p	mp	f	f	f	f	mf	f	f
Reinecke									
Busoni	p	mf	mf dolce		p	f	f	f	ff
D'Albert	p	p	p	p	p	Poco f	f	f	ff
Mugellini	p	mp	mf	f	f	f	p	f	p
Hughes	p	p	f	p	p	f	mf	f	ff
Bartók	pp	p	mp	mp	mp	f	mf	ff	F
Röntgen	p	mf	Più f		p	f	f	f	p
Casella	p	mf	Più f	dolce	p	f	f	f	f
Montani	p	mf	mf	mf	mp	f	f	f	f

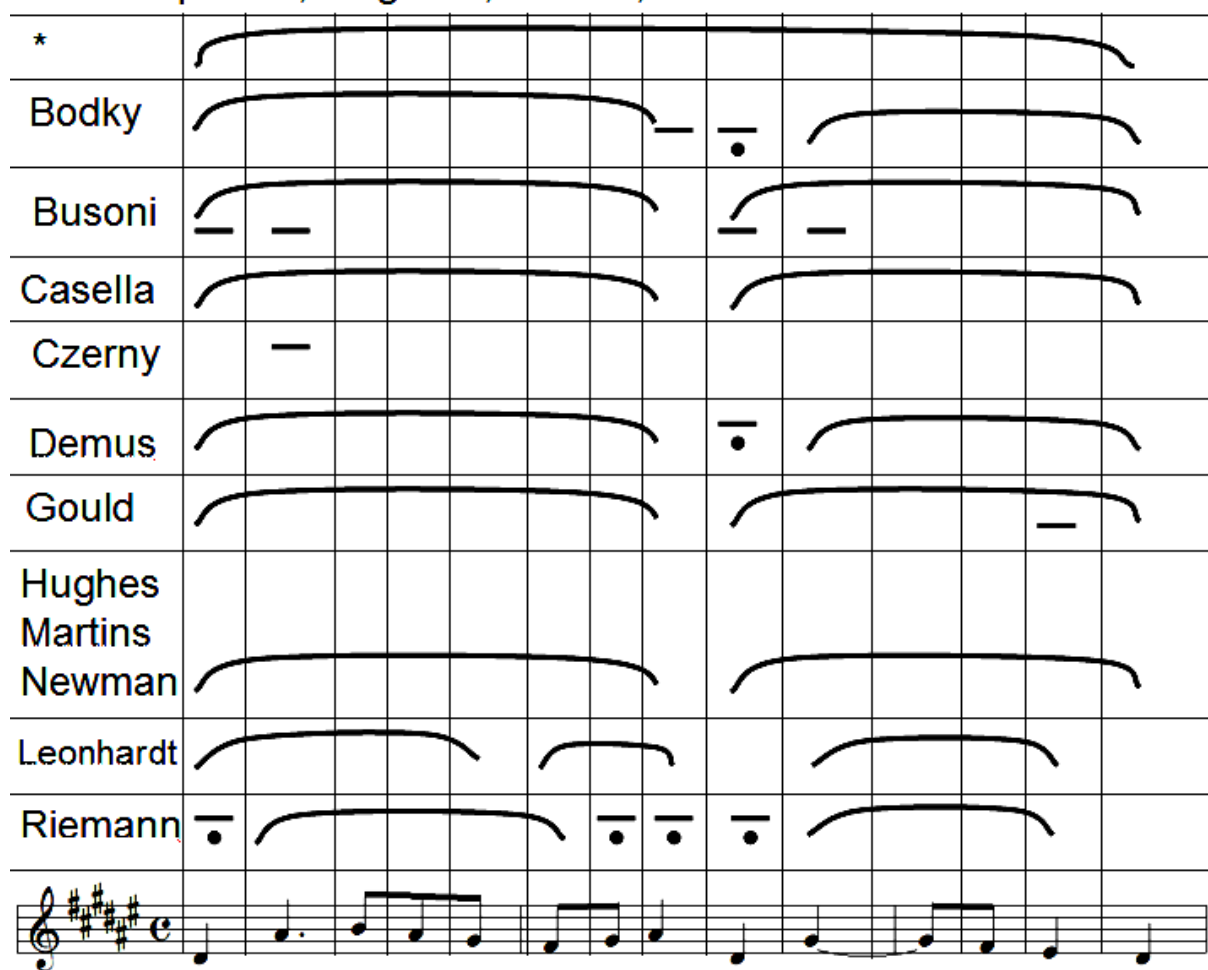
Appendix – Table 43 – WTK1/8F – Dynamic levels

Dijkstra 1969, pp. 176ff. (with integrations)

A07.03.01.F. – Comparison of articulations

Figure A5 illustrates some articulation models for WTK1/8F. Some of them are quoted from Palmer 1994 and Dykstra 1969. As Palmer carefully underlines, however, in the case of transcription from recordings the reader should consider that interpreters often change their articulation scheme during the piece: the quoted patterns are therefore only those referring to the subject's first entry¹¹.

* = Fischer, Galling, Gulda, Hamilton,
Kirkpatrick, Mugellini, Richter, Tureck



Appendix – Figure 5 – WTK1/8F – Articulation models

¹¹ Cf. Palmer 1994, p. 210. Cf. Dykstra 1969, p. 184.

Appendix to 07.03.02. – WTK2/2

A07.03.02.A. – Graphic analyses

Colours:

Busoni

Mugellini

Casella/Piccioli

Tagliapietra

a) B: ; c:
 b) B: c:

PRAELUDIUM II.

B.W. XIV.

Appendix – Figure 6 – WTK2/2P – Graphic analysis (1)

Handwritten musical score for WTK2/2P, featuring extensive graphic analysis. The score is divided into five systems, each with a treble and bass staff. The analysis includes various musical notations and handwritten annotations in different colors:

- System 1:** Treble staff has a blue 'tr' (trill) marking. Bass staff has a blue '15' marking. Right margin: *cresc. a poco a poco* in blue.
- System 2:** Bass staff has a red *marc.* (marcato) marking.
- System 3:** Bass staff has a pink *mf* (mezzo-forte) marking.
- System 4:** Treble staff has a blue *dim.* (diminuendo) marking. Bass staff has a green *più leggero* marking.
- System 5:** Treble staff has a pink *cresc. cresc.* and *cresc. molto* marking. Bass staff has a green *diminuendo crescendo* marking. Right margin has a pink *dolce in tempo* marking. Bass staff has a red *stacc.* (staccato) marking.
- Bottom System:** Labeled with a circled 'a' and 'B.' in blue. Treble staff has a blue *rh* (right hand) marking. Bass staff has a blue *lh* (left hand) marking.

Appendix – Figure 7 – WTK2/2P – Graphic analysis (2)

a 4.
 p melodioso dolce, ma con carattere mf espress.
 FUGA II.
 (legatissimo sempre) sempre legato e tenuto
 mf tranquillo, uguale poco marc.
 mf poco più f, sempre espress. dim.
 mf sostenuto marcato poco cresc.
 espress.

Appendix – Figure 8 – WTK2/2F – Graphic analysis (1)

- (a) quoted by all but C
 (b) B: con 8^{va} basso ad lib. (until 8')
 (c) quoted by T

Handwritten musical score for WTK2/2F, featuring piano and right-hand staves. The score includes various performance markings and annotations:

- Measure 15:** *p*, *meno dolce e più con carattere più f il tema ben marcato*, *più energico*, *mf*.
- Measure 20:** *dim.*, *p*, *cresc.*, *molto marcato*.
- Measure 25:** *poco rit.*, *f*, *mf*, *forte f non legato*, *f molto ma senza sùremia*, *cresc.*, *sf*.
- Measure 30:** *rit.*, *Largamente*, *Sostenuto f maestoso*, *Liberalmente, sempre f*, *sostenuto*.

Handwritten annotations include circled letters (a, b, c, d, e) and colored lines (purple, pink, green) indicating phrase groupings and structural elements.

- (d) T: lower octave doubling, Lh, F# and last G
 (e) Hu: Eb

Appendix – Figure 9 – WTK2/2F – Graphic analysis (2)

A07.03.02.B. – Analysis of editorial indications

A07.03.02.B.01. – Prelude

Table A44 records all editorial indications, and shows whether each appears in a single edition or in more than one. B=Busoni; C=Casella/Piccioli; M=Mugellini; T=Tagliapietra.

b.	tempo	expression	slurs	articulation	dynamics
1			BCMT	CM CM CM CM CM CM CM CM CM T T T T	B CMT
2			BCMT	BCMT BCMT CM CM CM CM CM CM CM CM T T T	
3			C C M	C T T T BCM T BCMT CM B T BCMT BCM T BCMT CMT B BCMT	CM

b.	tempo	expression	slurs	articulation	dynamics
4			C C	T T BCM T BCMT B CM T BCMT BCM T BCMT B CM T BCMT	T
5			BC BC BC BC M B C C T	B C M T B B B B B C M T CT CT CT CMT	MT
6			BC BC C C M T C C B	B CT M B CT M B B B B CT CT CT CT C	C

b.	tempo	expression	slurs	articulation	dynamics
7			M C C C C C C C	CT CT B B B B B B B M M CT CT CT CT MT BMT CT	C
8			MC C C MT C	B B B B MT BCMT CT CT CMT CM T CMT	M T T B B
9		B M	BT BCM	CMT CMT CMT CMT CM CM CM T BM T	T M T C B

b.	tempo	expression	slurs	articulation	dynamics
10		M	T BCM T	T T T T T CM CM CM CM BCM T BCM CM	
11		B	MT B B C	CM CM CM CM T T T C M CM CM CM CM	M T
12		T C B	BC B CM	CM CM CM CM MT MT MT T	M T
13			C C C C M	B B B CM CM CM CM CM CM CM CM CMT CMT CMT	BC M

b.	tempo	expression	slurs	articulation	dynamics
14			C C M BCMT BCMT	B B B B B B CMT CMT T MT CMT CMT MT CMT MT MT MT	
15			C C C C	B B B B B CMT CMT CMT CMT CMT CM CM CM CM CM CM CM CM	

b.	tempo	expression	slurs	articulation	dynamics
16			C C M BCMT BCMT	B B B B B B CMT CMT T BMT BCMT BCMT T CT CM CM CM CM	
17			BC BC	B B B B T T T CT BC CMT CM CMT CM CMT CM CMT	M BCT BC BCT B C
18			BC	BC BCM T T T CM CMT CM CMT CM CMT CMT CMT	BCT BCT

b.	tempo	expression	slurs	articulation	dynamics
19		T	BC C	M BCT CT B MT B T BMT B T CM CMT CMT CMT	BC BC
20		T	BC C T	B B B M BCT CT MT T T BT CM CMT CMT CMT	BC BC
21			B B C	BCMT BCMT BCMT BCMT BCMT BCMT BCMT C B	BCT C BCT BB BCT BC
22			C	C BCMT CMT CMT CMT CMT CMT CMT	BCM BC

b.	tempo	expression	slurs	articulation	dynamics
23		B	BMT C	M CMT CMT CMT CMCT CMT CMT	B C T
24			BMT C C	BCMT M CMT CMT CMT CMT CMT	C M
25			CT M C C M	BCMT CMT CMT CMT CMT CMT CMT	CT T
26			M M M C C C	MT CM T T T	CT M M
27			MT MT C C	T T T T CM CM CM CM CM CM CM CM	B
28	M C	B	MT B MT BC C M	T M C C C MT MT MT BMT BMT MT	B C M T

Appendix – Table 44 – WTK2/2P – Added indications

Table A45 presents a quantitative analysis of the above-mentioned data:

	tempo	expression	slurs	articulation	dynamics
B	0	5	8	59	8
C	1	1	48	10	8
M	1	2	13	12	10
T	0	3	5	54	10
BC	0	0	13	2	9
BM	0	0	0	1	0
BT	0	0	1	1	0
CM	0	0	2	72	1
CT	0	0	1	22	2
MT	0	0	6	17	1
BCM	0	0	2	7	1
BCT	0	0	0	2	7
BMT	0	0	2	4	0
CMT	0	0	0	62	1
BCMT	0	0	6	24	0
Total	2	11	107	349	58

Appendix – Table 45 – WTK2/2P – Quantitative analysis of added indications

Table A46 summarises the number of combinations of identical indications:

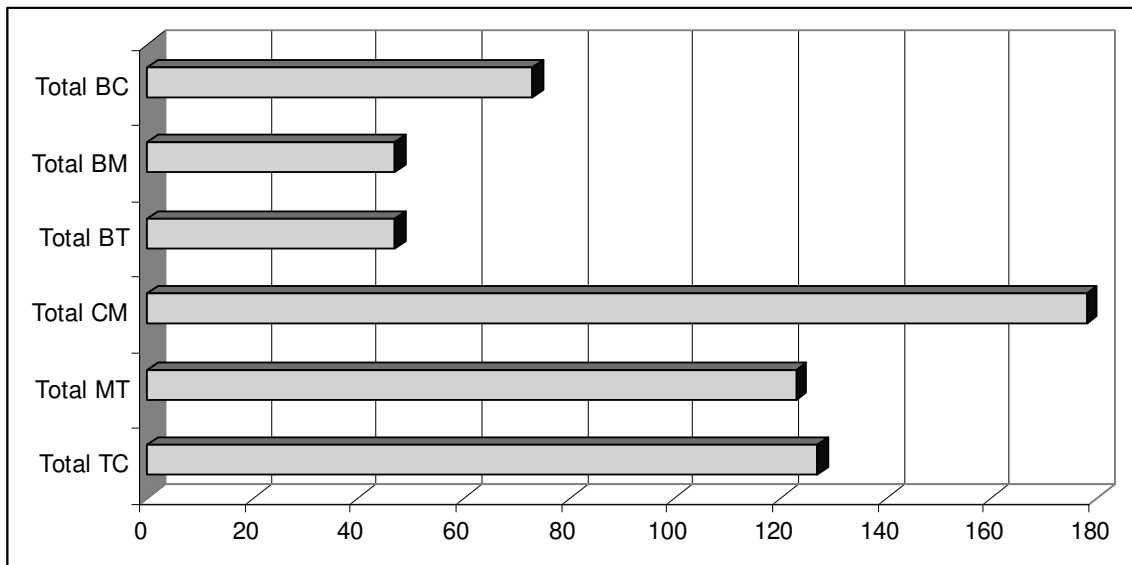
	tempo	expression	slurs	articulation	dynamics
single	2	11	74	135	36
double	0	0	23	115	13
triple	0	0	4	75	9
quadruple	0	0	6	24	0

Appendix – Table 46 – WTK2/2P – Combinations of identical indications

Table A47 highlights the connections existing between two or more editions. For example, “Total BC” indicates the sum of BC, BCM, BCT and BCMT.

	tempo	expression	slurs	articulation	dynamics	Total
Total BC	0	0	21	35	17	73
Total BM	0	0	10	36	1	47
Total BT	0	0	9	31	7	47
Total CM	0	0	10	165	3	178
Total MT	0	0	14	107	2	123
Total TC	0	0	7	110	10	127

Appendix – Table 47 – WTK2/2P – Connections between editions



Appendix – Graph 6 – WTK2/2P – Connections between editions

A07.03.02.B.02. – Fugue

Table A48 records all editorial indications, and shows whether each appears in a single edition or in more than one. B=Busoni; C=Casella/Piccioli; M=Mugellini; T=Tagliapietra.

b.	tempo	expression	slurs	articulation	dynamics
1		B C T	BCMT		MT C
2			BCMT M		M M
3			M T	M M M	M C C
4			BCMT		M C
5		T	BCT BCT M M	MT MT	M
6		M	BCT BCT MT MT		M
7		C	BCMT		M C
8		T	BCMT M		M
9			M M M BCT BCT		M
10			BCMT		M M
11	B	B C	T BCMT	M	M M
12		M	BT M M		
13				M M M M	M T
14		B C T	BCMT MT	M BCT BCT BCT	T M C

b.	tempo	expression	slurs	articulation	dynamics
15			M BT	BCT BCT BCT BCT BCT	
16			BCMT BCMT	BCT M	M M
17			BCMT BCMT		M
18			BCM T	MT T	
19		C	T MT	M M M BCT BCT BCT	C
20				M M M M M M M BCT BCT BCT BCT BCT	M
21			BCMT	M BCT	M
22	B		BCMT	M	M M
23		C T	M BCMT BCMT	M M M M M	M M BCT
24			BCMT	B M	M
25			M BCMT BCMT	M M M B T	
26		B	T BT		

b.	tempo	expression	slurs	articulation	dynamics
27	B T T M	M	MT	M T M M M M BT	MT
28					

Appendix – Table 48 – WTK2/2F – Added indications

Table A49 presents a quantitative analysis of the above-mentioned data:

	tempo	expression	slurs	articulation	dynamics
B	3	4	0	2	0
C	0	6	0	0	7
M	1	3	12	36	26
T	2	5	5	3	2
BC	0	0	0	0	0
BM	0	0	0	0	0
BT	0	0	2	1	0
CM	0	0	0	0	0
CT	0	0	0	0	0
MT	0	0	5	3	2
BCM	0	0	0	0	0
BCT	0	0	6	18	1
BMT	0	0	0	0	0
CMT	0	0	0	0	0
BCMT	0	0	19	0	0
Total	6	18	49	63	38

Appendix – Table 49 – WTK2/2F – Quantitative analysis of added indications

Table A50 summarises the number of combinations of identical indications:

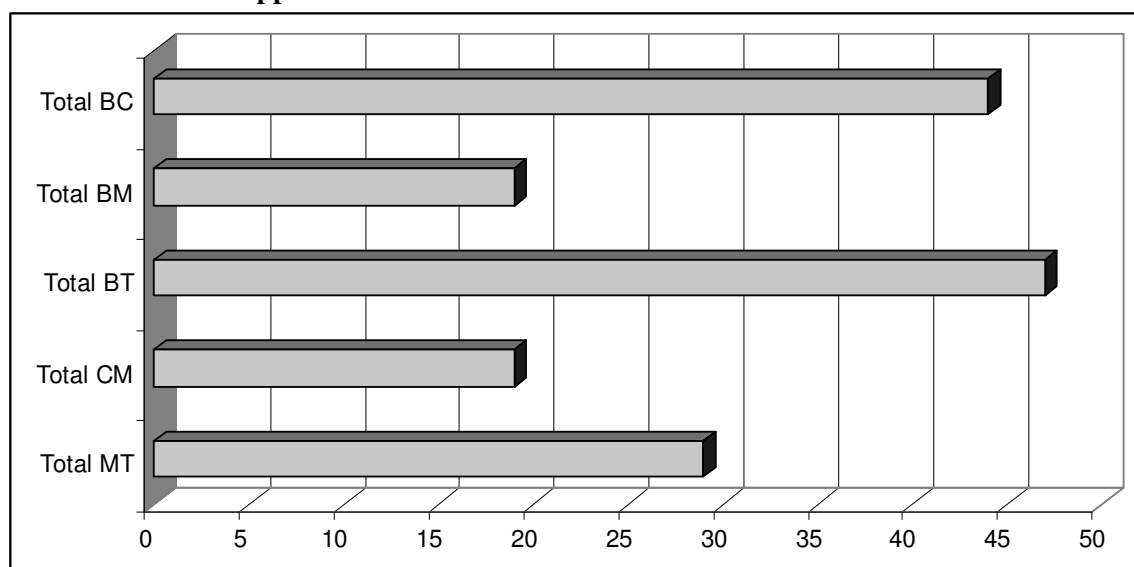
	tempo	expression	slurs	articulation	dynamics
single	6	18	17	41	35
double	0	0	7	4	2
triple	0	0	6	18	1
quadruple	0	0	19	0	0

Appendix – Table 50 – WTK2/2F – Combinations of identical indications

Table A51 highlights the connections existing between two or more editions.

	tempo	expression	slurs	articulation	dynamics
Total BC	0	0	25	18	1
Total BM	0	0	19	0	0
Total BT	0	0	27	19	1
Total CM	0	0	19	0	0
Total MT	0	0	24	3	2

Appendix – Table 51 – WTK2/2F – Connections between editions



Appendix – Graph 7 – WTK2/2F – Connections between editions

A07.03.02.C. – Remarks on fingering

A07.03.02.C.01. – WTK2/2P

A07.03.02.C.01.01. – Mugellini

b.	Notes
20	Very awkward fingering!

Appendix – Table 52 – WTK2/2P – Fingering: Mugellini

A07.03.02.C.01.02. – Busoni

No fingerings.

A07.03.02.C.01.03. – Tagliapietra

b.	Notes
12	The slur cannot be respected with the proposed fingering
20	Very awkward fingering!
21rh, 22lh	The passing-over of 3 over 4 (rh) and 4 over 3 (lh) makes the staccato unavoidable

Appendix – Table 53 – WTK2/2P – Fingering: Tagliapietra

A07.03.02.C.01.04. – Casella/Piccioli

b.	Notes
12	The slur cannot be respected with the proposed fingering

Appendix – Table 54 – WTK2/2P – Fingering: Casella/Piccioli

A07.03.02.C.02. – WTK2/2F

A07.03.02.C.02.01. – Mugellini

b.	Notes
1lh	We would have avoided the thumb on the first note!
9	The two consecutive 5 th fingers represent a clever solution to prevent prolonging the C

Appendix – Table 55 – WTK2/2F – Fingering: Mugellini

A07.03.02.C.02.02. – Busoni

No fingerings.

A07.03.02.C.02.03. – Tagliapietra

b.	Notes
1lh	Starting with the thumb
3-4lh	Sliding with the 3 rd finger is absolutely superfluous in a two-part scoring!
4 rh	Two consecutive 3 rd fingers make separation of F and E-flat compulsory
7	Also here, sliding is completely unnecessary
18lh	Makes staccato marks compulsory
26	He wishes the rh's inner voice legato and to separate the fourth-interval in the soprano: 2 4 1 2

Appendix – Table 56 – WTK2/2F – Fingering: Tagliapietra

A07.03.02.C.02.04. – Casella/Piccioli

b.	Notes
1lh	Starting with thumb
18	5 th finger on the D-flat is nonsensical
24	Other better solutions were possible to achieve a good legato

Appendix – Table 57 – WTK2/2F – Fingering: Casella/Piccioli

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