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## "Werke für Klavier zu vier Händen" by Franz Schubert, Kassel: Bärenreiter, 2013

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**Book review: Schubert, Franz. *Werke für Klavier zu vier Händen*, Band III, ed. Walburga Litschauer (Nos. 2–5) and Werner Aderhold (No. 1); Urtext of the New Schubert Edition, BA 9645. Kassel: Bärenreiter, 2013. ISMN: 9790006539871.**

Su Yin Mak

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Begun in 1965 under its founding editors Walther Dürr and Arnold Feil, the *Neue Schubert-Ausgabe* (New Schubert Edition, hereafter *NSA*) is a major musicological undertaking. Like other complete-works editions, it aims to establish authoritative *Urtexte* for the composer's works based on autographs, contemporary manuscript copies, first editions, and other primary sources. The third volume of Schubert's Works for Piano Duet (Series VII/1, 3), edited by Walburga Litschauer and Werner Aderhold, contains all the late four-hand works written between 1826 and 1828: the *Variations on a Theme from L. J. Ferdinand Hérold*, D 908, the Fantasy in F Minor, D 940, the *Allegro in A minor* ("Lebensstürme"), D 947, the Rondo in A major, D 951, and the Fugue in E Minor, D 952. Its 2011 publication was welcomed by Schubert scholars and performers alike, not least because it greatly facilitates study of these pieces by presenting the music in score.<sup>1</sup> The high musicological standards expected of critical editions are clearly evident here. Information on the genesis of the musical text, drafts and revisions, filiation of sources, alternative readings, and editorial interventions are documented in detail both in a separately published volume of Critical Commentary and in a "Sources and Variants" section within the edition itself. Five facsimile pages from the autographs of the *Hérold* Variations, the F-minor Fantasy, and the Rondo, as well as transcriptions of Schubert's compositional drafts for the latter two works, are also included.

The subject of this review is the 2013 paperback issue of the same volume, which is

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<sup>1</sup> Prior to the publication of the *NSA* edition, nearly all the extant editions of Schubert's late works for piano duet – including the old Breitkopf and Härtel *Schubert Complete Works* and the popular Henle *Urtext* – print the music in part form, with primo and secondo on facing pages. The only exception I know of is the pedagogical edition by the duet pianists Dallas Weekley and Nancy Arganbright (*Franz Schubert Selected Works*. White Plains, NY: Pro/Am Music Resources, 1990). It lays no claim to *Urtext* status but rather contains numerous courtesy markings, redistribution of notes between the hands and even between the players, and other emendations motivated by practical performance considerations. The Weekley/Arganbright edition is issued by a small publisher and is little known outside piano duet circles.



part of the Bärenreiter *Urtext* series and is marketed as a performing edition. Its main differences from the *NSA* edition are as follows: (1) the addition of four pages of “Notes on Performance”; (2) a much-abbreviated critical commentary that contains bibliographical information on the sources consulted and the editors’ interventions to the musical text, but not the detailed discussion of variants; (3) elimination of the appendix containing Schubert’s drafts for D 940 and D 951; and (4) bilingual presentation, in German and English, of all word-based material, including the preface, captions, and aforementioned critical commentary and notes on performance. While there are no changes to the musical text, the editors have slightly modified the layout to optimize page turns. Given these efforts toward serving the needs of performing musicians, the Bärenreiter *Urtext* edition must be evaluated not only for its scholarly acumen but also for the extent to which it succeeds in offering both general guidance on performance practice and specific solutions to problematic passages. In this regard, the clarity of the musical typography is also an important concern.

Prior to addressing the measure-by-measure minutiae of selected passages, let me first turn to the newly added “Notes on Performance Practice” by Mario Aschauer. In this brief essay, Aschauer clearly explains the differences in construction and keyboard action between the early nineteenth-century Viennese fortepiano and the modern concert grand, as well as general rules on how Schubert’s musical notation should be interpreted. For example, a topic that regularly surfaces in discussions of late eighteenth- and early nineteenth-century performance practice is the simultaneous execution of dotted duple rhythms and triplets. With reference to contemporaneous keyboard treatises by Hummel, Starke and others,<sup>2</sup> Aschauer suggests that the choice of vertical alignment should be contextually determined: if the dotted duple rhythms occur within a homophonic accompaniment in triplets, the performer should align them with the prevailing triplet motion; if the dotted duple rhythms form a motivic counterpoint to another part with triplets, then the performer should not assimilate them.

Aschauer cites measure 56ff. of the Fantasy in F Minor (in the B section of the opening *Allegro molto moderato*) to illustrate the second scenario: the dotted figure had already asserted itself as a thematic element at the beginning of the section (measure 48 ff.) and should logically retain its duple rhythmic identity even when triplets are introduced. Indeed, he proposes that “even overdotting may be appealing” in this case (p. xix).

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<sup>2</sup> Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel, vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung* (Vienna: Haslinger, 1827); Friedrich Starke, *Wiener Pianoforte-Schule in 11 Abtheilungen mit Verbindung einer leichten Anweisung das Pianoforte rein zu stimmen, nebst Modulations-Regeln, und einer kurzen Sing-Methode: Zum Gebrauch für Lehrer und Lernende* (Vienna, 1819-21).

**Example 1a: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, mm. 45-61: non-alignment of dotted duple and triplet rhythms**

39

45

50

39

The image displays two systems of musical notation for a piano piece. The first system begins at measure 54, and the second system begins at measure 58. Both systems are written in F-sharp minor, indicated by three flats in the key signature. The notation includes complex textures with triplets and fortissimo dynamics. The first system features a melody in the right hand with many sixteenth notes and a bass line with triplets. The second system continues this style with similar melodic and harmonic patterns.

Another passage from the same work (not cited by Aschauer) exemplifies the first scenario. The fantasy comprises four movements played *attacca*, and the second movement, *Largo*, begins by abruptly shifting to F-sharp minor, the enharmonic equivalent of the Neapolitan key. With its *fortissimo* dynamics, *ben marcato* chords, and French overture rhythm, the movement is tonally and affectively incongruous with the preceding *Allegro molto moderato*. The middle section of the *Largo*, beginning at measure 133, presents a tranquil, cantabile melody in the parallel major mode against a triplet accompaniment. Although the opening's dotted rhythms are retained in the melody, they should be assimilated into the prevailing triplet motion since any suggestion of rhythmic conflict between the parts would contradict the transcendent, pastoral character of this middle section.

**Example 1b: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, middle section of the *Largo*, mm. 130-5: alignment of dotted duple and triplet rhythms**

The image displays a musical score for Franz Schubert's Fantasy in F Minor for Piano Duet, D 940, specifically the middle section of the *Largo* movement, measures 130-135. The score is written for four hands (two staves per hand) in F minor (three sharps) and 4/4 time. The first system (measures 130-132) shows complex rhythmic patterns with dotted duple and triplet rhythms. The second system (measures 133-135) includes triplets and a 'simile' marking. Dynamics include pp, f, and fz.

There are probably also borderline situations where there may be arguments for either alignment or non-alignment, but in all cases the performer's decision would be dependent upon structural and expressive considerations.

Aschauer's remarks on touch, articulation, and embellishments are similarly informative. He explains the subtle distinction between the articulation styles of *staccato* and *portato*, which Schubert respectively indicates with dots and wedges. Both are played detached, but the former is characterized by lightness of touch, while the latter is usually combined with a crescendo so that a group of notes under the *portato* sign would receive a gradual increase in emphasis from note to note. (He unfortunately offers no suggestions as to how dots under a slur—which many performers find confusing—are to be played.) The presentation of the varied signs that Schubert used to indicate emphasis along a scale of intensity is also helpful: first is the accent mark (>), which contemporaneous writers described as “bringing out the note above which it is placed” (Hummel) or “a brief ‘swell

mark' that is a combination of crescendo and decrescendo hairpins" (Starke). Next on the scale are *fp* and *fz*, which also affect individual notes; the former means "strike forcefully and play the next notes softly" and the latter "attack crisply." *Marcato* applies to a "whole series of notes" and means that "they should be brought out more strongly" (Hummel). The section on embellishments not only recounts how they are described in theoretical treatises but also offers concrete suggestions on execution. Regarding the short appoggiatura, for example, Aschauer includes a musical example (the opening measures of the Fantasy in F Minor) to illustrate how the passage should be performed: in measure 3, which features a grace note before the initial quarter note, the appoggiatura should be played "on the beat" and simultaneously with the other notes in the accompaniment. The principal note should be accented, as Example 2a suggests:

**Example 2a: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, opening theme: suggested execution of mm. 2-5 in the "Notes on Performance Practice" by Mario Aschauer**



Aschauer's notes on performance also contain full bibliographical references to both the treatises cited and relevant modern scholarship and serve as a useful resource to the reader.

The edition itself, however, contradicts at times the advice given in the "Notes on Performance Practice." For example, regarding the opening theme of the F-minor Fantasy highlighted by Aschauer and discussed above, it is suggested within the edition, via small-print note-heads placed in square brackets above the staff, that the second and third appoggiaturas in measure four may be played as eighth notes, while the first appoggiatura in measure three remains a sixteenth note, as Example 2b illustrates:

**Example 2b: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, opening theme: suggested execution of mm. 2-5 in the Bärenreiter edition**

April 1828

*Allegro molto moderato*

Primo

p

Secondo

p

*simile*

No explanation is provided as to why the same notation should be executed differently.

A larger inconsistency that recurs throughout the volume concerns the interpretation of a distinctive feature of Schubert's orthography. The editors inform us in the preface that "[Schubert's] accent marks are often as long as to be almost indistinguishable from decrescendo hairpins. (Their length depends both on the duration of the accent, which may apply to several notes, and the space available to him on the page.) Evidently accents and decrescendo hairpins meant much the same thing to Schubert—namely, an accent followed by a sudden or gradual decrescendo. [The editors] have retained characteristic idiosyncrasies in Schubert's notational style in [their] edition unless they proved a hindrance to legibility" (p. xvi).

I find this editorial statement problematic for several reasons. First, the standard meaning of the accent mark is "sharp and forceful attack," whereas the decrescendo hairpin indicates a gradual tapering off through a series of notes. The two effects require real and practical differences in execution, and thus the comment that they meant "much the same thing" would not make sense to the performer. Moreover, although in Schubert's time the accent mark may have also suggested other types of expressive emphasis, for example slight agogic delay and lengthening, these other meanings of the sign are relatively unfamiliar to modern musicians. Most pianists, upon encountering an accent mark, will sharply strike the note. It would have been helpful if the edition had included more guidelines on the variety of executions that the accent mark could indicate.

Second, the editors offer no evidence that Schubert or any of his contemporaries viewed the accent mark and decrescendo hairpin as interchangeable signs and that Schubert was imprecise in his use of them. Following up on the reference to Friedrich Starke's treatise in Mario Aschauer's "Notes on Performance," I found that Starke describes an open-to-close hairpin, shorter than a decrescendo hairpin but longer than an accent mark, as a "small swell sign" ("kleine Anschwellungszeichen") that lasts as long as the printed length of the sign itself. Thus, it would seem that Schubert's notation is quite in line with contemporaneous practice and not an idiosyncrasy.<sup>3</sup>

My third objection has to do with the editors's transcription of Schubert's "elongated accent marks." Throughout the edition, they are almost always transcribed as short accent marks (>) rather than decrescendo hairpins (≡), regardless of the musical context. This preference is remarked upon on only one occasion. In his critical commentary to the *Variations on a Theme from L. J. Ferdinand Hérold's Opera "Marie,"* D 908, Aderhold notes that in the first edition published by Haslinger, "accents are often interpreted as decrescendo hairpins, as can be seen in mm. 35, 39 (sec.), 107–108 (pr., sec.), 131, 135 (pr.), 245–246, 278 and 280 (pr.)." He further opines that "in some passages Schubert extends the accent marks beyond what *should be* reproduced in the printed version, often intending to emphasize an entire group of beamed notes. The new edition attempts to

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<sup>3</sup> Starke, *Wiener Pianoforte-Schule*, 14.



maintain this form of emphasis, which would be *misrepresented* by decrescendo marks” (p. 143, italics mine).

This is, frankly, confusing. Earlier on, we were told that accent marks and decrescendo hairpins “meant much the same thing,” but now Aderhold implies that they are not the same after all, since the latter is said to “misrepresent” Schubert’s intention; yet why would a short accent mark placed upon an individual note be a better means of representing emphasis on an entire group of beamed notes? More disturbing is the assumption that what Schubert wrote “should” have been accent marks and that their interpretation as decrescendo hairpins in the Haslinger first edition is somehow not to be trusted. Tobias Haslinger was a publisher with whom Schubert enjoyed a good rapport and who issued a large number of Schubert’s vocal and instrumental works during the composer’s lifetime. Prior to the *Hérold* Variations in September 1827, he had already published, in the same year, a set of the composer’s dances in January (*Zwölf Walzer*, D 969); the G major Piano Sonata, D 894 in April; and three songs to texts by Johann Seidl in May (“Der Wanderer an den Mond,” D 870; “Das Züggelöcklein,” D 871; and “Im Freien,” D 880). There is no evidence that Haslinger’s typography did not meet with Schubert’s approval.

Because the critical apparatus in neither the Bärenreiter volume nor the corresponding *NSA* volume offers further elaboration of the edition’s position regarding the interpretation of Schubert’s elongated accents, I wrote to Walther Dürr, the General Editor of the *Neue Schubert-Ausgabe*, for clarification. Dürr remarks that, while the composer does not clearly distinguish between accent and decrescendo marks in his notation, “Schubert in fact is aware that there are possible two distinct interpretations of the same sign [as accent or decrescendo]. Therefore, since frequently Schubert’s signs do not allow an interpretation based on their visual appearance, [the editors] have to decide on musical terms [and] also on [their] experience of Schubert’s development in musical writing.”<sup>4</sup>

Dürr’s knowledge of Schubert’s notational habits is clearly founded on an intimate knowledge of the composer’s manuscripts. He explains that “Schubert, in his early years—until about 1818—only rarely intends a decresc. [with a hairpin]; his music, inspired especially by Mozart and Haydn, is structured by accents. And frequently, when the interpretation of the signs is important to him, he prefers writing ‘decresc.’ (by letters). During the years 1819-1828, Schubert more and more is inclined to an interpretation of the hairpin sign as [a] decresc. mark, but nevertheless the accents continue to dominate his manuscripts. Maybe we can conclude that Schubert’s music is characterized more by accented notes than by any kind of undulatory movement.”<sup>5</sup> These comments considerably illuminate the *NSA*’s general editorial policy regarding the interpretation of accent and decrescendo marks, and it would have been tremendously helpful to

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<sup>4</sup> Personal correspondence, received July 9, 2015.

<sup>5</sup> Personal correspondence, *ibid.*

users of the edition if a similar explanation were included in its critical apparatus.

Returning to the volume of four-hand piano music under review, let us now consider the “musical terms” upon which the interpretation of accent marks and decrescendo hairpins is based. Looking at some of the passages cited by Aderhold in his critical commentary to the *Hérold Variations*, I could not discover the musical rationale behind his editorial decisions. At measure 131, shown below in Example 3a, he presents the accentuation for the primo as a “crescendo hairpin followed by short accent mark,” and that for the secondo as “paired crescendo and decrescendo hairpins.” The typographical discrepancy suggests that the two parts should be played with different accentuation, which makes little sense.

**Example 3a: Franz Schubert, Variations on a Theme from L. J. Ferdinand Hérold’s Opera “Marie,” D 908, mm. 130-2**

Earlier in the work, within the secondo part at mm. 35-6 (see Example 3b below), Schubert writes un-slurred, descending scales that are marked with *staccato* dots and whose starting note is additionally marked *forte*:

**Example 3b: Franz Schubert, Variations on a Theme from L. J. Ferdinand Hérolde's Opera "Marie," D 908, mm. 33-6**



Is the symbol that accompanies the *f* dynamic marking an accent mark or a decrescendo hairpin? I have no primary source to check this against, but it seems that the latter would be more appropriate here as the scalar motion strongly suggests a tapering off across the entire series of notes rather than a *subito piano* after the first note. Indeed, Schubert may have written the hairpin because the *staccato* articulation prevents the use of a slur to indicate a natural diminuendo through the notes of the scale.

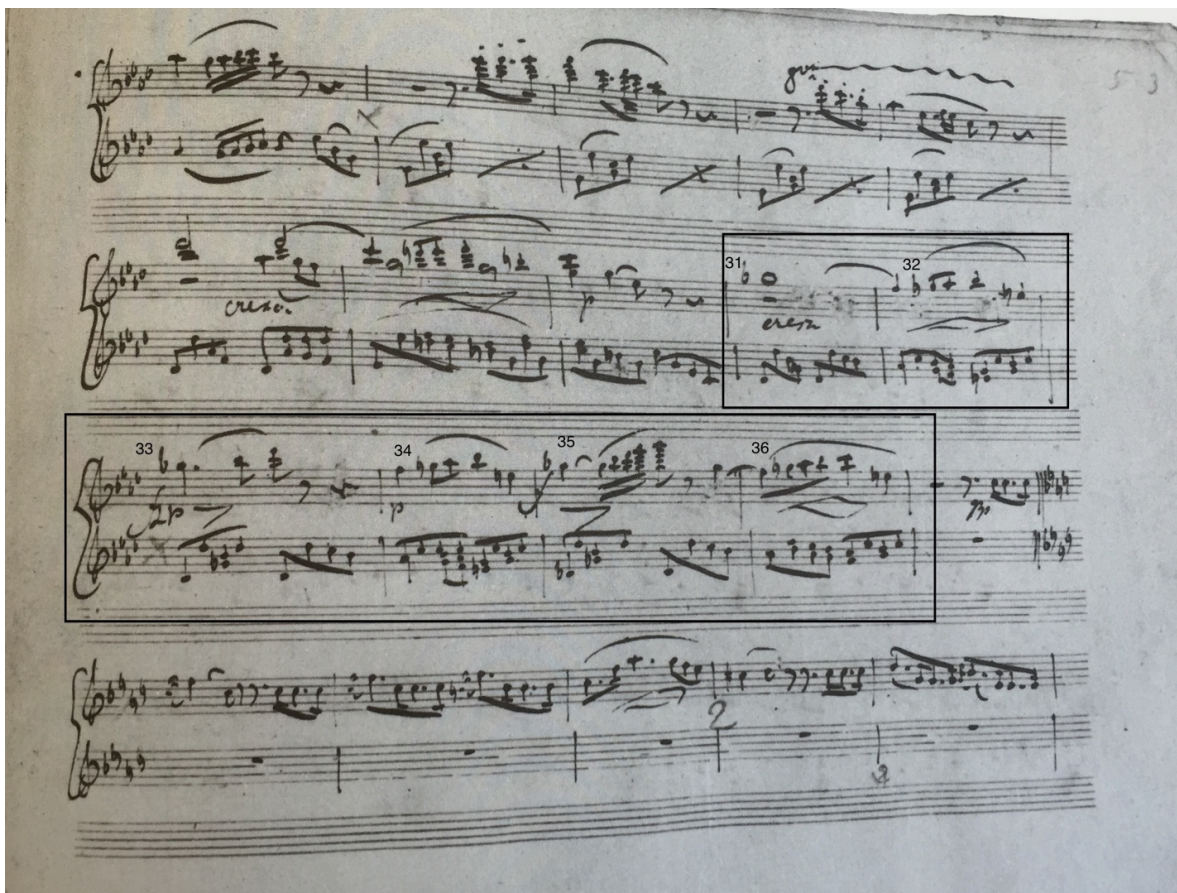
Let us focus on a passage (mm. 31-6) from the Fantasy in F Minor, a work for which I was able to consult both a facsimile of the autograph and the first edition.<sup>6</sup> Example 4a presents the Bärenreiter edition, Example 4b offers Schubert's fair copy of the same passage, and Example 4c gives the first edition, published by Diabelli in 1829:

<sup>6</sup> Facsimile edition of autograph fair copy and draft, in parts: *Fantasie in f-Moll D 940 für Klavier zu vier Händen, Entwurf in The Pierpont Morgan Library New York, eigenhändige Reinschrift in der Musiksammlung der Österreichischen Nationalbibliothek*, ed. Hans-Joachim Hinrichsen (Tutzing: Hans Schneider, 1991); First edition in parts: *Fantasie pour le Piano-forte à quatre-mains composé et dédié à Mademoiselle la Comtesse Caroline Esterházy de Galantha par François Schubert, Oeuvre 103* (Vienna: Anton Diabelli & Co., Plate no. 3158, March 1829). I am grateful to Robert Winter for making his personal copy of the first edition available to me.

**Example 4a: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, mm. 31-6:  
Bärenreiter *Urtext* edition, primo and secondo**

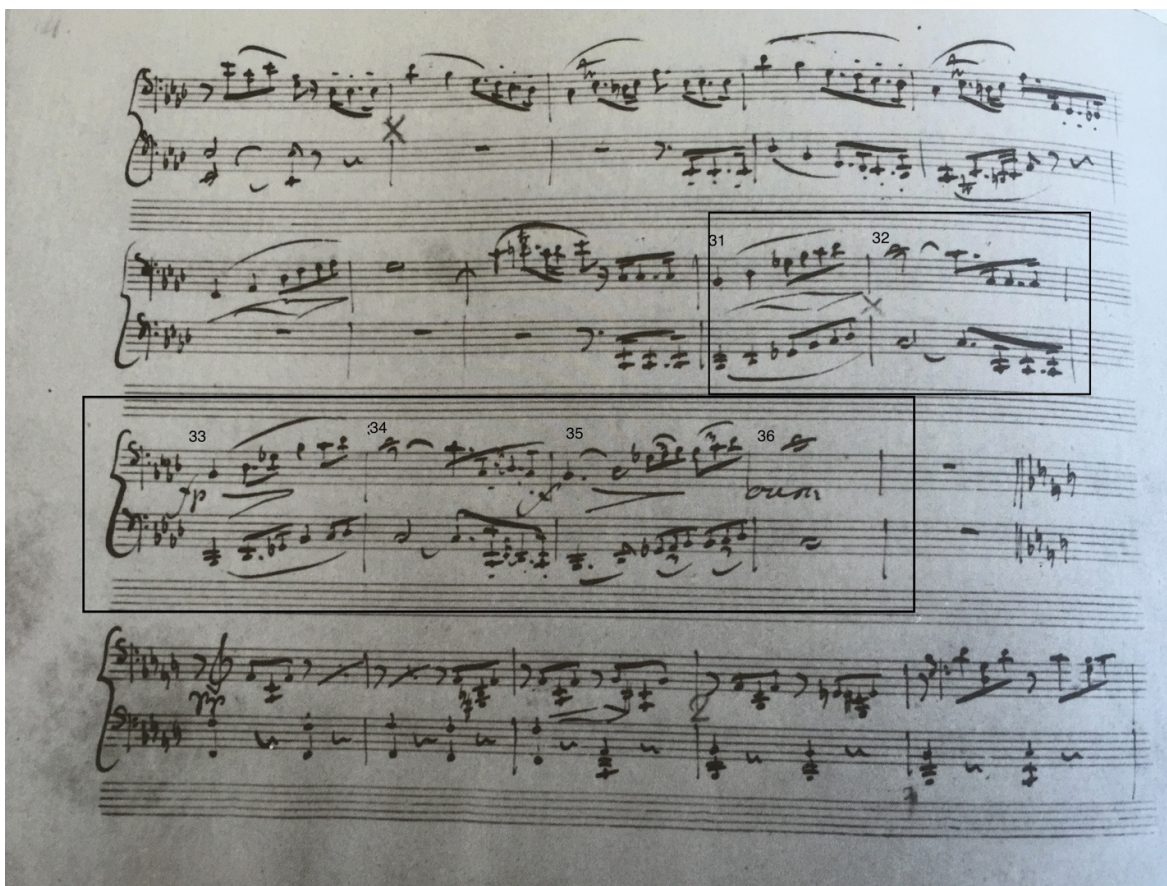
The image displays a page from a musical score for Franz Schubert's Fantasy in F Minor for Piano Duet, D 940, measures 31-36. The score is written for two pianos (primo and secondo) in F minor. It includes dynamic markings such as *p*, *cresc.*, *fz p>*, *fp>*, and *pp*, as well as articulation like trills and accents. The first system (measures 31-34) shows the initial entry of the two parts. The second system (measures 35-36) features a trill in the primo part and a *simile* marking in the secondo part.

**Example 4b: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, mm. 31-6:  
Autograph fair copy, primo and secondo**





**Example 4b (cont.)**



**Example 4c: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, mm. 31-6:  
First edition (Diabelli, 1829), primo and secondo**

Schubert Fant. Op. 103. PRIMO. 3

All. molto moderato.

FANTASIE.

1. *p*

31

33

*Fz p* *p* *f* *p*

Cresc. *p* Cresc.

loco

D. et C. N.º 3455.

## Example 4c (cont.)

2 Schubert Fr. op. 103. All<sup>o</sup> molto moderato. SECONDO.

FANTASIE.

31

32

Cres.

D. et C. N. 3456

The Bärenreiter *Urtext* edition presents paired crescendo and decrescendo hairpins at measures 31 (secondo) and 32 (primo), adds a set of paired hairpins at measure 34 (primo) which is in neither the autograph nor the first edition, and renders the articulation markings at measure 36 (primo) as a crescendo hairpin followed by a short accent mark.<sup>7</sup> Since measures 31-6 constitute a three-fold varied repetition of the same two-measure figure and measures 32, 34 and 36 are nearly identical, the editorial addition at measure 34 makes sense. The use of the short accent mark instead of a decrescendo hairpin at measure 36, however, is questionable (especially when it is paired with the crescendo hairpin, and when in the autograph the articulation marks at measures 32 and 36 are barely distinguishable in length!). Most players, I hope, would not be so musically insensitive as to play a percussive accent on the high “C” at measure 36, but the different notation does suggest that a change of articulation is required; and, given the musicological authority of the *Neue Schubert-Ausgabe*, the reader is likely to assume the change was intended by Schubert. If this is indeed the editorial stance, then a note of explanation as

<sup>7</sup> In the critical commentary, Litschauer explains that in m. 34 “the cresc. and decresc. hairpins are added from the parallel passage in m. 460. Sec. postpones the cresc. to m. 36; we have changed its placement to agree with the musically more plausible reading from the parallel passage in m. 460” (p.144).



to why that stance was taken and how the accent should be executed ought to have been provided. As for the “elongated accent marks” at measures 33 and 35 in both parts, these are all transcribed as short accents. Schubert’s notation in the autograph is hardly ambiguous, since the signs are actually written *longer* than those markings that were interpreted as decrescendo hairpins at measure 32 (see, especially, the secondo part). Moreover, at measures 33 and 36 the sign appears at the start of an arpeggiated Neapolitan chord under a slur, and a gradual tapering off is much more musically plausible than a sudden drop in dynamics in the middle of the slur.

In the first edition published by Diabelli, all these supposed accent marks are elongated to resemble decrescendo hairpins. Diabelli’s editions of Schubert’s music have suffered a deservedly untrustworthy reputation because, although Diabelli acquired many of Schubert’s manuscripts in late 1829 or early 1830, when Ferdinand Schubert sold off his brother’s estate, the publisher did not issue many of these works until the 1840’s; and when he did so, he often made liberal additions and changes to the manuscripts. D. 940, however, was published in March 1829, shortly after the composer’s death. It was given an opus number (“103”) that accords to Schubert’s own reckoning and was published with the French dedication to the Countess Caroline Esterházy, as Schubert had wished. Moreover, as the editors of the Bärenreiter edition themselves have noted, the autograph manuscript served as the engraver’s copy for the first edition (p. 144). It would appear, therefore, that Diabelli’s interpretation of Schubert’s orthography merits greater credence. It is also instructive to compare how the same passage appears in the old Breitkopf and Härtel *Complete Works* edition and the 1957 Henle *Urtext* edition: both attempt to reproduce Schubert’s orthography with hairpins of varying lengths.<sup>8</sup> Example 4d summarizes all expression markings of this passage as transcribed in the Bärenreiter, Diabelli, Breitkopf and Härtel, and Henle editions. Readers of this review are invited to consider their practical implications and to evaluate their relative utility to the performer.

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<sup>8</sup> *Franz Schuberts Werke: Kritisch durchgesehene Gesamtausgabe*, Series 9, Volume 3, ed. Anton Door (Leipzig: Breitkopf & Härtel, 1888); *Franz Schubert, Werke für Klavier zu Vier Händen, Band III*, ed. Willi Kahl (München-Duisburg: G. Henle Verlag, 1957).

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signatures by square brackets” (p. xvi). Now the indication of editorial additions by broken lines and brackets is clear enough, but the use of italics and thin print is far less so. Performing editions customarily set *all* dynamic and articulation markings in italics and distinguish between the composer’s markings and editorial additions by putting the latter in parentheses or brackets. Thus, someone encountering the Bärenreiter edition for the first time would not intuitively realize that the italic type is not authorial. Also, while playing from the score, the eye tends to travel quickly across the page and could easily bypass the distinction between roman and italic type. (Refer back to Example 1a, where the italicized *fz* marking in the secondo part at measure 51 does not look significantly different from the surrounding markings in Roman type.) Similarly, for the accent marks and hairpins, there is insufficient contrast in thickness between regular and thin print for editorial additions to be immediately recognizable as such. (Refer back to Example 4a, where the hairpins in the primo part at measure 34 are in thin print.)

Of course, when Roman and italic typefaces, regular and thin print, are juxtaposed, the differences are apparent, but then the page may look cluttered. Example 5a is a passage from the F-minor Fantasy:

**Example 5a: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, mm. 547-54 Bärenreiter *Urtext* edition**

72

545

548

551

*fffz*

*fz*

*cresc.*

At measure 548, the “*ffz*” marking in the primo part is not only unattractive in appearance but also off-kilter. This type of misalignment between notes and expressive markings is not an isolated occurrence but recurs throughout the edition (see also measure 551 in the same example and measure 33 in Example 4a). In this instance, I suspect that the “*ffz*” marking was shifted to the left in order to accommodate the placement of the accent mark directly underneath the climactic chord, but the difficulty could have easily been alleviated by positioning the accent mark above, instead of beside, the “*ffz*” marking, or—better still—by the use of paired hairpins instead of “crescendo hairpin plus accent mark,” as in the first edition, which is shown below in Example 5b:

**Example 5b: Franz Schubert, Fantasy in F Minor for Piano Duet, D 940, mm. 547-53: First edition (Diabelli, 1829)**

The image displays a page from a musical score for Franz Schubert's Fantasy in F Minor for Piano Duet, D 940, measures 547-553, first edition (Diabelli, 1829). The score is divided into two systems. The first system, labeled 'PRIMO.' and '547', shows measures 547-548. The second system, labeled 'SECONDO.' and '547', shows measures 549-553. The score features two staves for each part, with various musical notations including notes, rests, and dynamic markings such as 'ffz', 'Cresc.', and 'ffz'.

Ideally, of course, one would also want measures 547-8 to be on the same system so that the crescendo across these measures may be perceived more easily. These may seem like trivial, cosmetic quibbles, but, as all performers know, an edition's typographical layout affects the way the musical text is perceived and understood.

The home web page of the New Schubert Edition offers the following mission statement: “The New Schubert Edition views itself as a complete scholarly-critical edition that also serves the needs of performing musicians. It takes this dual alignment very

seriously, also with regard to its responsibilities toward culture and society.”<sup>9</sup>—This is a laudable purpose indeed. For performers, however well-intentioned, have neither the time, the access to primary resources, nor the musicological training to evaluate an edition against the autograph manuscript; nor are they likely to undertake a detailed comparison of available editions before deciding on a source from which to play. They must take it on faith—and the present volume is backed by the cachet of its inclusion in a scholarly complete edition as well as by the reputation of a highly respected press. Yet in the attempt to be both a study edition and a playing edition, the Bärenreiter *Urtext* has added substantial editorial interpretations without sufficiently informing the user. The conflicting information given in the preface, notes, and critical commentary is potentially confusing, and the idiosyncratic typography of its house style also creates unnecessary obstacles for the performer. While the quality of its scholarship is never in question, the results of its meticulous research are not always communicated in a persuasive and performer-friendly manner.

In an age where performers can easily download free scores from the Internet, it is imperative that they be convinced of the value of critical editions, and editors must accordingly angle their presentations toward providing guidance specific to the performer’s needs. Had the editors of the *NSA*/Bärenreiter edition elaborated upon their interpretative approach and given greater consideration to the practical implications of notation and typography, its targeted readership would likely have a better appreciation of the immense worth of the musicological efforts that have gone into the preparation of the edition.

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<sup>9</sup> Website of the New Schubert Edition, accessed May 13, 2015, <http://schubert-ausgabe.de/en/about-us/>.

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