

BMCE EDITORIAL PRINCIPLES

Sections of the volume

A) *Foreword to the volume with basic information about the genesis, dissemination, and reception of the work(s) based on important period performances, recordings, editions, and reviews, as well as a brief characterization of the work(s) and associated specific problems if any, in English and Czech.*

B) *Facsimiles with annotations*

C) *Main musical text*

1. What should be preserved

1a) Articulation

- **Pizzicato and staccato applied to one note simultaneously.**
- **Clear distinction between accents in parentheses and without parentheses**, which are common in scores of works by Martinů. Accents in parentheses-‘(>)’-indicate a milder stress.

1b) Notation

- The original manner of **joining groups of notes with beams** will be preserved if possible; exceptions may be made only for the sake of easier reading or unification by analogy.
- **Piano writing in just one system only if it is authentic.** The rests in the empty system will not be added.
- **Dashed bar lines for rhythmically free passages**

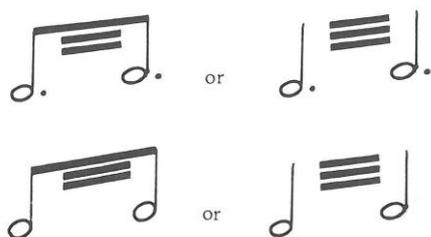
- **Simultaneous use of crescendo wedge and the word *crescendo*** (or *cresc.*) is preserved since it can signify two different pieces of information.
- The same is valid for Martinů's frequent use of "poco meno" and other doubled indications (*flag.* and its sign).
- **All written instructions for dynamics and tempo** will be preserved; the same applies to symbols and abbreviations for dynamics such as *sfz*, and *fp*. Sometimes BM repeated the same dynamics markings within a short passage (one bar). This issue must be assessed from the musical point of view; in some cases the second marking may be redundant.
- **Instructions for performance technique** such as **fingerings, bowings,** and special articulation markings (e.g. in string parts) will be given only if they are authentic, i.e. if they were indicated by the composer. The same applies to **orientation letters**.
- **The manner of BM's writing of tremolo** is preserved, except for obvious errors (see 2ad) Standardization).
- **The measured tremolo (abbreviation)** will be also preserved in the manner of Martinů's writing. In special cases the short form can be written out in full, if this is needed from the musical point of view. The special form of writing abbreviation (in BM works often) is the note sign with dots above. The dots serve a double function as staccato dots and specifications of the number of notes to be played. This ambiguousness must be assessed by the editor.

- **Example:**



- In the case of **tremolo in minims**, two forms of notation are found in the sources. When the main source includes both variants, the edition will follow the majority.

○ **Example:**



1c) Accidentals

- All **cautionary accidentals** should be preserved as they have been written by Martinů. Only in cases where the accidentals might cause confusion the editor can add or take them out (redundant accidentals doubled in one bar without relevant reason) and make a comment in the General comments.
- Martinů generally uses **round brackets** for **cautionary accidentals**. However, he does not use them consistently. In some works there are no brackets at all (e. g. Symphony No. 4); in some works he applies both manners (e. g. Gilgamesh). The main purpose is to preserve the shape of the original score, which means not to change the manner of Martinů's writing and preserve cautionary accidentals with and without brackets. The cautionary accidentals added by the editor will have no brackets, which mean that cautionary accidentals with brackets will only be those originally written by Martinů. If the main source does not have the autograph form (e.g. proofs, the printed score), brackets will be accepted only in cases where Martinů added them by hand. In the case of accidentals without brackets, no distinction will be indistinguishable from those written by Martinů and those added by the editor.

1d) Original markings by Martinů

- Original markings and annotations by Martinů are preserved exactly and in the original language and put in the main musical text as a footnote following this form:

- Ex: *) **A:** Annotation by Martinů / **A:** Poznámka rukou Martinů: “hrajte hlasitě” [play loudly]
- Ex: *) **A:** Annotation by Martinů / **A:** Poznámka rukou Martinů: “Timp or tambourin (?) With the muffled sound. (Caisse roulante?)” [Tympán nebo tamburína (?) Tlumeně. (Malý buben?)]
- Ex: *) **A:** Annotation: “egale. pas accenteur le changement du mouvement des mesures. [Equal. Don't accent the change in meter]” by Martinů. / **A:** Poznámka: „egale. pas accenteur le changement du mouvement des mesures. [Vyrovnaně. Nezdůrazňovat změny taktů.]” rukou Martinů.

2. Standardization

2a) Arrangement of Score

2 aa) Designation of Instruments

Scores of all works from 1924 on (the beginning of Martinů's mature period) will in most cases (especially in chamber works and compositions with special scoring) be arranged according to the main source (except for obvious errors which will be corrected and reported in the Critical Report).

See the list of instruments and abbreviations in appendix, p. 30

▪ First page (staff system):

Names of the instruments and vocal parts - in full in Italian (orchestral strings and choir in plural). Instrument appellations followed by Roman numbers are given in singular (eg. Clarinetto I | II).

Second page (staff system):

Names of the instruments and vocal parts - in abbreviated form (without periods).

- The order of appearance in orchestral score, e. g.:

Woodwinds: piccolo, flute(s), oboe(s), English horn/Cor anglaise, clarinet(s), bass clarinet, bassoon(s), contrabassoon

Brass: horn(s), trumpet(s), trombone(s), tuba

Timpani

Percussion: the order of the percussion instruments will be given according to the main source or to the standard arrangement of the players in accordance with scoring

Celesta

Accordeon

Harp(s)

Piano(s)

Solo (instrumental) parts

Vocal parts

Strings: violin(s), viola(s), violoncello(s), double bass(es)

- **Positions of instruments in one group** - differentiated with the Roman numbers (e. g. Flauto I, Flauto II). Only **divisi by strings** will be distinguished with Arabic numbers.
- For **transposing instruments** the key will be given in the **Italian and English manner** in parentheses, e. g. **Clarinetto I (Si b/ Bb)**.
- The original designation of the instruments and voices will be given in the **Critical Report** in the **Source Description**.

2 ab) Tempo and Metronome Markings, Verbal Dynamic Indications, Orientation Letters, Numbering of Bars

- **General tempo and metronome markings, verbal dynamic indications as well as orientation letters** will always be placed above the top staff of the whole staff system.
- **Tempo indications** (e.g. Andante) will be given three times on each page of the score, above the woodwinds, the vocal parts, and the strings (mainly in orchestral score).
- **Numbering of bars** will be separate for each movement of a work and for each act of an opera. The numerals will be printed in italics from the beginning of the second staff system. Large bars containing rhythmically-free cadenzas or recitative passages will always be counted as one bar. *Prima volta* and *seconda volta* will have identical bar numbers, to which will be attached the letters *a* and *b* respectively.

2 ac) Clef Signs; Transposing Instruments

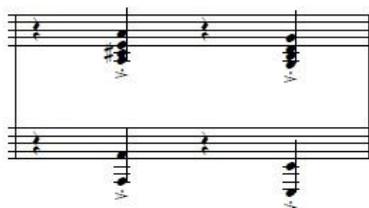
- **Instrumental parts** - in treble, alto, tenor, or bass clef. Obviously erroneous or impractical clefs in the autographs might be changed but will be mentioned in the Critical Report.
- **Vocal parts** - in treble clef, with or without indication of transposition an octave downward, or in bass clef. Tenor part will be given in treble clef with indication to be read an octave lower.
- **Transposing instruments** (French horns, etc.) - in the original way of notation and the original key given in the main source. Obviously impractical clefs may be changed and commented in the Critical Report.

2 ad) Standardization of Notation to Present Forms and Modernization

Some BM specifics in the scores are changed or left out in case they contradict the modern notation or are not necessary. The following standardizations to present

forms of musical notation will be made without indication as such and generally mentioned in the General Comments or listed in the Critical Report (List of Alternative Readings, in specific cases):

- Small vertical lines through the score - base for the bar lines- will not be used at all.
- Supply of missing bars or pages that Martinů did not write out and intended to be repeated.
- Supply of missing full-bar rests.
- Supply of missing numbers for triplets or sextuplets in metrical passage, according to the main source.
- Supply of fermatas and repeat marks and *da capo*, if missing in some voices in the relevant passages.
- Writing out of simile marks (of individual bars and/or of several tones) or of passages marked *Colla parte* (special cases are listed in the List of Alternative Readings in the Critical Report).
- Supply of cautionary accidentals (e.g. in the cases of carrying over a tie slur into a new staff system, a new page, or an octave leap).
- Supply of missing note stems and flags.
- Reversal of the direction of note stems and beams.
- Changes in the division of music for piano, harp, celesta, Glockenspiel etc. between staves for the left and right hands. BM tended to focus on the sound rather than the manner of the notation for interpreters. The chords are often set across 2 staves, which is more difficult for the player to read. Changes made by the editor will be mentioned generally in the General Comments of the Critical report.
 - Example:



Division of instruments

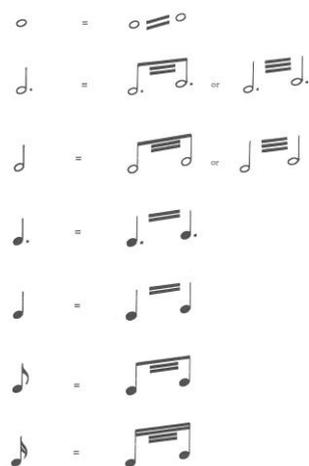
- Pairs of wind or brass instruments will be notated on one line with single stems for parallel parts and separate stems for diverse parts. The same rule applies to string instruments playing *divisi*. The same does not apply to vocal parts.
- Trombone 3 and tuba will be on two different lines.
- Non-pitched percussions will be notated on one line.
- Stems and beams in pairs of wind instruments in unison are given only once and will be marked 'a2'. Articulation marks and slurs for pairs of wind instruments playing 'a2' are given only once.
- In some passages, e.g. where there is frequent crossing of voices, a pair of woodwind instruments may be divided into two staves.
- In the case of frequent changes (within a bar) between *divisi* - unison and I., II. - 'a2' (winds), we don't use verbal notation (*div-unis*), but the shared note will have two stems (heads in the case of whole notes).
- In his scores, BM is not consistent in the use of vocal or instrumental beams in vocal parts. The Edition shall use vocal beams and mention the situation in the source(s) in the General comments of the Critical Report.
- In the case of passages where only one member of an instrument pair is to play for a number of bars, the instrument expected to play will be indicated by use of the marking 'I.', 'II.' ('III.' or 'IV.' in the case of French horns etc., by the percussion abbreviation of its name) and note stems will be in the direction usually given if only one instrument is playing in one system; in these cases no rests will be given for the silent instrument(s).

Tremolo

- Slurs binding notes with tremolo are inconsistent in Martinů scores. The slurs will be added only in case of a ligature or as unification by analogy with greatest caution.
- BM often notates tremolos with note-values only half the length of those conventionally used. For example, a tremolo between two notes with the

total duration of a crotchet is incorrectly written with both notes as quavers instead of two crotchets. Imprecisely written tremolos have to be corrected and mentioned in the General comments; specific cases may be mentioned in the List of Alternative Readings.

- Example:



Dynamics

- Dynamic markings, performance instructions, and their abbreviations, or their accommodation e. g. *f*, *p* rather than *fo*, *po*, and *rit.*, *dim.* rather than *ritard.*, *dimin.* will be unified to present norms.
- The **crescendo** and **decrescendo wedges** will be always placed under the system. The wedges positioned between two staves in the sources but applying to both staves have to be supplied in the second stave without markings and commented in the General Comments or List of Alternative Readings, depending on the importance. This is not the case of instruments using two systems (piano, harp, celesta etc.), which have only one wedge between the staves. If the instrument plays only in one system, wedges are given between the staves.
- Imprecisely written crescendo and decrescendo wedges have to be corrected (it is necessary to mark the beginnings and ends of wedges according to the

musical aspect - the beginning/end of a wedge should be aligned with the first/last note it concerns, including the whole note head.

- Example:



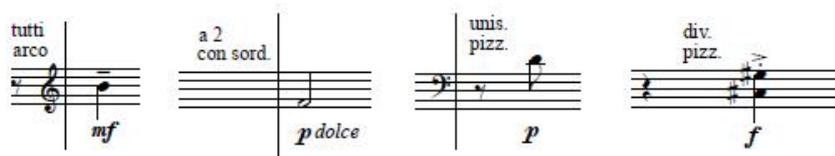
- Dynamic markings will be centred directly under the first note to which they apply or they may be placed slightly to the left of that note (e. g. at the beginning of the phrase).

- Example:



- In vocal parts, dynamics instructions will be placed above the system
- The performance instructions (e.g. con sordino, sul ponticello etc.) will be (in abbreviated form) always placed above the system in the bar (Martinů sometimes marks them several bars earlier, before rests). Where there is more than one instruction, they will be written under each other in the order: who plays (a due), how to play (pizz).

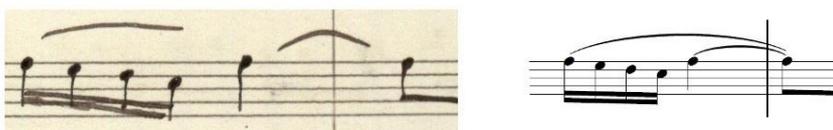
- Example:



Slurs

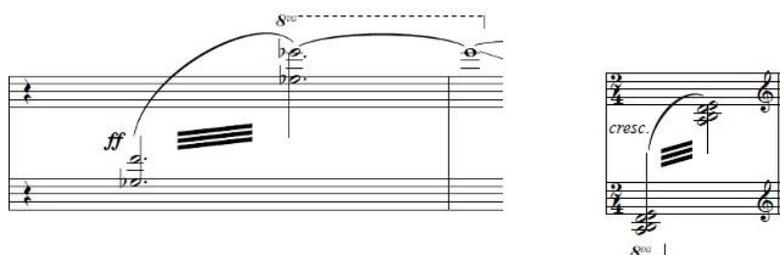
- Supply of slurs between grace notes and the main notes that follow them.
- Supply of missing ties in the case of held chords.
- Imprecisely and wrongly written slurs and ties have to be corrected. These cases will be mentioned in the General Comments section of the Critical Report.

- Example:



- Ornaments (trill, mordent etc.) will be given in modern notation (BM used many different styles)
- Trill and octave signs will be marked for the whole duration of the tone. The exception from the rule is an octave sign above the tremolo by the instrument written in two systems (Pf, harp), then the octave sign is written only above the note to which it belongs, not above the whole duration of the tremolo.

- Example:



The octave sign in a passage of repeated notes/chords with rests will be marked for the whole duration of the passage.

- Accidentals for the trilled note will be written above the trill sign.

3. Editorial interventions

3 a) Additions

3 aa) Markings

Generally we use only dashed addition and square brackets:

- **Dashed:**

Slurs, dynamic wedges

- **Square brackets []:**

missing notes

accents

staccato dots

portamento

accidentals

performing instructions

Continuous series of missing performing instructions (such as e. g. staccato dots) at the earliest possible place - by the indication [*sim.*] in square brackets, but used with the greatest caution.

3 ab) Additions and unifications by analogy

They are possible only where musically-identical or analogous passages show incomplete articulation (e.g. of staccato dots and strokes, or various types of accents), and/or dynamic markings, or where voices within a single instrument group (woodwinds, brass, or strings) move in unison or parallel and will be carried out only with the greatest caution because they might be intentional. These **additions** and **unifications** will be noted depending on their importance in the Critical Report (General Comments or List of Alternative Readings).

Additions or removing of staccato can be listed in the List of Alternative Readings, but it depends on the duration of the edited composition, its scoring, frequency of this problem and its importance.

3 c) Corrections

- Obvious errors will be corrected in the musical text but listed in the Critical Report in the List of Alternative Readings. In important cases such corrected or problematic passages should be provided with footnotes, which refer to commentary in the Critical Report. Footnotes should be indicated by asterisks. When the problem concerns more than one part, asterisks should be placed on every part.
- For passages problematic from the standpoint of textual criticism or important for performance practice where it is impossible to reach an unequivocal editorial decision, alternative readings may be given in a footnote.

4. Editing of Verbal Texts and Underlay of Text

a) Editing of Verbal Texts

In the main musical text of stage works and other vocal works (= Series I and VI) only the original text will be printed. The vocal text of the critical edition is always that version of the text that was set to music by Martinů including any deviations from its literary source, i.e. with all his changes of words, shortenings, expansions, repetitions, etc. In printing the texts set to music in the chapter Libretto, repetitions of words and sentences will be omitted.

Translation made by or authorized by Martinů if there is one (as in the case of *Juliette*, H 253 or *Le Jour de bonté*, H 194) will be given in the chapter Libretto.

Only in the case of vocal text in Czech, English literal translation in prose will be given either in Libretti or Supplements.

The version of the text used by the composer may be corrected only if it is obviously erroneous or imprecise. Only debatable cases will be noted separately and commented on in the Critical Report.

In works containing passages of melodrama, e.g. in the ballet *La Revue de cuisine*, H 161, the spoken texts will be incorporated into the score.

Stage instructions will also be considered as an integral part of the musical text and will be printed in their entirety at the appropriate places in the score in the original language(s). Stage instructions in Czech will be translated into English.

b) Underlay of Text

Orthography of Czech texts will be governed by modern editorial standards for publication of literary texts from the twentieth century. In principle only such erroneous or antiquated features as are primarily a matter of spelling (e.g. *-y-* vs. *-i-* and *mně* vs. *mě*) and that have no effect on the phonetic result (pronunciation) can be corrected or eliminated. Characteristic word forms and word endings will be preserved. The only exception is for errors caused by inconsistencies.

French, English, German, and Italian texts have to be exercised by native speakers.

Punctuation marks may be supplied sparingly without notice. **Division of words into syllables** will be governed by modern rules. **Spelling** of French, English, Italian, German, and Latin texts will be governed by rules of textual criticism used in editorial practice for the given language family.

In his autographs Martinů often writes out the lyrics in choral parts in just one voice of the chorus. Printed score often changes it into two voices, usually the first and the third of four, i.e. into the soprano and tenor. The BMCE puts the lyrics into all voices of the chorus, thus without special marking and mentioned in General Comments.

D) *Critical report*

Structure of the Critical Report

The Critical Report (in English and Czech) will follow after the main musical text. It will be as concise as possible and will be presented in clear form, as a rule structured as follows:

1. List of abbreviations and symbols
2. Tabular overview of the genesis of the work
3. Sources
 - a) List of sources
 - b) Stemma
 - c) Assessment of sources
 - d) Description of sources
4. Critical Notes
 - a) General Comments
 - b) Single notes (= List of Alternative Readings)

If the volume contains more than one work, then at the beginning there will be a common 'List of Abbreviations'. The remaining sections of the Critical Report will be prepared for each work separately.

In the Critical Report and other texts by the editor it is necessary to unify musical terminology (according to British English standards).

1. List of abbreviations and symbols

For various types of abbreviations see Appendix.

2. Tabular overview of the genesis of the work

This tabular overview will present dates and facts pertaining to the genesis of the given work(s). If the volume contains more than one work written within a shorter or longer time period, then the chronological overviews will be given separately. Dates should be given in European style: day month year (3 November 1941 - in text, 3.11.1941 - in tables). Inclusive numbers for dates and page references represented by the last two numbers are separated by an en dash (e. g., 14-18, 1941-46).

3. Sources

3a) List of Sources

The list of sources shall be a table of all sources including the missing ones (missing sources in square brackets). Hypothetical sources will be given under the table in a

special paragraph. The table shall contain musical and non-musical sources (score, libretto etc.) in abbreviated forms, full characterization and owner and place of deposit incl. Call Number.

▪ **Hypothetical Sources**

The distinction between the missing and hypothetical sources is not strictly defined. It is important to differentiate three categories:

- a missing source of whose existence we have evidence in the sources (letters)
- a missing source that must have existed, as it is apparent from the related circumstances, but we have no evidence of it in the sources (e. g. conductor´s score or performing material used before publishing)
- a hypothetical source that might possibly have existed, but there is no evidence of it in the sources (e. g. a solo part in an instrumental concert).

In this category only the hypothetical sources will be listed. Both types of the missing sources will be listed in the table of sources above.

▪ **List of Correspondence**

LEXY(date) - LE1(1.1.1951) - the order (XY) of letters used for the edition made by chronology

▪ **Other Relevant Documents**

All other non-musical documents (recordings, program of the premiere, reviews etc.) related to the work and its history.

3b) Stemma

The stemma gives information on the interdependence of all sources related to the work. It shall be depicted as a chart (in a chronological order). The relevant

sources (main and referential sources, used for the edition) will be highlighted bold. The missing sources will be in square brackets.

3c) Assessment of sources

Mutual relations among sources, i.e. their interdependence or independence, can be reconstructed based on common or divergent errors or variants, other information contained in the sources, and/or references in Martinů's correspondence, etc. Documentation of interdependence or independence of sources is a prerequisite for their adequate assessment.

The result of the assessment should be the **division** of all the sources (mentioned in the list of sources and in stemma) into **three** categories: **main source(s)**, **referential source(s)**, **marginal source(s)**. The main and referential sources will be used for the edition.

3d) Description of sources

The description of sources shall concern only the sources (musical and textual) chosen for the edition of the main musical text.

DESCRIPTION OF A MUSICAL SOURCE - AUTOGRAPH SCORES, REPRODUCTIONS, DRAFTS etc.

Title of composition:

Abbreviation for the source (e.g. A, BPA 1):

Type of source (e.g. autograph score):

Closer specification of type (e.g. working score, fair copy, etc.):

Dating and place or places of origin:

Diplomatic transcription of title page:

Number of leaves:

Number of pages bearing notation:

Total number of pages (numbering all pages of the source except the title leaf - created by the editor, in square brackets):

Original pagination (if by the composer):

Format (width, height):

Nature and appearance of binding:

Gathering structure: (loose leaves or taped together, folding = group of folios inserted into one another, folio = 4 pages, leaf = 2 pages):

Paper characteristics:

Maker of paper, watermark:

Number of staves:

Total span of staves:

Distance between staff lines:

Writing instrument:

Diplomatic transcription of performing forces:

Content of pages (pages with and without notation, prevailing manner of notation, cuts, and passages scratched out or pasted over):

Markings by B. Martinů:

Other hands:(description and identification - if possible):

Comments:

Owner and place of deposit:

Call number or numbers:

Acquisition number:

Provenance and date of acquisition:

DESCRIPTION OF A MUSICAL SOURCE - PRINTED SCORE

Title of composition:

Diplomatic transcription of cover:

Diplomatic transcription of title page:

Publisher:

Date and place of publication:

Plate number:

Number of pages:

Format (width then height):

Markings by B. Martinů (e. g. proofs):

Other hands (e. g. proofs):

Comments:**DESCRIPTION OF A NON-MUSICAL SOURCE - LIST OF CORRECTIONS IN A LETTER FORM****Abbreviation for the source** (e.g. A, BPA 1):**Type of source** (e.g. letter, list of corrections, etc.):**Dating and place of origin:****Number of leaves:****Total number of pages** (numbering all pages of the source except the title leaf - created by the editor):**Original pagination** (if by the composer):**Format** (width then height):**Nature and appearance of binding:****Gathering structure:** (loose leaves or taped together, folding = group of folios inserted into one another, folio = 4 pages, leaf = 2 pages):**Traits of the paper:****Maker of paper, watermark:****Writing instrument:****Markings by B. Martinů:****Other hands** (description and identification - if possible):**Comments:****Owner and place of deposit:****Call number or numbers:****Acquisition number:****Provenance and date of acquisition:****4. Critical Notes****a) General Comments**

- The basic circumstances and procedures of the edition will be explained in the General Comments, and there will be given a summary of editorial problems that occur repeatedly as well as of minor errors and peculiarities of the sources that are

corrected without annotation (e.g. the manner of writing tremolos and note abbreviations, see chapter 1).

aa) Specific editorial problems of the volume

In this section, very problematic places of the edition can be described in more detail if needed (if the explanation in the List of Alternative Readings does not suffice).

b) List of Alternative Readings

These individual comments describe the essential aspects of editorial decisions for the critical edition and discrepancies among the main and referential sources that have been taken as its basis, they are given only in English.

The individual comments in the table should be as brief but at the same time as easily comprehensible as possible. They are to be arranged according to the movements or numbers of the composition and presented in tabular form according to the following three-column scheme.

First column “bar” shall contain the number of bar and the position in the bar (written by the upper index); the numbering includes rests and grace notes.

Second column “part” shall describe the instrument or voice.

Third column “commentary” shall contain the verbal description, which will be conceived in short accurate sentences.

Where a verbal description (using letters and octave designations according to the scheme C_1 , C , c , c^1 , c^2 , c^3 , notes with accidentals c^\sharp etc.) of an alternative reading might be unclear or complicated, the given reading can be presented using the musical font (e. g. \leftarrow missing, ρ instead of ρ) or even as a musical example. Horizontal development (melody) will be listed with dash (e. g. $c-d^1-e^1$); vertical organization of notes (chords) will be listed with slash and from the bottom to the top (e. g. $c/e/g$). The specific position of the note in the chord in the “bar” column will be written in the upper index after the position in the bar separated by the slash (counted from the bottom to the top, e. g. $26^{2/4}$).

Discrepancies among sources will be mentioned only if the sources are decisive for the presented edition, i.e. main or referential sources. If the musical text of the edition is identical with the musical text of the main source(s) on which it is based, there will be no information about the main source but about the referential source(s) in the commentary. In presenting and commenting on editorial decisions based on the referential source(s) one must describe the situation in the main source(s) and other referential source(s), and justify the change or the interpretation of the editor(s) of the volume.

Deviations in marginal sources will not be mentioned in the List of Alternative Readings unless they are meaningful in dealing with problematic passages.

In defining discrepancies between sources, the following distinction shall be made among the words 'omitted', 'missing' and 'no':

- Omitted = when a marking (e.g. articulation, dynamics, accidental) should be there by analogy, but it is left out
- Missing = it is a mistake
- No = no judgment (either reading could be correct)

In the case of vocal works the Critical Report will also contain information on the problems concerning the lyrics. If there are a relatively large number of alternative readings of a text set to music or of editorial changes, then it will be useful to discuss issues of the text in a separate section of the Critical Report where each alternative reading will be followed by a commentary.

E) APPENDIX

Where necessary, Appendix to the main musical text and commentary thereon (the appendix would be set before the Critical Report, but also the CR might have an appendix, like longer musical examples etc.)

Abbreviations

a) General Abbreviations

a2	a due
acc.	accompaniment, accompanied by
accel.	accelerando
ad lib.	ad libitum
arr.	arrangement, arranged by/for
b(b)	bar(s)
BM	Bohuslav Martinů
BMCE	Bohuslav Martinů Complete Edition
ca.	circa (about, approximately)
cant.	cantabile
cf.	confer (compare)
cresc.	crescendo
D.C.	da capo
dim.	diminuendo
D.S.	dal segno
decresc.	decrescendo
div.	divisi
ed.	editor, edited by
esp.	especially
espr.	espressivo
exp(p).	exemplar(s) copies
ex(x).	example(s)
f	forte
facs.	facsimile
ff	fortissimo

flag.	flageolet
frull.	frullato (Flatterzunge)
gliss.	glissando
G. P.	general pause
H.	Halbreich catalogue number
legg.	leggiero, legero
m. d.	mano destra - right hand (in keyboard music or harp)
m. s.	mano sinistra - left hand (in keyboard music or harp)
marc.	marcato
n(n)	note, footnote(s)
n. d.	no date
no(s)	number(s)
n. p.	no place, no publisher, no pagination
ord.	ordinario
p(p)	pages
ped.	pedale
perf.	performer, performed by
pizz.	pizzicato
p	piano
pont.	ponticello
pp	pianissimo
pubd.	published by
r	recto
rev.	revised (by), revision(s)
rit. ¹	ritardando, ritenuto
sf, sfz	sforzato, sforzando
sord.	(con or senza) sordino
sub.	subito

¹ This edition uses abbreviation "rit." for both ritardando and ritenuto as Martinů used them inconsistently and mistook one for the other in his autographs.

trans.	translated by, translator
trem.	tremolo
unis.	unisono
v	verso
var.	variant, variations

b) Abbreviations for Sources used in the Critical Report of the BMCE

This list was made in order to show the editors of the Bohuslav Martinů Complete Edition the ways in which abbreviations of sources for the Critical Report should be created. The abbreviation should indicate the character of the source (e.g. wherever there is any level of participation of Martinů, the abbreviation must contain the letter A in some position - see examples below). This list is a tool for editors, not a complete overview of all possible abbreviations.

A, A2....A6 etc. chronological ordering (Numbers indicate chronology, not the assessment of the sources)

A	autograph score / mastersheet
CS	score by copyist hand
R	reproduction (blueprint copy / dye-line copy without markings)
RA	reproduction (blueprint copy / dye-line copy) with BM markings
P	part(s) by foreign hand
PA	parts by foreign hands with BM markings
AP	autograph parts
RP	reproduction of parts by foreign hand
RPA	reproduction of parts by foreign hand with BM markings
SP	solo part by foreign hand

AUTOGRAPHS

A – at the beginning – all by BM hand

SPA	solo part by foreign hand with BM markings
ASP	solo part by BM
PSP	printed solo part
CHS	choral score by foreign hand
ACHS	autograph choral score
PFCHS	proofs of choral score by foreign hand
PFCHSA	proofs of choral score by BM
PR	piano reduction by foreign hand
APR	autograph piano reduction
PRA	piano reduction with BM markings
RPR	reproduction of piano reduction
PFPR	proofs of piano reduction by foreign hand
PFpra	proofs of piano reduction by BM
TS	textual source (original text, e. g. book)
SY	synopsis
ASY	autograph synopsis
L	libretto or vocal text by foreign hand
AL	autograph libretto
LA	libretto by foreign hand with BM markings
PL	printed libretto
LC	list of corrections by foreign hand
ALC	autograph list of corrections
LE	letter
PS	printed score (PS2 second edition with alternations,...)
PP	printed parts

PROOFS (IN PRINT)

PF proofs of score

PFA proofs of score with BM markings

PFP proofs of parts

PPR	printed piano reduction
PV	piano version/arrangement
D	draft
Sk	sketch
Rec	recording

c) Vocal Parts and Instrument Abbreviations

In the critical edition, names of instruments and their abbreviations will be given in Italian, with the following exceptions to be given in the original language: ethnic percussion instruments, electronic instruments, and other instruments whose names are customarily given in the original language. Abbreviations are either adopted from common usage or else created based on the approved titles of the instruments, always beginning with a capital letter and ending without a period. The list of instrument names in French is intended to serve the editors for better orientation in cases where the composer named his instruments in that language.

Vocal Parts

S	Soprano / Soprani
A	Alto / Alti
T	Tenore / Tenori
B	Basso / Bassi
C	Coro
Ms	Mezzosoprano / Mezzosoprani
Bar	Baritono / Baritoni
Sp	Speaker
V	Voce

Instrument Abbreviations	Full name (ital. /original)	French
Arpa	Arpa	Harpe
Banjo	Banjo	Banjo
Batt	Batteria	Batterie
Camp	Campana	Cloche
Cpnl	Campanella/Campanelle	Clochettes
Cpnl di messa	Campanella/Campanelle di messa	
Cast	Castagnette	Castagnette
Cel	Celesta	Célesta
Cemb	Cembalo	Clavecin
Cl	Clarinetto/Clarineti	Clarinette
Cl basso	Clarinetto basso	Clarinette basse
Coch	Cochiti	
Coco	Cocoon rattle	
Cb	Contrabbasso / Contrabbassi	Contrebasse
Cfg	Controffagotto	Contrebasson
Cor	Corno	Cor
Cor ingl	Corno inglese	Cor anglais
Crot	Crotales	Crotales
DH	Deer hooves	
Fg	Fagotto	Basson
Fisarm	Fisarmonica	Accordéon/Physharmonica
Fl a becc	Flauto a becco	Flûte à bec
Fl dolce	Flauto dolce	Flûte douce
Fl	Flauto	Flûte
Picc	Flauto piccolo/Ottavino	Piccolo/Ottavino
Flex	Flexatone	Flexatone
GC	Gran Cassa	Grosse Caisse

Glock	Glockenspiel	
Gong	Gong	Gong
Arm	Armonio/Harmonium	Harmonium
M Dics	Metal disc rattle	
Ob	Oboe	Hautbois
Org	Organo	Orgue
Pf	Pianoforte	Piano-forte
Ptti	Piatti	Cymbales
Sass	Sassofono	Saxophone
Sass alto	Sassofono alto	
Sass tenore	Sassofono tenore	
Tamb basco	Tamburello/Tamburo basco	Tambour de basque
Tbrino	Tamburino	Tambourin
Tamb picc	Tamburo piccolo/Side drum/Snare drum/	Caisse claire
Tamb mil	Tamburo militare	Tambour militaire
Tamb rull	Tenor drum/Tamburo rullante	Tambour roulante
Tam-tam	Tam-tam	Tam-tam
Ther	Theremin	
Timp	Timpani	Timbales
Trgl	Triangolo	Triangle
Tr/Tre	Tromba /Trombe	Trompette
Tr basso	Tromba basso	
Trb	Trombone	Trombone
Trb basso	Trombone basso	
Tb	Tuba	Tuba
Vla/Vle	Viola/Viole	Viole/Alto
Vl I	Violino I/Violini I	Violon
Vl II	Violino II/Violini II	
Vc	Violoncello/Violoncelli	Violoncelle
WL	Wooden logs	

WB	Wood block	
Xil	Xilofono	Xylophone

d) Libraries and archives

BNF	Bibliothèque national de France, Paris
CBM	Centrum Bohuslava Martinů, Polička (earlier Památník Bohuslava Martinů)
ČMH	Národní muzeum - České muzeum hudby, Praha
ČRo	Český rozhlas, Praha
IBM	Institut Bohuslava Martinů, Praha
LOC	Library of Congress, Washington
MM	Mediathèque Mahler, Paris
MZM	Moravské zemské muzeum, Brno
NBM	Nadace Bohuslava Martinů, Praha
NM	Národní muzeum, Praha
NYPL	New York Public Library, NYC
PNP	Památník národního písemnictví, Praha
PSS	Paul Sacher-Stiftung, Basel

e) Publishers

AL	Alphonse Leduc, Paris
AMP	Associated Music Publishers, Inc., New York
B&H	Boosey & Hawkes, London - New York
BP	Bärenreiter Praha
BV	Bärenreiter-Verlag, Kassel
ČHF	Český hudební fond, Praha
DI	Dilia, Praha
DS	Éditions Durand-Salabert-Eschig, Paris

EBP	Editio Bärenreiter Praha
EH	Éditions Heugel, Paris
Esch	Éditions Max Eschig, Paris
HM	Hudební matice, Praha
IMP	Israeli Music Publications Ltd., Tel Aviv
MEL	Melantrich, Praha
MU	Mojmír Urbánek, Praha
Pan	Panton, Praha
PanP/M	Panton International Praha (Mainz)
PanSch	Schott Music Panton, Praha
PM	Peermusic Classical, NYC
PN	Editions Pierre Noël, Paris
Orb	Orbis, Praha
RD	R. Deiss, Paris
Schr	G. Schirmer, NYC
SM	Schott Music, Mainz
SHV	Státní hudební vydavatelství
SM	La Sirène Musicale
SMP	Southern Music Publishing
SNKLHU	Státní nakladatelství krásné literatury, hudby a umění, Praha
SPN	Státní pedagogické nakladatelství
Su	Supraphon, Praha
UE	Universal Edition, Wien