Bibliography

Textual Criticism and Philology • Music Editing and Notation

The present select bibliography includes references on the theories of textual criticism in general, on philology, and in particular on music editing including notation and engraving. The purpose is to provide researchers, students and interested alike with a basic tool and a doorway to information on the subject. The bibliography was edited by Peter Hauge as a project of the former Danish Centre for Music Editing at The Royal Danish Library.

The list does not pretend to be complete, but only aims at providing an overview of the diversity of the subject and the wide range of theories and methodologies employed when preparing scholarly editions of fiction, poetry, drama or music. Neither is the list limited by period; on the contrary, it includes studies on medieval as well as modern twentieth-century material.

Though critical music editing ('musikphilologie') – that is, an art form which per se includes performance and hence interpretation – might seem to be distinct from text criticism and philology, the areas do indeed have many common traits, and articles with focus on text material often inspire new directions in critical music editing.

The bibliography, which is divided into five sections according to main subject, includes keywords and many of the references also have an abstract attached; a few titles include a link to a copy on the internet.

The bibliography lists about 600 titles and was last updated in 2015.

Contents

A. General Theory of Textual Criticism and Philology

Amigo Pino, Claudia and Zular, Roberto: *Escrever sobre escrever. Uma introdução crítica à crítica genética*. WMF Martins Fontes, Sao Paolo 2007.

Keywords: text; criticism; literature; history; book; manuscripts; edition; editing; geneticism; version; intention; authenticity; authorship; bibliography; transmission; transcription; source studies; sources; manuscripts; filiation; hierarchy; methodology; editorial theory; philology

Abstract: Este livro, além de oferecer uma introdução à crítica genética a exposição didática de conceitos e termos fundamentais, o resumo cronológico da história da disciplina, a descrição das ferramentas próprias a seu método, exemplos concretos de análise textual e até uma breve história da escrita, desenvolve uma reflexão sobre uma série de passagens: da crítica genética à crítica do processo (e desta à crítica ao processo); da busca da origem textual à atenção à relação entre os textos; do surgimento da crítica genética em Paris em 1968 a uma crise tão profunda que dela não sai ileso nem o nome utilizado para identificar a corrente que aqui nos é apresentada.

Avalle, D'Arco Silvio: *Principi di critica testuale*. Antenore, Padova 1972.

Keywords: text; criticism; editing; philology; literature; source studies; editorial theory; methodology; poetry; manuscript

Baender, Paul: 'The meaning of copy-text', in: *Studies in Bibliography*, 22 (1969): 311-18.

Keywords: methodology; concept; editing; philology; editorial theory; source studies; sources; methodology; disputes; text; criticism; history

Abstract: Bucci (Studies in Bibliography 56 (2003-2004) 1-44): Baender suggested that the retention of the concept of a copy-text was out of keeping with Greg's main observation, that textual authority might reside in more than one document... he endorsed the use of Greg's rationale for certain situations, while describing other situations for which he believed it was not suited. One of these involved the presence of multiple independently descended witnesses of a lost original—exactly the problem that Bowers would encounter a few years later and acknowledge as insusceptible to Greg's rationale. In hindsight, Baender's early identification of what Bowers later called "radiating texts" is eye-catching, as is his further questioning of whether the concept of a copy-text was ever appropriate, now that editorial "principles have become eclectic." Baender suggested, for example, that McKerrow in his Prolegomena, Greg, and Bowers "may not have realized the full implication of their eclecticism, which in the long run rules out the designation of a single text, basic text, or copy-text when there is more than one text of substantive authority." In an attempt to understand why the concept was retained even though McKerrow's early single-text rationale for which the term was invented had been discarded, Baender guessed that perhaps it was because "with respect to accidentals there still remained a single-text criterion." 51 This was the remark that elicited Tanselle's objection, quoted above; in saying this, however, Baender was not quite expressing his own belief, but rather giving his estimate of the belief of others, and the remark by itself does not indicate an aversion to the reasonable alteration of copy-text accidentals. In "The Meaning of Copy-Text: A Further Note," an earlier and more expansive answer to Baender, Tanselle upheld "Greg's theory of copy-text" as applicable "to all situations," while attempting to dispossess Baender of his eccentric insistence on the interchangeability of the terms "copy-text" and "printer's copy." 52 This obvious misconception certainly harmed the reception of Baender's other observations, which were also expressed too briefly, perhaps, to encourage exploration of their

potential implications. Baender, furthermore, seems never to have pursued these matters, even in his own editorial practices.

Baird, John D.: *Editing texts of the romantic period; papers given at the Conference on Editorial Problems, University of Toronto, November 1971*. Hakkert, Toronto 1972.
Keywords: editing; criticism; text; philology; methodology; romanticism; documents; source studies; edition; bibliography; work-concept; ontology; intention; interpretation

Bald, R. C.: 'Editorial problems: a preliminary survey', in: *Studies in Bibliography*, 3 (1950-51): 3-17.
Keywords: editing; edition; philology; text; criticism; methodology; bibliography; source studies; documents; work-concept; intention; interpretation

Bateson, F. W.: 'Modern bibliography and the literary artifact', in: *English Studies Today*, 2nd series (1961): 66-77.
Keywords: art; work-concept; editorial theory; text; criticism; philology; source studies; sources; society; literature; drama; performance; theory

Bennett, Betty T.: *Feminism and editing Mary Wollstonecraft Shelley: the editor and?/or? the text*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 67-98.
Keywords: editing; philology; criticism; text; romanticism; methodology; literary theory; feminism

Bennett, Philip and Runnalls, Graham (eds.): *The editor and the text*. Edinburgh University Press, Edinburgh 1990.
Keywords: text; philology; criticism; interpretation; editing; edition; bibliography; authorship; authentic; intention; variants; geneticism; middle ages; language; France; manuscripts

Bevan, David G. and Wetherill, Peter M. (eds.): *Sur la génétique textuelle*. Rodopi, Amsterdam 1990.
Keywords: geneticism; text; criticism; source studies; sources; transmission; editing; literature

Biasi, Pierre-Marc: *Toward a science of literature: manuscript analysis and the genesis of the work*, in: Jed Deppman et al. (eds.): Genetic criticism: texts and avant-textes. University of Pennsylvania Press, Philadelphia 2004: 36-68.
Keywords: genesis; geneticism; variants; version; philology; editing; editorial theory; methodology; source studies; manuscript; work-concept; analysis; literature; text; criticism
Abstract: https://books.google.dk/books?id=mPpydgyUSKQC&pg=PA36&lpg=PA36

Bjelland, Karen: 'The editor as theologian, historian and archeologist: shifting paradigms within editorial theory and their sociocultural ramifications', in: *Analytical and Enumerative Bibliography*, 1 (2000): 1-43.
Keywords: society; text; criticism; literature; editing; philology; editorial theory; methodology; history

Blayney, Peter: 'Greg's 'rationale', copy-text, and textual theories', in: *000*, 000 (000): 000.

Keywords: methodology; concept; criticism; editing; philology

Blecua, Alberto: *Manual de critica textual*. Editorial castalia, Madrid 1983.
Keywords: editing; edition; philology; methodology; criticism; text; authorship; intention; documents; source studies; manuscripts; reading; literature; poetry; work-concept; authentic

Bodard, Gabriel and Garcés, Juan: *Open source critical editions: a rationale*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 83-98.
Keywords: edition; editing; media; text; criticism; publication

Bornstein, George (ed): *Representing modernist texts: editing as interpretation*. University of Michigan Press, Ann Arbor 1991.
http://books.google.dk/books?id=JQA2gniU5-MC&printsec=frontcover
Keywords: text; criticism; philology; edition; editing; methodology; modernism; England; transmission; source studies; documents; interpretation; feminism; authorship; authentic; censorship; literary theory

Bornstein, George: *What is the text of a poem by Yeats*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 167-94.
Keywords: work-concept; authorship; authenticity; intention; text; criticism; philology; methodology; poetry; editorial theory; edition

Bornstein, George and Tinkle, Theresa (eds.): *The icon page in manuscript, print, and digital culture*. University of Muíchigan Press, Ann Arbor 1998.
Keywords: work-concept; source studies; manuscript; computer; media; digital; electronic; editing; text; criticism; illustrations
Abstract: Most readers think of a written work as producing its meaning through the words it contains. But what is the significance of the detailed and beautiful illuminations on a medieval manuscript? Of the deliberately chosen typefaces in a book of poems by Yeats? Of the design and layout of text in an electronic format? How does the material form of a work shape its understanding in a particular historical moment, in a particular culture? The material features of texts as physical artifacts--their "bibliographic codes" --have over the last decade excited increasing interest in a variety of disciplines. The Iconic Page in Manuscript, Print, and Digital Culture gathers essays by an extraordinarily distinguished group of scholars to offer the most comprehensive examination of these issues yet, drawing on examples from literature, history, the fine arts, and philosophy. Fittingly, the volume contains over two dozen illustrations that display the iconic features of the works analyzed--from Alfred the Great's Boethius through medieval manuscripts to the philosophy of C. S. Peirce and the dustjackets on works by F. Scott Fitzgerald and William Styron. The Iconic Page in Manuscript, Print, and Digital Culture will be groundbreaking reading for scholars in a wide range of fields.

Bornstein, George and Williams, Ralph G. (eds.): *Palimpsest: editorial theory in the humanities*. University of Michigan Press, Ann Arbor 1993.

Keywords: literary theory; literature; music; opera; genre; book; criticism; methodology; philology; modernism; history; editing; edition; text; transcription; transmission; editorial theory; source studies; sources; documents; authorship; authentic; intention; final; Renaissance; poetry; practice

Bowen, Alan C. and Bowen, William R.: *The translator as interpreter: Euclid's Sectio canonis and Ptolomy's Harmonica in the Latin tradition*, in: Maria Rika Maniates (ed.): Music discourse from classical to early modern times. University of Toronto Press, Toronto 1997: 97-148.

Keywords: criticism; text; medieval; language; Latin; music theory; bibliography; philology; editing; edition; methodology; translation; source studies; documents; manuscripts; transcription; history; reception; readership

Abstract: The reception of a text can affect its form when the archetype has been lost. Taking Boethius as an example of the translator as interpreter, two ancient Greek treatises that survive his Latin versions--Ptolemy's Harmonika and Euclid's Katatom

Bowers, Fredson: *Textual and literary criticism*. Cambridge 1959.

Keywords: editing; methodology; literature; criticism; philology; text; editorial theory

Bowers, Fredson: 'Some principles for scholarly editions of nineteenth-century American authors', in: *Studies in Bibliography*, 17 (1976): 223-28.

Keywords: criticism; methodology; editing; literature; work-concept; transcription; publication; interpretation

Bowers, Fredson: 'Greg's 'rationale of copy-text' revisited', in: *Studies in Bibliography*, 31 (1978): 90-161.

Keywords: source studies; criticism; literature; methodology; philology; editing

Bowers, Fredson: 'Regularization and normalization in modern critical texts', in: *Studies in Bibliography*, 42 (1989): 80-103.

Keywords: editing; work-concept; criticism; methodology; philology; literature; source studies

Bree, Linda and McLaverty, James: *The Cambridge edition of the works of Jonathan Swift and the future of the scholarly edition*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 127-36.

Keywords: edition; editing; text; criticism; literature; media; publication

Broude, Ronald: 'When accidents are substantive: applying methodologies of textual criticism to scholarly editions of music', in: *Text: Transactions of the Society for Textual Scholarship*, 5 (1991): 105-120.

Keywords: editing; methodology; editorial theory; sources; print; history; printing; publishing; publishers; music

Abstract: The problem of defining an edition made with metal plates is in many ways analogous to the problem of defining an edition of a 19th-c. decorative book printed from woodblock. Printing-house and publishing practices using metal plates from the 16th to the 19th c. were in many ways different from those used for printing music or verbal texts from movable type. Distinctions between so-called substantives and accidentals have little influence on music editors (a variant is substantive when there is a difference in words, and accidentals--e.g. spelling, capitalization, and

punctuation--concern differences in the forms of substantives or in the ways substantives are joined together). Printing and editorial problems associated with Händel's music in London are discussed in particular.

Bryant, John: *The fluid text: a theory of revision and editing for book and screen* (= Editorial theory and literary criticism). University of Michigan Press, Ann Arbor 2002.

Keywords: variants; instability; authorship; authenticity; text; criticism; methodology; editorial theory; editing; edition; history; source studies; documents; geneticism; media; art; society; culture; work-concept; interpretation; intention; ontology

Abstract: The first coherent theoretical, critical, and editorial approach to the study of literary revision. A "fluid text" refers to any literary work that exists in multiple versions, for example author's drafts, publishers' proofs, revised editions of books, adaptations for film, and expurgations for children. Author John Bryant urges the importance of looking at these variations in their cultural contexts because of the valuable record they provide of the interactions between the artist and society. He argues that although literary works are often considered to be fixed objects, in fact they are fluid works-in-progress that shift and change according to their cultural situation. The Fluid Text examines authorial, editorial, and cultural (i.e., adaptations, bowdlerizations, etc.) changes to texts and provides the first coherent theoretical, critical, and editorial approach to the study of revision. The theory is developed and then applied to various versions of Melville's Typee to present protocols for fluid-text analysis, and to demonstrate how book and computer screen can be used effectively in tandem to present textual information.

Bucci, Richard: 'Tanselle's "editing without a copy-text": genesis, issues, prospects ', in: *Studies in Bibliography*, 56 (2003-04): 1-44.

Keywords: editing; disputes; methodology; philology; text; criticism; editorial theory; sources; source studies; history

Buzzetti, Dino: 'Digital representation and the text model', in: *New Literary History*, 33/1 (2002): 61-88.

Keywords: text; criticism; media; source studies

Buzzetti, Dino: *Digital editions and text processing*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 45-62.

Keywords: media; edition; editing; process; text; criticism; publication

Buzzetti, Dino and Rehbein, Malte: *Textual fluidity and digital editions*, in: Milena Dobreva (ed.): Text variety in the witnesses of medieval texts. Institute of Mathematics and Informatics of the Bulgarian Academy of Sciences, Sofia 1998: 14-39.
http://www.denkstaette.de/files/Buzzetti-Rehbein.pdf

Keywords: version; variants; philology; medieval; text; authenticity; manuscript; media; publication; methodology; editing; editorial theory; annotation; revision

Cohen, Philip (ed): *Devils and angels: textual editing and literary theory*. The University Press of Virginia, Charlottesville 1991.

Keywords: criticism; text; editing; literature; authorship; authenticity; society; culture; variants; version; editorial theory; methodology; sources

Cohen, Philip (ed): *Texts and textuality: textual instability, theory, and interpretation*. Garland Publishing, Inc., New York & London 1997.

Keywords: philology; text; edition; editing; literature; theory; intention; instability; interpretation; variants; work-concept; criticism

Cohen, Philip: *'The key to the whole book': Faulkner's The Sound and the Fury, the Compson appendix, and textual instability*, in: Philip Cohen (ed.): Texts and Textuality: textual instability, theory, and interpretation. Garland Publishing, Inc., New York & London 1997: 235-68.

Keywords: literature; philology; editing; edition; interpretation; intention; text; criticism; work-concept; instability; variants; text; geneticism; bibliography

Crane, Gregory, Bamman, David and Babeu, Alison: *ePhilology: when the books talk to their readers*, in: Ray Siemens et al. (eds.): Blackwell Companion to Digital Literary Studies. Blackwell, Oxford 2007.

http://repository01.lib.tufts.edu:8080/fedora/get/tufts:gcrane-2006.00003/bdef:TuftsPDF/getPDF

Keywords: philology; text; criticism; literature; media; sources; manuscript; annotation; revision; editing; edition; methodology

Abstract: This paper suggests directions in which an ePhilology may evolve. Philology here implies that language and literature are the objects of study but assumes that language and literature must draw upon the full cultural context and thus sees in philological analysis a starting point for the scientia totius antiquitatis - the systematic study of all ancient culture. The term ePhilology implicitly states that, while our strategic goal may remain the scientia totius antiquitatis, the practices whereby we pursue this strategic goal must evolve into something qualitatively different from the practices of the past.

Dahlström, Mats: 'Drowning by versions', in: *Human IT*, 4 (2000): 7-38.

http://etjanst.hb.se/bhs/ith//4-00/md.htm

Keywords: editing; edition; text; criticism; philology; media; version; variants; work-concept; manuscript; print

Abstract: The scholarly, critical edition (SE), a quite complex metatextual and at times metamedial tool, is an outstanding child of print culture. It might prove a valuable study object of media history in order to gain insights into the mechanisms involved in the transition of works from one media setting to another. The SE forms and is formed by a particular conception of the way literary works could - and even should - be (re)presented in codex book form. Obvious factors in this formation are the very physical constraints posed by the codex book, or in other words the material 'economy' of print culture. Opportunities brought about by digital media and technology have begun to challenge the hegemonic SE form. This article addresses some relations between codex books and computer files as tools for storing and distributing SE:s, thus attempting a few media theory notes. What are the essential constraints and qualities of the two media forms, and to what different edition types and editorial strategies might and might they not be favourable? Are there areas where the two overlap? Where they compete? Will the role of the scholarly editor change? As incunables, current electronic SE:s tend to imitate the still sovereign print editions. Perhaps we had better consider what possible added value a digital edition might have in comparison to its printed counterpart - and vice versa, and how they might complement each other?

Dahlström, Mats: 'How reproductive is a scholarly edition?', in: *Literary and Linguistic Computing*, 19/1 (2004): 17-33.

Keywords: edition; editing; media; society; facsimile; transcription; sources; manuscript; text; criticism

Abstract: The nature of a scholarly edition, as of any bibliographical tool, is determined by the historical, medial, social, and rhetorical dimensions of the genre. This 'situatedness' puts constraints on the force of scholarly editions: what they can and what they cannot do. Claims have been made for the potent reproductive force of scholarly editions, as well as for the making of massive digital facsimile and transcription archives that can be used as platforms for producing new critical editions. This article questions the legitimacy of such assumptions when combined with idealist notions of documents, texts, and editions. That the nature of editions is rhetorical rather than neutral, social rather than individualistic, and one of complex translation rather than simple transmission, for instance, suggests that the versatility and reproductivity of the edited material itself will be limited by significant factors. Recognizing this makes us better equipped at subjecting digital archives and editions, and the claims some of their surrounding discourses make, to critical inquiry.

Dahlström, Mats: *The compleat edition*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 27-44.

Keywords: edition; editing; text; criticism; media; transmission; transcription; publication

Davis, Tom and Hamlyn, Susan: *What do we do when two texts differ? 'She stoops to conquer' and textual criticism*, in: Rene Wellek et al. (eds.): Evidence in literary scholarship: Essays in honor of James Marshall Osborne. Oxford 1979: 263-79.

Keywords: philology; editing; sources; source studies; literature; criticism; work-concept; methodology

Deegan, Marilyn and Sutherland, Kathryn (eds.): *Text editing, print, and the digital world* (= Digital research in the arts and humanities). Ashgate Publishing Ltd., Farnham 2009.

Keywords: media; editing; edition; text; criticism; literature; publication

Abstract: Traditional critical editing, defined by the paper and print limitations of the book, is now considered by many to be inadequate for the expression and interpretation of complex works of literature. At the same time, digital developments are permitting us to extend the range of text objects we can reproduce and investigate critically – not just books, but newspapers, draft manuscripts and inscriptions on stone. Some exponents of the benefits of new information technologies argue that in future all editions should be produced in digital or online form. By contrast, others point to the fact that print, after more than five hundred years of development, continues to set the agenda for how we think about text, even in its non-print forms. This important book brings together leading textual critics, scholarly editors, technical specialists and publishers to discuss whether and how existing paradigms for developing and using critical editions are changing to reflect the increased commitment to and assumed significance of digital tools and methodologies.

Depmann, Jed, Ferrer, Daniel and Groden, Michael (eds.): *Genetic criticism: texts and avant-textes*. University of Pennsylvania Press, Philadelphia 2004.

Keywords: text; criticism; genesis; geneticism; version; editing; editorial theory; methodology; philology; literature; society; manuscript; source studies; intention; authenticity

Abstract: This volume introduces English speakers to genetic criticism, arguably the most important critical movement in France today. In recent years, French literary scholars have been exploring the

interpretive possibilities of textual history, turning manuscript study into a recognized form of literary criticism. They have clearly demonstrated that manuscripts can be used for purposes other than establishing an accurate text of a work. Although its raw material is a writer's manuscripts, genetic criticism owes more to structuralist and poststructuralist notions of textuality than to philology and textual criticism. As Genetic Criticism demonstrates, the chief concern is not the "final" text but the reconstruction and analysis of the writing process. Geneticists find endless richness in what they call the "avant-texte": a critical gathering of a writer's notes, sketches, drafts, manuscripts, typescripts, proofs, and correspondence. Together, the essays in this volume reveal how genetic criticism cooperates with such forms of literary study as narratology, linguistics, psychoanalysis, sociocriticism, deconstruction, and gender theory.

Duggan, Hoyt N.: *Some unrevolutionary aspects of computer editing*, in: Richard J. Finneran (ed.): The literary text in the digital age. University of Michigan Press, Ann Arbor 1996: 77-98.
Keywords: media; editing; edition; text; criticism; literature

Egan, Gabriel: *The struggle for Shakespeare's text: the twentieth-century editorial theory and practice*. Cambridge University Press, Cambridge 2010.
Keywords: editing; criticism; literature; drama; history; work-concept; methodology; philology; source studies; book history; printing; publication; printers; Renaissance; early modern literature
Abstract: We know Shakespeare's writings only from imperfectly-made early editions, from which editors struggle to remove errors. The New Bibliography of the early twentieth century, refined with technological enhancements in the 1950s and 1960s, taught generations of editors how to make sense of the early editions of Shakespeare and use them to make modern editions. This book is the first complete history of the ideas that gave this movement its intellectual authority, and of the challenges to that authority that emerged in the 1980s and 1990s. Working chronologically, Egan traces the struggle to wring from the early editions evidence of precisely what Shakespeare wrote. The story of another struggle, between competing interpretations of the evidence from early editions, is told in detail and the consequences for editorial practice are comprehensively surveyed, allowing readers to discover just what is at stake when scholars argue about how to edit Shakespeare. • Provides a comprehensive account of the ideas which have shaped how modern readers apprehend Shakespeare's plays in print, allowing the reader to follow the changing trends of thought across the twentieth century • Details the point of disputes, or 'struggles', between different schools of thought about editing • Appendices provide useful reference material explaining how Shakespeare's plays were printed, listing all early editions up to 1623 and who made them, and evaluating the editorial theory underlying the important editions of the twentieth century.

Egan, Gabriel: 'Intention in the editing of Shakespeare', in: *Style*, 44/3 (2010): 378-90.
http://www.engl.niu.edu/ojs/index.php/style/article/view/121/71
Keywords: editing; criticism; literature; drama; Renaissance; early modern literature; methodology; theory; intention; work-concept; history; bibliography

Eggert, Paul: *Textual product or textual process: procedures and asumptions of critical editing*, in: Philip Cohen (ed.): Devil and angels: textual editing and literary theory. University Press of Virginia, Charlottesville 1991: 57-77.
Keywords: criticism; text; editing; literature; methodology; editorial theory; authorship

Eggert, Paul: *General-editing and theory: historical version and authorial agency*, in: Christa Jansohn (ed.): Problems of Editing (= Beihefte zur Editio). De Gruyter, 1999: 42-58.
Keywords: authorship; authenticity; methodology; editing; text; criticism

Eggert, Paul: *What a critical editing teaches us about texts, works and books.* De Montfort University, Centre for Textual Studies, Leicester 2006.
http://www.cts.dmu.ac.uk/index.php?q=eggert-lecture.html
Keywords: text; criticism; editing; editorial theory; methodology; work-concept; authorship; authentic; intention; society; version

Eggert, Paul: *Securing the past. Conservation in art, architecture, and literature.* Cambridge University Press, Cambridge 2009.
Keywords: editing; text; criticism; literature; drama; philology; edition; editorial theory; methodology; authenticity; authorship; theory; practice; ontology; intention; variants; geneticism; version; society; culture; work-concept; documents; source studies

Eggert, Paul: *The book, e-text and the "work-site"*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 63-82.
Keywords: book; editing; edition; media; text; criticism; editorial theory; practice; publication

Feder, Georg: *Das Autograph als Quelle wissenschaftlicher Edition*, in: Ernst Hilmar (ed.): Internationales Symposium Musikerautographe (= Publikationen des Instituts für österreichische Musikdokumentation, 16). Schneider, Tutzing 1990: 115-14.
Keywords: music; philology; editing; editorial theory; methodology; authenticity; manuscript; source studies; print; printing; practice; facsimile; genesis; criticism
Abstract: Musicology as a philological discipline takes a central interest in the autograph as a means of textual transmission. An autograph offers evidence about a work's authenticity, dating, genesis, and musical text. However, new editions based on autographs tend to accomodate modern conventions of music printing. This is shown in examples selected from works of Bach, Haydn, and Chopin. A complete facsimile of the autograph, whenever possible, would provide a useful addition to any critical edition.

Ferrer, Daniel: *Variant and variation: toward a Freudo-Bathmologico-Bakhtino-Goodmanian genetic model?*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater. University of Rochester, Rochester, N.Y. 2009: 000-000.
Keywords: variants; version; transcription; transmission; source studies; manuscripts; documents; geneticism; text; literature; theatre; drama; music; editing; methodology; philology; editorial theory

Ferrer, Daniel and Lebrave, Jean-Louis (eds.): *L' Ecriture et ses doubles genèse et variation textuelle; genèse et variation textuelle* (= Editions du Centre national de la recherche scientifique). Paris 1991.
Keywords: editing; manuscripts; source studies; transmission; transcription; geneticism; variants; version; methodology; editorial theory; philology; intention; work-concept; interpretation; sources; documents

Finneran, Richard J. (ed): *The literary text in the digital age*. University of Michigan Press, Ann Arbor 1996.
http://books.google.dk/books?id=xHbXLWRyxvwC&printsec=frontcover
Keywords: edition; editing; media; methodology; variants; criticism; text; literature; philology

Foxon, David: 'Greg's 'rationale' and the editing of Pope', in: *Library, fifth series*, 33 (1978): 119-24.
Keywords: editing; criticism; methodology; work-concept; philology; literature; text; authenticity; authorship; intention; version; publication; source studies; sources; documents

Gabler, Hans Walter: *On textual criticism and editing: the case of Joyce's Ulysses*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 195-226.
Keywords: text; criticism; editing; methodology; philology; work-concept; authorship; authenticity; practice; theory; source studies; sources; documents; editorial theory; intention

Gabler, Hans Walter: *Genetic texts - genetic editions - genetic criticism or, towards discoursing the genetics of writing*, in: Christa Jansohn (ed.): Problems of editing (= Beihefte zur Editio). De Gruyter, 1999: 59-78.
Keywords: geneticism; editing; source studies; edition; theory; text; criticism; methodology

Gabler, Hans Walter, Bornstein, George and Pierce, Gillian Borland (eds.): *Contemporary German editorial theory* (= Editorial theory and literary criticism). University of Michigan Press, Ann Arbor 1995.
Keywords: editorial theory; editing; text; criticism; philology; edition; methodology; version; variants; instability; intention; authorship; authenticity; society; transcription; interpretation; transmission; source studies; documents

Abstract: Over the past decade, Anglo-American notions of textual construction and editorial theory have begun major paradigm shifts. Many of the key emergent issues of Anglo-American debate--such as theories of versions--are already familiar in German theory. In other respects, including systematic reflection on the design and function of editorial apparatus, the German debate has already produced paradigms and procedures as yet unformulated in English. Contemporary German Editorial Theory makes available for the first time in English ten major essays by seven German theorists, together with an original introductory meditation by Hans Walter Gabler, editor of the celebrated edition of James Joyce's Ulysses. The volume thus participates in the paradigm shift in editorial theory that has led both to theoretical reconception of the field and to groundbreaking practical results. Topics discussed include the distinction between historical record and editor's interpretation, the display of multiple versions, concepts of authorization and intention, and the relations of textual theory to approaches like deconstruction and semiotics. The book also includes suggestions for further reading in both languages and a glossary of technical terms. Contributors are Hans Zeller, Miroslav Cervenka, Elisabeth Höpker-Herberg, Henning Boetius, Siegfried Scheibe, and Gerhard Seidel. Bringing together the heretofore separate Anglo- American and German approaches will strengthen each separately and prepare the way for a new hybrid combining the advantages of both orientations. This book will interest not only students of Anglo-American or German literature, but all who study cultural construction and transmission.

Gaskell, Philip: *A new introduction to bibliography*. Clarendon Press, Oxford 1972 (Reprint 1985).

Keywords: bibliography; book; history; editing; criticism; source studies; literature; methodology; printers; press; biography; editorial theory; sources; publication; society

Abstract: Ronald B. McKerrow's An Introduction to Bibliography for Literary Students has been the classic manual on bibliography, showing how the transmission of texts might be affected by the processes of printing, but he concentrated almost exclusively on "Elizabethan" printing - the period from 1560 to 1660. However, in recent years, there has been an increasing interest in the textual problems of the 18th, 19th and 20th centuries, and although McKerrow covered the period up to 1800, he did not describe the technology of the machine-press period. Gaskell incorporates work done since McKerrow's day on the history of the printing technology of the hand-press period, and he breaks new ground by providing a general description of the printing practices of the machine-press period. Little has been previously published about the techniques and routines of nineteenth- and twentieth-century book production, making this book essential to students of literature, scholars, printing historians, librarians, and booklovers.

Gaskell, Philip: *From writer to reader: studies in editorial method*. Oxford 1978.

Keywords: criticism; editing; philology; methodology; literature; work-concept; text; literature; editorial theory; authorship; source studies

Abstract: By combining a critical judgement with an understanding of textual bibliography, an editor can establish a "critical text" that is as authoritative as the evidence allows, and can present it in the form best suited to the intended audience. The examples given in this book show how this may be done. Gaskell presents extracts from the early texts of twelve works of literature. He has chosen them not only because of their importance as works of art but also on account of the quantity and variety of the surviving textual evidence; and so by skillfully following each extract through its surviving stages from writer to reader he encompasses a variety of subjects and treatments.

Gottesman, Ronald: *Art and error: modern textual editing*. Indiana University Press, Bloomington 1970.

Keywords: editing; text; criticism; literature; methodology; edition; sources; source studies; documents; manuscript; publication; editorial theory; philology; bibliography

Graves, R. B.: *"The hardy Laurel": Beckett and early film comedy*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: art; performance; interpretation; criticism; theatre; actors; Comedians; variants; version; editing; geneticism; methodology; text; drama

Greetham, D.C. (ed): *The margins of the text*. University of Michigan, Ann Arbor 1997.

Keywords: editing; criticism; text; literature; drama; poetry; methodology; theory; history

Abstract: These days, the margins have become a powerful position from which to mount a critique of contemporary society, culture, and text. From gay and lesbian studies to postcolonial or "subaltern" criticism, formerly marginalized perspectives have brought provocative new insights into many fields of inquiry. But until comparatively recently, the extremely powerful, even culture-defining, discourse of textual editing has been immune to such influences. The Margins of the Text is the first attempt to collect a body of essays concerned with specific aspects of the marginal as they relate to text. The volume is divided into two sections. The first part assembles essays concerned

with the margins of textual discourse and explores the function of discourses not previously recognized as significant to scholarly editing, such as those of class, race, gender, and sexual orientation. The second section attends to the textual margins in the bibliographical sense—the margins of the book, in which there has been so much recent interest. The two parts of the collection are clearly interrelated, since both study the effects of margins as a form of cultural discourse. As a whole, the collection spans several periods (medieval, Renaissance, eighteenth-century to modern), several disciplines (drama, literature, art history, politics, and philosophy), and offers a wide-ranging consideration of a single topic as it is manifested in various genres, formats, and media. The contributors are among the most respected textual/critical theorists in their fields. The Margins of the Text will become a standard reference in the field, and will be read profitably by culture critics and social historians as well as textual critics and editors.

Greetham, David C.: *The manifestation and accommodation of theory in textual editing*, in: Philip Cohen (ed.): Devils and angels: textual editing and literary theory. University Press of Virginia, Charlottesville 1991: 78-102.
Keywords: text; criticism; editing; methodology; theory; practice; literature

Greetham, David C.: *Editorial and critical theory: from modernism to postmodernism*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 9-28.
Keywords: editing; philology; criticism; text; literature; poetry; methodology; editorial theory; modernism; theory; practice; source studies; documents

Greetham, David C.: *Textual scholarship: an introduction*. Routledge, London 1994.
Keywords: editing; philology; criticism; literature; edition; publishers; source studies; documents; text; methodology
Abstract: The book is the first to address the entire spectrum of textual scholarship: enumerative and research bibliography; descriptive and analytical bibliography; paleography and typography; historical and textual bibliography; textual criticism and textual theory; scholarly editingDesigned for editors, literary and textual critics, and students, this historical and methodological survey is richly illustrated with line drawings and photographs. There is a bibliography of scholarship (including a list of standard editions in various fields), an appendix of illustrated types of scholarly editions with interpretive commentary, and a full index. The text is suitable for courses in research methods, critical editing, philology, paleography, manuscript studies, publishing, publishing history, and the history of the book and is an essential aid to graduate students in language and literature.

Greg, Walter W.: 'Prompt copies, private transcripts, and the playhouse scrivener', in: *The Library, fourth series*, 6 (1925): 148-56.
Keywords: book; printing; printers; publishers; philology; manuscripts; methodology; England; Renaissance; Elizabeth I; James I; London; theatre; drama; literature; poetry; editing; process; bibliography; history; publication; performance

Greg, Walter W.: 'The rationale of copy-text', in: *Studies in Bibliography*, 3 (1950-51): 19-36.
Keywords: criticism; literature; methodology; editing; philology; text; literature; authorship; authenticity; intention; editorial theory; book; source studies; sources; documents; manuscript; version

Greg, Walter W.: *An Elizabethan printer and his copy*, in: J. C. Maxwell (ed.): Collected papers. Clarendon Press, Oxford 1966: 95-109.

Keywords: book; trade; history; England; London; Renaissance; Elizabeth I; printers; printing; publishers; bibliography; methodology; philology; text; criticism; literature

Grésillon, Almuth: *Éléments de critique génétique: Lire les manuscrits modernes*. Presses Universitaires de France, Paris 1994.

Keywords: geneticism; source studies; manuscripts; publication; documents; editing; text; literature; modern; editorial theory; version; variants; transcription; transmission; philology; sources; interpretation; methodology; work-concept

Abstract: Pourquoi, à l'époque de l'ordinateur, s'intéresser à l'écriture manuscrite ? Pourquoi redoubler la masse des textes littéraires publiés par celle des notes, plans, brouillons rédactionnels et autres documents de genèse ? Parce que le manuscrit, loin de n'être que support de signifiants graphiques figés, est aussi espace d'inscription, lieu de mémoire, trace d'un processus qu'il est possible de reconstruire. Comprendre comment un projet mental, un vague désir d'écrire se transforment, moyennant élaborations et accidents, relances et impasses, en texte, voire en oeuvre ; expliquer comment l'analyse des manuscrits de genèse ouvre à une nouvelle dimension de la littérature : voilà le propos de ce livre. Se voulant à la fois état des lieux et réflexion théorique, l'ouvrage s'adresse à deux types de lecteurs. D'une part aux jeunes chercheurs désireux de s'initier à la critique génétique, d'autre part aux chercheurs confirmés, littéraires ou non, prêts à débattre de l'hypothèse génétique. Plus généralement, et sans nier pour autant l'existence de formes achevées, l'entreprise participe d'un mouvement de pensée qui fait place au possible, au multiple, à l'ambivalent et à l'inachevé.

Grigely, Joseph: *Textualterity: art, theory and textual criticism* (= Editorial theory and literary criticism). University of Michigan Press, Ann Arbor 1995.

Keywords: art; theory; text; criticism; literary theory; editing; authorship; authenticity; literature; editorial theory; culture; edition; work-concept

Abstract: The material basis of a literary work and larger questions regarding how, and in what contexts, language means are linked by a work's material expression. Grigely echoes this approach when presenting an account of the problems faced by textual criticism, arguing that the appeal of a textual object 'is precisely its ability to dislocate itself from a condition of fixedness, thereby metonymizing that which it represents… Textual criticism has historically worked in the opposite direction … towards fixedness.'This impetus in textual criticism is based upon several fundamental beliefs, among which is the assumed iterability of language and of texts. However, when material considerations are considered as part of this process, the situation changes: 'A reprint, one might say, is motivated: it does not necessarily exist for the same reasons as that of which it is a reprint.' : 'Instead of viewing literature, or artworks, as finished productions we might instead view them as works of fluxion that experience stasis or duration in a particular edition or a particular exhibition space. Yet, what is particular about a particular edition or a particular exhibition space is ultimately undermined by its instability: it is particular only in our conceptualization of it as such, not by virtue of its implied or physical context. For [Jerome] McGann there are no final or finished works, but only final or finished texts'.

Gurr, Andrew, Hardman, Phillipa and Kelly, Lionel (eds.): *The text as evidence: revising editorial principles* (= Yearbook of English Studies, 29). W.S. Maney for the Modern Humanities Research Association, 1999.

Keywords: editing; text; criticism; methodology; source studies; practice; literature

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Hancher, Michael: 'Littera scripta manet: Blackstone and electronic text', in: *Studies in Bibliography*, 54 (2001): 115-132.
https://www.jstor.org/stable/40372246
Keywords: editing; authorship; authenticity; media; electronic; text; computer; source studies; printers; publishers; criticism; documents

Hauge, Peter: '[review of:] A Brief and Short Instruction of the Art of Musicke by Elway Bevin. Ed. by Denis Collins', in: *Music and Letters*, 90/1 (2009): 160-62.
Keywords: philology; music; text; editing; renaissance; England

Hauge, Peter: '[review of:] John Birchensha: Writings on Music. Ed. by Christopher D. S. Field and Benjamin Wardhaugh', in: *Music and Letters*, 92/4 (2011): 647-49.
Keywords: philology; music; literature; music theory; editing; renaissance; England

Hayes, Kevin: 'The risks of a mammoth edition: the example of The Complete Letters of Henry James', in: *Scholarly Editing: The Annual of the Association for Documentary Editing*, 30/1 (2008).
Keywords: editing; publication; methodology; criticism; work-concept; correspondence; manuscript; source studies

Hill, W. Speed, Burns, Edward M. and Shillingsburg, Peter (eds.): *Text: an interdisciplinary annual of textual studies*. University of Michigan Press, Ann Arbor 2000.
Keywords: text; criticism; music; editing; edition; history; literature; drama; theatre; compositional process; methodology; Creative process; philology; source studies; version; practice; theory; authenticity; authorship; geneticism; printers; publication; publishers

Hilzinger, Klaus Harro: 'Über kritische Edition literarischer und musikalischer Texte', in: *Euphorion*, 68/2 (1974): 198-210.
Keywords: editing; edition; music; interpretation; work-concept; editorial theory; medieval; text; criticism; transcription; performance
Abstract: In a musical work the intended sound is primary, not its scribal representation. Thus, the important factors in an edition are critical modernization and the realization of the musical text. The transcription and editing of medieval texts are illustrative of this point.

Hockey, Susan: *Creating and using electronic editions*, in: Richard J. Finneran (ed.): The literary text in the digital age. University of Michigan Press, Ann Arbor 1996: 1-22.
Keywords: media; transmission; editing; criticism; text; literature; methodology

Howard-Hill, T. H.: 'Modern textual theories and the editing of plays', in: *Library, sixth series*, 11 (1989): 89-115.
Keywords: drama; criticism; methodology; intention; literature; work-concept; editing; version

Hulle, Dirk Van: *Textual awareness: a genetic study of late manuscripts by Joyce, Proust, and Mann* (= Editorial theory and literary criticism). University of Michigan Press, Ann Arbor 2004.

Keywords: version; variants; instability; text; criticism; interpretation; editorial theory; geneticism; editing; philology; source studies; sources; documents; work-concept; methodology

Abstract: Compares the writing processes behind three central works of the modernist canon, revealing fascinating connections between literary and textual criticism. Textual Awareness analyzes the writing process in Finnegan's Wake, Remembrance of Things Past, and Doctor Faustus (works in which time itself appeared as a theme) and relates these to Anglo-American, French, and German editorial theories. After a theoretical examination of the relationship between genetic and textual criticism, Dirk Van Hulle uses the three case studies to show how and why the texts proceeded the way they did-when, at each stage in the writing process, they had the potential to become something entirely different.

Hunter, Michael: *Editing early modern texts: an introduction to principles and practice*. Palgrave Macmillan, London 2007.

Keywords: editing; philology; source studies; documents; literature; text; criticism; Renaissance; baroque; methodology; printers; publishers; work-concept; drama; poetry; science; description; manuscripts; transcription; translation

Abstract: Provides an approachable exposition of the rationale of textual editing with special reference to texts dating 1550-1800. It deals with electronic editions as well as printed ones and considers non-literary as well as literary texts, drawing out the common editorial principles underlying all activity in this field. The strengths and weaknesses of different editorial practices are evaluated in terms of their intelligibility and usefulness to the reader, as well as their fidelity to the original, while information is also given on how early modern manuscript and printed texts were actually produced, and the implications of this for their editorial treatment. Giving practical advice on how texts should be prepared and presented, it will be invaluable to all wishing to learn more about textual editing, whether they are putative editors or simply users of editions who wish to understand them better.

Kinderman, William : *Introduction: genetic criticism and the creative process*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: geneticism; editing; music; theatre; literature; editorial theory; methodology; version; variants; authorship

Kondrup, Johnny: *Editionsfilologi*. Museum Tusculanum, Copenhagen 2011.

Abstract: Editionsfilologi er videnskaben om udgivelse eller genudgivelse af litterære værker, manuskripter, breve og andre skriftlige dokumenter. I værket Editionsfilologi gennemgår Johnny Kondrup en række af disciplinens fundamentale begreber. Værkets sidste kapitel omhandler elektronisk udgivelse, og her redegør Kondrup for, hvordan det elektroniske eller digitale medium på visse områder har ændret vore forestillinger om, hvad tekster i almindelighed og videnskabelige udgaver i særdeleshed er og kan. I betragtning af at vore forestillinger om tekst og tekstualitet igennem ca. 500 år er blevet præget af den trykte bogs medium, er den elektroniske udgave et ganske ungt fænomen. Med udgangspunkt i bl.a. de digitale udgaver Søren Kierkegaards Skrifter og Henrik Ibsens skrifter giver Kondrup et overblik over den digitale udgaves muligheder og drøfter nogle af dens problemer. Til de sidste hører ikke mindst spørgsmål om lagring, holdbarhed og stabilitet, der ikke altid er medtænkt, når digitale udgaveprojekter sættes i søen. Editionsfilologi henvender sig til forskere og studerende med interesse for alment udgivelsesarbejde såvel som højt specialiseret editionsfilologi.

Kreyszig, Walter Kurt: *Preparing editions and translations of Humanist treatises on music: Franchino Gaffurio's Theorica Musice (1492)*, in: Maria Rika Maniates (ed.): Music discourse from classical to early modern times. University of Toronto Press, Toronto 1997: 71-95.

Keywords: criticism; translation; transcription; interpretation; music theory; Renaissance; Latin; language; philology; text; methodology; editing; edition; source studies; documents; reception; readership

Abstract: Discusses the problems of preparing humanist texts for a modern readership. Since Gafori was a learned music theorist, his Theorica musice can be taken to represent the standards of the antiquarian community in the Renaissance. Gafori wrote in Latin, and read both ancient and medieval sources in Latin. Thus, many linguistic layers are evident in the text, and some of these have colored the sources cited in it.

Lavagnino, John: *Completeness and adequacy in text encoding*, in: Richard J. Finneran (ed.): The literary text in the digital age. University of Michigan Press, Ann Arbor 1996: 63-76.

Keywords: media; text; criticism; editing; edition; literature

Lebrave, Jean-Louis: *Can genetic criticism be applied to the performing arts?*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: Geneticism; criticism; performance; performance practice; music; theatre; art; drama; literature; text; source studies; editing; editorial theory; transmission; variants; version; philology; interpretation

Lernout, Geert: *From varieties of genetic experience to radical philology*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: geneticism; philology; editing; text; literature; source studies; transcription; transmission; variants; version; music

Lönnroth, Harry: 'Scholarly editing as a dissertation topic: philological perspectives on documentary editing in theory and practice', in: *Scholarly Editing: The Annual of the Association for Documentary Editing*, 29 (2007).

Keywords: criticism; editing; history; literature; philology; source studies; methodology; practice

Maniates, Maria Rika (ed): *Music discourse from classical to early modern times. Papers given at the twenty-sixth annual conference on editorial problems, University of Toronto, 19-20 October 1990*. University of Toronto Press, Toronto 1997.

Keywords: edition; publishers; source studies; documents; text; methodology; criticism; music; middle ages; Renaissance; editing; language; transcription; source studies; documents; philology; sacred; secular; bibliography

McGann, Jerome J.: *The textual condition*. Princeton 1991.

Keywords: editing; methodology; text; literature; criticism; philology; intention; work-concept; editorial theory

McGann, Jerome J.: 'What is critical editing?', in: *Text*, 5 (1991): 15-30.

Keywords: text; criticism; society; literature; literary theory; editing; interpretation; edition; authorship; authenticity; methodology; philology; source studies; work-concept

McGann, Jerome J.: *A critique of modern textual criticism*. University Press of Virginia, Charlottesville & London 1992.

Keywords: criticism; literature; philology; editing; work-concept; romanticism; methodology; bibliography

McGann, Jerome J.: *The case of The Ambassadors and the textual condition*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 151-66.

Keywords: society; editing; methodology; theory; literature; interpretation; text; criticism; transmission; documents

Abstract: Over the past decade literary critic and editor Jerome McGann has developed a theory of textuality based in writing and production rather than in reading and interpretation. These new essays extend his investigations of the instability of the physical text. McGann shows how every text enters the world under socio-historical conditions that set the stage for a ceaseless process of textual development and mutation. Arguing that textuality is a matter of inscription and articulation, he explores texts as material and social phenomena, as particular kinds of acts. McGann links his study to contextual and institutional studies of literary works as they are generated over time by authors, editors, typographers, book designers, marketing planners, and other publishing agents. This enables him to examine issues of textual stability and instability in the arenas of textual production and reproduction. Drawing on literary examples from the past two centuries--including works by Byron, Blake, Morris, Yeats, Joyce, and especially Pound--McGann applies his theory to key problems facing anyone who studies texts and textuality.

McKenzie, D. F.: *Bibliography and the sociology of texts*. British Library, London 1986.

Keywords: book; history; editing; edition; printers; printing; literature; drama; text; criticism; philology; interpretation; source studies; sources; documents; society

Abstract: In Bibliography and the Sociology of Texts, D. F. McKenzie shows how the material form of texts crucially determines their meanings. He unifies the principal interests of both critical theory and textual scholarship to demonstrate that, as all works of lasting value are reproduced, re-edited, and re-read, they take on different forms and meanings. By witnessing the new needs of their new readers these new forms constitute vital evidence for any history of reading. McKenzie shows this to be true of all forms of recorded information, including sound, graphics, films, representations of landscape, and the new electronic media. The bibliographical skills first developed for manuscripts and books can, he shows, be applied to a wide range of cultural documents. This book, which incorporates McKenzie's classic work on orality and literacy in early New Zealand, offers a unifying concept of texts that seeks to acknowledge their variety and the complexity of their relationships.

McLaverty, James: *Issues and identity and utterance: an intentionalist response to 'textual instability'*, in: Philip Cohen (ed.): Devils and angels: textual editing and literary theory. University Press of Virginia, Charlottesville & London 1991: 134-151.

Keywords: editing; philology; source studies; literature; theory; instability; version; identity; criticism; methodology; intention

McLeod, Randall: 'Unediting Shak-speare', in: *Sub-Stance*, 33/34 (1982): 28-55.
Keywords: methodology; editing; source studies; sources; literature; William Shakespeare; philology; work-concept
Abstract: He shows how crucial the physical form of a work can be, how a work's meaning may depend as much upon its format and physical consititution as it does on its words (Mcgann:1992, 139)

Mehl, Dieter: *Editorial theory and practice in English studies in Germany*, in: Christa Jansohn (ed.): Problems of editing (= Beihefte zur Editio). De Gruyter, 1999: 9-17.
Keywords: methodology; editing; theory; text; criticism; practice

Meyer, Ann R.: 'Shakespeare's art and the text of 'King Lear'', in: *Studies in Bibliography*, 47 (1994): 129-147.
Keywords: editing; literature; Renaissance; England; Elizabeth I; philology; text; criticism; history; theatre; drama; book; source studies; documents; intention; work-concept

Millgate, Jane: 'The limits of editing: the problems of Scott's 'The Siege of Malta'', in: *Bulletin of Research in the Humanities*, 82 (1979): 190-212.
Keywords: methodology; criticism; philology; work-concept; literature; editing

Morent, Stefan and Schräder, Gregor: *Tübingen - digital critical edition of medieval music - the music of Hildegard von Bingen [1198-1179]* . Paper presented at Digitale Medien und Musikedition, Kolloquium des Ausschusses für musikwissenschaftliche Editionen der Union der deutschen Akademien der Wissenschaften, Akademie der Wissenschaften, Mainz,.
http://www.adwmainz.de/fileadmin/adwmainz/MuKo_Veranstaltungen/S2-Digitale_Medien/TueBingen.pdf
Keywords: edition; editing; philology; music; medieval; computer; media; publication; notation

Mortimer, Armine Kotin: *The genetic record of a voice: variants in Barthes's Le Plaisir du texte*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.
Keywords: creative process; manuscripts; source studies; documents; text; literature; drama; theatre; performance; geneticism; editing; editorial theory; methodology; philology; art; variants; version; intention; authorship; authenticity; music

Mussell, James and Paylor, Suzanne: *Editions and archives: textual editing and the nineteenth-century serials edition (ncse)*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 137-158.
Keywords: edition; editing; text; criticism; media; publication

Nelson, Brent: *Digitizing medieval and early modern material culture* (= New technologies in medieval and Renaissance studies, 3). Arizona Center for Medieval and Renaissance Studies, Tempe 2012.
Keywords: digital; computer; media; publication; history; methodology; source studies; text; literature

Abstract: Digital technologies are changing the way in which we can understand and analyse history and its associated artefacts. The aim of this book is to encapsulate the potential that digital technologies pose for Medieval Material Culture, providing examples of leading projects worldwide which are enabling new forms of research in this area. The text aims to provide a broad overview of the type of tools now used by historians – such as text encoding, digitization, and visualization, juxtaposing this with core concerns from historians investigating particular research questions. As such, it draws together a key body of research in this area, demonstrating how digital tools and techniques can aid in changing our understanding of the past.

Noblitt, Thomas L.: *Textual criticism of selected works published by Petrucci*, in: Ludwig Finscher (ed.): Quellenstudien zur Musik der Renaissance. I: Formen und Probleme der Überlieferung mehrstimmiger Musik im Zeitalter Josquin Desprez. Harrassowitz, Wiesbaden 1981: 201-244.

Keywords: filiation; hierarchy; source studies; Renaissance; edition; editing; print; printers; publication; publishers; history; music

Abstract: Filiation and critical investigation of the eight compositions published by Ottaviano Petrucci that also appear in Music MS 3154 of the Bayerische Staatsbibliothek, München, reveal both the deficiencies and the value of the musical texts transmitted in his prints. Despite certain technological limitations of his printing operation, his texts are, at times, superior to those surviving elsewhere and worthy of being perpetuated in modern, critical editions.

Noblitt, Thomas L.: *Filiation vis-a-vis its alternatives: approaches to textual criticism*, in: Ludwig Finscher (ed.): Datierung und Filiation von Musikhandschriften der Josquin-Zeit (= Wolfenbütteler Forschung, 26). Harrassowitz, Wiesbaden 1983: 111-27.

Keywords: vocal music; philology; editing; criticism; interpretation; source studies; renaissance; authenticity; work-concept; version; music

Abstract: Evidence is adduced from the Mass cycles of Jacob Obrecht to substantiate the thesis that the filiation of Renaissance sources provides a more trustworthy guide for the textual critic than reliance upon the date or provenance of individual sources. With due qualification, the concept of a 'best' source is rejected in favor of a concern for the authenticity of the individual readings that the sources transmit.

Nordloh, David J.: 'Socialization, authority, and evidence: reflections on McGann's A critique of modern textual criticism', in: *Analytical & Enumerative Bibliography*, 1 (1987): 3-12.

Keywords: methodology; text; literature; criticism; 20th century; romanticism; philology; editing; intention; work-concept

Oberg, Barbara: *Benjamin Franklin's correspondence: whose intent? what text? I don't know's the author*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 271-84.

Keywords: intention; authorship; authenticity; text; criticism; philology; source studies; sources; documents

Ocasar Ariza, José Luis: 'The genetic edition of classical texts with multiple variants ', in: *Variants* , 5 (2006): 161-180.

Keywords: history; edition; version; variants; geneticism; editing; text; literature; criticism; manuscripts; source studies; methodology; transmission

Olden-Jørgensen, Sebastian: *Til kilderne! Introduktion til kildekritik*. G.E.C. Gads Forlag, Copenhagen 2001.
Keywords: methodology; history; source studies; philology; documents; transcription; interpretation; criticism; manuscripts; bibliography

Ore, Espen S.: *Elektronisk publicering: forskellige utgaveformer og forholdet til grunntekst(er) og endelig(e) tekst(er)*, in: Lars Burman et al. (eds.): Vid texternas vägskäl: textkritiska uppsatser (= Nordiskt Nätverk för Editionsfilologer. Skrifter, 1). Svenska Vitterhetssamfundet, Stockholm 1999: 138-44.
Keywords: media; publication; edition; editing; source studies

Ore, Espen S.: *'... they did their books underground'*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 113-126.
Keywords: editing; text; criticism; media; practice; readership; audience; publication

Palisca, Claude V.: *Fidelities and infidelities in translating early music theory*, in: Maria Rika Maniates (ed.): Music discourse from the classical to early modern times. University of Toronto Press, Toronto 1997: 1-16.
Keywords: criticism; translation; editing; music theory; renaissance; Latin; Italian; language; source studies; documents; philology; text; methodology; interpretation
Abstract: Discusses problems of translation, including rendering the original syntax, imagery, style, and vocabulary. Examples in Latin and Italian are drawn from sources by Guido of Arezzo, Johannes Tinctoris, Nicola Vicentino, Gioseffo Zarlino, and Giuseppe Bardi.

Parker, Hershel: *Flawed texts and verbal icons: literary authority in American fiction*. 1984.
Keywords: editing; philology; text; literature; criticism; source studies
Abstract: authorial intention is central; author's later revisions often have no more right than alterations initiated by others

Pierazzo, Elena: *Digital genetic editions: the encoding of time in manuscript transcription*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 169-186.
Keywords: editing; media; edition; geneticism; manuscripts; sources; text; criticism; version; variants; transcription; intention; authorship; publication

Plachta, Bodo: *Teaching editing - learning editing*, in: Christa Jansohn (ed.): Problems of Editing (= Beihefte zur Editio). De Gruyter, 1999: 18-32.
Keywords: editing; theory; practice

Rabbie, Edwin: 'Editing Neo-Latin texts', in: *Editio: Internationales Jahrbuch für Editionswissenschaft*, 10 (1996): 25-48.

Keywords: editing; text; criticism; Latin; Renaissance; source studies; documents; translation; dictionary; methodology; philology; language; bibliography

Robinson, Peter: 'What is a critical digital edition?', in: *Variants: The Journal of th European Society for Textual Scholarship*, 1 (2002): 43-62.
Keywords: media; editing; edition; publication; source studies; text; criticism; literature; philology; methodology; editorial theory

Robinson, Peter M. W.: *Is there a text in these variants?*, in: Richard J. Finneran (ed.): The literary text in the digital age. University of Michigan Press, Ann Arbor 1996.
Keywords: media; editing; edition; text; criticism; literature; variants; instability; work-concept; theory; editorial theory; transmission; transcription; interpretation; media

Ross, Charles L.: *The electronic text and the death of the critical edition*, in: Richard J. Finneran (ed.): The literary text in the digital age. University of Michigan Press, Ann Arbor 1996: 225-34.
Keywords: text; criticism; media; literature

Rossi, Germán Pablo and Del Rio Riande, María Gimena: 'O que vos nunca cuidei a dizer: Musicología y filología en la edicíon del Cancionero del rey Don Denis', in: *Revista de musicología*, 33/1-2 (2010): 235-246.
Keywords: philology; music; medieval; notation; text
Abstract: Analyses the relationship between text and music in medieval secular vocal music from Galicia-Portugal through the analysis of three cantigas with musical notation by the Portuguese king and troubadour Don Denis. The only copy transmitting some of the melody (fragments from only seven cantigas) of the love songs of this vocal tradition, the so-called Pergamino Sharrer, presents metrical problems. Although isometry is considered the basic principle of the vocal text, a possible solution to these metrical problems can be found when they are analysed as a whole, that is, text and music. An interdisciplinary study is thus proposed, in which musicology helps to enrich the principles of neo-Lachmannian textual criticism.

Scheibe, Siegried, Hagen, Waltraud, Laufer, Christel and Motschmann, Uta: *Vom Umgang mit Editionen. Eine Einführung in Verfahrensweisen und Methoden der Textologie*. Berlin 1988.
Keywords: text; criticism; editing; editorial theory; philology; source studies; history; literature

Shillingsburg, Peter L.: *Scholarly editing in the computer age: lectures in theory and practice*. University of Michigan Press Press, Ann Arbor 1984.
Keywords: editing; philology; literature; criticism; source studies; work-concept; authenticity; authorship; computer; publishing
Abstract: variants are an important part of the work; intention to do; intention to mean; socialisation

Shillingsburg, Peter L.: 'Text as matter, concept, and action', in: *Studies in Bibliography*, 44 (1991): 31-83.
Keywords: text; literature; criticism; work-concept; intention; editing; methodology; philology; version; readership

Shillingsburg, Peter L.: *The autonomous author, the sociology of texts, and the polemics of textual criticism*, in: Philip Cohen (ed.): Devils and angels: textual editing and literary theory. University Press of Virginia, Charlottesville 1991: 22-43.

Keywords: text; criticism; editing; authorship; authenticity; society; literature; transmission

Abstract: "Literary theory and textual criticism have much to teach each other", writes Philip Cohen, who has collected this anthology of essays that seeks to bridge what he sees as a wide rift between textual and literary critics. While most Anglo-American textual scholars now stress the importance of authorial intention and its key role in editorial and interpretative work, many literary theorists still tend to ostracize the author and his intentions from any serious literary discussion. Any observer of the contemporary literary scene quickly notes the following paradox - many theorists refute the usefulness of authorial intention in their discussion and evaluation of texts composed with help from that very intention. This conundrum yields a great impasse: literary interpretation depends, to a degree, on which text the critic chooses to read. At this point the potential for mutual co-operation between the literary theorist and the textual editor comes into play. Editorial discussion on the issue of textual order would very much benefit from theorists' examination of this topic. Conversely, theorists might benefit from testing their theories against the copious empirical data on the creation and promulgation of literary works which textualists possess. The contributors to this collection known for the practical and theoretical work in editorial fields, look to recast in different ways the assumptions and working methods of Anglo-American editorial scholarship. Three respondents, in turn comment on the various essays.

Shillingsburg, Peter L.: *Polymorphic, polysemic, prorean, reliable, electronic texts*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 29-44.

Keywords: editing; philology; criticism; text; transmission; transcription; sources; source studies; documents; instability; work-concept; description; methodology; variants; media

Shillingsburg, Peter L.: *Principles for electronic archives, scholarly editions, and tutorials*, in: Richard J. Finneran (ed.): The literary text in the digital age. University of Michigan Press, Ann Arbor 1996: 23-36.

Keywords: media; editing; edition; transmission; transcription; text; criticism; literature; methodology

Shillingsburg, Peter L.: *Scholarly editing in the computer age* (= Editorial theory and literary criticism). Universiy of Michigan, Ann Arbor 1996.

Keywords: editing; edition; text; criticism; editorial theory; media; theory; practice; transcription; philology; work-concept; history; culture; society

Abstract: Most readers, including professional literary academics, spend little time wondering about the state of the texts they are using. Yet the nature and status of texts, and the method of their editing, have profound effects on the ways they can be read. Scholarly Editing in the Computer Age introduces the basic vocabulary of textual criticism, demonstrates how literary criticism suffers from ignorance of textual processes, and offers practical advice on the preparation, presentation, and uses of scholarly editions. Over the last decade, a major shift in the goals of scholarly editing has occurred, and the field has moved to acknowledge multiple texts and process as the editorial goal. Developments in electronic text presentation have released editors from the limitations and presuppositions about text imposed by the nature of printed books. And developments in literary criticism, including "new historicism," intertextuality, and contextualism, have put demands on editors to produce editions adequate for the new questions being asked of texts. This third edition

of Scholarly Editing in the Computer Age has been thoroughly revised and updated to address current debates and controversies in the field. The volume is divided into three parts. Part 1, Theory, explores eight crucial concepts that affect the planning and execution of scholarly editions. Part 2, Practice, focuses on how the different views of editorial concerns influence selections of copy-text (or base text), how they influence an editor's emendation policy, and how they affect the arrangement and scope of textual apparatus. Part 3, Practicalities, explores the practical problems facing all scholarly editors, regardless of the theories they follow, and outlines ways in which computer technology has changed production processes and presentation options for scholarly editions. In earlier editions, Scholarly Editing in the Computer Age has been repeatedly praised for the clarity with which it presents the range of editorial problems and the varieties of approaches to their solution. This new edition will prove an essential resource for students of scholarly editing and for anyone interested in the close relationship between textual criticism and literary criticism.

Shillingsburg, Peter L.: *Resisting texts: authority and submission in constructions of meaning* (= Editorial theory and literary criticism). University of Michigan Press, Ann Arbor 1998.

Keywords: interpretation; text; criticism; literary theory; editorial theory; editing; source studies; sources; documents

Abstract: Reveals how language and texts are used to control both the present and the past. "It is with no desire or hope to promote a correct or superior form of textuality, with no desire to correct a so-called interpretive or editorial textual abuse, nor any attempt to prevent anyone from doing anything imaginable with texts or books that I have undertaken this book..." So writes Peter Shillingsburg in his introduction to this series of meditations on the possibilities of deriving "meaning" from the texts we read. Shillingsburg argues that as humans we are and always will be interested in the past, in what was meant, in what was revealed inadvertently by a text--and that is all to the good. But we learn more and can compare notes better when we understand the principles that govern the ways we read. Resisting Texts approaches crucial questions about the practice of textual editing and literary criticism by posing questions in the form "If we take such and such to be the goal of our reading, then what will follow from that assumption?" With humor and a lively imagination, Shillingsburg takes the reader on a fresh theoretical investigation of communication, understanding and misunderstanding, and textual satisfactions, drawing examples from Thackeray, Wordsworth, Melville, and others.

Siegert, Christine: 'Movimento testuale ed edizione. Il caso dell'aria "Non per parlar d'amore" (Piccinni - Salieri - Haydn) ', in: *Philomusica-on-line* (forthcoming).

Keywords: computer; editing; music; text; criticism; media; music

Small, Ian and Walsh, Marcus (eds.): *The theory and practice of text-editing*. Cambridge University Press, Cambridge 1991.

Keywords: theory; practice; text; criticism; editing; edition; sources; source studies; manuscript; authorship; authenticity; version; methodology; history; philology; book; publication; publishers; printers; literature

Sperberg-McQueen, C. M.: *Textural criticism and the text encoding initiative*, in: Richard J. Finneran (ed.): The literary text in the digital age. University of Michigan Press, Ann Arbor 1996: 37-62.

Keywords: media; editing; edition; practice; text; criticism; literature

Stillinger, Jack: *Multiple authorship and the myth of solitary genius*. Oxford University Press, Oxford 1991.

Keywords: authorship; editing; text; criticism; authenticity; source studies; biography; methodology; editorial theory; version; society; publication; intention

Abstract: This is a study of the collaborative creation behind literary works that are usually considered to be written by a single author.

Sutherland, Kathryn: *Being critical: paper-based editing and the digital environment*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 13-26.

Keywords: text; criticism; editing; media; editorial theory; history; publication

Tanselle, G. Thomas: 'The meaning of copy-text: a further note', in: *Studies in Bibliography*, 23 (1970): 191-96.

Keywords: methodology; concept; criticism; philology; editing

Tanselle, G. Thomas: 'Greg's theory of copy-text and the editing of American literature', in: *Studies in Bibliography*, 28 (1975): 167-229.

Keywords: methodology; criticism; editing; literature; philology; text

Tanselle, G. Thomas: 'The editorial problem of final authorial intention', in: *Studies in Bibliography*, 29 (1976): 167-211.

Keywords: editing; philology; criticism; literature; source studies

Tanselle, G. Thomas: 'Historicism and critical editing', in: *Studies in Bibliography*, 39 (1986): 1-46.

Keywords: editing; criticism; philology; literature; methodology; work-concept; McGann; Parker; Schillingsburg; Gabler; Bowers; Greg

Tanselle, G. Thomas: 'Textual criticism and literary sociology', in: *Studies in Bibliography*, 44 (1991): 84-144.

Keywords: text; criticism; editing; methodology; work-concept; literature; source studies

Tanselle, G. Thomas: 'Editing without a copy-text', in: *Studies in Bibliography*, 47 (1994): 2-23.

Keywords: editing; methodology; philology; text; criticism; literature; work-concept

Tanselle, G. Thomas: 'Textual instability and editorial idealism', in: *Studies in Bibliography*, 49 (1996): 2-61.

Keywords: editing; philology; criticism; literature; source studies; work-concept

Tanselle, Thomas G.: *Textual criticism and scholarly editing*. University Press of Virginia, Charlottesville 1990.

Keywords: editing; text; criticism; literature; sources; source studies; documents; manuscript; authenticity; authorship; intention; variants; version; methodology; bibliography; history; filiation; hierarchy; publication; publishers; printers; description

Taylor, Gary: *The Renaissance and the end of editing*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 121-50.

Keywords: Renaissance; editing; methodology; history; philology; documents; source studies; literature; theory

Thorpe, James: *Principles of textual criticism*. Huntington Library, San Marino, CA 1972.

Keywords: editing; methodology; text; criticism; philology; sources; source studies; literature; editorial theory; edition; history; book; authorship; authenticity; version

Abstract: This book is the first comprehensive study of the basic principles that govern the editing of literary texts. The focus is on English and American literature, and discussion is illuminated by a multitude of examples from the Renaissance to the present time. It deals with the topics that are essential to all editorial work and conveys attitudes and approaches that should animate all literary scholarship

Trovato, Paolo: 'Note sulla fissazione dei testi poetici nelle edizioni critiche dei melodrammi', in: *Rivista italiana di musicologia*, 25/2 (1990): 333-52.

Keywords: genre; opera; music; text; criticism; philology; editing; editorial theory; drama; literature; romanticism; Italy; edition; version; intention; authenticity; source studies

Abstract: Discusses the problems of music philology in editing the definitive version of a libretto for a critical edition, particularly for the operas of Verdi and Rossini.

Unsworth, John: *Electronic scholarship; or, scholarly publishing and the public*, in: Richard J. Finneran (ed.): The literary text in the digital age. University of Michigan Press, Ann Arbor 1996.

Keywords: media; editing; edition; text; criticism; literature; society

Vanhoutte, Edvard: 'Where is the editor?: resistance in the creations of an electronic critical edition', in: *Human IT*, 3/1 (1999): 197-224.
http://etjanst.hb.se/bhs/ith//1-99/ev.htm

Keywords: print; publication; media; edition; editing; philology; text; criticism; literature; authenticity; society; sources

Abstract: Printed scholarly editions of any type suffer, for intrinsic and external reasons, from the lack of being incremental and re-usable, and fail in presenting both the results of the historical-critical research and the archive on which the research has been caried out in such a way that it is of use to literary and textual scholarship. The electronic paradigm has, despite its enourmeous storage capacities and intrinsic re-usability, not changed anything, but has on the contrary established the illusion that both the "objective" archive and the "subjective" edition could at the same time be presented in one product, be it called an electronic archive or an electronic edition. In this article I suggest a model for electronic scholarly editing that unlinks the Archival Function (i.e. the preservation of the literary artifact in its historical form and the historical-critical research) from the Museum Function (the presentation by an editor of the physical appearance and/or the contents of the literary artifact in a documentary, aesthetic, sociological, authorial or bibliographical contextualization). The digital archive should be the place for the first function, showing a relative objectivity, or a documented subjectivity in its internal organization and encoding. The Museum Function should work in an edition – disregarding its external form – displaying the explicit and

expressed subjectivity and the formal orientation of the editor. The relationship between these two functions is hierarchical. The implementation of the Archive/Museum model calls for a re-thinking and a re-orientation of the function of the editor.

Vanhoutte, Edvard: *Editorial theory in crisis: the concepts of base text, edited text, textual apparatus and variant in electronic editions*. Paper presented at DRH 2005, Lancaster 2005.

Keywords: editorial theory; methodology; text; criticism; literature; media; sources; publication; annotation; revision

Abstract: projects.oucs.ox.ac.uk/DRHA/2005/drh2005-abstracts.rtf

Vanhoutte, Edward: *Every reader his own bibliographer - an absurdity?*, in: Marilyn Deegan et al. (eds.): Text editing, print, and the digital world. Ashgate Publishing Ltd., Farnham 2009: 99-112.

Keywords: text; criticism; editing; media; readership; audience; publication

Verheyden, Joseph and Bertho, Benjamin (eds.): *Des manuscrits antiques à l'ère digitale*. Presses polytechniques et universitaires romandes, Lausanne 2012.

Keywords: manuscript; source studies; documents; digital; computer; media; publication; literature; publishing

West, Martin L.: *Textual criticism and editorial technique applicable to Greek and Latin texts*. Stuttgart 1973.

Keywords: translation; transcription; Latin; source studies; philology; text; criticism; editing; documents; language

Wiering, Frans: *Digital critical editions of music: a multidimensional model*, in: Tim Crawford et al. (eds.): Modern methods for musicology: prospects, proposals, and realities. Ashgate Publishing Ltd., Farnham 2009: 23-46.

Keywords: media; editing; publication; music

Williams, Ralph G.: *I shall be spoken: textual boundaries, authors, and intent*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 45-66.

https://books.google.dk/books?id=D9rPHqyrTjAC&lpg=PP1&pg=PA45#v=onepage&q&f=false

Keywords: intention; text; criticism; philology; authorship; authentic; transcription; transmission; work-concept; interpretation; version; performance; medieval; Renaissance; theory

Williams, William Proctor and Abbott, Craig S. : *An introduction to bibliographical and textual studies. Second edition* (= The Modern Language Association of America). New York 1989.

Keywords: text; criticism; bibliography; editing; editorial theory; methodology; book; history; philology; literature; edition; geneticism; authorship; authenticity; intention; version; manuscripts; source studies; work-concept; printers; publishers

Willis, James: *Latin textual criticism* (= Illinois studies in language and literature, 61). Urbana, Chicago & London 1972.

Keywords: transcription; translation; text; criticism; editing; source studies; documents; philology; Latin; language; translation

Zetzel, James E. G.: *Religion, rhetoric, and editorial technique: reconstructing the classics*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 99-120.
Keywords: philology; methodology; criticism; antiquity; theory; editing

B. Music Editing

Albert, Claudia: *Probleme der Darstellung: Wünsche der Germanisten an die Editoren*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 73-83.

Keywords: performance practice; editing; vocal music; text; music; criticism; notation; interpretation; literature; edition; methodology; media

Abstract: Attempts to apply experience gained in the teaching of literature to the issue of editing text-oriented music, in order to discuss fundamental problems of understanding and observation raised by literary scholars with reference to structural principles in music. The desire is for text-based musical editions hospitable to a readership with primarily literary interests, for editions that would show such readers how musicians use and reinterpret the text in their specific medium. The fact that fundamentally different symbolic processes operate in the two media is stressed.

Albrecht, Christoph: 'Zur Akzidentienfrage im 16. Jahrhundert', in: *Musik und Kirche*, 50/3 (1980): 125-30.

Keywords: notation; edition; editing; music; performance practice; Renaissance; history; analysis; music theory; vocal music; polyphony

Abstract: In the wake of Riemann and up until today, new editions of 16th-c. choral works have been provided with a greater number of accidentals than could be justified by the text alone. These additions are especially questionable when they are not inferred from the single voice, but from the modern score. In the 16th c. it was by no means a matter of course to raise the third of the final cadences in the dorian and phrygian modes; the finalis was still often reached by a whole step from below. Only with the turn of the century (1600) do the harmonically oriented closes with major or minor character become general.

Allroggen, Gerhard: *Vertonter Text und Komposition*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 257-262.

Keywords: editorial theory; editing; practice; romanticism; Germany; music; work-concept; drama; literature; composition

Abstract: Examines the text of Hoffmann and La Motte Fouqué's Undine and other examples to illustrate the problem that confronts an editor when dealing with a text set to music and a finished composition.

Ander, Owe and Lundberg, Mattias: 'Principer, frågor och problem i musikvetenskapligt editionsarbete', in: *Svensk tidskrift för musikforskning*, 91 (2009): 49-76.

Keywords: bibliography; editing; criticism; music; source studies; edition; sociology; philology; methodology

Abstract: 'Principles, questions and problems in the process of musical editing. Examples from current inventory and edition projects' This article constitutes concurrently a research report, with examples from ongoing and finished projects, and a point of departure for discussing methodological, theoretical and practical problems connected with the critical editing of music in Sweden. The authors identify and investigate some general complexities encountered in the process

of assessing musical sources and preparing a critical edition, proposing how terminology, procedures and critical methods from classical philology can be applied to musical source material. It is suggested that editing involves an interpretative engagement with sources and their contexts, and that this engagement ought to be guided primarily by collective scholarly familiarity with previously more fully investigated sources and contexts. The cases studied serve to demonstrate how pertinent scholarly methods of codicology, palaeography, graphology and the analysis of musical style can contribute not only to editorial procedure and the specific aims of critical editing but also provide a deeper understanding of the continuing role and purpose of philology in all branches of historical musicology today.

Appel, Bernhard R.: *Kontamination oder wechselseitige Erhellung der Quellen? Anmerkungen zu Problemen der Textkonstitution musikalischer Werke*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Erich Schmidt Verlag, Berlin 1998: 22-42.

Keywords: editing; methodology; source studies; sources; performance; philology; editorial theory; documents; variants; version; intention; authenticity; authorship; criticism; interpretation; music

Abstract: A basic difference between literary works and ensemble compositions is the form in which their texts appear. Performing musical works requires a functionally differentiated edition: parts, scores, and sometimes a piano reduction, each containing more or less important variant readings, together represent the text of the work. The main reason for these variant readings is the collective work on the text, with copyists, engravers, and editors working together with the composer to prepare the work for print. A historico-critical edition always presents the work as a musical score. The final text is a critical combination of all the relevant authorized sources, the result of a conscious and explicitly justified contamination of very different source types, though this contamination is to be avoided whenever different versions of a work are in play. Musicological editorial principles are similar to those of copy text theory.

Arlt, Wulf: *Zu einigen Fragen der Funktion, Interpretation und Edition der Introitustropen*, in: Gabriel Silagi (ed.): Liturgische Tropen (= Münchner Beiträge zur Mediävalistik und Renaissance-Forschung, 36). Arbeo, Munich 1985: 131-50.

Keywords: performance practice; editing; medieval; Middle Ages; music; notation; interpretation; source studies; philology; methodology

Atlas, Allan W.: *Metodi per stabilire il grado di parentela tra i testimoni*, in: Maria Caraci Vela (ed.): La critica del testo musicale: Metodi e problemi della filologia musicale. Libreria Editrice Musicale, Lucca 1995: 000-000.

Keywords: sources; source studies; documents; hierarchy; editing; edition; methodology; history; manuscripts; printers; Renaissance; medieval; music

Barbera, Andrè: 'New and revived approaches to text criticism in early music theory', in: *Journal of musicology*, 9/1 (1991): 57-73.

Keywords: editing; music theory; Renaissance; text; criticism; philology; editorial theory; methodology; source studies; manuscript; print; publication; filiation; hierarchy; transcription; translation

Abstract: The joining of bibliographic control of sources with computer technology places musicology at the brink of an explosion of newly edited texts, especially in early music theory. Three approaches to text criticism are recommended. First, in order to establish lines of influence, entire codices must

be studied rather than the appearance of individual treatises in codices. Second, manuscripts must be inspected physically, not on microfilm, to determine accurately the layers of emendation. Last, in the initial establishment of a text, sources that are translations of the original and sources in the original language must be weighed equally.

Bennwitz, Hanspeter, Buschmeier, Gabriele, Feder, Georg, Hofmann, Klaus and Plath, Wolfgang (eds.): *Akademie der Wissenschaften und der Literatur, Mainz. Opera incerta: Echtheitsfragen als Problem musikwissenschaftlicher Gesamtausgaben* (= Abhandlungen der geistes- und sozialwissenschaftlichen Klasse, 11). Steiner, Stuttgart 1991.

Keywords: authenticity; editing; edition; music; authorship; analysis; text; criticism; source studies; literature

Bent, Margaret: 'Musica recta and musica ficta', in: *Musica disciplina*, 26 (1972): 73-100.

Keywords: modes; chromaticism; transposition; musica ficta; practice; theory; Renaissance; music; editing

Bent, Margaret: 'Fact and value in contemporary scholarship', in: *Musical Times, Great Britain*, 127 (1986): 85a-89c.

Keywords: editing; work-concept

Abstract: The image of a 'positivistic' discipline, as defined in Joseph Kerman's Musicology (RILM 1985-951), is misplaced, arising from undue emphasis on musicological method. The essence of good scholarship lies in the critical interpretation of assembled evidence. A critical edition should, accordingly, embody good musical judgments, and editors who take an impartial standpoint may justifiably be called positivistic. The need for musicologists to develop an acute critical sense is stressed.

Bent, Margaret: *The limits of notation in defining the musical text*, in: Renato Borghi et al. (eds.): L'edizione critica tra testo musicale e testo letterario (= Studi e testi, 3). Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, Cremona 1992: 367-72.

Keywords: edition; editing; methodology; performance; performance practice; music; medieval; text; interpretation; work-concept; philology; polyphony; Renaissance; rhythm; accidentals; musica ficta

Abstract: Modern editions of medieval and Renaissance polyphony impose metrical and rhythmic groupings, select note values and mensural relationships, correct text underlay, and add accidentals. For 15th-c. composers, the omission of accidentals did not amount to a partial notation: for their purposes, their notation was complete. We must read both their notation and ours with an awareness of the great conceptual differences between them.

Bent, Margaret: 'Editing early music: the dilemma of translation', in: *Early Music*, 22 (1994): 373-92.

Keywords: Renaissance; analysis; work-concept; editing; criticism; music; work-concept

Abstract: Authenticity is an aim in editing music. By imposing modern formats of time signature, score, and notation, a new, perhaps inauthentic, edition may be created.

Bente, Martin (ed): *Musik, Edition, Interpretation: Gedenkschrift Gunter Henle*. Henle, Munich 1980.

Keywords: editing; editorial theory; methodology; philology; music; criticism; source studies; sources; documents; manuscript; performance; performance practice; notation; interpretation; history; biography; urtext; intention; authorship; authenticity; version; correspondence; variants; compositional process; creative process; art; society; culture

Bente, Martin: 'Ermittlung und Vermittlung: Zum Begriff Urtext', in: *Österreichische Musikzeitschrift*, 46/10 (1991): 528-31.

Keywords: editing; music; urtext; source studies; work-concept; authenticity; authorship; criticism; philology; performance practice; notation

Abstract: First used in musical editing as a rallying cry against the so-called instructive edition, the term Urtext remains somewhat vague. Like historical-critical editions, it is indeed oriented toward the idea of absolute authenticity, although it must also accommodate the exigencies of performance practice.

Berke, Dieter: 'Urtext zwischen Wissenschaftsanspruch und Praxisnähe: Die modernen Musiker-Gesamtausgaben', in: *Österreichische Musikzeitschrift*, 46/10 (1991): 531-35.

Keywords: urtext; edition; editing; music; practice; criticism; theory; publication

Abstract: The tendency of modern complete-works projects to aspire not only to scholarly and critical editions, but also to suitable texts for musical performance, leads to certain editorial problems and compromises. There should continue to be, therefore, a separation between scholarly and practical editions.

Bianconi, Lorenzo: *Quattro tesi*, in: Renato Borghi et al. (eds.): L'edizione critica tra testo musicale e testo letterario (= Studi e testi, 3). Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, Cremona 1992: 429-31.

Keywords: editing; music; text; criticism; vocal music; methodology; philology; editorial theory; work-concept; version

Abstract: The literary or musical philologist can use the libretto, uncertain and multivalent as it is, in at least four different ways: as a supplementary source for defining the musical text; as an independent literary text; as a text converging together with the musical text to create another work; or as a text derived from another literary text.

Blaukopf, Kurt: *Werktreue und Bearbeitung. Zur Sociologie der Integrität des musikalischen Kunstwerks* (= Schriftenreihe Musik und Gesellschaft, 3). Braun, Karlsruhe 1968.

Keywords: editing; source studies; urtext; work-concept; editorial theory; methodology; music; version; performance; performance practice; sources

Abstract: The relationship between the Original (Urtext) and all kinds of 'arrangements' is examined as a sociological phenomenon. Changes in the practice of performance are related to changing listening habits as well as to the acoustic characteristics of the place in which music is performed. Recorded sound (tape, disc, film) is described as a new type of arrangement since it necessitates an aesthetic as well as a technological transformation of live sound.

Blezzard, Judith: 'Editing early English: some further evidence', in: *Musical times*, 119 (1978): 265-68.

Keywords: music; Renaissance; interpretation; accidentals; sacred music; manuscript; source studies; editing; practice; theory

Abstract: Problems concerning the insertion or omission of ficta accidentals beset scholars editing mid-16th-c. English church music. Manuscript concordances are rare and comparisons of their accidentals of limited value. Verse music, which is regular and repetitive, should reveal any consistent rules about chromaticism followed by scribes. The presence of regularity could support either of the two current opposing views on chromaticism: that ficta accidentals should be omitted, or that further accidentals should be added by the editor. English sacred verse settings in British Library Royal Appendix MSS 74-6 (the Lumley Books) show only limited regularity in chromaticisms, the nature of which suggests that neither extreme view is exclusively correct.

Blezzard, Judith: 'Reconstructing early English vocal music: history, principle and practice', in: *Music review*, 45/2 (1984): 85-95.

Keywords: editing; historiography; vocal music; Renaissance; music; history

Abstract: Examines some of the problems encountered in the reconstruction of early music, with specific reference to various editions of early English church music. Outlines several approaches to reconstruction, ranging from extremely cautious editing to audacious recomposition. Also gives an historical overview of scholarly attitudes toward the reconstruction of English church music from the 18th c. to the present.

Borghi, Renato and Zappalà, Pietro (eds.): *L'edizione critica tra testo musicale e testo letterario* (= Studi e testi, 3). Cremona 1992.

Keywords: editing; philology; music; text; literature; drama; edition; editorial theory; methodology; sources; source studies; documents; criticism; interpretation; Renaissance; medieval; romanticism; modern

Bornstein, George and Williams, Ralph G. (eds.): *Palimpsest: editorial theory in the humanities*. University of Michigan Press, Ann Arbor 1993.

Keywords: literary theory; literature; music; opera; genre; book; criticism; methodology; philology; modernism; history; editing; edition; text; transcription; transmission; editorial theory; source studies; sources; documents; authorship; authentic; intention; final; Renaissance; poetry; practice

Borroff, Edith (ed): *Notations and editions: a book in honor of Louise Cuyler*. Brown (IA), Dubuque, IA, USA 1974.

Keywords: notation; editing; edition; manuscript; source studies; sources; print; publication; music; history; criticism; facsimile; urtext; editorial theory

Abstract: A series of essays spanning six centuries. Each essay contains a manuscript facsimile, a performing edition of the work illustrated in the facsimile, and a discussion of editing problems.

Bray, Roger: *Editing and performing musica speculativa*, in: John Morehen (ed.): English choral practice c.1400–c.1650: A memorial volume to Peter Le Huray. Cambridge University Press, Cambridge 1995: 48-73.

Keywords: editing; paleography; sources; source studies; manuscript; music; Renaissance; notation; interpretation; methodology; editorial theory; edition

Abstract: Musica speculativa may be described as music which is conceived and presented in an esoteric format for academic presentation. The Missa 'O quam suavis' by John Lloyd is the best known example of such music, but it is not unique. There are several other English Masses that are equally academic and learned. All but Missa 'O quam suavis' survive in performance arrangements, but

only Lloyd's Mass survives in its original cryptic notation. Characteristics of this music and editorial difficulties are discussed.

Breig, Werner: *Probleme der Edition älterer deutscher Orgelmusik*, in: Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis. 2002: 49-62.

Keywords: editing; notation; organ; baroque; Renaissance; Germany; interpretation; music; criticism; edition; manuscripts; source studies; sources; philology; music

Breig, Werner: *Die Editionsgeschichte der Geistlichen Chormusik von Heinrich Schütz*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 237-276.

Keywords: baroque; history; editing; edition; Germany; vocal music; polyphony; church; sacred; choir; music

Brett, Philip: *Text, context, and the early music editor*, in: Nicholas Kenyon (ed.): Authenticity and early music. Oxford 1988: 83-114.

Keywords: editing; philology; music; methodology; Renaissance; baroque; analysis; work-concept

Abstract: Music editing has been more concerned with how information is presented than with achieving a text. The way in which historical editions are made reveals the purposes of the editors. What is needed today is a 'clean' text with copious annotations, not the prescriptive texts of the past. More important than the editor's relation to the user is the editor's relation to the sources. A good edition depends more on the skill of the editor than on the choice of method, whether conflation, best-text, or some compromise. Conventional editing has ignored the social context of the object of its attention and assumed that a definitive text is possible.

Brinkmann, Reinhold: *Was uns die Quellen erzählen: Ein Kapitel Werk-Philologie*, in: Hermann Danuser et al. (eds.): Das musikalische Kunstwerk: Geschichte--Ästhetik-- Theorie. Festschrift Carl Dahlhaus zum 60. Geburtstag. Laaber-Verlag, Laaber 1988: 679-693.

Keywords: philology; interpretation; music; methodology; editing; performance; practice; source studies; modern; Germany; work-concept

Abstract: A study of some aspects of the source material for Schoenberg's Pierrot lunaire. An examination of the source material can shed light on the interpretation of the piece as a work of art.

Brinkmann, Reinhold: *Quello che ci narrano le fonti...: Un capitolo di filologia musicale*, in: Maria Caraci Vela (ed.): La critica del testo musicale: Metodi e problemi della filologia musicale. Libreria Editrice Musicale, Lucca 1995: 359-75.

Keywords: manuscripts; source studies; documents; sources; philology; music; text; modern; work-concept; art

Abstract: A study of some aspects of the source material for Schoenberg's Pierrot lunaire. An examination of the source material can shed light on the interpretation of the piece as a work of art

Broude, Ronald: 'Arrangement, transcription, edition: some problems in terminology', in: *Choral journal*, 18/1 (1977): 25-29.

Keywords: editing; music; transcription; edition; arrangement; performance; criticism; interpretation; version; sources

Abstract: In the publication of choral music, three terms - arrangement, transcription, and edition - are employed to denote the operations which may be performed on existing (as opposed to newly composed) music. However, considerable confusion is engendered by current usage, which confers upon each of these terms several different meanings. 'Edition' is an especially ambiguous term, for it can denote with equal legitimacy a particular printing, an 'editor's' interpretation, or an authoritative version established by collating available original sources. The Choral Editing Standards Committee has sought to minimize confusion by restricting the ways in which these key terms may be used, but no consensus has been reached.

Broude, Ronald: 'Musical works, musical texts, and musical editions', in: *Scholarly Editing: The Annual of the Association for Documentary Editing*, 33 (2012).
http://www.scholarlyediting.org/2012/essays/essay.broude.html

Keywords: work-concept; editing; music; editing; edition; theory; history; urtext; performance; digital; media; computer

Budde, Elmar: *Bemerkungen zur Problematik praktischer Ausgaben*, in:
Otto Brusatti (ed.): Schubert-Kongress Wien 1978. Bericht. Akademische Druck- und Verlagsanstalt Graz, Graz 1979: 183-85.

Keywords: edition; practice; music; editing; interpretation; transcription; notation

Abstract: A practical edition has as its aim facilitating an adequate interpretation of a work, and must, therefore, take into account the historical dimension of a work as well as its present-day interpretative realization. Thus the editor cannot rely solely upon the autograph or on original editions, but must attempt to translate musical tradition into the symbols of the present.

Bujic, Bojan: *Notation and realization: musical performance in historical perspective*, in:
Michael Krausz (ed.): The interpretation of music. Clarendon Press, Oxford 1993: 129-140.

Keywords: performance; interpretation; work-concept; history; performance practice; notation; intention; editing

Abstract: The identity of music as sound (performance) versus score (notation) has long been an issue. Early Western history generally viewed the performance as the creative work, while recent views place more emphasis on notation.

Burmeister, Klaus: *Editionsfragen der Frühklassik. Verlagserfahrungen aus der Arbeit an kritisch-praktischen Ausgaben.* , in: Die Wechselwirkung von Instrumentenbau und Kompositionsweise sowie Editionsfragen der Frühklassik: Konferenzbericht der 8. Wissenschaftliche Arbeitstagung Blankenburg/Harz, 1980 (= Blankenburger Studien, 14). n.n., n.p. 1982.

Keywords: music; editing; basso continuo; ornamentation; practice; performance practice; interpretation; text; criticism; urtext; edition; baroque; classical; authenticity

Abstract: Because of the differing levels of experience of the users of musical editions and the economic constraints imposed on publishers, there is a trend toward the compromise of a 'critical-practical' edition in place of Urtext editions and editions of collected works on the one hand and performing editions on the other. Six principles are formulated as regards such critical-practical editions. The author discusses the use of diacritical markings and a tendency toward exaggerated philological elaboration and considers problems in realizing the continuo. The placement of instructions for performance of essential ornaments, rhythms, and variants in smaller notation either above the

main systems or else in footnotes has been retained. The display of historically authentic alternative realizations of ornamentation has proved to be a positive editorial procedure, albeit limited in the possibilities of its application.

Caldwell, John: *Editing early music* (= Early music series, 3). Clarendon Press, Oxford 1985.

Keywords: editing; music; transcription; Renaissance; baroque; classical; medieval; philology; notation; practice; musica ficta; accidentals; bibliography; edition; publishers; source studies; documents; methodology; rhythm

Abstract: guide to editorial procedures suitable for music written from the Middle Ages to about 1830.

Campagnolo, Stefano (ed): *Problemi e metodi della filologia musicale: Tre tavole rotonde* (= Didattica della filologia musicale, 2). Musica/Realtà-LIM, Lucca 1996.

Keywords: editing; music; edition; philology; history; Renaissance; medieval; baroque; notation; transcription; transmission; source studies; sources; documents; interpretation; text; criticism; work-concept; vocal music; polyphony; sacred; secular; liturgy; church; genre; performance; performance practice; romanticism

Caraci Vela, Maria (ed): *La critica del testo musicale: Metodi e problemi della fililogia musicale* (= Studi e testi musicali: Nuova serie, 4). Libreria Musicale Italiana, Lucca 1995.

Keywords: philosophy; criticism; methodology; philology; aesthetics; music; editing; intention; urtext; source studies; Renaissance; baroque; romanticism; interpretation; bibliography

Carapetyan, Armen: 'Problems of editing and publishing old music', in: *Musica disciplina*, 15 (1961): 5-14.

Keywords: editing; music; Renaissance; medieval; edition; methodology

Chailley, Jacques: *Pour une philologie du langage musical*, in: Société Internationale de Musicologie, cinquième congrès/Internationale Gesellschaft für Musikwissenschaft, fünfter Kongreß/International Society for Musical Research, Fifth Congress. Vereniging voor Nederlandse Muziekgeschiedenis Amsterdam, Utrecht 1953: 96-106.

Keywords: philology; music; language; methodology

Christoffersen, Peter Woetmann: *Publishing 15th-century music: open access and digital editing*. Paper presented at Digital editions of music, University of Copenhagen 2008.

Keywords: media; computer; editing; edition; music; renaissance; source studies; publication; interpretation; facsimile; version

Chylinska, Teresa: 'Metodologiczne zalozenia wydan zródlowych dziol Szymanowskiego, Wieniawskiego i Moniuszki', in: *Muzyka*, 15/4 (1971): 114-17.

Keywords: editing; music; methodology; editorial theory; source studies; manuscript; authenticity; editing; notation; intention

Abstract: Previous Polish experience in the editing of collected works was restricted to Chopin and certain early music. Polskie Wydawnictwo Muzyczne, Kraków, has established guidelines for current editing projects. Each musical source - be it an autograph, an authorized copy, or an edition contemporary with the composer - may be categorized according to its historical period and

conventions of style and notation. A composer's intentions may thus be more or less precisely represented in a modern publication.

Cohen, H. Robert: *On preparing critical studies of the original mise en scène of nineteenth century operas*, in: Gianfranco Folena et al. (eds.): Opera & libretto. II (= Studi di musica veneta). Olschki, Florence 1993: 215-224.

Keywords: drama; music; editing; methodology; theatre; text; criticism; interpretation; scenography; genre; opera; performance; performance practice; source studies

Cook, Nicholas John: 'The editor and the virtuoso, or, Schenker versus Bülow', in: *Journal of the Royal Musical Association*, 116/1 (1991): 78-95.

Keywords: history; aesthestics; editing; music; theorists; society; work-concept; authenticity; performance; intention

Abstract: Schenker often attacked von Bülow's editions of piano music. Von Bülow's aim (most obvious in his C.P.E. Bach edition) was to adapt the original music to the technological and social circumstances of the 19th c., and to present a personal interpretation of it. Schenker, by contrast, wanted to present the music itself. The basis of his approach was his Schopenhauerian belief that a masterwork does not reflect the composer's conscious intentions, but rather realizes itself through the composer, using him as a medium. The masterwork, then, is objective: that is why it can be grasped in terms of the theory of levels, which in turn provides criteria for reconstructing the authoritative text.

Dadelsen, Georg von: 'Die 'Fassung letzter Hand' in der Musik', in: *Acta Musicologica*, 33 (1961): 1-14.

Keywords: intention; criticism; methodology; work-concept; editing; philology; literature; music; source studies

Dadelsen, Georg von: *Uber den Wert musikalischer Textkritik*, in: Quellenstudien zur Musik. Wolfgang Schmieder zum 70. Geburtstag. C.F. Peters, Frankfurt am Main 1975: 41-45.

Keywords: criticism; music; editing

Abstract: The enormous cost of musical text criticism in preparing editions is examined in relation to its productivity. The question may be asked of the Wohltemperirtes Clavier, for example, whether three to five years' work on an edition is justified if the final effect on this extended piece is to change a few notes. The author recommends that all bear in mind the results that turn up incidentally, as byproducts, so to speak, of musical text criticism. The new chronology of Bach's works was such an unexpected by-product of critical work. However, the warning is sounded that the method of critical commentary may be quickly repudiated through discussion of insignificant problems.

Dadelsen, Georg von: *Text als Geschichte. Über die traditionellen Positionen der dt. Musikphilologie*, in: Tobias Plebuch et al. (eds.): Musik als Text. Bärenreiter, Kassel 1998: 248-252.

Keywords: work-concept; editing; transmission; media; music; methodology; art

Abstract: The concept of the musical work, in particular as a work of art, is problematic. This can be seen in the transmission of historic circumstances across editions. The problems are made clearer with

reference to many collected works editions from the 20th century. The growing use of computer-assisted media may contribute to the solution of editorial problems in the future.

Dahlhaus, Carl: 'Zur Ideengeschichte musikalischer Editionsprinzipien', in: *Fontes artis musicae*, 25 (1978): 19-27.

Keywords: performance; practice; notation; editing; history; music; editorial theory; edition

Dahlhaus, Carl: *Philologie und Rezeptionsgeschichte. Bemerkungen zur Theorie der Edition*, in: Thomas Kohlhase et al. (eds.): Festschrift Georg von Dadelsen zum 60. Geburtstag. Hänssler Verlag, Neuhausen-Stuttgart 1978: 45-58.

Keywords: reception; philology; editing; disputes; historiography; authenticity; authorship; intention; revision; music; criticism

Abstract: In a dispute with theses set forth by K.H. Hilzinger in the article abstracted as RILM 1976-3991, criticizes demands on philology that were brought by scholars investigating the history of reception--demands that, in the final analysis, aim at a destruction of the concept of authenticity which serves as the underpinning for philological text revision.

Donin, Nicolas: *Genetic criticism and cognitive anthropology: a reconstruction of Philippe Leroux's compositional process for voi(rex)*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: criticism; geneticism; version; variants; music; vocal music; performance; compositional process; creative process; editing; transcription; transmission; philology; source studies; sources; methodology; editorial theory

Dürr, Walther: 'Sieben Thesen zu Edition von Musik und musikalischer Praxis', in: *Österreichische Musikzeitschrift*, 46/10 (1991): 522-24.

Keywords: music; practice; editing; edition; methodology; performance; text; criticism

Abstract: Where a historical edition requires the utmost respect for the form of the transmitted text, a performing edition is supposed to offer technical assistance for execution, creating an unresolvable contradiction between the two. The historical-critical edition attempts to mediate between these two extremes.

Dürr, Walther: *L'edizione di testi letterari nel contesto dell'edizione musicale*, in: Renato Borghi et al. (eds.): L'edizione critica tra testo musicale e testo letterario (= Studi e testi, 3). Università degli Studi di Pavia, Scuola di Paleografi e Filologia musicale, Cremona 1992: 69-83.

Keywords: editing; text; philology; music; work-concept; criticism; interpretation; performance; source studies; documents

Abstract: The attempt to communicate through a graphic layout is shared by literature and music. In a musical edition, three philological aspects must be taken into account: lexicon, punctuation, and spelling. The editor must respect the composition in its graphic realization, taking into consideration the work's formal structure and the time in which it was written, as well as the correct relations between sound and graphics. These issues are discussed in relation to Schubert's lieder.

Dürr, Walther: *Probleme der Textedition bei J.S. Bach*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und

literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 98-112.

Abstract: When editing vocal music, especially lieder, the literary text has its own rights. The composer concedes this to the poet, as proven by some examples from Schubert's lieder, and the user should be informed of literary variants whenever they are relevant to the history of a song. When such variants are important for the singer, as when they facilitate the understanding of a poem or correct errors made by the composer, they should be printed together with the music; in other cases they should be included in the critical apparatus.

Dürr, Walther: *Notation und Auffürungspraxis: Artikulation und Dynamik bei Schubert*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 313-327.

Dürr, Walther: *Verfahrensweisen bei der Mischung ungleichwertiger Quellen*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 107-118.

Dürr, Walther, Lühning, Helga, Oellers, Norbert and Steineke, Harmuth (eds.): *Der Text im musikalischen Werk. Editionsprobleme aus musikwissenschaftlicher und litteraturwissenschaftlicher Sicht.* (= Beiheft zur Zeitschrift für Deutsche Philologie, 8). Erich Schmidt Verlag, Berlin 1998.

Abstract: Editoren von Musik edieren nicht nur Noten und die dazu gehörigen Zeichen, sondern auch mit Musik verbundene Texte. Diese Publikation dokumentiert die Vorträge und Diskussionen des Symposions in Tübingen; sie enthält 30 Beiträge von Wissenschaftler(inne)n beider Disziplinen aus fünf Nationen. Der zeitliche Bogen spannt sich im Bereich der Kantate von Bach bis Schönberg, im Bereich der Oper und Bühnenmusik vom 17. Jahrhundert über Gluck, Hoffmann/ Fouqué, Wagner, Schreker bis hin zu Brecht und Eisler.

Emans, Reinmar: *Probleme der Textedition bei J.S. Bach*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 87-97.

Abstract: The texts set to music by Bach are still only available in philologically inadequate editions. Several editorial problems must be overcome; methodological issues are explored.

Emans, Reinmar: *Lesarten--Fassungen--Bearbeitungen: Probleme der Darstellung--Probleme der Bewertung*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 189-196.

Keywords: editing; source studies; methodology; music; edition; interpretation; criticism; editorial theory; philology

Emans, Reinmar: *Quellenmischung von Partitur und Stimmen in der Neuen Bach-Ausgabe: Ein legitimes Verfahren der Edition?*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 97-106.

Keywords: editing; source studies; sources; documents; music; baroque; methodology; practice; performance practice; intention; variants; authenticity; philology

Fallows, David: 'Embellishments and urtext in the fifteenth-century song repertory', in: *Basler Jahrbuch für historische Musikpraxis*, 14 (1990): 59-85.

Keywords: editing; criticism; Renaissance; methodology; work-concept; analysis; urtext; source studies; music; vocal music; song

Fanning, David: *Response to James Grier: 'authority of the composer, authority of the editor'*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 30-36.

Keywords: authorship; authenticity; editing; music; intention; performance; interpretation; edition; criticism

Feder, Georg: 'Textkritische Methoden. Versuch eines Uberblicks mit Bezug auf die Haydn-Gesamtausgabe. Barry S. Brook zum 65. Geburts-tag gewidmet', in: *Haydn-Studien*, 5/2 (1983): 77-109.

Keywords: methodology; editing; criticism; music; source studies; sources; documents; text; editorial theory; authenticity; authorship; version; urtext

Abstract: Musicological writings treat text-critical methods only from their basic starting point. In contrast, the methodological literature is ample in the fields of classical philology, medieval studies, and German studies. They treat primarily the same problems that also confront the musicologist/editor. The state of the sources for the editor of a scholarly musical edition sometimes approaches that of the classical philologist, who has no authoritative sources at his disposal, and sometimes that of the Germanist, who must evaluate the historical position of several authoritative versions of the same work. In clarifying the connections between sources, filiation has great significance, even though this does not invalidate the interpretation of the editor using criteria such as the usus scribendi or the lectio difficilior. The research for historical editions has no absolute validity for works in the traditional repertoire that the research for Urtext editions cannot replace.

Feder, Georg: *Musikphilologie: Eine Einführung in die musikalische Textkritik, Hermeneutik und Editionstechnik* (= Die Musikwissenschaft). Wissenschaftliche Buchgesellschaft, Darmstadt 1987.

Keywords: editing; philology; criticism; methodology; source studies; intention; work-concept; authorship; authenticity; music

Abstract: The methods and aims of musical philology are based on relationships that exist between music and language, tradition and understanding, and work and text. Musical philology is defined by its relationships to bibliography, antiquarian research and music history. Sources, context, and competence serve as its fundamentals. Textual criticism starts from collecting the sources, continues with the collation of different versions and the evaluation of variant readings and culminates in the investigation of authenticity, chronology, and the work's history. Both hermeneutics and aesthetics are intrinsically connected with textual criticism. Textual interpretation leads to the study of performance practice. An interpretation and evaluation of the work itself may lead to a formal or historical analysis, hermeneutics in its narrower sense, or a sociological interpretation. Some or all of these methods may be applied to eight types of scholarly editions.

Feder, Georg: *Das Autograph als Quelle wissenschaftlicher Edition*, in:
Ernst Hilmar (ed.): Internationales Symposium Musikerautographe (= Publikationen des Instituts für österreichische Musikdokumentation, 16). Schneider, Tutzing 1990: 115-14.

Keywords: music; philology; editing; editorial theory; methodology; authenticity; manuscript; source studies; print; printing; practice; facsimile; genesis; criticism

Abstract: Musicology as a philological discipline takes a central interest in the autograph as a means of textual transmission. An autograph offers evidence about a work's authenticity, dating, genesis, and musical text. However, new editions based on autographs tend to accomodate modern conventions of music printing. This is shown in examples selected from works of Bach, Haydn, and Chopin. A complete facsimile of the autograph, whenever possible, would provide a useful addition to any critical edition.

Feder, Georg and Unverricht, Hubert: 'Urtext und Urtextausgaben', in: *Die Musikforschung*, 12/4 (1959): 432-53.

Keywords: notation; performance practice; urtext; editorial theory; editing; source studies; sources; documents; interpretation; music

Fellerer, Karl-Gustav: *Werk-Edition-Interpretation*, in: Martin Bente (ed.): Gedenkschrift Günter Henle. Munich 1980: 180-192.

Keywords: philology; interpretation; work-concept; criticism; methodology; performance; paleography; music; editing

Abstract: Realisation of sound is the basis of musical experience; it is the task of notation to preserve the intentions of the composer. In contrast to oral tradition, as among both primitive peoples and in early Western music, the means of fixing music in writing in later Western music became ever more refined, up to the advent of contemporary modernism (aleatory music again offers more flexibility to interpreters). The printed edition has set the limits of realisation in performance, yet the intentions of the composer remain, in spite of every precision of notation, at the mercy of the performer. The tension between the claims of the printed edition and the interpreter is what determines the way the music is presented and how it is experienced by listeners. Different relationships between the printed version and the performer have existed in various and at various (an essential factor in music reception)

Finscher, Ludwig: *Gesamtausgabe--Urtext--musikalische Praxis: Zum Verhältnis von Musikwissenschaft und Musikleben*, in: Martin Bente (ed.): Musik, Edition, Interpretation: Gedenkschrift Gunter Henle. Henle, Munich 1980: 193-198.

Keywords: history; edition; criticism; editing; music; urtext

Abstract: The related developments during the 19th c. of the Denkmäler editions and practical editions are traced, and the problems of using an unannotated Urtext edition are considered. The author suggests the advantages of the annotated Urtext edition, a type of edition more useful than earlier ones; such editions must be the responsibility of musicologists. Special notice is taken of the important essay by K.H. Hilzinger, Uber kritische Edition literarischer und musikalischer Texte (RILM 1976-03991).

Fjeldsøe, Michael: 'Om videnskabelig editionsteknik', in: *Musik & forskning*, 23 (1997-98): 159-176.

Keywords: editing; philology; music; criticism

Abstract: Addresses the problem of editing music within the modern concept of critical editions for scholarly or practical purposes. Making a critical edition is a matter of methodology, and the fact that an edition is made suitable for performance, too, should not be understood as a compromise of critical standards. A discussion of the bases on which an edition may be considered a critical edition is followed by a brief historical outline of scholarly and practical editions.

Geertinger, Axel Teich: *Digital editions: an introduction.* University of Copenhagen 2008.

Keywords: media; edition; music

Geertinger, Axel Teich and Pugin, Laurent: 'MEI for bridging the gap between music cataloguing and digital critical edition', in: *Die Tonkunst*, 5/3 (2011): 289-94.

Keywords: digital; computer; editing; music; media; bibliography

Gossett, Philip: *Translations and adaptations of operatic texts*, in: George Bornstein et al. (eds.): Palimpsest: editorial theory in the humanities. University of Michigan Press, Ann Arbor 1993: 285-304.

Keywords: text; opera; genre; editing; edition; editorial theory; criticism; music; drama; work-concept; translation; language

Grier, James: *The critical editing of music: history, method, and practice.* Cambridge University Press, Cambridge 1996.

Keywords: editing; criticism; philology; music; source studies; paleography; work-concept; methodology; bibliography

Abstract: Provides an introduction to music editing, including the history of the field, and the issues and problems encountered. The preparation of accessible editions for performance permits previously unknown music to enter the repertoire and well-known works to receive fresh interpretations. Music editing is examined through a series of test cases from the early music repertoire to contemporary works, including a number of genres from opera to the symphony. The future of editing and its application to CD-ROM and related electronic media is also discussed. A Spanish translation is cited as RILM 2008-6616.

Grier, James: 'On the critical editing of music', in: *Irish musical studies*, 5 (1996): 119-30.

Keywords: editing; philology; criticism; music; text; edition; work-concept; history; authenticity; authorship; intention; version; variants; geneticism; editorial theory; methodology; paleography; source studies; documents; performance; practice; history

Abstract: Outlines the problems editors have when preparing editions of music and proposes four principles based on the influence of the classical study of philology: editing is critical in nature; criticism, including editing, is based on historical inquiry; editing involves the critical evaluation-- which is also a historical inquiry--of the semiotic import of the musical text; and the final arbiter in the critical evaluation of the musical text is the editor's conception of musical style which is rooted in a historical understanding of the work. It is concluded that in the end the editor's job is to present a musical text that represents fully his/her conception of the work as determined by a critical examination of the work, its sources, its historical context, and its style.

Grier, James: *Editing*, in: Stanley Sadie et al. (eds.): The new Grove dictionary of music and musicians. Macmillan Publishers Ltd., London 2001: 885-95.

Keywords: editing; criticism; music; history; bibliography; edition; philology; manuscripts; source studies; sources; documents; methodology; editorial theory; publication; printers; publishers; authorship; authenticity; hierarchy; filiation; transmission; transcription; performance; performance practice; audience; readership

Grier, James: *Authority of the composer, authority of the editor*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 17-29.

Keywords: authorship; authenticity; editing; music; intention; source studies; performance; criticism

Abstract: Taking Wagner and Stravinsky as examples, the relation between a musical piece of art and the written representation in the score is discussed. In the cases of Wagner and Stravinsky, the composer tries as far as possible to make sure that his intentions are adhered to in practical performance, in such a way that the gab between the composer's idea of the work and the performance is closed. The second part of the article deals with the author's experiences as an editor of works by the 11th century composer Adémar de Chabannes. A balance between the composer's authority and the editor's authority is advocated, and it is argued that the composer's authority is not being challenged by the fact that any editor is also an interpreter. The article is followed by a Response by David Fanning (RILM 2006-6296)

Gülke, Peter: 'Philologie und musikalische Praxis', in: *Österreichische Musikzeitschrift*, 46/10 (1991): 535-539.

Keywords: philology; music; Renaissance; medieval; middle ages; performance practice; edition; editing; authorship; methodology; criticism; authenticity; performance; interpretation; notation

Abstract: Although scholarly editions are of great use in the realm of the standard repertoire (e.g. Schubert, Wagner, Bruckner), a scrupulous text is still no guarantor of authentic reproduction of the sounds of early music. In this area, a collaboration with performance practice would be useful, wherein the distinction could be clearly drawn between purely philological detail and questions pertaining strictly to musical execution.

Gülke, Peter: *Wissenschaftliche Edition und musikalische Praxis: Defizite, Chancen und gemeinsame Zuständigkeiten*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 19-30.

Keywords: edition; editing; criticism; music; performance practice; practice; methodology

Göllner, Marie Louise: *'Composition' in the late Middle Ages and its reflection in modern editorial methods*, in: Makoto Ohmiya et al. (eds.): Tradition and its future in music. Mita, Osaka 1991: 87-94.

Keywords: authenticity; music; edition; editing; criticism; variants; version; medieval; source studies

Abstract: Music historians have traditionally sought to establish the authentic text of the music under investigation and include in their editions a critical commentary listing variants in the case of multiple sources. For medieval music this method has always posed problems, since choices must frequently be made between widely differing versions and it is difficult, if not impossible, to establish a clear relationship among the manuscripts. Editors therefore adopted a solution of editing single sources, i.e. manuscripts, rather than works, which became an established practice for all music until the end of the 14th c. The ideal for the 13th-c. composer was, however, to combine a relatively small number of elements in as many different ways as possible within the limits imposed by rhythmic pattern and consonance. For that reason, editions of medieval music can be made on the basis of the common characteristics of style rather than looking into the repertoire of individual manuscripts.

Hauge, Peter: 'Carl Nielsen and intentionality: concerning the editing of Nielsen's works', in: *Carl Nielsen Studies*, 1 (2003): 42-81.

Keywords: manuscripts; source studies; sources; paleography; performance practice; intention; variants; version; geneticism; authorship; authenticity; methodology; editorial theory; philology; work-concept; editing; music; Denmark; edition; publication; history

Abstract: Theories regarding the editing of modern texts are explored through analysis of the editing of Nielsen's musical works. Modern Anglo-American discussions on the complexities of authorial intention and its function in the editing process are considered. Though Greg's copy-text method (1950) is still used, modern text critics, notably Jerome McGann, have argued in favor of a different approach towards the concept of authorial intention, seeking to include the social context or setting. (According to G. Thomas Tanselle, however, no satisfactory method has been proposed that could take these aspects into consideration.) The understanding of the work-concept of music is also addressed, and it is proposed that distinctions be made between score, notation, and performance--between elements that are part of the work and elements that rely on performance and performance practice conventions. Case studies of Nielsen's symphony no. 1 (1892), Maskarade (1906), and the Andante tranquillo e scherzo for string orchestra (1887) are presented to illustrate the complex problems concerning the determination of authorial intention, final as well as original.

Hauge, Peter: *Masking the sleeping pillow: Nielsen's opera Maskarade*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 45-50.

Keywords: editing; music; theatre; drama; genre; opera; symphony; instrumental; vocal music; intention; authenticity; authorship; version; performance; performance practice; edition; methodology; history; editorial theory; manuscripts; source studies; philology; work-concept

Abstract: Case story related to Nielsen's opera Maskarade discussing the relation between the work as such (the score) and the interpretations of the score in performance. The author argues that in the case of Nielsen it necessary to include performance material in the editor's work with the revision of a work for a schorlarly edition. He thus understands the work concept in a broader sense than strictly the score as it is left by the composer in its letzter Fassung.

Hauge, Peter: '[review of:] A Brief and Short Instruction of the Art of Musicke by Elway Bevin. Ed. by Denis Collins', in: *Music and Letters*, 90/1 (2009): 160-62.

Keywords: philology; music; text; editing; renaissance; England

Hauge, Peter: '[review of:] John Birchensha: Writings on Music. Ed. by Christopher D. S. Field and Benjamin Wardhaugh', in: *Music and Letters*, 92/4 (2011): 647-49.

Keywords: philology; music; literature; music theory; editing; renaissance; England

Herttrich, Ernst: *Autograph--Edition--Interpretation*, in: Ernst Hilmar (ed.): Internationales Symposium Musikerautographe (= Publikationen des Instituts für österreichische Musikdokumentation, 16). Schneider, Tutzing 1990: 165-184.

Keywords: manuscripts; sources; source studies; documents; editing; interpretation; music; edition; philology; performance

Hilzinger, Klaus Harro: 'Über kritische Edition literarischer und musikalischer Texte', in: *Euphorion*, 68 (1974): 198-210.

Keywords: music; criticism; edition; editing; literature; text

Abstract: In a musical work the intended sound is primary, not its scribal representation. Thus, the important factors in an edition are critical modernization and the realization of the musical text. The transcription and editing of medieval texts are illustrative of this point.

Hilzinger, Klaus Harro: 'Über kritische Edition literarischer und musikalischer Texte', in: *Euphorion*, 68/2 (1974): 198-210.

Keywords: editing; edition; music; interpretation; work-concept; editorial theory; medieval; text; criticism; transcription; performance

Abstract: In a musical work the intended sound is primary, not its scribal representation. Thus, the important factors in an edition are critical modernization and the realization of the musical text. The transcription and editing of medieval texts are illustrative of this point.

Horn, David: *Some thoughts on the work in popular music*, in: Michael Talbot (ed.): The musical work: reality or invention?. Liverpool University Press, Liverpool 2000: 14-34.

Keywords: popular music; history; work-concept; authenticity; authorship; music; aethestics; performance

Abstract: There are several definable properties that enable a piece of music to be described as a 'work', and their absence explains why popular music makes such rare use of this word. Popular music culture is structured around a nexus comprising the performer, the performance, and the performed, in which none of the components is construed as an autonomous entity.

Huck, Oliver: *Der Editor als Leser und der Leser als Editor: Offene und geschlossene Texte in Editionen polyphoner Musik des Mittelalters*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 33-47.

Keywords: editing; medieval; middle ages; polyphony; vocal music; music; criticism; text; work-concept; audience; readership; interpretation; editorial theory

Jones, Joseph E. and Kinderman, William (eds.): *Genetic criticism and the creative process, essays from music, literature, and theater, edited by Joseph E. Jones and William Kinderman* . University of Rochester, Rochester, N.Y. 2009.

Keywords: geneticism; music; manuscripts; transmission; transcription; source studies; sources; documents; text; literature; drama; theatre; criticism; work-concept; variants; version; creative process; philology; performance; performance practice; filiation; hierarchy; compositional process; bibliography

Abstract: Not only the final outcome but the process of creative endeavor has long attracted attention in various artistic disciplines, but only recently has the potential of such research been seriously explored. The most rigorous basis for the study of artistic creativity comes not from anecdotal or autobiographical reports, but from original handwritten sketches and drafts and preliminary studies, as well as from revised manuscripts and typescripts, corrected proof sheets, and similar primary sources. The term "genetic criticism" or "critique génétique" relates not to the field of genetics, but to the genesis of works of art, as studied in a broad and inclusive context. The essays in this volume explore aspects of genetic criticism in an interdisciplinary context, emphasizing music, literature, and theater. A common thread pertains to the essential continuity between a work and its genesis. This volume brings together essays from leading scholars on subjects ranging from biblical scholarship to Samuel Beckett, and from Beethoven's Eroica Symphony to very recent musical compositions.

Kepper, Johannes: *The Edirom tools as an approach to digital editions of music from the Common Western Notation period*. Paper presented at Digital editions of music, University of Copenhagen 2008.

Keywords: media; computer; music; edition; publication; editing; interpretation; reception; facsimile; source studies; methodology

Kepper, Johannes: *Musikedition im Zeichen neuer Medien. Historische Entwicklung und gegenwärtige Perspektive musikalischer Gesamtausgaben* (= Schriften des Instituts für Dokumentologie und Editorik, 5). BoD Norderstedt, 2011.

Keywords: editing; edition; media; computer; history

Konold, Wulf: 'Methodenprobleme der opernforschung', in: *Jahrbuch für Opernforschung*, 2 (1986): 7-26.

Keywords: genre; opera; philology; editing; performance; performance practice; text; music

Abstract: The study of opera is a special task principally because opera is an institution and a Gesamtkunstwerk for the theater. In addition to musical philology and analysis, therefore, opera research calls for consideration of literature (libretto research), the history of the theater, and general cultural history. A brief review of a century of opera research and a summary of current methods lead to the proposal for a new, interdisciplinary understanding of opera research that would be relevant to performance practice.

Kosciukiewicz, Kazimierz: *Pomiedzy kompozytorem a wykonawca: Z problematiki wydawniczej muzyki wspol-czesnej. Próbe spojrzenie ksiegoznawczego*, in: Eugeniusz Sasiadek (ed.): Problemy wykonawcze muzyki wspólczesnej. Wroclaw 1988: 93-110.

Keywords: editing; music; performance; practice; edition; notation; interpretation; bibliography

Krabbe, Niels (ed): *Nordic music editions*. Det Kongelige Bibliotek, Copenhagen 2006.

Keywords: editing; edition; editorial theory; publication; performance; performance practice; source studies; analysis; methodology; criticism; music

Kreyszig, Walter Kurt: *Preparing editions and translations of Humanist treatises on music: Franchino Gaffurio's Theorica Musice (1492)*, in: Maria Rika Maniates (ed.): Music discourse from classical to early modern times. University of Toronto Press, Toronto 1997: 71-95.

Keywords: criticism; translation; transcription; interpretation; music theory; Renaissance; Latin; language; philology; text; methodology; editing; edition; source studies; documents; reception; readership

Abstract: Discusses the problems of preparing humanist texts for a modern readership. Since Gafori was a learned music theorist, his Theorica musice can be taken to represent the standards of the antiquarian community in the Renaissance. Gafori wrote in Latin, and read both ancient and medieval sources in Latin. Thus, many linguistic layers are evident in the text, and some of these have colored the sources cited in it.

Kube, Michael: *Aspects of German scholarly editions*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 58-63.

Keywords: editing; history; edition; criticism; music

Abstract: A short historical survey of the Gesamtausgabe in Germany from the middle of 19th century to the present day, including details about the principles and guidelines behind the Neue Schubert Ausgabe. Special focus it set on details in connection with the revision of Schubert's song Die Forelle.

La Face Bianconi, Giuseppina: 'Filologia dei testi poetici nella musica vocale italiana', in: *Acta musicologica*, 66/1 / 2 (1994): 1-21 / 139.

Keywords: editing; vocal music; music; performance; performance practice; rhythm; philology; text; literature; poetry; editorial theory; version; sources

Abstract: An analysis of issues in editing Italian vocal music, from the standpoint of how poetic traditions and conventions influence text setting and performance. Three guidelines, not always easy to follow in editorial practice, are offered: (1) Italian texts set to music are to be treated according to the philological rules of the Italian language; (2) the metrical patterns of poetic texts (the overwhelming majority of all texts) will be subject to reorganization, with an edition of the verbal text being a byproduct of the editing of the musical text; (3) the verbal text will be established on the basis of the versions in musical sources, with other sources remaining secondary.

Larsen, Jens-Peter: *Musikedition und Aufführungspraxis*, in: Vom Notenbild zur Interpretation: Konferenzbericht der 5. Wissenschaftliche Arbeitstagung Blankenburg/Harz, 1. bis 3. Juli 1977 (= Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik der 18. Jahrhunderts, 6/2). Rat des Bezirkes Magdeburg, Magdeburg 1978: 5-11.

Keywords: editing; notation; performance practice; music; baroque

Abstract: A discussion of musical notation in the 18th c. and the possibility of using it as an aid in reconstructing the course of music and the musical situation in that era.

Lebrave, Jean-Louis: *Can genetic criticism be applied to the performing arts?*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: Geneticism; criticism; performance; performance practice; music; theatre; art; drama; literature; text; source studies; editing; editorial theory; transmission; variants; version; philology; interpretation

Lernout, Geert: *From varieties of genetic experience to radical philology*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: geneticism; philology; editing; text; literature; source studies; transcription; transmission; variants; version; music

Levašev, Evgenij Mihajlovic: *Problemy redaktirovanija, restavracii i rekonstrukcii muzykal'nyh proizvedenij na materiale tvorcestva russkih kompozitorov XVII-XX vekov*. Ph.D., Iskusstvov from Rossiskij Institut Iskusstvoznanija, Moskva, Moscow 1994.

Keywords: editing; music; Russia; methodology; history; source studies; text; criticism; performance

Abstract: Summary of a dissertation. Discusses problems in editing music by Vasilij Titov, Dmitrij Rostovskij, Vasilij Paškevic(, Evstignej Fomin, Borodin, and Prokof'ev. The ideas that inform traditional and academic editing are considered with reference to the restoration of compositions. The status of the musical text, editing for performance, and free creative editing are discussed.

Lewis, Richard J.: *Digital music encoding as cultural practice*. MMus, University of East Anglia 2008.

http://www2.lib.virginia.edu/innovation/mei/Papers/LewisRJ08.pdf

Keywords: computer; media; music; editing; notation; methodology

Abstract: We examine the use of computers in storing and manipulating music. We consider the validity of treating music as information in the formal terms required by computers. We take the metaphor of inscriptions (marks on a medium) and draw out its implications for music representation techniques and digital encoding practices through its relationship to notations and to digital storage, its ability to take on semantics and become a representation, its ability to be gathered together into documents, and its ability to be disseminated, particularly over digital networks. We then examine some examples of practice in designing and applying digital music encoding methods and draw some conclusions for the practice of computer assisted musicology: that suitable encoding methods are vital for any application of computers in music research, and that users must understand how musical information is being represented in order to make optimal use of the techniques.

Longyear, Rey M.: *Editions or facsimiles?*, in: Martin Bente (ed.): Musik, Edition, Interpretation: Gedenkschrift Gunter Henle. Henle, Munich 1980: 332-337 .

Keywords: edition; performance; scholarly; facsimile; music; urtext; sources

Abstract: Much important Classic and Romantic music is unavailable for study or performance. The author discusses the advantages and disadvantages of the engraved scholarly or the practical edition, the reproduction of the original print or manuscript in facsimile, and the production of score editions in camera-ready ink copy as ways of increasing the amount of accessible Classic and Romantic music.

Lühning, Helga: *Bedeutungen des Autographs für die Edition*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 85-96.

Keywords: manuscripts; editing; music; interpretation; methodology; source studies; intention; authenticity

Lühning, Helga (ed): *Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis* (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002.

Keywords: editing; music; methodology; philology; editorial theory; source studies; manuscript; sources; history; authenticity; authorship; intention

Mahling, Christoph-Hellmut: *Urtextausgabe - Kritische Ausgabe. Voraussetzung für 'richtige' Interpretation?* , in: Vom Notenbild zur Interpretation: Konferenzbericht der 5. Wissenschaftliche Arbeitstagung Blankenburg/Harz, 1. bis 3. Juli 1977. Rat des Bezirkes Magdeburg, Magdeburg 1978: 26-30.

Keywords: interpretation; edition; performance; urtext; criticism; music; editing

Abstract: Considers the concept 'correct interpretation' and sets forth the prerequisite for correctness in Urtext and critical-practical editions.

Mahling, Christoph-Hellmut: *Bemerkungen zum 'editorischen Konzept' der Neuen Schubert-Ausgabe*, in: Otto Brusatti (ed.): Schubert-Kongress Wien 1978. Bericht. Akademische Druck- und Verlagsanstalt Graz, Graz 1979: 187-89.

Keywords: performance; performance practice; notation; editing; edition; criticism; work-concept; methodology; editorial theory; music; history; authenticity; interpretation

Abstract: The aim of a critical edition - not only to make available an authentic musical text but also to interpret it, in order to guarantee a correct performance of the work - is beset with difficulties. In the final analysis the performer must already possess knowledge of performance techniques and conventions. The question remains whether it makes sense to include in a critical edition rules for performance that are no longer in use and which can be introduced into present-day performance to a limited extent only.

Mangani, Marco: *Sull'edizione del testo musicato (e su altro ancora)*, in: Stefano Campagnolo (ed.): Problemi e metodi della filologia musicale: Tre tavole rotonde (= Didattica della filologia musicale, 2). Musica/Realtà-LIM, Lucca 1996: 55-60.

Keywords: Renaissance; music; text; editing; edition; media; criticism; methodology; source studies; sources

Abstract: Computerized editions of Italian Renaissance repertoire would enable readers to select the type of edition or critical support being sought. The availability of this means would also aid in the preservation of the literary texts.

Maniates, Maria Rika (ed): *Music discourse from classical to early modern times. Papers given at the twenty-sixth annual conference on editorial problems, University of Toronto, 19-20 October 1990*. University of Toronto Press, Toronto 1997.

Keywords: edition; publishers; source studies; documents; text; methodology; criticism; music; middle ages; Renaissance; editing; language; transcription; source studies; documents; philology; sacred; secular; bibliography

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Martens, Gunter: *Was die Handschriften sagen: Überlegungen zur Bedeutung und Praxis textgenetischer Editionen*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche philologie). Eric Schmidt Verlag, Berlin 1998: 58-72.

Keywords: performance; performance practice; notation; interpretation; music; criticism; philology; edition; editing; methodology; editorial theory; geneticism; variants; version; authentic; authenticity; authorship

Abstract: Recently, editorial scholarship has been concerned with describing the genesis of texts, and with methods of editorial presentation that allow the reader to follow details of the writing process that took place in the creation of a work. The emphasis is not on the construction of a definitive text, but on portraying the process and the fluidity of its genesis. Textual variants are not listed in connection with individual points of the edited text, but in the appropriate genetic context. The user can thus grasp the meaning of a text in an authentic manner and gain an understanding of the specific creative process involved.

Meier, Andreas: *Der Liedkommentar als Problem komparatistischer Editorik: Zu Reichardts und Zelters Klassiker-Vertonungen*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 113-127.

Keywords: poetry; literature; notation; music; performance practice; text; criticism; edition; variants; interpretation; reading; transmission; vocal music; song; music

Abstract: The increasing interest in the fundamental relationship between music and text is reflected in the tendency of modern lied editions to regard the literary and the musical texts as equally relevant. A textual commentary that gives access to the composer's interpretation of his literary source will thus be an appropriate element in the critical apparatus of any modern musical edition. The settings of Schiller's poems by Reichardt and Zelter show how a composer's readings of a text will generate a level of variants out of which a comparative commentary on the transformational process and, in particular, on the composer's understanding of his literary source can come into being.

Meister, Hubert: *Die Praxis der 'gelenkten Improvisation' und der 'Urtext': Ein editorisches Problem?* , in: Martin Bente (ed.): Musik, Edition, Interpretation: Gedenkschrift Gunter Henle . Henle, Munich 1980: 332-337.

Keywords: editing; urtext; facsimile; edition; history; music; interpretation; performance; performance practice

Abstract: A historical overview of the practice of controlled, as opposed to free, improvisation, as discussed in Caccini's foreword to his Nuove musiche (1601) and continuing up to the 19th c.

Morehen, John: *The "burden of proof": the editor as detective*, in: John Morehen (ed.): English choral practice, 1400-1650 (= Cambridge studies in performance practice). Cambridge University Press, Cambridge 1995: 200-20.

Keywords: philology; source studies; documents; criticism; editing; Renaissance; England; Elizabeth I

Abstract: The surviving sources of English religious music from ca. 1550 to ca. 1640 are, almost without exception, both unreliable as to musical and textual detail and uninformative as to performance practice. The suspicion that surviving sources convey, at best, an imperfect picture (and, at worst, a

thoroughly misleading one) is inescapable. Areas of unease encompass not only the basics of music and text but also extend to compositional structure and performance practice.

Niemöller, Klaus Wolfgang: *Aufführungspraxis und Edition von Haydns Cellokonzert D-dur*, in: Martin Bente (ed.): Musik, Edition, Interpretation: Gedenkschrift Gunter Henle. Henle, Munich 1980: 394-409.

Keywords: editing; edition; performance; performance practice; urtext; source studies; interpretation; notation; history

Abstract: Comparison of the autograph (1783), first edition of the parts by André (1803-04), and the editions by Altmann (1935) and Nowak (1962) show diverse interpretations of the fact that in the tutti next to the 'Bassi' a cello part is written that sometimes varies from the tutti. It is proposed that the solo cello, besides playing in the tutti, has in some tutti passages its own part separate from the orchestra basses. Such a performance, with a chamber orchestra, would be significant from a timbral standpoint.

Noblitt, Thomas L.: 'Chromatic cross-relations and editorial musica ficta', in: *Tijdschrift van de vereniging voor Nederlandse muziekgeschiedenis*, 32 (1982): 30-44.

Keywords: chromaticism; music theory; editing; philology; source studies; criticism; musica ficta; accidentals; harmony; counterpoint; consonances; dissonances

Abstract: Textual criticism of selected works published by Petrucci

Noblitt, Thomas L.: *Criteria for choosing between stemmatically equivalent texts*, in: Renato Borghi et al. (eds.): L'edizione critica tra testo musicale e testo letterario. Università degli Studi di Pavia, Scuola di Paleografia e Filologia musicale, Cremona 1992: 213-32.

Keywords: editing; Renaissance; music; hierarchy; sources; source studies; documents; edition; variants; work-concept; philology; editorial theory; text

Abstract: Many editions of the works of Renaissance composers, often using a particular MS as the best text, avoid choosing between different readings of different sources. There are some criteria that can be useful in deciding between alternate readings of stemmatically equivalent texts, such as relations with any pre-existing material or other appearances of the same music, or the way in which they accomodate verbal text or conform to musical syntax (voice leading, dissonance treatment). These issues are examined in relation to editions of Obrecht's Masses.

Oellers, Norbert: *Authentizität als Editionsprincip*, in: Walther Dürr (ed.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenscaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für Deutsche Philologie). Erich Schmidt Verlag, Berlin 1998: 43-57.

Keywords: music; text; criticism; edition; editing; philology; editorial theory; methodology; authenticity; authorship

Abstract: The editing of older texts should be regulated by a clear understanding of what authenticity means, and of how these texts can be edited authentically. In spite of growing support for the authenticity principle in German philology, however, there are still many editions that do not apply it. Some examples illustrate the consequences this policy can have.

Palisca, Claude V.: *Fidelities and infidelities in translating early music theory*, in: Maria Rika Maniates (ed.): Music discourse from the classical to early modern times. University of Toronto Press, Toronto 1997: 1-16.

Keywords: criticism; translation; editing; music theory; renaissance; Latin; Italian; language; source studies; documents; philology; text; methodology; interpretation

Abstract: Discusses problems of translation, including rendering the original syntax, imagery, style, and vocabulary. Examples in Latin and Italian are drawn from sources by Guido of Arezzo, Johannes Tinctoris, Nicola Vicentino, Gioseffo Zarlino, and Giuseppe Bardi.

Pasquale, Marco di (ed): *Musica e filologia*. Edizioni della società letteraria, Verona 1983.

Keywords: philology; text; criticism; editing; source studies; methodology; manuscripts; music; intention; work-concept

Paulsmeier, Karin: 'Argumente gegen die Edition alter Musik', in: *Basler Jahrbuch für historische Musikpraxis. Sonderband (1992): Alte Musik--Konzert und Rezeption* (1992): 145-159.

Keywords: editing; renaissance; baroque; performance; notation; performance practice; music

Plachta, Bobo: *Zwischen Musiktheater und Sprechtheater: Zur literaturwissenschaftlichen Begründung einer Edition deutschsprachiger Operntexte des 17. und 18. Jahrhunderts*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 147-156.

Keywords: baroque; publishers; printers; text; poetry; literature; drama; edition; history; Germany; opera; vocal music; music; readership; audience

Abstract: In the study of literature, opera librettos are still seen as literary exceptions inhabiting a no-man's-land between spoken and musical theater. Only in the last few years has there been a reawakening of interest in 17th- and 18th-c. librettos, making it possible to think about different ways of editing and presenting them. The necessity of editing opera librettos (as reprints) is explained against the background of the present interest in textual form among literary scholars. The points discussed include the fact that opera dominated the dramatic forms of the Baroque period in particular, that the libretto was treated at length in contemporary works on poetics, and that opera had a central representational role for the nobility.

Plachta, Bodo: *Teaching editing - learning editing*, in: Christa Jansohn (ed.): Problems of Editing (= Beihefte zur Editio). De Gruyter, 1999: 18-32.

Keywords: editing; theory; practice

Pogue, Samuel F.: 'A sixteenth-century editor at work: Gardane and Moderne', in: *Journal of musicology*, 1/2 (1982): 217-38.

Keywords: printing; publication; renaissance; printers; edition; editing; history; bibliography; music; vocal music; genre; motet; text; source studies; sources; version; variants

Abstract: Compares motets from the Motetti del Fiore printed by Moderne in Lyons with those reprinted by Gardane in Venice in 1539 as Fior di Mottetti tratti dalli Mottetti del Fiore, and again in 1545 as

Flos Florum, and by Rampazetto in 1564 from Gardane's 1539 edition. The comparison provides one of the rare instances in which we know the exact copy a printer used to set up his type. It shows Gardane taking an active part in altering the original, especially where it concerns text setting. Gardane does not conform to the rules stated by contemporary theorists but places the words where they seem to fit the music best. Modern editors should not hesitate to use their own musical sense in placing the text under the music.

Querbach, Michael: 'Der konstruirte Ursprung / Zur Problematik musikalischer Urtext-Ausgaben', in: *Neue Zeitschrift für Musik*, 149 (1988): 15-21.

Keywords: source studies; transcription; philology; authenticity; music; criticism; intention; authorship; interpretation; edition; urtext

Abstract: The notion of an 'urtext' - like its offspring 'authentic' or 'as the author intended' - is misleading. The term bears mythic remnants of the idea of a definitively fixed, ahistorical work-embodied meaning. Recent philology has discarded this idea and developed instead an editing process that decentralizes the text it reproduces, documenting a development through several authorized versions. Still, the contradiction of all philologic textual criticism cannot be totally resolved: on the one hand, it pursues the destruction of the dogmatic prestige of tradition; on the other, this effort would be senseless, if a residue of dogma, value, and the character of a monument did not inhere in the critically edited texts. The point of the 'archaeological' return to sources is to provide these sources with current value and aesthetic presence.

Rastall, Richard and Rayner, Julie: *William Byrd: six-part fantasias in G minor*. Ashgate, Aldershot 1999.

Keywords: composition; composers; England; Elizabeth I; Renaissance; compositional process; source studies; documents; philology; editing; performance; practice

Abstract: During the 20th c., controversy has surrounded Byrd's two six-part fantasias in G minor. Some scholars doubt that the galliard and coda of the fantasia 6/g1 were part of his original conception. Emphasizing the compositional methods used in each section, the thematic and technical relationships between the galliard and the coda and the rest of the work are considered, concluding that the fantasia 6/g2 was not strictly a reworking of 6/g1 and that the galliard and coda of 6/g1 were part of Byrd's original conception. The chronological priority of 6/g1, although likely, has not been proven. Topics considered include imitation, antiphony, phrase exchange, and the viol consort repertoire.

Rossi, Germán Pablo and Del Rio Riande, María Gimena: 'O que vos nunca cuidei a dizer: Musicología y filología en la edicíon del Cancionero del rey Don Denis', in: *Revista de musicología*, 33/1-2 (2010): 235-246.

Keywords: philology; music; medieval; notation; text

Abstract: Analyses the relationship between text and music in medieval secular vocal music from Galicia-Portugal through the analysis of three cantigas with musical notation by the Portuguese king and troubadour Don Denis. The only copy transmitting some of the melody (fragments from only seven cantigas) of the love songs of this vocal tradition, the so-called Pergamino Sharrer, presents metrical problems. Although isometry is considered the basic principle of the vocal text, a possible solution to these metrical problems can be found when they are analysed as a whole, that is, text and music. An interdisciplinary study is thus proposed, in which musicology helps to enrich the principles of neo-Lachmannian textual criticism.

Sachs, Carolyn (ed): *An Introduction to music publishing: a tour through the music publishing operations involved in transforming the composer's manuscript into a printed publication and its dissemination to the student and the performer: including articles on contemporary music, music publishing, and related areas / by Arnold Broido ... [et al.]; preface by Joseph Machlis.* C.F. Peters, New York c1981.

Keywords: publication; source studies; manuscript; print; editing; edition; printers; history; music; publishers

Sala, Mariella: *L'edizione critica: Fedeltà or comodità?*, in: Stefano Campagnolo (ed.): Problemi e metodi della filologia musicale: Tre tavole rotonde. Musica/Realtà-LIM, Lucca 1996: 89-92.

Keywords: tempo; rhythm; prolation; time signatures; baroque; editing; interpretation; music

Abstract: Mensural signs in the early–17th-c. music are impervious to comprehension. They should be considered in light tempo markings such as largo, adagio, presto, and allegro.

Samson, Jim: *The practice of early-nineteenth-century pianism*, in: Michael Talbot (ed.): The musical work: reality or invention?. Liverpool University Press, Liverpool 2000: 110-27.

Keywords: performance practice; keyboard; romanticism; history; music; aesthestics; ornamentation; improvisation; work-concept; authenticity; authorship; performance

Abstract: The culture of virtuoso pianism, in the decades leading up to the establishment of the solo recital in its modern form in the mid-19th c., preserved and even strengthened the concept of the musical work as a performance with prominent improvisational elements rather than as the more or less faithful realization of a text. The cases of Chopin and Liszt are discussed and special attention is given to the latter's Études d'exécution transcendante.

Schade, Ernst: 'Volkslied-Editionen zwischen Transkription, Manipulation, Rekonstruktion und Dokumentation', in: *Jahrbuch für Volksliedforschung*, 35 (1990): 44-63, 108-09.

Keywords: transcription; transmission; music; text; criticism; editing; edition; philology; history; song; methodology; editorial theory; intention; authenticity

Abstract: The debate on authenticity and quality in German traditional song editions began with the reception of Arnim and Brentano's Des Knaben Wunderhorn (1806-08). Arnim manipulated his sources without acknowledging he had done so, in order to increase sales, and because his romanticized conception of his role gave him that liberty. There were editions that aspired to give authentic transcriptions of individual oral performances even before Wunderhorn. Slightly later, Ludwig Erk and others used the comparative methods of classical philology to reconstruct the 'best' text and melody--that thought to be closest to the original--from a plurality of sources. Erk assisted in the publication of an edition of Wunderhorn (ed. by A. Birlinger and W. Crecelius, 1873-77) that provided the texts with which the editors had started--a case of documentation rather than reconstruction. Erk died before he could complete an edition based on his own transcriptions. His MSS, numbering some 19,000, now form a major resource of the DVA.

Schlötterer, Reinhold: *Edition byzantinischer Musik*, in: Thrasybulos G. Georgiades (ed.): Musikalische Edition im Wandel des historischen Bewusstseins (= Musikwissenschaftliche Arbeiten, 23). Bärenreiter, Kassel 1971: 28-49 .

Abstract: A survey of editorial techniques for Byzantine music-beginning with G.B. Doni's project and extending to the editions of Monumenta musicae byzantinae (C. Haag, H.J.W. Tillyard, E. Wellesz)-reveals various different approaches to Byzantine chant. A philologically correct transcription of Byzantine symbols for vocal music may not suffice for a reconstruction of the actual musical content.

Schmid, Manfred Hermann: *Hermeneutik und Philologie*, in: Siegfried Mauser et al. (eds.): Hermeneutik im musikwissenschaftlichen Kontext: Internationales Symposion Salzburg 1992 (= Schriften zur musikalischen Hermeneutik, 4). Laaber-Verlag, Laaber 1995: 113-116.

Schmid, Manfred Hermann: *Worte im Zeichen von Musik*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt, Berlin 1998: 11-21.
Abstract: It was in writing that words and notes diverged from one another. Medieval stages of development still preserve elements of the unity between the two. In the final stage of separation, brought about by a primary interest in singing in harmony, not even the connection between syllables and notes is recognizable. From the 16th c. onwards that connection is regulated again, but in a combination of two autonomous written forms: the alphabet and musical notation. However, a combination of the two can cause mutual distortions that appear senseless or wrong when either of the forms are viewed separately. The two usual solutions to editing--standardizing the words by reference to linguistic rules, and the opposite procedure of editing the words separately, but in the form in which they were set to music--can lead to misinterpretations and can obscure references to the composer's intentions.

Schmidt, Christian Martin: *Editionsteknik*, in: Ludwig Finscher (ed.): Die Musik in Geschichte und Gegenwart / Allgemeine Enzyklopädie der Musik begründet von Friedrich Blume / Zweite neuarbeitete Ausgabe. Bärenreiter, Kassel 1995: cols. 1656-80.

Schmidt, Christian Martin: *Zwischen Quellentreue und Werkrezeption, oder, Dem Wandel des historischen Bewußtseins ist nicht zu entkommen*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 3-17.

Schräder, Gregor: 'Ein XML-Datenformat zur Repräsentation kritischer Musikeditionen unter besonderer Berücksichtigung von Neumennotation' (2007).
http://www.dimused.uni-tuebingen.de/downloads/studienarbeit.pdf
Keywords: computer; media; editing; music; philology; gregorian; medieval; chant
Abstract: see URL

Schubert, Giselher: *Hermeneutik und Philologie*, in: Siegfried Mauser et al. (eds.): Hermeneutik im musikwissenschaftlichen Kontext: Internationales Symposion Salzburg 1992 (= Schriften zur musikalischen Hermeneutik, 4). Laaber-Verlag, Laaber 1995: 117-124.
Keywords: philology; music; interpretation; editing; editorial theory; methodology; criticism; hermeneutics

Segre, Cesare: *Riflessioni sulla critica testuale*, in: Renato Borghi et al. (eds.): L'edizione critica tra testo musicale e testo letterario (= Studi e testi, 3). Università degli Studi di Pavia, Scuola di Paleografi e Filologia musicale, Cremona 1992: 3-8.
Keywords: philology; text; criticism; editing; editorial theory; methodology; media; music
Abstract: Although the method of textual criticism developed by Karl Lachmann (1793-1851) brought many advantages to the discipline, questions remain as to stemmata, the aims and limits of text reconstruction, the author's variants, and the value of computer applications.

Spechtler, Franz Viktor: 'Zur Methode der Edition mittelalterlicher Texte', in: *Studia musicologica Academiae Scientiarum Hungaricae*, 15/1-4 (1973): 225-43.
Keywords: editing; source studies; middle ages; medieval; manuscript; text; criticism; philology; methodology; annotation; variants; music
Abstract: A discussion of editing techniques and methodological problems. All extant sources should be surveyed, and the edition should be based on one main manuscript. A critical apparatus should set forth important variants, errors, and obscure and questionable passages. A section of the author's Die geistlichen Lieder des Monchs von Salzburg is drawn upon to illustrate the main points.

Stadler, Peter and Veit, Joachim (eds.): *Digitale Edition zwischen Experiment und Standarisierung: Musik - Text - Codierung* (= Beihefte zu Editio 31). Walter de Gruyter, 2009.
Keywords: editing; music; text; media; editorial theory; literature; literary theory; philology; history; edition; source studies

Staehelin, M.: *Bemerkungen zum Verhältnis von Werkcharacter und Filiation in der Musik der Renaissance*, in: Ludwig Finscher (ed.): Quellenstudien zur Musik der Renaissance II: Datierung und Filiation von Musikhandschriften dser Josquin-Zeit (= Wolfenbütteler Forschungen, 26). Wiesbaden 1983: 199-215.
Keywords: work-concept; philology; music; source studies; methodology; Renaissance; filiation; hierarchy; manuscript
Abstract: Sharply refutes those doubts about the validity and expedience of filiation methods, which argue that notated works of Renaissance music possess too little individuality to further the study of transmission. This is achieved from the point of view of contemporaneous theory and through a

series of examples from the sources, which permit a comparison of antecedent exemplars with direct copies.

Steinecke, Harmut: *Der Dichter und der Komponist: Zur Einführung--Fragen und Thesen*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 235-239.

Keywords: text; literature; romanticism; Germany; music; editorial theory; methodology; criticism; interpretation

Abstract: Presents the problem of determining how Hoffmann, the leading poet among German composers, viewed the relationship between text and music, and what role the essay Der Dichter und der Komponist should play in answering this question. A literary interpretion of the text is advocated.

Strohm, Reinhard: *Does textual criticism have a future?*, in: Renato Borghi et al. (eds.): L'edizione critica tra testo musicale e testo letterario (= Studi e testi, 3). Università degli Studi di Pavia, Scuola di Paleografia e Filologia musicale, Cremona 1992: 193-211.

Keywords: geneticism; editing; philology; music; text; intention; source studies; documents; sources; variants; version; editorial theory; work-concept; transcription; transmission

Abstract: extual criticism--in both its classical formulation and its various elaborations serving different repertoires--is not outdated, and it should never be dismissed as a methodological tool. Stemmatic filiation and similar genealogical methods have become essential strategies of historical thinking. Reconstruction of the lost original from the evidence of the surviving secondary forms is the methodology for studies of texts, social phenomena, and compositional techniques. In this respect, the role of the modern editor in the history of texts is no different from that of earlier copyists. In both cases, contamination of sources can occur as the material is reformulated, recombined, and conflated.

Strohm, Reinhard: *Looking back at ourselves: the problem with the musical work-concept*, in: Michael Talbot (ed.): The musical work: reality or invention. Liverpool University Press, Liverpool 2000: 128-52.

Keywords: work-concept; music; aesthestics; philosophy; genesis; authenticity; authorship; history; art

Abstract: The narratives of a regulative work concept in the 19th and 20th c., as proposed by Lydia Goehr in

Struck, Michael: *Brahms-Philologie ohne die Briefe des Meisters? Eine Fallstudie*, in: Gabriele Buschmeier et al. (eds.): Komponistenbriefe des 19. Jahrhunderts (= Akademie der Wissenschaften und der Literatur: Abhandlung der Geistes- und Sozialwissenschaftlichen Klasse, 1997:4). Steiner, Stuttgart 1997: 26-58.

Keywords: editing; music; documents; source studies; sources; correspondence; romanticism; Germany; interpretation; authenticity; methodology; text; criticism

Abstract: Brahms's correspondence comprises some 8,000 to 10,000 letters. Consultation of these letters led to a significant degree of confusion when trying to solve editorial problems during the publication of the old Brahms complete works edition. Even so, in the context of the new Brahms edition, his correspondence and other authentic documents continue to be indispensable.

Tagg, Philip: *'The work': an evaluative charge*, in: Michael Talbot (ed.): The musical work: reality or invention?. Liverpool University Press, Liverpool 2000: 153-67.

Keywords: work-concept; popular music; aesthestics; philosophy; art; authenticity; authorship; history; music

Abstract: The etymology and semantics of the term work (and its equivalent in many languages), as it has been used to refer to artistic products, reveal many differences of meaning and emphasis. The avoidance of the term in popular music practice and discourse arises less from its lack of relevance than from the negative evaluative charge that it carries: it is seen as too pretentious--as belonging to the vocabulary of a high art whose canons popular music seeks to deflate or bypass.

Talbot, Michael: *Izpisati ali ne: Continuo v modernih kriticnih idajah barocne glasbe*, in: Oto Luthar et al. (eds.): Histori. Slovenska Akademija Znanosti in Umetnosti Ljubljana, Ljubljana 1997: 237-46.

Keywords: history; music; edition; editing; notation; performance; performance practice; baroque; keyboard

Abstract: [translation of title: To write it out or not: Continuo in modern critical editions of Baroque music] The use of improvised continuo died out for multiple reasons. In the first scholarly editions that began to appear in 1851, three types of solutions emerged: the original bass line was left as it stood, the continuo was suppressed or replaced by obbligato parts by an editor, or the continuo was realized independently of the upper parts. The first and last solutions continue to be practiced but are applied with a greater knowledge of music theory and contemporary performing practices. Modern editions of music with continuo must take into consideration four categories of users: scholars, professional performers, inexperienced but ambitious players, and amateurs. The author also lists 14 editorial suggestions.

Talbot, Michael (ed): *The musical work: reality or invention*. Liverpool University Press, Liverpool 2000.

http://www.questia.com/library/book/the_musical_work_reality_or_invention_by_michael_talbot.jsp

Keywords: work-concept; aesthestics; philosophy; music; history; authenticity; authorship; popular music; practice

Talbot, Michael: *The work-concept and composer-centredness*, in: Michael Talbot (ed.): The musical work: reality or invention?. Liverpool University Press, Liverpool 2000: 168-86.

Keywords: aesthestics; notation; paleography; philology; music; history; work-concept; genre; performance; practice; composer; art

Abstract: One important component of the paradigm shift in music around 1800 was a move from genre-centeredness or performer-centeredness to composer-centeredness. As a result, the attribution of compositions to a named composer became for the first time, in the perception of the general public, more important than their generic affiliation or association with a performer. The special characteristics of the Western art music tradition--in particular, its system of notation--that enabled this development are considered.

Thom, Eitelfriedrich and Siegmund-Schultze, Walther (eds.): *Generalbassspiel im 17. und 18. Jahrhundert: Editionsfragen aus der Sicht vorliegender Ausgaben zum Jubiläumsjahr 1985*. Kultur- und Forschungsstätte Michaelstein Blankenburg, Harz 1987.

Keywords: edition; editing; basso continuo; interpretation; source studies; baroque; history; notation

Tischler, Hans: *On editing medieval songs*, in: Musica antiqua. VIII/1: Acta musicologica. Filharmonia Pomorska im. Ignacego Paderewskiego, Bydgoszcz 1988: 1005-28.

Keywords: performance; performance practice; notation; editing; edition; song; vocal music; medieval; Middle Ages; interpretation; criticism; editorial theory; methodology; music

Toffetti, Marina and Caraci Vela, Maria (eds.): *Edizioni moderne di musica antica, sei letture critiche, a cura di Marina Toffetti, prefazione di Maria Caraci Vela* (= didattica della filologia musicale, 1). Lucca 1997.

Keywords: music; editing; history; criticism; editorial theory; edition; source studies; sources; documents; Italy; Renaissance; medieval; practice; transcription; philology; methodology

Troelsgård, Christian: *Byzantine neumes: a new introduction to the Middle Byzantine musical notation*. Museum Tusculanum, Copenhagen 2012.

Keywords: paleography; notation; Medieval; manuscript; philology; source studies; transcription; music

Trovato, Paolo: 'Note sulla fissazione dei testi poetici nelle edizioni critiche dei melodrammi', in: *Rivista italiana di musicologia*, 25/2 (1990): 333-52.

Keywords: genre; opera; music; text; criticism; philology; editing; editorial theory; drama; literature; romanticism; Italy; edition; version; intention; authenticity; source studies

Abstract: Discusses the problems of music philology in editing the definitive version of a libretto for a critical edition, particularly for the operas of Verdi and Rossini.

Trovato, Paolo: *La veste linguistica nelle edizioni critiche: Ammodernamento o conservazione?*, in: Renato Borghi et al. (eds.): L'edizione critica tra testo musicale e testo letterario (= Studi e testi, 3). Università degli Studi di Pavia, Scuolo di Palografi e Filologia musicale, Cremona 1992: 85-95.

Keywords: editing; language; music; text; criticism; philology; variants; manuscripts; source studies; sources; documents; methodology; editorial theory

Abstract: An editor of an opera libretto has two options: to adapt it to the more frequent and acceptable linguistic variants in current usage, or--more often--to follow the author's MS, or variants contemporaneous with the work. Changes in the Italian language from the 16th to the 19th c. are discussed, and variants in the librettos for Verdi's Nabucodonosor and Rossini's La donna del lago are examined.

Turner, Bruno: *The editor: diplomat or dictator?* , in: David Fallows et al. (eds.): Companion to medieval and Renaissance music. Schirmer, New York 1992: 249-254.

Keywords: editing; medieval; renaissance; music; methodology; notation; interpretation; authenticity; performance; performance practice; paleography; manuscript; transcription

Abstract: Explores degrees of editorial control and suggests a return to original notation; discusses conformity vs. diversity, maximum vs. minimum editorial intervention, clarity vs. emotion in performance, barlines, realized ficta, modern vs. original clefs, mensuration signs vs. modern time signatures, beaming quavers and smaller values, unbinding ligatures, pitch standards, and transposition.

Unverricht, Hubert (ed): *Die Eigenschriften und die Originalausgaben von Werken Beethovens in ihrer Bedeutung für die moderne Textkritik*. Kassel 1960.

Keywords: music; text; criticism; philology; source studies; edition; manuscripts

Urchueguía, Cristina: *Note, Buchstabe, Zahl: Notation und Edition in der Musik der Renaissance am Beispiel von Gonçalo de Vaenas Arte nouamente inuentada*, in: Bodo Plachta et al. (eds.): Edition und Übersetzung: Zur wissenschaftlichen Dokumentation des interkulturellen Texttransfers (= Beihefte zu Editio, 18). Max Niemayer Verlag, Tübingen 2002: 000-000.

Keywords: editing; music; paleography; translation; notation; source studies; manuscripts; organ; instrumental; transcription; edition; methodology; philology

Abstract: Gonçalo de Vaena's organ tablature Arte nouamente inuentada presents the editor with the problem of how to transcribe a unique notation which uses letters and numbers, and which survives only in this one work. A transcription into modern notation inevitably results not only in a loss of information but also in the imposition of parameters not implicit in the original notation. This problem is discussed by analogy to a translation from one language into another.

Veit, Joachim: 'I concerti per clarinetto e orchestra di Carl Maria von Weber: Testimoni, edizione ed esecuzione. Il Parte: L'edizione digitale delle opere per clarinetto di Weber: Un nuovo approccio alla critica testuale comparativa e analisi', in: *Philomusica on-line: Rivista del Dipartimento di Scienze Musicologiche e Paleografico-Filologiche*, 9/2 (2010): 179-299.

Keywords: editing; edition; computer; philology; source studies; manuscript; publication; performance practice

Abstract: Weber's works for clarinet constitute a pilot project for applying digital technology to musical philology in the field of the Weber Gesamtausgabe. So-called Edirom software provides every scholar with a tool for comparing the materials being studied, which also makes it possible to visualize the most important places in the edition, especially those that concern dependent relationships between sources. An excellent example that illustrates the potential of new media in critical editions is provided by insertions that are not by the author in the autograph copy of Weber's clarinet concertos, which for many years was owned by the Baermann family, father and son. Only a precise study of the color copy of the manuscripts reveals the number of such insertions by Heinrich, and especially by Carl Baermann, whose claim to have published the concertos in the form in which his father played them with Weber is shown, in the light of the new study, to be no more than a publicity ploy for his own edition, although one with serious consequences for the performance tradition of these works.

Veit, Joachim and Stadler, Peter (eds.): *Digitale Edition zwischen Experiment und Standardisierung. Musik –Text – Codierung* (= Beihefte zu Editio, 31). Max Niemayer Verlag, Tübingen 2009.

Keywords: editing; music; media; publication

Abstract: This volume documents the contributions of the conference "Digital Editions between Experiment and Standardization", which took place on December 6/8, 2007 in the Heinz Nixdorf Museum Forum in Paderborn. It contains the written versions of the oral presentations, here for the most part greatly expanded, as well as summaries of the panel discussions of the three conference

sections: concepts of digital editions,data formats for written music, and problems of encoding letters, diaries etc.

Vetch, Paul: *CFEO and OCVE as digital editions: models, methods, and outcomes*. Paper presented at Digital editions of music, University of Copenhagen 2008.

Keywords: methodology; music; media; computer; romanticism; Chopin; publication; source studies; edition

Wallnig, Josef: "Produkt im Kopf' contra 'Produkt im Ohr", in: *Österreichische Musikzeitschrift*, 46/10 (1991): 539-42.

Keywords: edition; interpretation; editing; performance; performance practice; methodology; annotation; revision; music

Abstract: The current high level of scholarly editorial techniques requires thorough understanding on the part of performers, such that the study of editorial guidelines and critical reports would be desirable. Complete editions should be made available in the form of performance material.

Wiering, Frans: *Digital editions of Renaissance polyphony and lute tablatures: the model ad the scholar*. Paper presented at Digital editions of music, University of Copenhagen 2008.

Keywords: media; computer; source studies; publication; edition; renaissance; tablature; music; interpretation

Wiering, Frans: *Digital critical editions of music: a multidimensional model*, in: Tim Crawford et al. (eds.): Modern methods for musicology: prospects, proposals, and realities. Ashgate Publishing Ltd., Farnham 2009: 23-46.

Keywords: media; editing; publication; music

Wolf, Uwe: *Edition alter Musik: Von der Notwendigkeit und der Crux der Übersetzung*, in: Bodo Plachta et al. (eds.): Edition und Übersetzung: Zur wissenschaftlichen Dokumentation des interkulturellen Texttransfers (= Beihefte zu Editio, 18). Max Niemayer, Tübingen 2002.

Keywords: editing; performance; performance practice; edition; Renaissance; baroque; source studies; middle ages; medieval; interpretation; notation; transcription; music

Abstract: Editing music is always a balancing act between fidelity to the source and recognition of the requirements of performance practice. This is especially true of early music, from the Middle Ages to the early Baroque. There is no such thing as absolute fidelity to a source: every transcription is perforce an interpretation, as is shown from a semiotic perspective.

Wyss, Ulrich: *Die Inszenierung des Operntexts im Libretto*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 275-283.

Keywords: literature; text; printers; publishers; editing; drama; opera; work-concept; performance; history; reception; music; rhythm

Abstract: The text of an opera in the libretto is often different from that printed in the score. The composition can also cause corruptions, or the text undergoes changes to its structure (e.g., its

meter) as soon as it is set to music. Is it possible to present moments of musical structure in editions of librettos? The discussion of this question is illustrated by examples from the text of Götterdämmerung.

Zahn, Robert von: 'Transkription und Fassung: Kolloquium des Ausschusses für musikwissenschaftliche Editionen an der Akademie der Wissenschaften und der Literatur', in: *Die Musikforschung*, 57/3 (2004): 275-76.
Keywords: transcription; editing; edition; music

C. Specific Musical Works and Composers

Ahrend, Thomas, Wissmann, Frederike and Mattenklott, Gert: *Die Hanns Eisler Gesamtausgabe*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musíkalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 223-233.

Keywords: editing; notation; Germany; modern; music

Albrecht, Georg Alexander: *Das sinfonische Werk Hans Pfitzners: Textkritische Anmerkungen und Hinweise zur Aufführungspraxis* (= Veröffentlichungen der HansPfitzner-Gesellschaft, 4). Schneider, Tutzing 1987.

Keywords: edition; editing; text; music; criticism; performance practice; notation

Allroggen, Gerhard: *Vertonter Text und Komposition*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 257-262.

Keywords: editorial theory; editing; practice; romanticism; Germany; music; work-concept; drama; literature; composition

Abstract: Examines the text of Hoffmann and La Motte Fouqué's Undine and other examples to illustrate the problem that confronts an editor when dealing with a text set to music and a finished composition.

Allroggen, Gerhard: *Webers Klarinetten-Quintett: Edition und musikalische Praxis-- Bericht über den Detmolder Meisterwerk-Kurs*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 293-311.

Keywords: editing; instrumental; Germany; practice; performance practice; manuscripts; source studies; music

Aluas, Luminita Florea: *The Quatuor principalia musicae: a critical edition and translation, with introduction and commentary*. Ph.D., Indiana University 1996.

Keywords: text; criticism; edition; philology; music; theory; medieval; England; Renaissance; transcription; translation; editing; Latin; history; source studies; documents; biography

Abstract: The dissertation is an examination, discussion, critical edition, and English translation with commentary of one of the most important music theory treatises written in Britain in the fourteenth century. Based on codicological evidence found in thirteen manuscripts, discussions of English Franciscan history, examination of one of the earliest convent library catalogues compiled by the Oxford Franciscans, and availability of sources in Britain at the time the Quatuor principalia was written, the dissertation proposes an authorship for a treatise commonly viewed as anonymous: it is the work of John of Tewkesbury, a Franciscan active at Oxford between ca. 1351 and 1392 who was also the maker and owner of the earliest extant copy of the treatise and the author of an astronomical work, De situ universorum. The Quatuor principalia is a compilation of numerous earlier and contemporary sources and an important link in the transmission to Britain of Continental speculative music theory and the traditions of the ars antiqua and ars nova; it also

includes the only known reference in an English source to an anonymous mid-fourteenth-century motet, Tant a souttille pointure/Bien pert qu'en moy n'a d'art point/Cuius pulcritudinem sol et luna mirantur. The Quatuor principalia is one of the several music theory treatises produced in England in the thirteenth and fourteenth centuries that can be used to argue in favor of a connection among the musical centers at Dover, Oxford, Bury St. Edmunds, and Canterbury. The dissertation includes a discussion of the versions of the treatise, one lengthy and one contracted, and suggests that the lengthy version preceded the shorter one. The content and scope of the treatise are examined in light of the historical and philosophical context in which it was composed, and connections with other works of medieval music theory, both insular and Continental, are revealed. A catalogue raisonne of the manuscripts of the treatise is included; the critical edition is based on the four English manuscripts that have preserved the text in its entirety and the one Continental manuscript that has preserved massive portions of the text.

Ameln, Konrad: 'Anmerkungen zu Martin Luthers Kirchenliedern: Kritik an einer Edition', in: *Jahrbuch für Volksliedforschung*, 30 (1985): 13-17.

Keywords: authenticity; authorship; intention; version; editorial theory; methodology; criticism; text; music; Renaissance; source studies; philology; editing; edition

Abstract: Critical discussion of the edition D. Martinus Luther, Ein feste Burg. Luthers Kirchenlieder nach der Ausgabe letzter Hand von 1545, ed. by Johannes Heimrath and Michael Korth (1983). Particular attention is given to the concept of the final authoritative version.

Andersen, Rune J.: *Noen edisjonstekniske problemer i forbindelse med utgivelse av Edvard Griegs klaverkvintett-fragment*, in: Nils Grinde et al. (eds.): Nordisk musikkforskerkongress (= Skriftserie fra Institutt for Musikk og Teater, 2). Universitetet i Oslo, Oslo 1993: 384-388.

Keywords: editing; edition; source studies; manuscripts

Appel, Bernhard R.: 'Zur Editionsgeschichte von Robert Schumanns Klaviersonate Opus 11 ', in: *Studia musicologica Academiae Scientiarum Hungaricae*, 34/3-4 (1992): 367-388.

Keywords: editing; publication; publishers; print; printers; version; variants; history; authenticity; authorship; keyboard; instrumental; music; source studies

Abstract: In the case of Schumann's piano sonata op. 11, peculiarities in the printing process, the approach of the publisher, and Schumann's own attitude toward proofing have yielded variants in what may at first glance appear to be a uniform edition. Twenty examplars issued between 1836 and 1871 were examined as a basis for tracing the editorial history of the sonata.

Audus, Mark: 'Chybejíćí pojítko: Rekonstrukce Její pastorkyne z r.1904.', in: *Opus musicum*, 28/5 (1996): 186-196.

Keywords: performance practice; editing; notation; variants; version; authorship; authenticity; work-concept; editing; methodology; editorial theory; source studies; music; intention

Abstract: Describes the research involved in removing various layers of corrections from the 1904 version of Její pastorkyna (Jenufa)

Avanzi, Pietro: 'Sulla realizzazione del basso continuo nell'Opera 2 di Antonio Vivaldi', in: *Ricerche musicali*, 2/2 (1978): 113-57.

Keywords: edition; editing; basso continuo; performance practice; interpretation; notation; baroque; instrumental; music

Abstract: Describes the criteria for the realization of the continuo on which the author based his new edition of Vivaldi's 12 Sonate a violino e basso per il cembalo. The realization is in modern style, yet takes the suggestions of theorists of the time into consideration; the voice-leading is enriched in style and expression. Realizations by David, Moffat, Hillemann, Malipiero, and others, are compared with the new one. One of the editorial problems is the figuration of the bass, which is often inaccurate in old editions. The use of a violoncello does not seem appropriate in these sonatas.

Bacciagaluppi, Claudio: *Su alcuni copisti di Pergolesi: Un contributo alla filologia e alla diffusione delle opere sacre*, in: G.B. Pergolesi: La critica dei testi, i testi della critica (= Studi pergolesiani, 6). 2011: 23-29.

Keywords: Baroque; manuscript; source studies; philology; vocal music

Abstract: The transmission of Pergolesi autographs is rather rich. The analysis of copyists close to Pergolesi was put in second place by the presence of a large number of autographs. The study of the MSS of copyists, however, may contribute to the philological reconstruction of the early history of their reception and can also suggest information on the dissemination of religious music in Naples at the time. The relatively thin body of sacred works is accompanied by a few indications of origin, context, and history. Authentic sources for the two Masses of Pergolesi are considered. The parts for the Mass in D major in Naples and Montecassino allow the observation of a group of scribes working under the direct supervision of the composer. The score of the Liège Mass in F major is also in one of their handwriting. Only two other sources, those for the Mass in D and the motet Dignas lauds resonemus, may perhaps be considered contemporary. By contrast, the MSS of sacred music made by one of the main copyists of Pergolesi's operas were made following the composer's death.

Badura-Skoda, Paul: 'Textprobleme in Beethovens Hammerklaviersonate op. 106', in: *Melos: Neue Zeitschrift für Musik*, 3/1 (1977): 11-15.

Keywords: edition; print; source studies; variants; version; music; editing; methodology; editorial theory; authenticity; authorship; intention; history

Abstract: Attempts to resolve some general questions of the text of the sonata, largely in reply to theses set forth by Johannes Fischer in RILM 1972-01716-ap. Rejects Fischer's assertion that Schindler and Ries may have arbitrarily interfered with the publication, respectively, of the Viennese and English first editions. Despite numerous errors in both editions, it can be determined that the English and Viennese first editions supplement one another and that both should have been consulted for purposes of textual revision. However, most of the discrepancies, particularly those having to do with the sequence of movements, can be traced back to the Viennese original edition, which was supervised by Beethoven.

Badura-Skoda, Paul: 'Textual problems in Schubert. Discrepancies between text and intention. ', in: *Piano quarterly*, 27/104 (1978-79): 49 -55.

Keywords: edition; print; source studies; publication; editing; editorial theory; methodology; analysis; work-concept; authenticity; authorship; intention; music

Abstract: Deals mainly with omissions of bars in printed works of Schubert. Missing passages should be reconstructed for the sake of musical logic. Mention is made in particular of the piano sonata in A minor, D. 845 (second movement, first variation), the waltz in G-flat major, D. 146/8, and the variations on Trockene Blumen for flute and piano, D. 802 (second variation).

Badura-Skoda, Paul: *Problematische Textstellen in Mozarts Klavierwerken und ihre fragwürdige übertragung in die Neue Mozart Ausgabe*, in: Renate Herklotz et al. (eds.): Kongreßbericht zum VII. Internationalen Gewandhaus-Symposium: Wolfgang Amadeus Mozart--Forschung und Praxis im Dienst von Leben, Werk, Interpretation und Rezeption anläßlich der Gewandhaus-Festtage in Leipzig vom 3. bis 6. Oktober 1991. Peters, Leipzig 1993: 122-44.

Keywords: edition; editing; source studies; criticism; manuscript; music; print

Abstract: Musical examples, some in facsimile, are used to discuss various shortcomings and errors in editing Mozart's piano works in the context of the Neue Mozart-Ausgabe. Consideration is thereby given to the question of what should be printed in the main text, in the appendix, or in critical commentary, and why. The overall criticism is that the editors overvalued Mozart's autographs to the detriment of the first editions that appeared even during his lifetime, although the latter are often superior in terms of dynamics, articulation, ornamentation, and other compositional refinements.

Banks, Paul: *Mahler and the ethics of completing unfinished works of art*, in: Paul Op de Coul et al. (eds.): Fragment or completion? Proceedings of the Mahler X Symposium. Nijgh & Van Ditmar, 's-Gravenhage 1991: 9-16 .

Keywords: work-concept; editing; criticism; philology; source studies; edition; music; authenticity; authorship; intention

Barfod, Esther and al., et: 'Thomas Schattenberg, en dansk komponist fra Chr. IV's tid - hans liv, hans værk og hans miljø', in: *Musik & forskning*, 13 (1987-88): 5-36.

Keywords: music history; biography; Renaissance; Denmark; Christian IV; source studies; documents; transcription; philology; music; analysis; vocal music; polyphony; rhetoric; editing; printers; publishers

Abstract: Thomas Schattenberg (ca. 1580-after 1622) was an organist at the Nikolaj Church in Copenhagen. The new edition of his Jubilus S. Bernardi (see RILM 88-2515) has sparked a renewed interest in his music. A biographical note by Henrik PALSMAR and an analysis of the 39 four-part motets of the Jubilus (texts by Bernard de Clairvaux) by Claus RØLLUM-LARSEN are included. Apart from style and genre consideration, the texts and the spiritual tradition behind the motets are placed in a general perspective of contemporary church music. Liturgical and nonliturgical uses of the motets are discussed. Schattenberg's collection Flores amoris, known only in fragments, is also discussed

Beckmann, Klaus: 'Der authentische Text der Orgelwerke Buxtehudes: Ein Streitobjekt?', in: *Musik und Gottesdienst*, 40/1 (1986): 1-10.

Keywords: notation; editing; source studies; keyboard; baroque; editorial theory; music

Abstract: A very unfavorable source situation compels the editor frequently to intrude in the source being used for a modern edition of Buxtehude's organ music. Solutions to editing problems are shown with reference to the preludes in D major and G minor (BuxWV 149) and the passacaglia.

Beckmann, Klaus: *Zur Überlieferung und Edition der Orgelwerke Buxtehudes* , in: Niels Thougaard (ed.): Diderich Buxtehude (1637–1987): 350 år--Program for International Buxtehude-Festival 1987. Sct. Mariae Sogns Menighedsråd, Helsingør 1987: 44.

Keywords: source studies; editing; edition; music; baroque

Abstract: Dependent on partially damaged sources, researchers have been attempting since 1876 to restore the correct text of the organ works of Buxtehude. Individual pieces are discussed to illustrate how editorial difficulties are diagnosed and resolved.

Beckwith, John: 'Le Lucas et Cécile de Joseph Quesnel: Quelques problèmes de restauration', in: *Cahiers de l'ARMuQ*, 13 (1991): 10-28.

Keywords: editing; source studies; performance; music; baroque; drama; text; literature; criticism; editorial theory; methodology; theatre

Abstract: Of the music for Joseph Quesnel's comédie mêlée d'ariettes, Lucas et Cécile, only the vocal score has survived; neither the libretto nor any of the instrumental parts has been recovered. A considerable problem is posed by the restoration of the introductions, accompaniments, and instrumental interludes in the appropriate style. The numbers (several arias, a duo, and two trios) show that Quesnel was an ingenious melodist who possessed a rich vocabulary of formal and harmonic devices and a surprising dramatic sensibility.

Benestad, Finn: *Edvard Grieg og Peer Gynt-musikken: Noen problemområder ved utgivelsen av Peer Gynt-partituret, op. 23, i Edvard Griegs samlede verker, bind 18*, in: Nils Grinde et al. (eds.): Nordisk musikkforskerkongress (= Skriftserie fra Institutt for Musikk og Teater, 2). Universitetet i Oslo, Oslo 1992: 379-383.

Keywords: editing; edition; music; methodology

Benestad, Finn and Andersen, Rune: *A case study: Peer Gynt, op. 23*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelie Bibliotek, Copenhagen 2006: 51-57.

Keywords: editing; criticism; music; edition; drama; history; documents; sources

Abstract: As editor of the Edvard Grieg's Peer Gynt music for vol. 18 of the Grieg Gesamtausgabe (C.F. Peters, 1988) the author gives a survey of the considerations prior to the edition, especially the relation between Johan Halvorson's edition from 1908 and the revised edition of the Grieg Gesamtausgabe.

Bente, Martin (ed): *Musik, Edition, Interpretation: Gedenkschrift Gunter Henle*. Henle, Munich 1980.

Keywords: editing; editorial theory; methodology; philology; music; criticism; source studies; sources; documents; manuscript; performance; performance practice; notation; interpretation; history; biography; urtext; intention; authorship; authenticity; version; correspondence; variants; compositional process; creative process; art; society; culture

Bernard, Philippe: *Les variantes textuelles entre "vieux-romain" et "grégorien": Quelques résultats*, in: Daniel Saulnier et al. (eds.): Requirentes modos musicos: Mélanges offerts à Dom Jean Claire à l'occasion de son 75e anniversaire, de ses 50 ans de profession monastique, et de ses 25 ans comme maître de choeur à Solesmes. Abbaye Saint-Pierre Solesmes, Sablésur-Sarthe 1995: 63-82.

Keywords: editing; music; philology; methodology; editorial theory; variants; version; manuscript; source studies; notation; mass; sacred music; medieval; chant; liturgy; history; Middle Ages; repertory; text; criticism; practice

Abstract: Draws up tables of chant-text variants on the basis of early sources preserving the western (French) and eastern (German) branches of the Gregorian repertoire, Ambrosian chant, and Roman-Gregorian chant. The patterns of variation suggest that hybridization took place largely within the interiors of single items of chant, through careful editing; that the Gregorian repertoire penetrated Italy via France and not Germany; and that this transmission occurred not during the 10th c., as commonly supposed, but perhaps one hundred years earlier--well before the deposition of John XII (964) and the advent of the so-called German popes. Textually, there are two traditions in Gregorian chant, with that of the western Franks being closer to the Roman practice.

Bernard, Philippe: 'Les chant propres de la Messe dans les répertoires grégorien et romain ancien: Essai d'édition pratique des variantes textuelles', in: *Ephemerides liturgicae*, 110 (1996): 210-51.

Keywords: sacred music; gregorian; editing; notation; interpretation; philology; text; criticism; practice; version; variants; manuscript; source studies; medieval; mass; music

Boetticher, Wolfgang: *Zum Problem eines Urtextes bei Robert Schumann und Anton Bruckner*, in: Christoph-Hellmut Mahling et al. (eds.): Bericht über den Internationalen Musikwissenschaftlichen Kongress Bayreuth, 1981. Bärenreiter , Kassel 1984: 404-7.

Keywords: editing; version; work-concept; urtext; source studies; manuscript; print; publication; analysis; music; Romanticism; editorial theory; interpretation; methodology

Abstract: Considers the concepts 'original version' and 'Urtext' with reference to the early and late versions of works of Schumann and Bruckner, and criticizes the common practice of conflating versions that originated at different times. Pays special attention to the characteristic features of later versions and to different fugato and ostinato techniques. The transferring of earlier versions should be curtailed.

Borroff, Edith: *A new notation: Soliloquies for violin and piano (1971) by Paul Cooper*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque, IA 1974: 191-204.

Keywords: manuscript; source studies; notation; editing; music

Abstract: Contains the manuscript of Cooper's Soliloquies, a discussion of its notation, and a comparison of new and traditional means of obtaining the same results. A printed edition is included.

Bozarth, George Severs: *The Lieder of Johannes Brahms - 1868-1871: studies in chronology and compositional process*. Ph.D., Princeton University, Princeton 1978.

Keywords: source studies; editing; text; sources; music; compositional process; framework; analysis; methodology; Romanticism; edition; literature; poetry

Abstract: Describes the primary poetic and musical sources for the Romanzen, Lieder, and Gesänge that Brahms published from 1868 to 1871, and uses these sources to deal with two interrelated areas of research: chronology and compositional process. Beginning with the songs of 1868-71, Brahms no longer entered the dates of composition into his Werkverzeichnis. The present study reviews past chronologies, pointing out errors, incorrectly cited sources, and faulty reasoning, and suggests methods for gathering new information about chronology from the primary sources. The extant sketches for the Lieder und Gesänge, opp. 57 and 58, are used to study Brahms's approach to setting poetry to music. They served three functions - as 'incipit' sketch, 'preliminary' sketch, and piano-realization draft - and reveal how Brahms worked out problems of phrase length, text repetition, tonal centers and intervening harmonies, and the details of the piano accompaniment.

Comments on the preparation of the Sämmtliche Werke edition of opp. 57 and 58 complete the study.

Bozarth, George Severs: *Brahms's posthumous compositions and arrangements: Editorial problems and questions of authenticity*, in: Michael Musgrave (ed.): Brahms. II: Biographical, documentary and analytical studies. Cambridge University Press, Cambridge 1987: 59-94.

Keywords: works; edition; sources; print; publication; manuscript; source studies; music; Romanticism; editing

Abstract: A complete list of all the works left unpublished at Brahms's death, including spurious works and arrangements. The accuracy of the first editions is discussed and revised readings are given for the Choralvorspiele op. 122, the song Regenlied WoO 23, the Scherzo from the FAE sonata WoO 2, the sarabandes WoO 4 and 5, the preludes and fugues WoO 9 and 10 and cadenzas to the Mozart concertos K.453, K.466, and K.491.

Bozarth, George Severs: 'Editing Brahms' music', in: *Brahms studies*, 2 (1998): 1-30.

Keywords: editing; source studies; editorial theory; Romanticism; print; publication; music; variants

Abstract: Advances in editorial standards and changes in attitude about the nature of critical editions have made necessary a new critical complete edition of the works of Brahms. The original complete edition of his works, Johannes Brahms sämtliche Werke, prepared in the 1920s by Eusebius Mandyczewski and Hans Gál, depended too strongly on Brahms's corrections in the original printed editions (the Handexemplare) and not enough on other important sources, such as autographs and early editions. A study of editorial challenges in selected works reveals the wide range of editorial problems to be solved, and shows the need for a new critical edition of Brahms's works of the highest scholarly standard.

Brandenburg, Sieghard: 'Beethovens Skizzen: Probleme der Edition', in: *Die Musikforschung*, 44/4 (1991): 346-55.

Keywords: editing; manuscript; sources; source studies; methodology; music; facsimile; Romanticism; editorial theory

Abstract: Two principal problems must be addressed in editing Beethoven's sketches. The first is reconstruction of the original sketchbooks, which underwent considerable change after his death; the second is to decide on an appropriate form of publication. In view of the abundance of material, it does not seem necessary to publish absolutely all the sketches pertaining to a given work; rather, a facsimile with commentary would seem a better solution.

Breig, Werner: *Composition as arrangement and adaptation*, in: John Butt (ed.): The Cambridge companion to Bach. Cambridge University Press, Cambridge 1997: 154-170.

Keywords: editing; history; transcription; arrangement; work-concept; baroque; compositional process; version; music

Abstract: Throughout his creative life, Bach altered, arranged, and perpetually developed both his own works and those of other composers. Even in his last years, he continued to revisit earlier music. The impulses to transcribe, transfer, and improve were fundamental to his character as a composer. By examining Bach's unceasing activities as an editor and arranger, the contemporary scholar may find clues regarding his compositional development.

Breig, Werner: *Überlegungen zur Edition von Richard Wagners musikdramatischen Texten*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 284-311.

Keywords: compositional process; editing; work-concept; text; music; criticism; Germany; romanticism; opera; drama; literature; performance; source studies; sources; methodology

Abstract: Discusses some problems connected with editing opera librettos by using examples from Wagner's texts. The following questions are addressed: (1) What problems arise for an editor if his edition follows the libretto rather than the score? (2) To what extent is the complete edition of Wagner's works now in preparation (which contains both the scores and the librettos) methodologically sound? (3) How could the massive text of the Ring des Nibelungen be presented in an edition in a way that would show the various stages of its composition?

Bresch, Sigrid: *Kompositorische Änderungen in der Partitur der 9. Symphonie nach den ersten Aufführungen 1824?*, in: Siegfried Kross et al. (eds.): Probleme der symphonischen Tradition im 19. Jahrhundert. Schneider, Tutzing 1990: 113-143.

Keywords: editing; source studies; sources; edition; publication; version; variants; work-concept; Romanticism; music; revision; intention; authenticity

Abstract: The relatively large span of time between the first performances of the symphony no. 9 in 1824 and the appearance in 1826 of the original edition has prompted various speculations as to whether Beethoven revised the work for publication. The complexity of the autograph and of the copies used for the edition have supported such suspicions. An exact comparison of these documents is undertaken to clarify the situation.

Brett, Philip: 'Editing Byrd', in: *Musical times*, 121/1650/1651 (1980): 492-95, 557-59.

Keywords: edition; editing; methodology; Renaissance; music; publication

Abstract: The general editor of the Byrd edition (London: Stainer & Bell, 1970-; 18 vols.) explains the need for a new collection of the works of William Byrd (1543-1623) and shows how it differs from its predecessor, The collected (vocal) works, ed. by Edmund Horace Fellowes (London: Stainer & Bell, 1937-50; 20 vols.) and from the five volumes of the earlier edition reissued in 1962-66. The principles, objectives, and methods of the new edition are set out and the present state of research on Byrd is summarized.

Brodbeck, David Lee: *Brahms as editor and composer: his two editions of Ländlerby Schubert and his first two cycles of waltzes, opera 39 and 52*. Ph.D., University of Pennsylvania 1984.

Keywords: editing; keyboard; music; Romanticism; edition; publication; history; source studies; sources; print; transcription

Abstract: Among the first editions of Schubert's works edited by Brahms are the 12 Ländler, D.790 (1864), and the 20 Ländler, D.366 and D.814 (1869). At about the same time that each was published, Brahms composed a cycle of dances of his own: the Waltzes for piano duet, op. 39 (1865), and the Liebeslieder waltzes, op. 52 (1869). This study assesses the significance of this interaction between editorial and compositional endeavors. Brahms's two editions of Ländler were influenced very much by the same artistic sensibilities - in this case, a desire for tonal and motivic coherence among numbers - that shaped his own cycles of waltzes. Brahms's editorial decisions thereby reflect his own compositional stance and critical perspective.

Brook, Barry S.: *The Pergolesi complete works edition and the general problems of using internal analysis for determining authenticity*, in: Hanspeter Bennwitz et al. (eds.): Opera incerta: Echtheitsfragen als Problem musikwissenschaftlicher Gesamtausgaben. Steiner, Stuttgart 1991: 319-31.

Keywords: authenticity; authorship; intention; analysis; music; work-concept; Baroque; editing; source studies; sources; interpretation; notation; paleography; history

Abstract: Pergolesi authenticity problems were approached in the author's seminars (Graduate Center, City University of New York) by drawing on both external evidence and internal analysis derived from statistical analysis (intended to reveal the unique aspects of a composer's style; see Scott Fruehwald, Authentiticy problems in Joseph Haydn's early instrumental works: A stylistic interpretation, RILM 88-2805). The view that stylistic evidence is of no value in assessing youthful works is to be refuted; in this connection, Marvin Paymer and collaborators have concluded that only a tenth of the compositions once ascribed to Pergolesi (33 out of 330 works) are authentic. The methods described are useful in approaching incerta and chronology problems in music dating from the 16th to the 19th c.

Brosche, Günter: 'Die Wiener Fassung der Ersten Symphonie von Anton Bruckner. Zur Edition in der Gesamtausgabe ', in: *Österreichische Musikzeitschrift*, 36/7-8 (1981): 395-400.

Keywords: editing; authenticity; authorship; intention; version; criticism; editorial theory; methodology; music; Romanticism; edition; source studies; sources; manuscript; variants

Abstract: There are two authentic versions of the symphony no. 1. The first, the 'Linz' version, was written there in the years 1865-66, while the other, the 'Vienna' version, comes from the years 1890-91. The latter was published first in 1893 by Doblinger, and then in 1935 by Robert Haas as part of the first critical edition of Bruckner's collected works. The present edition in the new collected works is based upon the Haas edition as well as the composer's original manuscript score. It includes the text of the autograph and all variants found in the Haas edition.

Brothers, Thomas: *Chromatic beauty in the late medieval chanson: an interpretation of manuscript accidentals*. Cambridge 1997.

Keywords: musica ficta; chromaticism; accidentals; theory; practice; music; editing; medieval

Abstract: Accidentals functioned as expressive tools in the trouvère era through the mid-15th c., both in small details and in overall design. A comprehensive survey of accidentals in surviving sources for the period brings recent advances in analysis of late medieval music to the textual problems surrounding musica ficta.

Brown, Clive: *Classical and romantic performance practice, 1750-1900*. Clarendon Press, London 1997.

Keywords: performance; performance practice; romanticism; work-concept; music; musicians; education; criticism; philology; editing

Abstract: Offers a thorough examination of performance conventions between 1750 and 1900, focusing on three factors: what the composers meant by what they wrote, and their expectations regarding improvisation; the interpretive freedom of the performer; and the relationship between notation and performance. A better understanding of the Classic and Romantic composer-performer relationship may lead to greater freedom in interpretation. Topics include accentuation, dynamics, articulation, tempo, alla breve, ornamentation, vibrato, portamento, and paralipomena.

Brown, Howard Mayer and Sadie, Stanley (eds.): *Performance practice: music after 1600* (= The Norton/Grove handbooks in music, [2]). W. W. Norton & Company, New York & London 1989.
Keywords: performance practice; iconography; history; instruments; baroque; classical; modern; ornamentation; tuning; articulation; woodwind; brass; strings; voices; improvisation; keyboard; intention; editing; philology; work-concept

Burghauser, Jarmil: *Zur Entstehung der Editionsrichtlinien für die Janácek-Gesamtausgabe*, in: Dietrich Berke et al. (eds.): Festschrift Wolfgang Rehm zum 60. Geburtstag am 3. September 1989. Bärenreiter, Kassel 1989: 246-251 .
Keywords: history; edition; editing; methodology; music; principles

Burghauser, Jarmil: *The principles of the Janácek critical edition*, in: Michael Brim Beckerman et al. (eds.): Janá. Pendragon, Stuyvesant 1995: 217-220 .
Keywords: edition; authorship; authenticity; editing; urtext; intention; version; work-concept; music
Abstract: Responds to some of the criticisms leveled against the Janácek complete works edition and tries to distinguish between the ideas of urtext and of canonic text.

Buschmeier, Gabriele: *Zur Problematik der Edition von Operntexten im Rahmen musikalischer Ausgaben am Beispiel der Gluck-Gesamtausgabe: Glucks Opern--Text zwischen Original und Bearbeitung*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deuitsche Philologie). Eric Schmidt Verlag, Berlin 1998: 157-168.
Keywords: music; edition; baroque; classical; Germany; notation; editing; text; literature; performance practice; drama; opera; version; philology
Abstract: The example of Gluck's operas and the complete edition of Gluck's works Christoph Willibald Gluck: Sämtliche Werke (1951-) serve to illustrate the problems of editing 18th-c. opera librettos from a musicological perspective. Two different types of librettos are discussed: original librettos and adaptations. Both were subject to constant changes in contemporary performances.

Bärenreiter, and Supraphon,: *Editorial guidelines for the complete edition of Janáček's works*, in: Michael Brim Beckerman et al. (eds.): Janá. Pendragon, Stuyvesant, NY 1995: 221-241 .
Keywords: editing; guidelines; music; edition
Abstract: English translation of the editorial guidelines for the Kritische Gesamtausgabe der Werke von Leos Janácek.

Churgin, Bathia: 'A new edition of Beethoven's fourth symphony: editorial report', in: *Israel Studies in Musicology*, 1 (1978): 11-53.
Keywords: editing; source studies; sources; music; classical; work-concept; performance practice; practice; edition; manuscript; print; authenticity; editorial theory; criticism; interpretation; variants; version; notation; methodology
Abstract: Discusses a new edition of Beethoven's fourth symphony made by the author and students at Bar-Ilan U. Based on four authentic sources - autograph, copyist's score (with Beethoven's markings), performing parts, and first edition - it corrects many details in articulations, dynamics,

rhythm, notes, scoring, ornaments, and notation. It considers the authentic sources and later editions; problematic passages; and the notation of staccatos and appoggiaturas. Tutti-solo indications found in the autograph and performing parts, apparently added for performance with doubled winds, brass, and tympani, are noted, as is the B-sharp that appears in m.290 of the first -movement found in all authentic sources but in no modern score. A list of variants concludes the report.

Chylinska, Teresa: 'Metodologiczne zalozenia wydan zródlowych dziol Szymanowskiego, Wieniawskiego i Moniuszki', in: *Muzyka*, 15/4 (1971): 114-17.

Keywords: editing; music; methodology; editorial theory; source studies; manuscript; authenticity; editing; notation; intention

Abstract: Previous Polish experience in the editing of collected works was restricted to Chopin and certain early music. Polskie Wydawnictwo Muzyczne, Kraków, has established guidelines for current editing projects. Each musical source - be it an autograph, an authorized copy, or an edition contemporary with the composer - may be categorized according to its historical period and conventions of style and notation. A composer's intentions may thus be more or less precisely represented in a modern publication.

Clark, Brian: *Bearbeitung damals und heute: Probleme des Herausgebers von Fasch-Werken*, in: Guido Bimberg et al. (eds.): Fasch und die Musik im Europa des 18. Jahrhunderts. Fasch-Zentrum und -Archiv Zerbst-Nord, Zerbst 1995: 225-236 .

Keywords: edition; editing; editorial theory; history; notation; interpretation; music; baroque

Clark, J. Bunker: *Some problems of transcribing music with many sources: the verse anthem O praise God in His holiness by Edward Smith*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque, IA 1974: 69-105.

Keywords: editing; notation; transcription; interpretation; criticism; music; baroque; source studies; methodology; editorial theory; authorship; authenticity; intention; variants; version; manuscript; print; publication; sacred music

Abstract: The author uses a composition by a composer of Durham cathedral to demonstrate problems in the transcription of Anglican church music of the 17th c. Almost all of the 28 manuscript sources for this work have connections with the cathedral. Specific steps in the process of transcription are described. Critical notes indicate the kinds of variants that are not necessary in a printed edition. Preparing the organ accompaniment from several sources involves conflation, resolving minor differences, and use of small-sized notes for editorial additions.

Clercq, Robert O. de: 'Schuberts Erlkönig in einigen bemerkenswerten Ausgaben', in: *Schubert durch die Brille: Internationales Franz Schubert Institut--Mitteilungen*, 8 (1992): 39-44.

Keywords: editing; source studies; print; version; variants; edition; authenticity; work-concept; intention; music; Romanticism; criticism; methodology

Cohen, Albert: *A study of notational and performance problems of an early air de cour: Je voudrois bien, o Cloris (1629) by Antoine Boësset (c. 1586-1643)*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque, IA 1974: 55-68.

Keywords: notation; editing; edition; basso continuo; performance; ornamentation; song; vocal music; source studies; music

Abstract: Preparing an edition of a French air de cour from before 1650 requires attention to such stylistic elements as tempo, realization of the bass line, determination of performance medium, and ornamentation. An early air by Boësset from an English edition dated 1629 forms the basis for an examination of the editorial problems involved. An edition is given together with a facsimile of the source.

Cone, Edward T.: 'Editorial responsibility and Schoenberg's troublesome "misprints"', in: *Perspectives of New Music*, 11/1 (1972): 65-75.

Keywords: editing; music; keyboard; edition; publication; variants; methodology; editorial theory; source studies; notation

Abstract: The publication of a volume of Schoenberg's complete works containing his piano music (Samtliche Werke II/A/4) raises some questions concerning editorial responsibility. While admirable in many ways, the edition has not solved the problems raised by certain passages in Schoenberg's piano music. The difficulties are discussed under 3 headings: typographical (obvious or probable misprints); articulative (questionable phrasings, dynamic markings, etc.); and idiomatic (possible wrong notes).

Cook, Nicholas John: 'The editor and the virtuoso, or, Schenker versus Bülow', in: *Journal of the Royal Musical Association*, 116/1 (1991): 78-95.

Keywords: history; aesthestics; editing; music; theorists; society; work-concept; authenticity; performance; intention

Abstract: Schenker often attacked von Bülow's editions of piano music. Von Bülow's aim (most obvious in his C.P.E. Bach edition) was to adapt the original music to the technological and social circumstances of the 19th c., and to present a personal interpretation of it. Schenker, by contrast, wanted to present the music itself. The basis of his approach was his Schopenhauerian belief that a masterwork does not reflect the composer's conscious intentions, but rather realizes itself through the composer, using him as a medium. The masterwork, then, is objective: that is why it can be grasped in terms of the theory of levels, which in turn provides criteria for reconstructing the authoritative text.

Czesla, Werner: *Skizzen als Instrument der Quellenkritik*, in: Carl Dahlhaus et al. (eds.): Bericht uber den internationalen musikwissenschaftlichen Kongress Bonn 1970. Bärenreiter, Kassel 1971: 101-104.

Keywords: editing; manuscript; print; edition; music; Romanticism; source studies; sources; authenticity; methodology

Abstract: Discusses the value of the sketches for the editing of Beethoven's works, particularly in those instances when the other sources (the autograph, copies, original edition, and letters) are ambiguous. Cites the 'Diabelli' variations op. 120, no. 15, and the transition between the second and third movements of the fifth piano concerto, op. 73, as instances in which sketches may, with caution, be profitably consulted.

Dadelsen, Georg von: *Uber den Wert musikalischer Textkritik*, in: Quellenstudien zur Musik. Wolfgang Schmieder zum 70. Geburtstag. C.F. Peters, Frankfurt am Main 1975: 41-45.

Keywords: criticism; music; editing

Abstract: The enormous cost of musical text criticism in preparing editions is examined in relation to its productivity. The question may be asked of the Wohltemperirtes Clavier, for example, whether three to five years' work on an edition is justified if the final effect on this extended piece is to change a few notes. The author recommends that all bear in mind the results that turn up incidentally, as byproducts, so to speak, of musical text criticism. The new chronology of Bach's works was such an unexpected by-product of critical work. However, the warning is sounded that the method of critical commentary may be quickly repudiated through discussion of insignificant problems.

Dadelsen, Georg von: *Von den Quellen zur Neue Bach-Ausgabe: Einige Bemerkungen zur Editionspraxis*, in: Ulrich Prinz et al. (eds.): 300 Jahre Johann Sebastian Bach: Sein Werk in Handschriften und Dokumenten - Musikinstrumente seiner Zeit - Seine Zeitgenossen. Schneider , Tutzing 1985: 29-50.
Keywords: source studies; sources; manuscript; Baroque; philology; methodology; music

Deathridge, John: *Vollzugsbeamte oder Interpreten? Zur Kritik der Quellenforschung bei Byron und Wagner*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 263-274.
Keywords: editing; romanticism; Germany; criticism; publishers; printers; text; music; literature; source studies; sources; work-concept; authorship; authenticity; version; intention; performance; history; reception
Abstract: Scholars such as Hans Rudolf Zeller and Jerome J. McGann have refused to accept the idea of the pure original or final text, insisting that, in the context of editions of works written since the beginning of the 19th c., the relation between the productive work of an author and the institutions dedicated to its reproduction must be taken into account. With two deliberately extreme examples in mind--Byron's The Giaour and Wagner's Parsifal--it is suggested that the relation between the early Romantic concept of a work of art as an autonomous fixed whole and the philosophy of editing enraptured with the ahistorical ideals of the urtext and 'last authorized version', which the early Romantic concept helped to engender, need further theoretical reflection.

Degrada, Francesco: *Note filologiche in margine all'edizione critica delle cantate di Antonio Vivaldi*, in: Antonio Fanna et al. (eds.): Nuovi studi vivaldiani: Edizione e cronologia critica delle opere (= Studi di musica veneta: Quaderni vivaldiani, 4). Olschki, Florence 1988: 355 -386 .
Keywords: editing; source studies; Baroque; music; philology; methodology; genre; text; criticism; interpretation; cantata

Dolinszky, Miklós: *Hitelesség és hagyományozás: Haydn- és Schubert-zongoraművek közreadói tapasztalatai*, in: Ágnes Gupcsó (ed.): A Magyar Zenetudományi és Zenekritikai Társaság Els. Budapest 1995-96: 83-97.
Keywords: editing; methodology; editorial theory; music; theory; criticism; interpretation; sources
Abstract: Discusses principles as well as technical aspects of editing, comparing various editions of Haydn and Schubert piano works. Selections from the following editions are examined: [for Haydn] Georg Feder, Klaviersonaten I-III (Munich: Henle, 1966; 1970), Christa Landon, Sämtliche Klaviersonaten (Wiener Urtext Edition, 1963-66), Louis Köhler and Adolf Ruthardt, Sonaten I-IV

(Leipzig: Peters), Carl Adolf Martienssen, Sonaten für Klavier zu zwei Händen (Leipzig: Peters, 1936-37), and Sonaten für Klavier I-III (Budapest: Könemann, 1995); [for Schubert] Klavierstücke I-II in the series Neue Ausgabe sämtlicher Werke (Kassel: Bärenreiter), and Klavierstücke I-II (Budapest: Könemann, 1966). Facsimiles of the composers' autographs are also presented in the comparisons.

Donin, Nicolas: *Genetic criticism and cognitive anthropology: a reconstruction of Philippe Leroux's compositional process for voi(rex)*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: criticism; geneticism; version; variants; music; vocal music; performance; compositional process; creative process; editing; transcription; transmission; philology; source studies; sources; methodology; editorial theory

Dümling, Albrecht: *'Im Stil der Lehrstücke': Zur Entstehung und Edition von Eislers Musik für Brechts Gorki-Bearbeitung Die Mutter*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 361-381.

Keywords: literature; drama; poetry; version; authorship; source studies; editing; edition; criticism; music

Abstract: Many of Brecht's poems and dramas were created as additions to the works of others or as alternative versions, taking into account the differing possibilities of reception, effect, and performance. This is particularly true for the dramatization of Gor'kij's novel Mat' by a collective, of which Hanns Eisler was an influential member. Building on recent Brecht studies, the new complete edition of Hanns Eisler's works (HEGA) plans to bring out the steps in the development of the different versions by means of synopses.

Dürr, Walther: *Autograph - autorisierte Abschrift - Originalausgabe. Zu Quellenlage und Quellenbewertung bei Schuberts Liedern*, in: Thomas Kohlhase et al. (eds.): Festschrift Georg von Dadelsen zum 60. Geburtstag. Hänssler Verlag, Neuhausen-Stuttgart 1978: 89-100.

Keywords: source studies; sources; methodology; philology; music; editing; manuscript; print; edition; performance practice; criticism; interpretation; authenticity; authorship

Abstract: As a rule there is no best source for the edition of Schubert lieder. Even the latest authentic version of a song can in most instances provide only the basic text, which then must be clarified on the basis of the first full draft, autograph fair copy, or a copyist's copy. Correction of the musical orthography, the adoption of expression indications and performance instructions, and, obviously, correction of the musical text itself are generally necessary. Such an edition avoids the strict consistency of an edition true to source transmission (überlieferungstreue Ausgabe) but at the same time also avoids the subjective nature of the older editions.

Dürr, Walther: *Probleme der Textedition bei J.S. Bach*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 98-112.

Keywords: notation; editing; edition; music; text; criticism; Germany; vocal music; poetry; literature; variants; romanticism

Abstract: When editing vocal music, especially lieder, the literary text has its own rights. The composer concedes this to the poet, as proven by some examples from Schubert's lieder, and the user should be informed of literary variants whenever they are relevant to the history of a song. When such variants are important for the singer, as when they facilitate the understanding of a poem or correct errors made by the composer, they should be printed together with the music; in other cases they should be included in the critical apparatus.

Dürr, Walther: *Notation und Auffürungspraxis: Artikulation und Dynamik bei Schubert*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 313-327.

Keywords: editing; source studies; sources; paleography; philology; romanticism; Germany; performance; performance practice; articulation; dynamics; interpretation; music; criticism; methodology; editorial theory; notation

Emans, Reinmar: *Probleme der Textedition bei J.S. Bach*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 87-97.

Keywords: text; criticism; music; philology; Germany; baroque; editing; edition; methodology; editorial theory; literature

Abstract: The texts set to music by Bach are still only available in philologically inadequate editions. Several editorial problems must be overcome; methodological issues are explored.

Emans, Reinmar: *Quellenmischung von Partitur und Stimmen in der Neuen Bach-Ausgabe: Ein legitimes Verfahren der Edition?*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 97-106.

Keywords: editing; source studies; sources; documents; music; baroque; methodology; practice; performance practice; intention; variants; authenticity; philology

Fairtile, Linda Beard: *Giacomo Puccini's operatic revisions as manifestations of his compositional priorities*. Ph.D., New York University, New York 1996.

Keywords: source studies; creative process; compositional process; revision; editing; edition; manuscript; performance; performance practice; opera; drama; text; criticism; editorial theory; methodology; melody; analysis; orchestration; version; variants; genesis; work-concept; music

Abstract: Puccini submitted each of his operas to a series of revisions following its first performance. A comprehensive evaluation of his revisions reveals that his manipulations of structure, melody, tonality, and orchestration appeal to consistent musical and dramatic criteria and reflect a sensitivity to practical concerns. For example, simplified characterizations, tighter pacing, and even updated musical stylings rendered his operas more attractive to impresarios and performers. As each of Puccini's operas exists in multiple--arguably definitive--versions, the relevance of a traditional critical edition is discussed.

Fellinger, Imogen: *Autographe, Drucke und Ausgaben* , in: Christiane Jacobsen (ed.): Johannes Brahms. Leben und Werk. Breitkopf & Härtel, Wiesbaden 1983: 75-86.

Keywords: creative process; compositional process; editing; sources; source studies; music; print; variants; performance; publication; work-concept; criticism; interpretation

Abstract: Discusses Brahms's creative process on the basis of extant autograph manuscripts and prints. There are a comparatively small number of sketches ranging from individual themes to sketch versions of an entire composition. In contrast, there are a large number of manuscripts that at times show corrections that are expansions of the original but that many times also represent an early stage of preparation for publication with minor modifications. Occasionally the composer used these as conducting scores for premiere performances, or they served as engraving examples. They illuminate the various phases of the creative process from Brahms's first complete writing down of the work to the stage of readiness for publication. Above all, Brahms's manner of working out a composition is discussed with examples, including references to his arrangements of his own works and his editions of works by other masters.

Filler, Susan Melanie: *Editorial problems in symphonies of Gustav Mahler: a study of the sources of the third and tenth symphonies*. Ph.D., Northwestern University 1977.

Keywords: edition; editing; manuscript; print; publication; compositional process; creative process; interpretation; criticism; music; source studies; sources; manuscript; society; sociology; work-concept; revision; editorial theory; methodology

Abstract: Producing authoritative scores of Gustav Mahler's symphonies presents problems in deciphering key signatures, clefs, system and bar continuity, and pagination, and confronts the editor with discrepancies among sketches, short scores, full scores, and multiple editions. Having studied all available sources for Mahler's third and tenth symphonies, the author argues that these, and probably all of the composer's symphonies, are misrepresented in currently published versions. The problems stem from Mahler's continual controversies with his editors, instances of unwarranted license taken by copyists or editors, errors in engraving, and the composer's own revisions. Close analyses of the third and tenth symphonies reveal Mahler's chronology of work and his final intentions.

Fischer, Johannes: *Textkritik und Interpretation. II: Das Staccato in Ludwig van Beethovens Klaviersonaten*, in: Gernot Gruber et al. (eds.): Musikalische Aufführungspraxis und Edition: Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven (= Schriftenreihe der Hochschule für Musik in München, 6). Bosse, Kassel 1990: 151-168.

Keywords: performance practice; notation; music; interpretation; criticism; source studies; editing; music; publication

Abstract: Beethoven's varied signs for staccato as found in his manuscripts and an inventory of the customary signs for staccato as used ca. 1800 in printed music have resulted in the use of a broader spectrum of indications for staccato in modern editions. Ideally three signs--the point, the wedge, and the stroke (Strich)--should be employed to provide the essential indications for the performer's attack. The staccato signs used in his Waldstein sonata (op. 53) are considered.

Fischer, Kurt von: 'Editions- und Aufführungspraxis im späten 18. und frühen 19. Jahrhundert dargestellt an Mozarts Klaviervariationen', in: *Schweizerische musikpädagogische Blätter*, 73/1 (1985): 7-15.

Keywords: music; editing; improvisation; work-concept; source studies; edition; publication; print; authenticity; ornamentation; keyboard; variants; version; performance practice

Abstract: The autograph sources, in particular the old copies and printed editions, of Mozart's variations for keyboard show that the independent variation cycles were understood, up to a certain point, as

variable forms subject to improvisation. This holds true above all for the number and sequence of the variations.

Fleming, Keith Allan: *The editing of some Communion melodies in medieval chant manuscripts*. Ph.D., Catholic U. of America 1979.

Keywords: medieval; music; editing; philology; editorial theory; source studies; sources; manuscript; notation; methodology; criticism; interpretation; chant; sacred music

Abstract: The approximately 140 Communion antiphons in the medieval repertoire of Gregorian chant are preserved with neumatic notation in manuscripts dating from the 10th c., and in pitch notation beginning with the 11th c. In these sources, most of the melodies change very little. There is, however, a group of at least 15 Communions where the sources show radical disagreements in modality. A comparison of transcriptions made from a group of 40 selected manuscripts suggests that these pieces fall into three basic groups: 1) those containing tritones which were emended in various ways, 2) pieces with unusual cadences or melodic shapes, and 3) melodies constructed from scales which did not exist in the theory of the modes. There are also, finally, five other Communions for which the sources give various different readings; but the reasons for these differences remain obscure. Critical editions of the melodies as well as a study of the manuscripts which contain them are given here as a contribution to the development of a theory for the editing of chant melodies.

Flothuis, Marius: 'Die Neuedition von Glucks Oper Iphigénie en Aulide, oder Der Musikwissenschaftler als Detektiv', in: *Österreichische Musikzeitschrift*, 42/10-11 (1987): 494-97.

Keywords: source studies; editing; edition; print; sources; work-concept; methodology; music; variants; version; genesis

Abstract: No original manuscript of Iphigénie en Aulide is extant. Editions must therefore be based on a collation of secondary sources (a first print and sets of individual parts). Unfortunately the five sources differ in a great many particulars.

Flothuis, Marius: *Dürfen und können wir ein unvollständig überliefertes Werk ergänzen?*, in: Paul Op de Coul et al. (eds.): Fragment or completion? Proceedings of the Mahler X Symposium. Nijgh & Van Ditmar, s-'Gravenhage 1991: 17-25.

Keywords: work-concept; editing; source studies; philology; authenticity; authorship; version; intention; criticism; music

Foltmann, Niels Bo: *Kildeproblemer i forbindelse med Niels W. Gades værker: Kildematerialet til Niels W. Gades værker, dets beskaffenhed og editionstekniske problemer i forbindelse med en moderne kritisk udgave*, in: Nils Grinde et al. (eds.): Nordisk musikkforskerkongress (= Skriftserie fra Institutt for Musikk og Teater, 2). Universitetet i Oslo, Oslo 1992: 370-374.

Keywords: editing; source studies; edition; publication; methodology

Foltmann, Niels Bo and Jensen, Lisbeth Ahlgren: *Det Kongelige Bibliotek som udgiver af den musikalske kulturarv – belyst ved udgivelsen af Carl Nielsens musik*, in: John T. Lauridsen et al. (eds.): Umisteligt. Festskrift til Erland Kolding Nielsen. Det Kongelige Bibliotek, Copenhagen 2007: 571-588.

Keywords: editing; Denmark; music; sources; source studies; methodology; performance

Abstract: The authors present main features of the editorial strategies for the present publication of Carl Nielsen's collected works, initiated in 1994 and expectedly finished in 2008. The Royal Library owns the main part of Nielsen's left manuscripts, though some important sourcer are still missing, such as the composer's fair copy of the music for poet Ludvig Holstein's play Tove (1908). The article tells, how the editors were sent on a treasure hunt in the attempt to discover the original performance material, but finally had to published the music based on an incomplete pencil draft.

Gallico, Claudio: *Verso l'edizione critica di Ernani di Verdi*, in: Marcello Pavarani et al. (eds.): Nuove prospettive nella ricerca verdiana. Ricordi, Milano 1987: 20-28 .

Keywords: editing; music; opera; criticism; methodology; source studies; drama; text; edition; performance

Goldhammer, Otto: *Genügen Faksimile-Drucke und Urtext-Ausgaben zur fehlerfreien Darstellung der kompositorisch-musikalischen Intentionen Johann Sebastian Bachs?* , in: Werner Felix et al. (eds.): Bericht uber die Wissenschaftliche Konferenz zum III. Internationalen Bach-Fest der DDR, Leipzig 18./19. September 1975. Deutscher Verlag für Musik, Leipzig 1977: 327-43.

Keywords: keyboard; performance; performance practice; source studies; manuscript; editing; music; edition

Abstract: Discusses the inconsistent nature of performance indications in Bach's clavier works. Points out a 250-year-old error in various Bach editions-the first edition of the NBA among them-of the Adagio of the G-minor solo sonata for organ, BWV 1001.

Goldhan, Wolfgang: 'Erfahrungen beim Vergleich der Quellen zu den Kompositionen für ein Blasinstrument mit Begleitung von Carl Maria von Weber: Eine Problemstudie', in: *Weber-Studien*, 1 (1993): 197-217.

Keywords: editing; notation; sources; source studies; manuscript; print; publication; performance; methodology; music; interpretation; intention; geneticism; version

Abstract: Nine such works were studied in preparation for the Carl-Maria-Von-Weber-Gesamtausgabe. Autographs, copies, galley proofs, first editions, and revisions are presented, giving their location and tracing the relationships among them. Divergences in the expressive markings for dynamics, articulation, and phrasing appear to be due to carelessness or error, as Weber worked out the solo line separately and failed to add corresponding indications from the solo part to the orchestral parts.

Gosman, Alan: *From melodic patterns to themes: the sketches for the original version of Beethoven's "Waldstein" Sonata, Op. 53*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater. University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: melodic framework; compositional process; manuscripts; source studies; sources; romanticism; music; keyboard; instrumental; version; variants; geneticism; intention; editing; edition; criticism; philology; paleography; filiation; work-concept; editorial theory; methodology; performance

Gossett, Philip: *Censorship and self-censorship: Problems in editing the operas of Giuseppe Verdi*, in: Lewis Lockwood et al. (eds.): Essays in musicology: A tribute to Alvin Johnson. American Musicological Society, Philadelphia 1990: 247-257.

Keywords: editing; music; manuscripts; source studies; text; opera; literature; drama; theatre; compositional process; edition; Italy; romanticism; version; variants; intention; authenticity; authorship

Abstract: Because of Verdi's self-editing, textual discrepancies between the manuscript and published versions of Rigoletto, Ernani, and Nabucco cannot always be decided on the basis of the original version.

Gossett, Philip, Zedda, Alberto and Cagli, Bruno: 'Criteri per l'edizione critica di tutte le opere di Gioacchino Rossini', in: *Bollettino del Centro Rossiniano di Studi*, 1 (1974): 1-61.

Keywords: edition; editing; music; publication; publishers; source studies; sources; manuscript; version; notation; performance practice; performance; opera; drama; text; criticism; methodology

Abstract: A detailed statement of the editorial criteria established for the publication of the works of Gioacchino Rossini by the Fondazione Rossini of Pesaro and Casa Ricordi of Milan, and a discussion of the particular characteristics of Rossini's manuscripts and the nature of Italian operatic practice in the early 19th c.

Grabs, Manfred: *Hanns Eisler: Werk und Edition* (= Arbeitshefte, Schriftenreihe des Prasidiums der Akademie der Kunste der DDR (Sektion Musik), 28). Henschel, Berlin 1978.

Keywords: creative process; compositional process; editing; music; notation; interpretation; edition; source studies; methodology

Abstract: Taking as points of departure Eisler's working methods, the relationship between notation and interpretation in Eisler's works, and the practices of existing Eisler editions, the author sets forth the editorial principles for the collected edition of Eisler's works (Hanns Eisler, Gesammelte Werke. VEB Deutscher Verlag für Musik, Leipzig). The study contains a detailed chronological table and documentary illustrations.

Grassi, Andrea Massimo: *Varianti d'autore e varianti di trasmissione nel trio op. 114 di Johannes Brahms: Osservazioni sui testimoni manoscritti e a stampa*, in: Maria Caraci Vela (ed.): La critica del testo musicale: Metodi e problemi della filologia musicale (= Studi e testi musicali: Nuova serie, 4). Libreria Editrice Musicale, Lucca 1995.

Keywords: editing; manuscripts; methodology; editorial theory; philology; source studies; sources; documents; variants; intention; music

Grier, James: *Authority of the composer, authority of the editor*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 17-29.

Keywords: authorship; authenticity; editing; music; intention; source studies; performance; criticism

Abstract: Taking Wagner and Stravinsky as examples, the relation between a musical piece of art and the written representation in the score is discussed. In the cases of Wagner and Stravinsky, the composer tries as far as possible to make sure that his intentions are adhered to in practical performance, in such a way that the gab between the composer's idea of the work and the performance is closed. The second part of the article deals with the author's experiences as an editor of works by the 11th century composer Adémar de Chabannes. A balance between the composer's authority and the editor's authority is advocated, and it is argued that the composer's authority is not being challenged by the fact that any editor is also an interpreter. The article is followed by a Response by David Fanning (RILM 2006-6296)

Grinde, Nils: *Grieg and Kjerulf editions*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 81-85.

Abstract: A presentation of the two scholarly collected editions by the Norwegian composers, Edvard Grieg (Samlede Verker, C.F. Peters 1977-1995) and Halfdan Kjerulf (Samlede Verker, Oslo 1977-1998). Presents the editorial policy behind the two editions.

Gülke, Peter: *Erfahrungen und Uberlegungen bei der Arbeit an einer Neuausgabe der 5. Sinfonie*, in: Harry Goldschmidt et al. (eds.): Bericht über den Internationalen Beethoven-Kongress 20. bis 23. März 1977 in Berlin. Deutscher Verlag für Musik, Leipzig 1978: 231-36.

Abstract: Among a wealth of issues in editing, the author selects three to discuss: 1) the attempt at a nuanced evaluation of autograph sources; 2) with regard to performance indications, the need to avoid false standardizations and schematizations; and 3) a plea for an edition that relies on more than one source, dismisses the false definitiveness of an 'Urtext', and includes an accurate account of textual discrepancies; Beethoven's fifth symphony.

Göllner, Marie Louise: *'Composition' in the late Middle Ages and its reflection in modern editorial methods*, in: Makoto Ohmiya et al. (eds.): Tradition and its future in music. Mita, Osaka 1991: 87-94.

Abstract: Music historians have traditionally sought to establish the authentic text of the music under investigation and include in their editions a critical commentary listing variants in the case of multiple sources. For medieval music this method has always posed problems, since choices must frequently be made between widely differing versions and it is difficult, if not impossible, to establish a clear relationship among the manuscripts. Editors therefore adopted a solution of editing single sources, i.e. manuscripts, rather than works, which became an established practice for all music until the end of the 14th c. The ideal for the 13th-c. composer was, however, to combine a relatively small number of elements in as many different ways as possible within the limits imposed by rhythmic pattern and consonance. For that reason, editions of medieval music can be made on the basis of the common characteristics of style rather than looking into the repertoire of individual manuscripts.

Hailey, Christopher: *Zwischen Wort und Ton: Franz Schrekers Operntexte und die Zwischengattung des Textbuches*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 312-327.

Abstract: Like Wagner, Schreker (1878-1934) wrote his own opera librettos from a single music-dramatic vision. Although often criticized as eclectic amalgams of contemporary literary impulses, the librettos are significant for translating those impulses into a nonverbal realm. A text-critical study

of the genesis of Schreker's librettos reveals both the scope of their literary synthesis and the means by which they foster an interaction between words and music.

Haimo, Ethan: 'Editing Schoenberg's twelve-tone music', in: *Journal of the Arnold Schoenberg Institute*, 8/2 (1984): 141-57.

Keywords: editing; music; analysis; criticism; interpretation; source studies; methodology; editorial theory; edition; compositional process; creative process

Abstract: From 1921, most of Schoenberg's compositions were based on twelve-tone sets, virtually every one of which contains deviations from the presumably referential norm. Are these deviations mistakes or purposeful compositional decisions? Documentary evidence alone is unlikely to give persuasive answers for most of these set deviations. Strategies must be developed whereby the set deviations can be examined, and editorial decisions reached based on analytical and stylistic evidence. Several passages are analyzed as examples of how such decisions might be made.

Halbreich, Harry: *Bruckners dritte Symphonie und ihre Fassungen*, in: Franz Grasberger (ed.): [Bruckner symposium] Die Fassungen. Im Rahmen des Internationalen Brucknerfestes Linz, 14.-16. Sept. 1980. Akademische Druck- und Verlagsanstalt, Graz 1981: 75-83.

Keywords: editing; methodology; version; authenticity; source studies; editorial theory; music

Abstract: The second version of 1878 is the representative form of the third symphony. One could approximate an ideal version by using the method of creative musicology to combine all the versions. By doing so, no note would be added that had not been composed by Bruckner.

Hammond, Frederick: *The joker in the pack: On editing Andrea Gabrieli's keyboard music*, in: Musica senza aggettivi: Studi per Fedele d'Amico (= Quaderni della 'Rivista italiana di musicologia' , 25). Olschki, Florence 1991: 31-46.

Keywords: edition; editing; music; renaissance; baroque; source studies; manuscript; variants; interpretation

Abstract: A respectable body of evidence supports the existence of an edition of Andrea Gabrieli's keyboard works issued some two decades before the surviving one (1605; vol. 5 of the uniform edition). Therefore every MS and printed variant, even dating from after the surviving edition, may stem from the earlier, lost recension. These variants in early MSS and prints of Gabrieli's keyboard music are compared, and some modern editorial solutions are considered in their light.

Hansen, Finn Egeland: 'Problemer og erfaringer i forbindelse med udgivelsen af Niels W. Gades værker', in: *Dansk Årbog for Musikforskning*, 25 (1997): 9-14.

Keywords: editing; music; sources; performance; edition; practice; criticism

Abstract: Surveys the process of editing the collected works of Gade. Overall, the editing of Gade's oeuvre is uncomplicated, but two aspects of the process are more intricate: the completion of the articulation marking, which is sometimes cursory, and the determination of whether to use diminuendo or marcato markings. A detailed review of the principles used to solve these two problems is offered. When editing music of the 19th and 20th c., it is natural to combine practical and scholarly approaches in one edition.

Hansen, Finn Egeland: *The Niels W. Gade Edition*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 76-80.

Keywords: editing; history; edition; music

Abstract: A presentation of the Niels W. Gade, Works (Foundation for the Publication of Works of Niels W. Gade, 1990-) founding, funding, editorial guidelines and status. The problem of how to deal with several versions of the same work is discussed.

Hansen, Mathias: *Fragment und Vollendung: Mahlers X. in der Perspektive des IX. Sinfonie*, in: Paul Op de Coul et al. (eds.): Fragment or completion? Proceedings of the Mahler X Symposium. Nijgh & Van Ditmar, s-'Gravenhage 1991: 51-59 .

Keywords: editing; source studies; criticism; work-concept; philology; music

Harris, Charles David: *Problems in editing harpsichord music: Suite in D by Ferdinand Tobias Richter (1649-1711)*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque, IA 1974: 142-153 .

Keywords: edition; editing; notation; source studies; baroque; keyboard; methodology; music

Abstract: A previously unpublished suite is given both in facsimile (Wien, Minoritenkonvent, MS XIV 743) and in a performing edition. The suite consists of an entrée (French overture) followed by an allemande, courante, sarabande, bourée, and gigue. The author discusses Richter's position at the court of Leopold I, the manuscript containing the suite, editorial changes, and such questions of performance practice as ornamentation, articulation, overdotting, fingering, and the transferring of wide intervals intended for a short-octave keyboard to a modern, fully chromatic one.

Harsh, Edward D.: 'With intent to stage: editing Kurt Weill's music for the theater ', in: *Performance practice review*, 9/2 (1996): 127-145.

Keywords: editing; opera; drama; theatre; performance; performance practice; source studies; interpretation; criticism; text; music; literature; edition; work-concept; methodology; editorial theory

Abstract: A critical edition of Weill's opera and music theater works confronts special editorial problems. The complex and dynamic identity of a work for the theater conflicts with the paradigm of the stable, definitive text that critical editions usually aim to present. Further, the collaborative nature of such works allows significant influence to be exerted on the text by individuals other than the composer. A satisfactory solution to these problems is not possible by recourse to the conventional musical-editorial philosophy that has prevailed for most of the 20th c. Rather, a new philosophy that places a positive value on the development of a text through practice and collaboration must be employed.

Harsh, Edward D.: *Excavating Mahagonny: editorial responses to conflicting visions*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 346-360.

Keywords: editing; text; music; literature; modern; methodology; source studies; performance; performance practice; drama; theatre

Abstract: The complex interactions of musical and verbal sources in the preparation of a critical edition, based upon developments in the course of the production process of a musical-dramatic work, are demonstrated with the example of Aufstieg und Fall der Stadt Mahagonny by Weill and Brecht.

Hauge, Peter: 'Pigen med den skæve ryg: Carl Nielsens forkortelser af operaen Maskarade', in: *Fund og Forskning i Det Kongelige Biblioteks Samlinger*, 38 (1999): 291-312.

Abstract: Nielsen revised Maskarade from its premiere until his death in 1931, and compared the opera to a girl with a deformed back that needed treatment. When editing the opera, these cuts have to be considered in detail in order to arrive at the composer's final version. Establishing a cogent source hierarchy for the complete opera is problematic. For example, the opera draft contains both the first version, which in fact was never performed, and the latest version dating from 1922.

Hauge, Peter: 'Carl Nielsen and intentionality: concerning the editing of Nielsen's works', in: *Carl Nielsen Studies*, 1 (2003): 42-81.

Abstract: Theories regarding the editing of modern texts are explored through analysis of the editing of Nielsen's musical works. Modern Anglo-American discussions on the complexities of authorial intention and its function in the editing process are considered. Though Greg's copy-text method (1950) is still used, modern text critics, notably Jerome McGann, have argued in favor of a different approach towards the concept of authorial intention, seeking to include the social context or setting. (According to G. Thomas Tanselle, however, no satisfactory method has been proposed that could take these aspects into consideration.) The understanding of the work-concept of music is also addressed, and it is proposed that distinctions be made between score, notation, and performance--between elements that are part of the work and elements that rely on performance and performance practice conventions. Case studies of Nielsen's symphony no. 1 (1892), Maskarade (1906), and the Andante tranquillo e scherzo for string orchestra (1887) are presented to illustrate the complex problems concerning the determination of authorial intention, final as well as original.

Hauge, Peter: *Masking the sleeping pillow: Nielsen's opera Maskarade*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 45-50.

Abstract: Case story related to Nielsen's opera Maskarade discussing the relation between the work as such (the score) and the interpretations of the score in performance. The author argues that in the case of Nielsen it necessary to include performance material in the editor's work with the revision of a work for a schorlarly edition. He thus understands the work concept in a broader sense than strictly the score as it is left by the composer in its letzter Fassung.

Hauge, Peter: '[review of:] A Brief and Short Instruction of the Art of Musicke by Elway Bevin. Ed. by Denis Collins', in: *Music and Letters*, 90/1 (2009): 160-62.

Hauge, Peter: '[review of:] John Birchensha: Writings on Music. Ed. by Christopher D. S. Field and Benjamin Wardhaugh', in: *Music and Letters*, 92/4 (2011): 647-49.

Heidlberger, Frank: *Edition und musikalische Praxis: Carl Maria von Webers Werke für Klarinette und Orchester*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 277-291.

Keywords: editing; edition; music; practice; performance practice; romanticism; Germany; instrumental; source studies

Heidlberger, Frank: 'Von der Quelle zur historisch-kritischen Edition: Carl Maria von Webers Werke für Klarinette und Orchester--Im Dickicht der Quellen: Das Concertino', in: *Rohrblatt: Magazin für Oboe, Klarinette, Fagott und Saxophon*, 18/4 (2003): 202-207.

Keywords: sources; source studies; documents; music; instrumental; Germany; romanticism; editing

Heidlberger, Frank: 'Man muß den Notentext als Text begreifen: Von der Quelle zur historisch-kritischen Edition Carl Maria von Webers Werke für Klarinette und Orchester', in: *Rörblatt: Magazin für Oboe, Klarinette, Fagot und Saxophon*, 18/2 (2003): 50-55.

Keywords: music; editing; text; criticism; editorial theory; methodology; romanticism; Germany; philology; source studies; sources

Hein, Jürgen and Zumbusch-Beisteiner, Dagmar: *Probleme der Edition 'musikalischer Texte' im Wiener Dialekt, dargestellt am Beispiel Johann Nestroys*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 212-232.

Keywords: biography; history; drama; music; literature; text; vocal music; opera; language; Germany; editing; criticism; work-concept; authorship

Abstract: Among the central elements of Nestroy's dramatic oeuvre are songs (couplets) and quodlibets (variegated sequences of excerpts from well-known operas, singspiels, and magic plays). Nestroy involved music in the creative process from the very beginning by entering detailed instructions about his musical requirements in the text itself. This often left the composer little room for independent musical creativity. The musicologist's task in forming an adequate judgment of such functionally restricted compositions is comparable to the literary critic's task in evaluating the text and the possible musical influences on it. The documentation of the music in the new critical edition of Nestroy's works (Johann Nestroy: Sämtliche Werke) may help us understand his couplets and quodlibets from the perspective of both disciplines. However, this cannot replace a musicological edition, nor is it intended to.

Heinemann, Ernst-Günter: *Organisation und Perfektion im Klavierwerk Claude Debussys: Überlegungen zur Editionsproblematik*, in: Paul Mai (ed.): Im Dienst der Quellen zur Musik: Festschrift Gertraut Haberkamp zum 65. Geburtstag. Bischöfliche Zentralbibliothek, Regensburg 2002: 135-139.

Keywords: edition; manuscripts; performance; reception; editing; music; France; instrumental; compositional process

Abstract: Debussy left explicit and perfect autographs as models for engraving of music texts for his solo piano music. The situation is less clear as soon as the scoring was for more than one instrument. Debussy obviously made last-minute changes during the rehearsal period, so that the compositional

development of these pieces is often hard to reconstruct. Thus, while in the solo music, thanks to the simple organizational situation, the source situation is always unambiguous and presents no fundamental problems to the editor, the details, due to the high degree of nuance in Debussy's music, can lead to difficult choices among versions.

Hepokoski, James A.: 'Overriding the autograph score: the problem of textual authority in Verdi's Falstaff', in: *Studi verdiani*, 8 (1992): 13-51.

Keywords: editing; edition; publishers; publication; source studies; manuscript; theatre; drama; text; criticism; music; opera; performance; scenography; version; variants; work-concept; authenticity; intention; revision; methodology

Abstract: The principal source for a new orchestral score of Falstaff should be the earliest known printed copy of the rental partitura, plate number 96180, originally published in three volumes by Casa Ricordi. The only existing orchestral score whose first-run 1893 printing is absolutely verifiable is the one held at the Library of Congress. However, any critical edition of Falstaff will have to make available for performance all of the variant material for the three versions of the opera supervised by Verdi: that of the Milanese premiere (9 February 1893), the first Roman performances (15-25 April 1893, incorporating two substantial revisions), and the first Parisian performances (beginning 18 April 1894, in French, with five revisions concerning vocal lines, text, and stage directions, but not instrumental parts).

Hilmar, Ernst: *Einige der Beweggründe für die 'Vollendung' Fragment gebliebener Musikwerke*, in: Paul Op de Coul et al. (eds.): Fragment or completion? Proceedings of the Mahler X Symposium. Nijgh & Van Ditmar, s-'Gravenhage 1991: 26-35.

Keywords: work-concept; editing; music; criticism; philology; authenticity; authorship; source studies; version; variants; intention

Hitchcock, H. Wiley: 'Problèmes d'edition de la musique de Marc-Antoine Charpentier pur Le malade imaginaire', in: *Revue de musicologie*, 58/1 (1972): 3-15.

Keywords: drama; opera; play; text; music; criticism; interpretation; theatre; stage; edition; editing; methodology; editorial theory; source studies; manuscript; version; work-concept; baroque

Abstract: An account of the problematic aspects of the text and music of the prologue and intermèdes of Molière's play (1673), composed by Charpentier and revised twice (1674, 1686) for the Comédie-Française. The textual problems center on the existence of 2 different prologues and a confused composite - still offered as 'authentic' in modern editions - of 2 early versions of the first intermède. The musical problems revolve around the scattering of the 3 versions of th music among Charpentier's manuscripts (Paris, Bibl. nat.), the loss of some of it (the first intermède), and the publication of yet other portions as part of the music for another play (T. Corneille and De Visé's Circé, 1675). The proper ordering of the 3 versions of Charpentier's music is clarified. A new version of the first intermède is proposed which resolves virtually all of its textual and musical problems.

Hitchcock, H. Wiley: *Some aspects of notation in an Alma redemptoris mater (c. 1670) by Marc-Antoine Charpentier (d. 1704)*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque, IA 1974: 127-141.

Keywords: edition; editing; criticism; performance; practice; music; editorial theory; methodology; basso continuo

Abstract: A scholarly/practical edition of the work, preceded by a discussion of its probable date and the following aspects of its notation: key-signature, time-signatures and barring, and note-shapes. Also includes commentary on the medium, the key, the ornaments, the basso continuo figuration and realization, and their implications for a modern edition.

Hitchcock, H. Wiley: *Editing Ives's 129 songs*, in: J. Philip Lambert (ed.): Ives studies. Cambridge University Press, Cambridge 1997: 51-76.

Keywords: performance practice; song; text; music; editing; source studies; sources; manuscript; history; criticism; literature; methodology; editorial theory; notation; version; variants; authorship; intention

Abstract: Describes the preparation of a critical edition, commissioned by the Charles Ives Society, of Ives songs: his 114 songs (1922), thirteen other songs that were published later, and two unpublished songs. The published songs lacked scholarly editing. Discussed are the musical and textual sources for the songs, notational idiosyncracies that pose editorial and performance problems, and Ives's revision of many songs in light of recent claims that he silently modernized his music in later years.

Hofmann, Klaus: *Herausgeber-Erfahrungen mit handschriftlichen Quellen Telemannscher Kirchenmusik: Anmerkungen zu einigen Lesartproblemen*, in: Wolf Hobohm et al. (eds.): Georg Philipp Telemann: Werküberlieferung, Editions- und Interpretationsfragen. Tank, Cologne 1991: 15-20.

Keywords: manuscript; source studies; sources; music; baroque; version; variants; editing; methodology; interpretation; performance

Abstract: Many of Telemann's religious works survive not in his own autograph scores, but rather in copies by other hands; copies for one and the same work often show considerable divergences. Three examples illustrate editorial problems attendant upon reconstructing Telemann's original text.

Jarman, Douglas: "Correcting' Berg: some observations on analysis and editorial responsibility', in: *International journal of musicology*, 4 (1995): 155-167.

Keywords: analysis; editing; source studies; music; methodology; compositional process; creative process; performance

Abstract: Discusses some of the problems in producing a critical text of Berg's music. The degree to which analysis affects editorial decisions is considered with regard to the source material for the violin concerto.

Jeppesen, Knud (ed): *Indledning til Mogens Pedersøns Pratum spirituale* (= Dania sonans, 1). Copenhagen 1933.

Keywords: music history; biography; music; sacred; church; Denmark; Christian IV; transcription; editing; source studies; sources; bibliography; vocal music; polyphony

Jones, Joseph E.: *A study of Richard Strauss's creative process: der Rosenkavalier's "Presentation Scene" and "Schluduett"*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: creative process; compositional process; music; editing; source studies; manuscripts; edition; sources; geneticism; variants; version; performance; philology; editorial theory; methodology

Kallberg, Jeffrey: *The Chopin sources: variants and versions in later manuscripts and printed editions*. Ph.D., University of Chicago, Chicago 1982.

Keywords: variants; version; edition; history; publication; publishers; printers; editing; authorship; authenticity; source studies; manuscript; text; criticism; music; compositional process; creative process

Abstract: Explores the musical issues revealed by Chopin's revisions, the cultural and economic milieu from which they emerged, and the nature of the sources in which they occurred. Restricts the musical discussion to Chopin's later works (1842-47) and considers only revisions after the sketch stage. Assesses music publishing in the 19th c. and Chopin's relations with his publishers, and describes the nature of his manuscripts. Examines compositional problems in selected manuscripts and printed editions, treating both text-critical and musical issues.

Kallberg, Jeffrey: 'Are variants a problem? 'Composer's intentions' in editing Chopin', in: *Chopin Studies*, 3 (1990): 257-67.

Keywords: editing; criticism; philology; music; methodology; work-concept; romanticism; keyboard; editorial theory; publication; publishers; version; variants; intention; compositional process; creative process; genesis; geneticism; source studies

Abstract: It is universally believed that the basic task of the editor is to determine the text that would reflect the intentions of the composer as faithfully as possible. Some publishers try to capture the original intentions of the author; others, the final ones. The same composition might be presented in several different editions. This approach is highly undesirable: editions with all the versions of the composition (including autographs offered as gifts or inscribed in diaries) rather than a single one are to be preferred. This procedure would be closer to the Romantic spirit of the perception and comprehension of music.

Karp, Theodore C.: *Mirabantur omnes: a case study for critical editions*, in: László Dobszay (ed.): Cantus Planus: papers read at the 6th meeting. Magyar Tudományos Akadémia (MTA), Budapest 1995: 493-516.

Keywords: medieval; chant; plainsong; vocal music; philology; editing; edition; music; text; version; transmission; variants; source studies; sacred music

Abstract: Examination of the communion Mirabantur omnes shows why extensive critical editions are necessary for an understanding of the transmission of chant during the Middle Ages. The text is set to three different melodies, the most widespread of which is extraordinarily variable in its transmission. A set of procedures for representing the variant readings in a manner that would be both as complete and as manageable as possible is given. A partial exemplification is presented.

Kohlhase, Thomas: *Editionsprobleme der Neuen Cajkovskij-Gesamtausgabe am Beispiel der 6. Sinfonie*, in: Thomas Kohlhase (ed.): Internationales . Schott, Mainz 1995: 177-186.

Keywords: editing; music; source studies; sources; philology; editorial theory; methodology; genesis; geneticism; version; history

Abstract: After a discussion of the contents and editorial and philological principles of the new editions published in Mainz and Moscow since 1993, the first published volume--no. 39b, the symphony no. 6 (Pathétique)--is examined in terms of two editorial issues: the various types of sources and their evaluation for an edition, and the importance and limits of documentation of a work's genesis and the various stages in which it was completed. The problem of the fingerings for the string parts that were entered into the autograph by the violinist Julij Konjus as well as by

Kohlhase, Thomas: *Undine von Fouqué und Hoffmann: Bemerkungen zur Partitur und ihrer Edition*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 247-256.

Keywords: editing; literature; drama; text; criticism; source studies; sources; documents; manuscripts; music

Abstract: Describes the sources of Hoffmann's Undine and discusses the consequences these have for an edition of the work.

Kojima, Shin Augustinus: 'Probleme im Notentext der Pastoralsymphonie Op. 68 von Beethoven', in: *Beethoven Jahrbuch*, 9 (1973-77): 217-61.

Keywords: editing; manuscript; source studies; edition; variants; methodology; history; music; performance; publishers; print

Abstract: Except for the Peters miniature score, revised by Unger, the prevailing text of the 'Pastoral' symphony goes back to the Breitkopf complete editions. Besides the autograph (A), the latter is mainly based on the first edition (E) of the score, the former on the original edition (D) of the parts. Both texts have, however, proved to be problematic. Beethoven gave Härtel the Stichvorlage of D before the first performance. In having the performance parts (C) copied and in rehearsal, he made many changes and corrections. Although he sent to Leipzig a list of these, made from a second copy of the score (B), he failed to enter important corrections. D therefore contains many obsolete readings. The text of E is far more corrupt because of the publisher's editorial blunders. An accurate text of the symphony can be produced only from the manuscript sources A, B, and C.

Konrad, Ulrich: 'Bemerkungen zu Problemen der Edition von Mozart-Skizzen', in: *Die Musikforschung*, 44/4 (1991): 331-45.

Keywords: editing; compositional process; creative process; source studies; music; history; editorial theory; methodology; philology; interpretation; notation

Abstract: Contrary to popular belief, Mozart did not compose only in his head during the whole of his lifetime, but instead usually sketched on paper as well. Although as a rule, certainly, Mozart destroyed his workshop material, some 320 individual sketches and compositional drafts dating from 1768 to 1791 are known to survive. The philological difficulties in preparing them for publication involve deciphering the sketches and problems of textual presentation; a sketch page that contains, among other things, notations for the canons K.283 and K.557 (Nascoso è il mio sol) serve as an example.

Korstvedt, Benjamin Marcus: *The first edition of Anton Bruckner's fourth symphony: authorship, production and reception*. Ph.D., University of Pennsylvania 1995.

Keywords: performance practice; notation; work-concept; editing; print; reception; history; music; Germany; source studies; version; methodology; editorial theory; edition; intention; revision; variants

Abstract: For more than 50 years the first printed edition of Bruckner's symphony no. 4 (1889) has been rejected as a corruption of the composer's intended text. Although this edition appeared with Bruckner's approval, most scholars now believe that it was bowdlerized. The belief that this version of the symphony is corrupt was promulgated in the 1930s, enshrined in the commentary to the first modern edition (Robert Haas, 1936), and then handed down as fact for decades. Clearly, however, Bruckner reception was intensely politicized in the Third Reich and ideology played a determining

role in the formulation and legitimation of Haas's interpretation. In fact, Bruckner had been fully involved in preparing the version of the symphony he published in 1889. He revised the Stichvorlage extensively (virtually every page reveals his handwriting) and there are detailed, if previously unrecognized, references in Bruckner's personal calendars to these revisions. The fact that Bruckner received advice and assistance from others in preparing the edition does not constitute editorial interference; rather, it was a collaboration necessary for the composer to realize his final artistic intentions. The published version is Bruckner's definitive version of the symphony.

Korstvedt, Benjamin Marcus: *"Return to the pure sources": the ideology and text-critical legacy of the first Bruckner Gesamtausgabe*, in: Paul Hawkshaw et al. (eds.): Bruckner studies. Cambridge University Press , New York 1997: 91-109 .

Keywords: editing; source studies; edition; methodology; history; music; Germany; publication; authenticity; version; manuscript

Abstract: The first collected edition of Bruckner's works (Anton Bruckner, sämtliche Werke: Kritische Gesamtausgabe, edited by Robert Haas between 1930 and 1994) rejected as inauthentic the editions published during Bruckner's lifetime and replaced them with new editions based on Bruckner's earlier MSS. Although this position continues to define the textual province of Bruckner studies and performance, its historical and philological validity is questionable. It arose and was legitimated in the intellectual context of Nazism, whose ideological pressures skewed its scholarly rigor. In light of this suspect genealogy, modern scholars need to rethink the received wisdom about Bruckner editions and reappraise the long-neglected scores printed in the 19th c.

Krabiel, Klaus-Dieter: *Die Lehrstücke Brechts als editorisches Problem*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 331-345.

Keywords: editing; literature; drama; text; music; criticism; methodology; source studies; performance practice; performance

Abstract: The Lehrstücke created by Brecht in collaboration with Hindemith, Weill, and Eisler exemplify an original type of vocal composition that originated in the troubled 1920s. The form of the Lehrstücke aimed at a renewal of musical practice in purely functional terms. Their experimental character was expressed in the treatment of the texts and settings, and in the accompanying theoretical-conceptual texts, which must be treated as part of the Lehrstücke themselves. These peculiarities raise specific editorial problems, which are described by examining the material and the practice of previous editions.

Kuna, Milan: *Zur kritischen Edition der Korrespondenz und der Urkundendokumente von Antonín Dvorák*, in: Markéta Hallová et al. (eds.): Musical dramatic works by Antonín Dvo (= Conferences on the history and theory of music at the International Music Festival Prague Spring, 4). Cesk Hudební Spolecnost, Prague 1989: 55-58 .

Keywords: editing; edition; source studies; documents; history; music; performance practice

Landgraf, Annette: 'Autograph--Abschrift--Ausgabe: Zu philologischen Aspekten des Flavio-Bandes der HHA', in: *Händel-Jahrbuch*, 40-41 (1994-95): 121-29.

Keywords: source studies; manuscript; philology; music; baroque; opera; drama; literature; text; performance; performance practice; editing; print; edition; methodology

Abstract: Händel's opera Flavio re de' Longobardi, HWV 16, appeared in 1993 in the Hallische Händel-Ausgabe (HHA, ed. J. Merrill Knapp). The basic sources for the edition are the autograph (GB-Lbl R.M.20.b.1.), the director's score (D-Hs M.A/1017), two full scores (GB-Mp MS 130 Hd4, vols. 129 and 130), parts from 1723 (GB-Mp MS 130 Hd4, vols. 227-231), the London libretto of 1723, and the first printed edition, which was published by John Walsh, John & Joseph Hare in 1723. These sources are described, their peculiarities and those of the work itself are discussed, and the editorial decisons for the edition are laid out and defended.

Lawton, David: *Critical performers and critical editions*, in: Marcello Pavarani et al. (eds.): Nuove prospettive nella ricerca verdiana. Ricordi , Milano 1987: 10-19.

Keywords: manuscript; opera; drama; authenticity; performance; interpretation; editing; edition; criticism; music

Abstract: Verdi's autograph scores cannot be performed as they stand without a considerable amount of editorial clarification. An editor must propose solutions to ambiguities in the sources; a conductor must decide how a passage should sound, and cannot do that without all the facts. Editorial practices relating to Macbeth are discussed, including the author's.

Levasëv, Evgenij Mihajlovi: *Zizn' tvorceskogo nasledija Musorgskogo i zadaci sovremennogo akademiceskogo izdanija*, in: Evgenij Mihajlovi Levašev et al. (eds.): Nasledie M.P. Musorgskogo: Sbornik materialov. Muzyka, Moscow 1989: 24-62.

Keywords: editing; creative process; edition; Russia

Litschauer, Walburga: *Zu den drei Fassungen des zweiten Satzes von Schuberts Klaviersonate in Des/Es (D 568): Entstehungsgeschichte und Überlieferung*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis. Max Niemayer Verlag, Tübingen 2002: 197-201.

Keywords: source studies; sources; instrumental; music; romanticism; Germany; version; variants; interpretation; editing; history; transmission

Litschauer, Walburga: 'Zur Edition von Schuberts Klaviersonaten', in: *Schubert: Perspektiven*, 4/1 (2004): 49-85.

Keywords: editing; Germany; music; instrumental; romanticism; methodology; criticism; source studies; philology

Lockwood, Lewis: *From conceptual image to realization: some thoughts on Beethoven's sketches*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochster, Rochester, N.Y. 2009: 000-000.

Keywords: performance; performance practice; notation; interpretation; Work-concept; source studies; sources; manuscripts; editing; edition; variants; version; geneticism; methodology; transcription; transmission; editorial theory; philology; music; romanticism

Lomnäs, Erling: *Franz Berwalds Estrella de Soria, verkhistorikk, källor, edition av libretto och överblivna nottexter*. Ph.D., University of Stockholm, Stockholm 2004.

Keywords: source studies; manuscript; philology; edition; music; history; work-concept; methodology; criticism

Lorkovic, Radovan: 'Später Versuch einer Textkorrektur im Violinkonzert von Alban Berg', in: *Österreichische Musikzeitschrift*, 44/12 (1989): 611-19.

Keywords: notation; source studies; print; manuscript; editing; methodology; music

Abstract: Berg's physical exhaustion as he was orchestrating the violin concerto was the cause of a number of serious copying errors, which were not recognized for half a century. Suggested corrections, given here, are based on a series of autograph sources, including the short score in the music collection of the Österreichische Nationalbibliothek and the manuscript score in the Library of Congress.

Magazinnik, Marina: *Fortepiannaja redakcija kak problema stilja: Na materiale sonat Bethovena v redakcii Gansa Bjulova*. Ph.D., Gosudarstvennaja Konservatorija imeni P.I. , Moscow 1985.

Keywords: performance; performance practice; music; history; keyboard; edition; notation

Abstract: The effect of Romantic aesthetics, and particularly the traditions of Franz Liszt and Richard Wagner, on the performance style of Hans von Bülow is analyzed. The influence of von Bülow's performing style on his edition of the Beethoven sonatas is assessed, as is its significance for 20th-c. performers.

Mahling, Christoph-Hellmut: *Bemerkungen zum 'editorischen Konzept' der Neuen Schubert-Ausgabe*, in: Otto Brusatti (ed.): Schubert-Kongress Wien 1978. Bericht. Akademische Druck- und Verlagsanstalt Graz, Graz 1979: 187-89.

Keywords: performance; performance practice; notation; editing; edition; criticism; work-concept; methodology; editorial theory; music; history; authenticity; interpretation

Abstract: The aim of a critical edition - not only to make available an authentic musical text but also to interpret it, in order to guarantee a correct performance of the work - is beset with difficulties. In the final analysis the performer must already possess knowledge of performance techniques and conventions. The question remains whether it makes sense to include in a critical edition rules for performance that are no longer in use and which can be introduced into present-day performance to a limited extent only.

Marschner, Bo: 'Die letzte Fassung (1889) von Anton Bruckners 3. Sinfonie : Ein Problemfall in der kritischen Gesamtausgabe', in: *Berliner Beiträge zur Musikwissenschaft: Beihefte zur Neuen Berlinischen Musikzeitung*, 8/3:1 (1993): 22-32.

Keywords: edition; history; music; source studies; print; editing; version; variants; editorial theory

Abstract: Compares the three versions that survive of Bruckner's symphony no. 3 and evaluates their editorial treatment in Leopold Nowak's Anton Bruckner: Gesamtausgabe. The source situation for Bruckner's music always raises issues that are either inconclusively answered or given insufficient consideration. The symphony no. 3, which was issued in two different versions during the composer's lifetime and which is the only symphony for which three versions exist, remains especially problematic.

Marshall, Robert L.: *Editore traditore: Ein weiterer 'Fall Rust'?*, in: Wolfgang Rehm (ed.): Bachiana et alia musicologica. Festschrift Alfred Dürr zum 65. Geburtstag am 3. März 1983. Bärenreiter, Kassel 1983: 183-91.

Keywords: notation; paelography; performance practice; authenticity; articulation; markings; source studies; philology; editing; music; baroque

Abstract: Articulation slurs in original Bach sources are notoriously imprecise and are virtually non-existent in Bach autograph scores. Therefore, the presence of meticulously placed slurs of this kind (and staccato dots) in the autograph score and other early sources of BWV 102 and in the original parts of BWV 94 arouses suspicion concerning their authenticity. A chain of evidence suggests that the principal editor of the old Bach Edition, Wilhelm Rust, who is known to have perpetrated a hoax regarding the music of his grandfather, Fredrich Wilhelm Rust (1739-96), was almost certainly responsible for adding these performance indications in the early sources. If so, it would be tantamount to an act of document falsification.

Massip, Catherine: *Rameau et l'edition de ses oeuvres: Bref aperçu historique et méthodologique*, in: Jérôme de La Gorce (ed.): Jean-Philippe Rameau. E. Champion, Paris 1986: 145-57.

Keywords: edition; editing; methodology; history; music; baroque; France; editorial theory; source studies; print; notation

Abstract: An attempt to show the difficulties facing a musicologist and an editor engaged with Rameau editions and sources.

Matthews, David: *Deryck Cooke's performing version of Mahler's tenth symphony: my own involvement, some notes on the evolution of the score, and some ethical problems*, in: Paul Op de Coul et al. (eds.): Fragment or completion? Proceedings of the Mahler X Symposium. Nijgh & Van Ditmar, s-'Gravenhage 1991: 60-73.

Keywords: performance; performance practice; source studies; music; version; authenticity; history; work-concept

Maunder, Richard: *Mozart's Requiem: on preparing a new edition*. Clarendon Press, Oxford 1988.

Keywords: work-concept; music; edition; editing; history

Abstract: An analytical study of a new edition of Mozart's Requiem, K.626, in D minor, detailing the historical events leading to the commissioning of the Requiem and the controversy surrounding Süssmayr's completion of the work.

McCallum, Peter: *The process within the product: exploratory transitional passages in Beethoven's late quartet sketches*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: manuscripts; source studies; interpretation; transmission; geneticism; variants; version; performance; music; romanticism; instrumental; editing; methodology; editorial theory; philology; paleography

McPeek, Gwynn Spencer: *Medieval monophonic song: Kalenda maia by Raimbault de Vaqueiras (c. 1155-1205)*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque, IA 1974: 1-7 .

Keywords: notation; editing; edition; performance; performance practice; manuscript; source studies; sources; Middle Ages; medieval; song; vocal music; monophony; accidentals; rhythm; editorial theory; methodology; music

Abstract: Using Kalenda maia as an example, the author seeks to demonstrate the problems encountered in editing a medieval monophonic song. The plica, the application and duration of chromatic

alterations, and ways of arriving at rhythmic organization are the main problems dealt with. Suggestions for performance are offered.

Meredith, William Rhea: *The sources for Beethovens' piano sonata in E major, opus 109. (Volumes I and II) (sketchbooks, analysis, editing, compositional process, first editions)*. Ph.D., The University of North Carolina at Chapel Hill, Chapel Hill 1985.
http://proquest.umi.com/pqdweb?did=751825031&Fmt=2&clientId=16141&RQT=309&VName=PQD

Keywords: editing; music; source studies; compositional process; creative process; editorial theory; edition; genesis; geneticism; sources; documents; correspondence; analysis

Abstract: The history and genesis of Opus 109 are recorded in four sketchbooks, some loose sketch leaves in a miscellany, twenty-nine letters, numerous entries in conversation books, and the sources surrounding the first edition. The dissertation investigates these sources in three ways. Collating the letters and conversation books, it reconstructs the particular history of the conception and commission of the sonata. Studying the sketches, it examines the genesis of the sonata in strictly musical terms. Using the sources related to the first edition, it attempts to establish a basis for the preparation of a new edition of Opus 109 and, by implication, for other sonatas. Careful collation of the letters and conversation books reveals that Beethoven had conceived the first movement before the letter commissioning the sonata arrived, and that the first movement was probably first intended as a contribution to a pianoforte anthology. The second and third movements were sketched in a later sketchbook, at much greater length than the first. The different formal procedures in these movements are reflected in different methods of sketching. A study of the sources pertaining to the first edition--the autograph, copyist's score, and first edition--raises questions regarding the authority of the primary sources. As many as six hundred variants exist between the autograph and the first edition, and it is questionable whether either source can be adopted as the sole basis for an edition. The dissertation attempts to show how the discrepancies arose and to suggest ways of resolving the differences.

Miller, Mina: 'En kritisk revideret udgave af Carl Nielsens klaverværker: berettigelse, rækkevidde og mål', in: *Dansk musiktidsskrift*, 55/2 (1980): 55-59.

Keywords: history; music; criticism; edition; editing; notation

Abstract: Stresses the need for a collected edition of Nielsen's piano music. Includes examples showing the problems involved in such an undertaking.

Miller, Mina: 'Some thoughts upon editing the music of Carl Nielsen ', in: *Current musicology*, 34 (1982): 64-74.

Keywords: editing; edition; source studies; analysis; history; music; source studies; performance; interpretation; criticism; performance practice; print

Abstract: Describes the effort to develop an editorial method merging analytic tools from musicological, theoretical, and aesthetic domains in the preparation of a critical edition of music addressing both the music historian and the performer. Applies the method to a critical revised edition of the collected piano works of Carl Nielsen, with examples drawn from the Chaconne, op. 32. Discusses specific editorial problems and the added difficulties stemming from the modifications introduced by performers, which were subsequently incorporated into published editions.

Miller, Norbert: *Kritische und historisch-kritische Ausgaben: Notizen für ein Plädoyer* , in: Wagnerliteratur - Wagnerforschung. Schott, Mainz 1985: 116-25.

Keywords: edition; editing; interpretation; criticism; music; history; performance

Abstract: Precisely with Wagner is the need apparent for a widely accessible critical edition alongside a historical-critical edition. The complementary relationship of the two types of editions is explained with consideration of context, degree of completeness, commentary and interpretation, and closure.

Near, John R.: *Problems of interpretation and edition in the organ works of Charles-Marie Widor*, in: Hans Davidsson et al. (eds.): Proceedings of the Göteborg International Organ Academy 1994 (= Skrifter från Musikvetenskapliga Avdelningen, 39). Göteborgs Universitet, Gothenburg 1995: 453-468 .

Keywords: keyboard; performance practice; editing; interpretation; criticism; edition; source studies

Nielsen, Bendt Viinholt: *The Rued Langgaard Edition*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 86-88.

Keywords: editing; edition; criticism; music

Abstract: A presentation of the founding and editorial principles behind the scholarly edition music by the Danish composer Rued Langgaard (Rued Langgaard Udgaven, Samfundet til Udgivelse af Dansk Musik, 2002-).

Noblitt, Thomas L.: *Textual criticism of selected works published by Petrucci*, in: Ludwig Finscher (ed.): Quellenstudien zur Musik der Renaissance. I: Formen und Probleme der Überlieferung mehrstimmiger Musik im Zeitalter Josquin Desprez. Harrassowitz, Wiesbaden 1981: 201-244.

Keywords: filiation; hierarchy; source studies; Renaissance; edition; editing; print; printers; publication; publishers; history; music

Abstract: Filiation and critical investigation of the eight compositions published by Ottaviano Petrucci that also appear in Music MS 3154 of the Bayerische Staatsbibliothek, München, reveal both the deficiencies and the value of the musical texts transmitted in his prints. Despite certain technological limitations of his printing operation, his texts are, at times, superior to those surviving elsewhere and worthy of being perpetuated in modern, critical editions.

Noblitt, Thomas L.: *Filiation vis-a-vis its alternatives: approaches to textual criticism*, in: Ludwig Finscher (ed.): Datierung und Filiation von Musikhandschriften der Josquin-Zeit (= Wolfenbütteler Forschung, 26). Harrassowitz, Wiesbaden 1983: 111-27.

Keywords: vocal music; philology; editing; criticism; interpretation; source studies; renaissance; authenticity; work-concept; version; music

Abstract: Evidence is adduced from the Mass cycles of Jacob Obrecht to substantiate the thesis that the filiation of Renaissance sources provides a more trustworthy guide for the textual critic than reliance upon the date or provenance of individual sources. With due qualification, the concept of a 'best' source is rejected in favor of a concern for the authenticity of the individual readings that the sources transmit.

Nowak, Leopold: 'Die 1. und 2. Fassung von Anton Bruckners 3. Symphonie', in: *Studien & Berichte: Mitteilungsblatt der Internationalen Bruckner-Gesellschaft*, 15 (1979): 24-29.

Keywords: version; symphony; authenticity; revision; editing; edition; interpretation; criticism; source studies; editorial theory; history; music; methodology

Abstract: Examination of the scores for the first and second versions of Bruckner's third symphony (done in connection with the editing of his collected works) has led to the establishment of a precise work history. The first version was composed between Oct. 1872 and Dec. 1873; further improvements were made in the first half of 1874. The second version was mainly written between July 1876 and Apr. 1877, with work continuing up to Mar. 1880; even after the appearance of the first edition, Bruckner continued to make small changes. In the years 1888-90 yet another version was undertaken, leading to a third version of the symphony and a second edition.

Nowik, Wojciech, Zimmermann, Ewald and Tomaszewski, Mieczys: 'The final text or final texts of Chopin? The problem of variants', in: *Chopin studies*, 4 (1994): 144-67.

Keywords: editing; music; manuscript; sources; edition; variants; keyboard; version; print; criticism

Parker, Roger: *A Donizetti critical edition in the postmodern world*, in: Francesco Bellotto (ed.): L'opera teatrale di Gaetano Donizetti: Atti del convegno internazionale di studio. Comune di Bergamo, Bergamo 1993: 57-68.

Keywords: editing; publication; music; Italy; methodology; philology; edition; print

Abstract: A critical edition will inevitably meet with criticism and reproach, and editors must be aware of this. The Donizetti critical edition is under way, published by Ricordi, and supported by the city of Bergamo. The general editors, Gabriele Dotto and the author, present their editorial approach and concerns, as well as some examples of their solutions.

Pascall, Robert and Struck, Michael: 'Kampf in der Werkstatt--Kampf um die Werkstatt: Spuren von Johannes Brahms' kompositorischer Arbeit in der 2. Symphonie und ihre editorische Darstellung', in: *Die Musikforschung*, 56/4 (2003): 382-90.

Keywords: editing; edition; music; instrumental; romanticism; post-romanticism; sources; source studies; criticism; hierarchy; filiation; transcription; transmission; variants; version; intention; Germany; philology

Abstract: Johannes Brahms's symphony in D major was written in 1877 in a remarkably short time, and is considered by many to be a rather idyllic, pastoral work. In his desire to produce enduring music, Brahms sought to suppress everything which did not correspond to this ideal--namely sketches and drafts--, so it is a challenge for editors to make these processes visible.

Pospisil, Milan: 'Dvoráks Dimitrij als Editionsproblem', in: *Jahrbuch für Opernforschung*, 2 (1987): 87-108.

Keywords: notation; edition; editing; source studies; manuscript; music; philology; revision; version; opera; drama; text; methodology; authenticity; intention; variants; performance

Abstract: Report on the first critical edition of Dmitrij. A reliable reconstruction of the first version of the opera has been achieved. The basis of the edition is the earliest complete version (1882), with Dvorák's alterations up until 1886 entered in the main text as variant readings. The edition thus makes available all the music that Dvorák composed and retained as worthy of performance.

Pärtlas, Margus: *Eduard Tubin edition*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 101-10.

Keywords: editing; edition; music

Abstract: A presentation of plans for a future scholarly, critical edition of the music by the Estonian composer Eduard Tubin (1905-1982) under the auspices of The International Eduard Tubin society.

Reese, Gustave: *Problems in editing the music of Josquin des Prez: a critique of the first edition and proposals for the second edition*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque, IA 1974: 33-42.

Keywords: edition; editing; notation; interpretation; Renaissance; sacred music; music

Abstract: A study of a Mass movement by Isaac in which conflict of accent in various parts raises problems of barring in modern editions.

Rehm, Wolfgang: *Quellenforschung und Dokumentation im Verhältnis zur Editionstechnik, aufgezeigt an einem Beispiel aus der Neuen Mozart-Ausgabe*, in: Martin Bente (ed.): Musik, Edition, Interpretation: Gedenkschrift Gunter Henle. Henle, Munich 1980: 410-416.

Keywords: edition; manuscript; print; source studies; version; editing; music; opera; drama; theatre

Abstract: La finta giardiniera, edited by Rudolf Angermüller and Dietrich Berke in 1978, has two versions: the Italian of 1775 (Munich) and the German Singspiel version of 1780 (Augsburg). The source situation is complicated: the autograph of the second and third acts belongs to the Mozart collection of the former Preussische Staatsbibliothek in Berlin, which was not accessible until 1979-80. This edition of Mozart's first Munich opera is only provisional; primarily a working edition, it has a certain value as source documentation and is therefore to be understood as an open edition.

Reilly, Edward R.: *A realization by J.C. Heck: an Affettuoso di molto by Johann Joachim Quantz (1697-1773)*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque, IA 1974: 154-162 .

Keywords: basso continuo; interpretation; edition; editing; notation; performance practice; history; baroque; music

Abstract: An edition of the Affettuoso di molto found in Table XXIV of Quantz's Versuch einer Anweisung die Flöte travesière zu spielen (1752) as realized by Johann Casper Heck. Heck's realization appeared in The art of playing thorough bass, the first edition of which was published no later than 1767. Taken together with the specific recommendations by F.W. Marpurg, Georg Michael Telemann, and C.G. Schröter in the keyboard section of Quantz's treatise, the realization offers confirmation of the practice of dynamic shading in continuo playing through increasing and decreasing the number of parts, not simply from section to section, but from chord to chord. In the period ca. 1730-80, varying degrees of dissonance were underlined by increasing the number of parts, and with the resolution of the dissonance decreasing them again. This style of realization was naturally limited to slow movements in works for small ensembles.

Reiser, Salome: *Brahms' Notentext zwischen Werkgestalt und Aufführungspraxis*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 329-346.

Keywords: edition; performance practice; Germany; romanticism; work-concept; editing; notation; interpretation; editorial theory; criticism; performance

Rönnau, Klaus: *Bemerkungen zum 'Urtext' der Violinsoli J.S. Bachs*, in: Martin Bente (ed.): Musik, Edition, Interpretation: Gedenkschrift Gunter Henle. Henle, Munich 1980: 417-422.

Keywords: urtext; edition; print; editing; editorial theory; methodology; filiation; hierarchy; philology; sources; source studies; text; criticism; manuscript; performance; performance practice; baroque

Abstract: After briefly describing the editions and the history of the transmission of the sonatas and partitas for solo violin BWV 1001-1006, the author proposes that a text-critical method (filiation of sources) be used to clarify the intricate questions about original bowing (articulation and phrasing).

Rörby, Margareta: *Berwald Gesamtausgabe*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 64-75.

Keywords: editing; history; edition; music

Abstract: A presentation of the Franz Berwald Gesamtausgabe, founding, funding, editorial guidelines and status shortly before the edition will come to an end with the publication of its 25th volume (Sämtlice Werke, Monumenta Musicae Svecicae, 1966-).

Scheideler, Ullrich: *Die Bedeutung von Particell und Klavierauszug für die Arnold Schönberg Gesamtausgabe: Am Beispiel des Monodrams Erwartung op. 17*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max niemayer Verlag, Tübingen 2002: 165-186.

Keywords: edition; editing; source studies; sources; transcription; transmission; modern; music; version; variants; authenticity; work-concept; authorship; Germany

Scheideler, Ullrich, Kwasny, Ralf and Krämer, Ulrich: *Entwurf--Revision--Bearbeitung: Zum Problem der Fassungen im Schaffen Arnold Schoenbergs*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 203-221.

Keywords: variants; version; work-concept; modern; Germany; transcription; notation; interpretation; music; source studies; sources; performance; editing; criticism; geneticism; philology

Scherr, Suzanne: 'Editing Puccini's operas: the case of Manon Lescaut', in: *Acta musicologica*, 62/1 (1990): 62-81.

Keywords: publication; publishers; printers; sources; source studies; editing; philology; music; opera; drama; version; revision; interpretation; intention; authenticity; editorial theory; methodology; performance

Abstract: The history of G. Ricordi's publishing practices, as applied to Manon Lescaut, provides typical examples of problems in the preparation of a critical edition of Puccini's operas. The multilayered process of change, involving composer, conductor, editor, and typesetter, leaves fragmentary and sometimes deceptive documentation, and the existence of multiple versions may be obscured by identical covers, frontispieces, and even paginations; the latter can be sorted out by comparing the listings of Ricordi subsidiaries on the title pages. Revisions include not only technical improvements but also reflections of 20th-c. tendencies in texture and pacing, which may have important effects on the opera as a whole.

Schlötterer, Reinhold: *Edition byzantinischer Musik*, in: Thrasybulos G. Georgiades (ed.): Musikalische Edition im Wandel des historischen Bewusstseins (= Musikwissenschaftliche Arbeiten, 23). Bärenreiter, Kassel 1971: 28-49 .

Keywords: history; music; notation; edition; editing; philology; manuscript; vocal music

Abstract: A survey of editorial techniques for Byzantine music-beginning with G.B. Doni's project and extending to the editions of Monumenta musicae byzantinae (C. Haag, H.J.W. Tillyard, E.

Wellesz)-reveals various different approaches to Byzantine chant. A philologically correct transcription of Byzantine symbols for vocal music may not suffice for a reconstruction of the actual musical content.

Schmidt, Christian Martin: 'Eine wissenschaftlich-kritische Edition? Quellen und Werkausgabe von Regers Choralphantasien', in: *Reger-Studien*, 3 (1988): 249-56.

Keywords: criticism; music; editing; edition; publication; source studies; sources; editorial theory; methodology

Abstract: The chorale fantasies serve as an example of the handling of source material and the preparation of a critical edition. Sharp criticism is directed at the editing methods used in Max Reger: Sämtliche Werke (Wiesbaden, 1954-).

Schubert, Giselher: 'Zur Edition der Hiller-Variationen von Max Reger', in: *Reger-Studien*, 3 (1988): 237-48.

Keywords: music; edition; editing; publication; criticism; sources; source studies; manuscript; genesis; version

Abstract: Criticizes the edition of the Hiller-Variationen, op. 100, presented in the complete works edition (Max Reger: Sämtliche Werke) and reconstructs the evolution of the work with the aid of sketches and the autograph clean copy.

Sichardt, Martina: *Anmerkungen zum Schicksal dichterischer Texte in den Vertonungen Arnold Schönbergs*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 128-146.

Keywords: text; poetry; literature; music; criticism; edition; editing; philology; modern; Germany

Abstract: At two critical points in Schoenberg's creative development, inspiration from the work of a poet played an exceptional role. Around 1899 the move toward Wagner's musical language took place under the influence of Richard Dehmel's poetry, and around 1908 the transition to atonality took place in conjunction with the poetry of Stefan George. Two examples show that particular characteristics of the poetry are transformed into musical expression in Schoenberg's settings. The words of the poems are adhered to very conscientiously by the composer in the songs that have been given opus numbers.

Sichardt, Martina, Busch, Regina and Ertelt, Thomas: *Der Editor als Vollender? Reihenabweichungen in Arnold Schönbergs Zwölftonkompositionen als editorisches Problem--Mit Statements zur Modifizierung der Problematik bei Anton Webern (Regina Busch) und Alban Berg (Thomas Ertelt)*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 63-82.

Keywords: edition; editing; criticism; music; music theory; modern; Germany; source studies; version; variants; intention; compositional process

Skipworth, George Franklin: *Gustav Mahler's Fifth Symphony: compositional process, evolution of editions and conductor study*. D.M.A., University of California, Los Angeles 1999.

Keywords: editing; romanticism; post-romanticism; instrumental; symphony; performance; performance practice; source studies; sources; history; biography; music

Abstract: The intent of the document is to follow sequentially the phases in performance preparation of Mahler's 'Fifth' Symphony, concurrently dispelling surface assumptions concerning the composer, clarifying historical influences upon him and, in turn, his influence upon the twentieth century. In the exploration of the work's transitional nature, emphasis is given to the numerous revisions and perplexing performance markings which indicate "preventative" rather than "informative" editing on the composer's part. Three original editions are examined (including an itemized list of revisions), with numerous musical examples supporting a proposed "blueprint" for successful performance. This calculated approach involves the "parsing out" of the work's harmonic, melodic, thematic, tempic, metric, coloristic and contrapuntal dialects, of which each bears its unique "stamp".

Smith, Jeremy L.: 'From 'rights to copy' to the 'bibliographic ego': a new look at the last edition of Byrd's 'Psalmes, Sonets & Songs", in: *Music and Letters*, 80 (1999): 511-530.

Keywords: printing; printers; England; Renaissance; Elizabeth I; bibliography; source studies; philology; editing; James I; music history; William Byrd

Abstract: The last early edition of Byrd's Psalmes, sonets & songs was printed without a date by Thomas East, the London stationer who held a privileged position as Byrd's exclusive assign in the running of the royal music monopoly from 1588 to 1596, and who eventually printed nearly all of the composer's published works. Based on new bibliographical and documentary findings, asignee evidence pointing to the year 1606 or 1607 as the date of printing for the undated Psalmes edition is presented, displacing H.K. Andrews's hypothesis of ca. 1599. This simple redating leads directly to the question of what constituted intellectual property at the time, how ownership was negotiated, and the relation of Byrd to the texts he promulgated.

Somfai, László: 'Manuscript versus urtext: the primary sources of Bartók's works ', in: *Studia musicologica Academiae Scientiarum Hungaricae*, 23 (1981): 17-66.

Keywords: editing; edition; source studies; sources; manuscript; methodology; music

Abstract: Gives a rationale for editing the complete works of Bartók, as well as a plan for the edition.

Somfai, László: *Diplomatic transcription versus facsimile with commentaries: methodology of the Bartók edition*, in: Wolfgang Gratzer et al. (eds.): De editione musices: Festschrift Gerhard Croll zum 65. Geburtstag. Laaber Verlag, Laaber 1992: 79-97.

Keywords: philology; music; source studies; manuscript; notation; editorial theory; methodology; editing; facsimile; transcription; version; intention; orchestration; publication; edition; practice

Abstract: Bartók improvised extensively, and therefore the earliest notations--mostly sketchy drafts--are crucial evidence for the evolution of a work. The proper publication of sketches and drafts is a methodological problem in the creation of the Béla Bartók complete critical edition (in progress). Black-and-white facsimile reproductions with commentaries, diplomatic transcriptions, and (in certain cases) the combination of the two, printed on facing pages, are considered. Examples discussed in this study include the first draft page of the second violin concerto (1938), the beginning of the draft score of the string quartet no. 4 (1928), sketches for the second and third movements of the Divertimento (1939), and the draft of further ideas for the fugue of the sonata for solo violin (1944). The publication of a complete facsimile, with footnotes, is suggested for a

number of major works; the layers of notation must be decoded by an expert editor with access to the original MS. The editors, however, oppose an overly cautious presentation of the documents.

Struck, Michael: *Brahms-Philologie ohne die Briefe des Meisters? Eine Fallstudie*, in: Gabriele Buschmeier et al. (eds.): Komponistenbriefe des 19. Jahrhunderts (= Akademie der Wissenschaften und der Literatur: Abhandlung der Geistes- und Sozialwissenschaftlichen Klasse, 1997:4). Steiner, Stuttgart 1997: 26-58.

Keywords: editing; music; documents; source studies; sources; correspondence; romanticism; Germany; interpretation; authenticity; methodology; text; criticism

Abstract: Brahms's correspondence comprises some 8,000 to 10,000 letters. Consultation of these letters led to a significant degree of confusion when trying to solve editorial problems during the publication of the old Brahms complete works edition. Even so, in the context of the new Brahms edition, his correspondence and other authentic documents continue to be indispensable.

Struck, Michael: *Kann man Brahms gut edieren? Korrekturspuren, Mikrovarianten und Aufführungstraditionen als editorische Hürden und Hilfen*, in: Ingrid Fuchs (ed.): Internationaler Brahms-Kongress Gmunden 1997: Kongreßbericht (= Veröffentlichungen des Archivs der Gesellschaft der Musikfreunde in Wien, 1). Hans Schneider, Tutzing 2001: 629-646.

Keywords: authenticity; variants; version; editing; manuscripts; performance practice; source studies; sources; edition; philology; transcription; authorship; intention; society; geneticism; music; Germany; romanticism; post-romanticism; instrumental

Abstract: The Neue Ausgabe sämtliche Werke of Brahms stands at the problematic intersection of research and interpretive practice. Three editorial aspects are discussed: (1) traces of corrections on the engraved plates in early published editions of the scherzo op. 4 provide information about the authenticity of changes in the autograph, allegedly by people other than Brahms, and about their origins; (2) corrections in the autograph score of the double concerto op. 102 show that Brahms worked with micro-variants in parallel parts, or with similar motifs in different places in the piece, which editors should definitely not force into uniformity; (3) problems of performance practice in the piano quartet no. 1, op. 25 and the violin sonata no. 1, op. 78 can be examined using this edition's source criticism compared with verbal performance indications.

Struck, Michael: *Werk-Übersetzung als Werk-Alternative? Johannes Brahms' Klavierbearbeitungen eigener Werke*, in: Bodo Plachta et al. (eds.): Edition und Übersetzung: Zur wissenschaftlichen Dokumentation des interkulturellen Texttransfers (= Beihefte zu Editio, 18). Max Niemayer Verlag, Tübingen 2002: 447-464.

Keywords: transcription; editing; edition; work-concept; authorship; source studies; version; translation; romanticism; post-romanticism; Germany

Abstract: Brahms made piano reductions and piano arrangements of many works. The term translation is entirely appropriate for this process, as is shown by several examples. To what extent these translations are new works in their own right, is a second question, which is difficult to answer.

Tischler, Hans: *A comparison of two manuscripts: Fole acoustumance (c. 1250)*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown , Dubuque, IA 1974: 8-16.

Keywords: manuscript; source studies; paleography; edition; editing; medieval; Middle Ages; notation; music; variants; transcription; editorial theory; methodology; philology; interpretation; version

Abstract: A motet preserved in four manuscripts is shown to have been badly transcribed by Yvonne Rokseth in her edition of the Montpellier codex. The proof comes from a comparison of the three other versions, all preserving both voice parts of the motet, with the redaction in Montpellier, no. 50, which preserves only one. Basic patterns of modal and mensural notation are compared, and ambiguous notational features, the lack of accidentals, scribal errors and inconsistencies in Montpellier, and the structure of the work are discussed. A comparative transcription of the Rokseth and corrected versions is given as well as facsimiles of two versions.

Tischler, Hans: 'On transcribing the Magnus Liber', in: *Revue belge de musicologie*, 32-33 (1978): 9-22.

Keywords: medieval; Middle Ages; manuscript; source studies; edition; editing; notation; interpretation; editorial theory; transcription; music

Abstract: In discussing transcription of the Magnus liber, the author 1) assumes that the Notre-Dame organum is generally based on the first mode with 6/8 meter generally prevailing, 2) rejects the free-rhythmic approach, 3) interprets irregular note values as agogic indications, 4) cautions against a too strict interpretation of theorists' explanations, 5) rejects modal mixtures, and 6) stresses flexibility in interpreting formulaic phrases within the musical context and with reference to parallel versions. A new transcription of the Easter Gradual Haec dies is given a measure-by-measure analysis, and a discussion of opening and closing formulae, conjuncturae and their meanings, and fast and slow versions of formulae is presented.

Troelsgård, Christian: *Byzantine neumes: a new introduction to the Middle Byzantine musical notation*. Museum Tusculanum, Copenhagen 2012.

Keywords: paleography; notation; Medieval; manuscript; philology; source studies; transcription; music

Turner, Bruno: *The editor: diplomat or dictator?* , in: David Fallows et al. (eds.): Companion to medieval and Renaissance music. Schirmer, New York 1992: 249-254.

Keywords: editing; medieval; renaissance; music; methodology; notation; interpretation; authenticity; performance; performance practice; paleography; manuscript; transcription

Abstract: Explores degrees of editorial control and suggests a return to original notation; discusses conformity vs. diversity, maximum vs. minimum editorial intervention, clarity vs. emotion in performance, barlines, realized ficta, modern vs. original clefs, mensuration signs vs. modern time signatures, beaming quavers and smaller values, unbinding ligatures, pitch standards, and transposition.

Unverricht, Hubert (ed): *Die Eigenschriften und die Originalausgaben von Werken Beethovens in ihrer Bedeutung für die moderne Textkritik*. Kassel 1960.

Keywords: music; text; criticism; philology; source studies; edition; manuscripts

Veit, Joachim: *Gehört die Genesis des Euryanthe-Textbuches zum 'Werk'?*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitscrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 184-211.

Keywords: work-concept; geneticism; version; variants; source studies; sources; documents; text; literature; drama; opera; criticism; music; philology; editing; history; reception

Abstract: In an extension of the work of Michael C. Tusa (see RILM 1991-4213), the sources and the genesis of the Euryanthe libretto are sketched. The libretto's conception and realization were to a

large extent the work of the composer, who paid strict attention only to the musical effect and neglected the consistency of the plot. A closer study of the sources allows a partial evaluation of Helmina von Chézy's descriptions. A description of the complicated genesis of the text is desirable for the planned edition of Euryanthe, because the final form of the work is incomprehensible without a knowledge of its history.

Veit, Joachim: 'I concerti per clarinetto e orchestra di Carl Maria von Weber: Testimoni, edizione ed esecuzione. Il Parte: L'edizione digitale delle opere per clarinetto di Weber: Un nuovo approccio alla critica testuale comparativa e analisi', in: *Philomusica on-line: Rivista del Dipartimento di Scienze Musicologiche e Paleografico-Filologiche*, 9/2 (2010): 179-299.

Keywords: editing; edition; computer; philology; source studies; manuscript; publication; performance practice

Abstract: Weber's works for clarinet constitute a pilot project for applying digital technology to musical philology in the field of the Weber Gesamtausgabe. So-called Edirom software provides every scholar with a tool for comparing the materials being studied, which also makes it possible to visualize the most important places in the edition, especially those that concern dependent relationships between sources. An excellent example that illustrates the potential of new media in critical editions is provided by insertions that are not by the author in the autograph copy of Weber's clarinet concertos, which for many years was owned by the Baermann family, father and son. Only a precise study of the color copy of the manuscripts reveals the number of such insertions by Heinrich, and especially by Carl Baermann, whose claim to have published the concertos in the form in which his father played them with Weber is shown, in the light of the new study, to be no more than a publicity ploy for his own edition, although one with serious consequences for the performance tradition of these works.

Veit, Joachim and Ziegler, Frank: *Webers Klavierauszüge als Quellen für die Partituredition von Bühnenwerken? Mit einem Exkurs zur Geschichte des Klavierauszugs*, in: Helga Lühning (ed.): Musikedition: Mittler zwischen Wissenschaft und musikalischer Praxis (= Beihefte zu Editio, 17). Max Niemayer Verlag, Tübingen 2002: 119-163.

Keywords: edition; opera; editing; transcription; source studies; instrumental; Germany; drama; theatre; history; work-concept; authenticity; music; genre; methodology; editorial theory; criticism; keyboard; piano reduction

Virtanen, Timo: *Jean Sibelius edition*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 96-100.

Keywords: editing; edition; music; criticism

Abstract: A presentation of the founding and editorial principles behind the Jean Sibelius, Werke, Helsinki University Library and the Sibelius Academy of Finland, 1999-)

Wade, Rachel W.: *Filiation and the editing of revised and alternate versions: Implications for the C.P.E. Bach edition*, in: Stephen Lewis Clark (ed.): C.P.E. Bach studies. Clarendon Press, Oxford 1988: 277-294.

Keywords: creative process; editing; revision; version; authenticity; source studies; sources; intention; work-concept; methodology; interpretation; baroque; music

Abstract: C.P.E. Bach habitually revised his works, sometimes years after he had composed them. His early versions merit attention and can often be reconstructed. In an autograph score an early version may be obscured under many layers of revision, but a manuscript prepared by a copyist may freeze the work in its earliest form. By knowing what elements of 18th-c. notation could be changed during the copying process without altering the essential nature of the music, an editor can form hypotheses regarding the interdependence of various sources, and distinguish authentic early versions from corrupt copies.

Wanske, Helene: 'Georg Friedrich Händels Klaviersuiten in historischen und modernen Drucken: Ein Vergleich an ausgewählten Beispielen', in: *Händel-Jahrbuch*, 39 (1993): 195-224.

Keywords: performance practice; compositional process; work-concept; intention; notation; editing; edition; keyboard; music; source studies; paleography; print; publication; baroque; interpretation; criticism; philology

Abstract: The different possibilities for notating Händel's keyboard suites and the different understandings of compositional structure that underlie these possibilities ultimately have consequences for performance practice. Among these are the use and modified execution of separated notational strata, the notation of polyphonic harmony, and the optical division of chords and intervals of the second. A comparison of editions of Händel's works shows typographic differences and their various interpretational possibilities.

Warburton, Thomas: *A German organ tablature: Dies est laetitiae (c. 1500)*, in: Edith Borroff (ed.): Notations and editions: A book in honor of Louise Cuyler. Brown, Dubuque (IA) 1974: 43-47 .

Keywords: edition; editing; notation; tablature; instrumental; keyboard; music

Abstract: An organ setting of Dies est laetitiae from Fridolin Sicher's organ tablature (Sankt Gallen, Stiftsbibliothek, MS 530) was selected to illustrate problems in editing keyboard tablature. The author discusses the fundamental properties of German organ tablature notation and the variables involved in identifying the composer of a work. A facsimile and an edition are included.

Wicklund, Tuija: *Jean Sibelius's Skogsrået and Vårsång*, in: Niels Krabbe (ed.): Nordic music editions. Det Kongelige Bibliotek, Copenhagen 2006: 37-44.

Keywords: editing; criticism; publication; music; version; variants; source studies; manuscript

Abstract: Discusses a number of details facing the editor of the Jean Sibelius Edition in revising two of Sibelius' works Skogsrået Opus 15 and Vårsång Opus 16, published in Jean Sibelius Works, volume I/9, Breitkopf & Härtel 2006.

Wiesend, Reinhard: 'Regieanweisung, Werk, Edition: Am Beispiel der Zauberflöte', in: *Mozart Studien*, 3 (1993): 115-36.

Keywords: drama; opera; classical; editing; stage; source studies; intention; interpretation; text; literature; music

Abstract: The stage directions for Die Zauberflöte are especially problematic in regard to their relevance, practicability, and countless discrepancies among the primary sources. The questions of the sense and purpose of each source within the evolution of the opera, and the pertinence of details to be noted in a critical edition are considered through a detailed examination.

Wiklund, Anders: *Eduard Brendlers opera Ryno : källkritik, analys, edition*. Ph.D., University of Gothenburg, Gothenburg 1991.
http://gupea.ub.gu.se/handle/2077/14955
Keywords: criticism; edition; editing; source studies; manuscript; analysis; genre; opera; vocal music; instrumental; philology; history; music

Williamson, John: *The musical artwork and its materials in the music and aesthetics of Busoni*, in: Michael Talbot (ed.): The musical work: reality or invention. Liverpool University Press, Liverpool 2000: 187-204.
Keywords: authenticity; version; arrangement; music; aesthestics; work-concept; transcription; history; philosophy
Abstract: Busoni described in his writings, and sought to exemplify in some of his compositions, a so-called Ur-Musik. His notion of a primeval music that can be captured only partially and imperfectly through notated or performed music erodes the traditional distinction between original works and arrangements, since the concept enables all works, even ostensibly new ones, to be viewed as arrangements. The relationship of Busoni's ideas to current philosophical thinking about the musical work is explored.

Wingfield, Paul: 'Unauthorised recomposition in Leos Janácek's music: guidelines for a new approach to a complex problem', in: *Journal of musicological research*, 7/2-3 (1987): 187-214.
Keywords: editing; edition; source studies; interpretation; intention; authenticity; authorship; music; manuscript; revision; methodology; criticism
Abstract: Janácek's original musical texts have been significantly altered, beginning with the composer's copyists and continuing today by the editors of the Complete critical edition. After a summary of six categories of unauthorized recomposition in Janácek's works, a new editorial approach is suggested in which all the sources are examined and all unsolicited additions are expunged.

Wolff, Christoph: *The many faces of authenticity: problems of a critical edition of Mozart's piano concertos*, in: Neal Zaslaw (ed.): Mozart's piano concertos: Text, context, interpretation. University of Michigan Press, Ann Arbor 1996: 19-28.
Keywords: editing; source studies; keyboard; classical; performance; performance practice; criticism; music; philology; methodology; intention; interpretation; notation
Abstract: While the Neue Mozart-Ausgabe (NMA) provides the best edition for the piano concertos available, a critical edition is always an artificial synopsis of the sources, one that may provide both too little and too much information. Critical editions may fall short of their informative purpose due to the philological hierarchy in which the autograph score reigns supreme. In the 18th c. a complete set of parts sufficed for performance, and these parts often contained information not provided by the score. Further, due to the standardized score layout employed, no orchestral score of the NMA presents the scoring according to Mozart's original design.

Wray, Ronnie Everett: *A survey of discrepancies among solo parts of editions and manuscripts of Carl Maria von Weber's concerto no. 1 in F minor, op. 73*. DMA doc., Louisiana State University 1991.
Keywords: manuscript; print; editing; performance; music; sources; source studies; edition; version; intention; interpretation; criticism; methodology; notation; practice

Abstract: Twelve published editions of Weber's clarinet concerto, op. 73, are examined and compared with the two extant manuscript copies from the Library of Congress and the Deutsche Staatsbibliothek. Because of Weber's apparent haste or carelessness in committing music to paper, and because of certain traditions in performance, a number of attempts have been made to edit this concerto with varying degrees of faithfulness to Weber's autograph. The published editions fall into three categories of editorial style: those that most closely follow the manuscripts; those that reflect the performance traditions of Carl and Heinrich Joseph Baermann and the changes found in the Robert Lienau edition; and those that employ substantially more editorial license, some of which reflect the content of the manuscripts or the Baermanns's performance traditions.

Zimmermann, Ewald: *Textvarianten und harmonische Ambivalenz bei Chopin*, in: Martin Bente (ed.): Musik, Edition, Interpretation: Gedenkschrift Gunter Henle. Henle, Munich 1980: 463-471.

Keywords: urtext; edition; print; publication; editing; variants; version; intention; source studies; aethestics; text; criticism

Abstract: In Romantic music the harmonic dimension was enlarged, so that the ambivalence of functional relations grew increasingly important. Generally the editors of an Urtext edition must have recourse to musical and aesthetic considerations in making decisions about textual variants, if the source situation is unfavorable and philological investigations are inconclusive. The present author furnishes instances of equally convincing variants in Chopin's works, cases in which stylistic-aesthetic criteria prove to be of limited assistance.

Zychowicz, James L.: 'Toward an Ausgabe letzer hand: the publication and revision of Mahler's Fourth Symphony', in: *The journal of musicology*, 13/2 (1995): 260-76.

Keywords: editing; creative process; orchestration; source studies; manuscript; version; revision; criticism; music; methodology; notation; intention; authenticity

Abstract: The composition of Mahler's symphony no. 4 (1901) continued into the publication of the work and the composer's subsequent revisions of the music. While Mahler revised the symphony continually throughout the rest of his life, three distinct stages of revision emerge from an assessment of the actual work he undertook. He refined the details of orchestration and expression in order to arrive at the clearest form of notation. Despite the efforts of editors Erwin Ratz and Hans F. Redlich, the revisions he undertook late in his life are yet to be fully incorporated into any edition of the symphony no. 4.

Zychowicz, James L.: *"They only give rise to misunderstandings": Mahler's sketches in context*, in: Joseph E. Jones et al. (eds.): Genetic criticism and the creative process: essays from music, literature, and theater . University of Rochester, Rochester, N.Y. 2009: 000-000.

Keywords: post-romanticism; romanticism; music; editing; source studies; manuscripts; paleography; variants; version; geneticism; transmission; transcription; methodology; philology; interpretation; editorial theory

D. Music Engraving and Notation

Apel, Willi: *The notation of polyphonic music, 900-1600, 5th edition, revised and with commentary.* (= Publications of the Mediaeval Academy of America, 38). Mediaeval Academy of America., Cambridge, Mass. 1961.

Keywords: notation; music; history; paleography; manuscript; transcription; interpretation; medieval; source studies

Chlapik, Herbert: *Die Praxis des Notengraphikers - Wie entstehen unsere Noten?*. Doblinger, Vienna 1987.

Keywords: notation; music; engraving; manual; practice; print; publishing

Abstract: Detailed description of the process of music engraving. Profusely illustrated with music examples showing spacing, layout and alignment of symbols.

Foltmann, Niels Bo: '[review of:] Elaine Gould, Behind Bars. The Definitive Guide to Music Notation', in: *Danish Yearbook for Musicology*, 39 (2012): 105-108.

Keywords: notation; engraving; publishing

Gamble, William: *music engraving and printing: historical and technical treatise*. Ayer Company Publishers, North Stratford 2000.

Keywords: notation; engraving; music; print; publishing; practice; history

Gehrkens, Karl Wilson: *Music notation and terminology*. The A.S. Barnes Co, New York 1914.

https://www.gutenberg.org/ebooks/19499

Keywords: notation; practice; music

Gerou, Tom and Lusk, Linda: *Essential dictionary of music notation*. Ayer Company Publishers, North Stratford 1996.

Keywords: notation; paleography; music; engraving; practice; print; publishing

Abstract: This edition is dedicated to all referent to musical notation, with graphic examples of musical writing, symbols, and musical elements.

Gieseking, Martin: *Zur Geschichte des Notendrucks – Ein Überblick: Festschrift für Brunhilde Sonntag*, in: Bernhard Müßgens et al. (eds.): Musik im Spektrum von Kultur und Gesellschaft (= Osnabrücker Beiträge zur Musik und Musikerziehung, 1). Electronic Publishing Osnabrück, Osnabrück 2001: 339-353.

Keywords: notation; music; engraving; history

Gould, Elaine: *Behind bars: the definitive guide to music notation*. Faber Music Ltd., London 2011.

Keywords: editing; notation; music; practice; publishing; history; manual

Abstract: Behind Bars is the indispensable reference book for composers, arrangers, teachers and students of composition, editors, and music processors. In the most thorough and painstakingly researched book to be published since the 1980s, specialist music editor Elaine Gould provides a

comprehensive grounding in notational principles. Behind Bars covers everything from basic rules, conventions and themes to complex instrumental techniques, empowering the reader to prepare music with total clarity and precision. With the advent of computer technology, it has never been more important for musicians to have ready access to principles of best practice in this dynamic field, and this timely book will support the endeavours of software users and devotees of hand-copying alike. The author's understanding of, and passion for, her subject has resulted in a book that is not only practical but also compellingly readable. Supported by 1,500 music examples of published scores from Bach to Xenakis, this seminal and all-encompassing guide encourages new standards of excellence and accuracy.

Heussenstam, George: *The Norton manual of music notation*. W.W. Norton, New York 1987.

Keywords: manual; notation; engraving; music; print; publishing; paleography

Jacob, Archibald: *Musical handwriting: or, how to put music on paper: a handbook for all musicians, professional and amateur*. Da Capo, 1979.

Keywords: notation; practice; manual; engraving; music

Johnson, Mark: *Finale power!*. Muska & Lipman, 000 2002.

Keywords: music; notation; computer; practice

McGrain, Mark: *Music notation (theory and technique for music notation)*. Berklee Musik Press, Berklee 1991.

Keywords: notation; music; engraving

Powell, Steve: *Music engraving today*. Brichtmark, New York 2002.

Keywords: engraving; music; notation; practice

Purse, Bill: *The Finale primer: mastering the art of music notation with Finale*. Miller Freeman Books, San Francisco 2001.

Keywords: notation; music; computer; practice

Read, Gardner: *Source book of proposed music notation reforms*. Greenwood Press, Westport 1987.

Keywords: notation; music; engraving; practice; history; manual

Abstract: This is the first book to examine comprehensively the major systems of musical notation proposed during the past three centuries. Illustrating the many attempts to improve upon or replace the traditional system, this important work chronologically lists, describes, and critically analyzes the majority of the proposed reforms that have appeared over the years. No other book now available covers the subject in such depth or detail. It is not only a repository of suggested improvements in notation, but also a historical survey of the efforts made to simplify the standard practices. Read has produced a compendium that `lists, describes, and critically analyzes' 391 of these mostly now-forgotten notational systems, including alphabetical and numerical notation, stenographic systems, and various types of staff, clef, pitch, register, and durational reforms.... The author has not simply produced a compendium; he has digested an enormous quantity of abstruse material and has drawn together historical lines of development.... It is Read's comments that make this esoteric book so valuable. Although it is not a history of notational reforms, this `compendium of roads not taken' will be essential to anyone writing that history. A desire to cleanse the

impurities besmirching traditional musical notation has long intrigued musicians, scientists, mathematicians, acousticians, and philosophers. Read presents an impressive survey of 961 proposed notational reforms that appeared between 1657 and 1983. The book is divided into sections that chronologically describe proposals that espouse staff reforms, clef and register changes, new notehead designs for pitch and duration, numerical systems, and stenographic systems.... All entries include bibliographic information, and most are accompanied by an illustrative passage in both traditional notation and the proposed system. In addition, each proposal is followed by an evaluation of its relative merits or shortcomings, wherein Read comments shrewdly on the proposed system in particular and notational systems in general. There are nine appendixes of useful comparative tables. The scope and uniqueness of this compendium make it a valuable and fascinating reference item. Upper-division and graduate collections.

Read, Gardner: *20th-century microtonal notation*. Greenwood Press, Westport 1990.

Keywords: notation; music; engraving; manual; practice

Abstract: No other book has covered the subject of 20th-century microtonal notation in such depth as this comprehensive guide book. 20th-Century Microtonal Notation surveys the many attempts to notate various microtonal divisions of the octave in our western music. The concerts, festivals, and journals devoted exclusively to microtonal composition evince the widespread interest and involvement in microtonal music today. Activity in the specialized field of microtonalism is also supported by the design and construction of a number of novel instruments capable of producing various fractional pitches in the octave, including the digital synthesizer. However, despite the developing interest and activity, no consensus has yet been reached about the clearest and most logical notation for each degree of microtonal division of the half and whole step. This lack of an essential consensus on a suitable, standardized notation system has, in some cases, hampered the complete integration of microtonalism into western music. Bringing considerable expertise to bear, Read divides the volume into five sections, each addressing the notation of specific microtones. This volume is a comprehensive repository of the many attempts to find a logical notation for all degrees of microtonality. It represents an invaluable resource to anyone interested in studying the history and development of music notation, or in evaluating the many forms of microtonal notation in terms of their potential for contemporary notation. 20th-Century Microtonal Notation will be an important addition to the library collections of colleges and universities and will be of interest to composers, theorists, performers, and musicologists.

Read, Gardner: *Compendium of modern instrumental techiques*. Greenwood Press, Westport 1993.

Keywords: notation; music; engraving; manual; print; publishing

Abstract: An important characteristic of contemporary art music has been the use of conventional instruments in unconventional ways, achieving effects undreamed of or thought impossible in the early twentieth century. This compendium codifies these techniques, explains their production and effects, cites representative scores, and provides numerous example from an international selection of composers. Part One considers techniques and procedures that apply to all instruments; Part Two takes up idiomatic techniques with specific instruments in all orchestral categories. This monumental survey is essential for any music library or serious musician. Gardner Read has compiled an exhaustive account of modern instrumental techniques, putting aside sujective opinions of their worth or importance and including information about instruments foreign to traditional orchestras, such as the banjo. He sites numerous source examples of each techniques use and the varying methods of notation suggested by pioneering composers. The book serves a dual service to both modern composers and musicians. First, it serves as a reference manual for reviewing and understanding the history of new notations of a particular instrumental techiniue.

Second, it serves as a source for ideas and inspiration, simply by flipping through randomly and stumbling upon examples. The first part of the book contains Generalized Techniques about extended ranges, muting, glissandi, harmonics, percussive devices, microtones (several suggested notations), amplification and extranmusical devices. The second part of the book focuses on Idiomatic Techniques in detail regarding woodwinds and brasses, percussion, harp and plucked instruments, keyboard instruments, and strings. Gardner Read's details suggest that technique experiments of 20th century composer's, mainly the scrape and scratcher's, in my personal opinion, have been explored to such an extent that they should now be a part of a musician's and composer's arsenal: meaning they should no longer be consider experimental. Composers can get back to composing listenable and interesting music, utilizing the assorted intsrumental techniques when they will benefit the music vs being used primarily as an experiment, resulting in a composition that sounds terrible. (It was a good idea on paper, but it sounds like crap.) The experiments have been thourougly hashed out. It's time to start using the results in compositions accesible to those not wearing stuffed shirts.

Read, Gardner: *Music notation*. Tablinger Publishing, New York 1995.

Keywords: notation; manual; music; engraving; practice; history

Abstract: The text describes and illustrates not only the elements of notation common to all forms, but idiomatic notation for instruments and voices as well. It offers detailed guidance concerning music manuscript writing and the preparation of score and parts.

Read, Gardner: *Pictographic score notation*. Greenwood Press, Westport 1998.

https://books.google.dk/books?id=pEf-Fza26RIC&printsec=frontcover#v=onepage&q&f=false

Keywords: notation; music; practice; manual

Abstract: Provides the first comprehensive examination of pictographic notation. Pictographic musical notation represents the relevant instruments rendered visually rather than verbally. Used most in contemporary publications between the 1950s and 1980s, its popularity has waned in recent years. Providing a detailed examination of pictographic score notation, this book surveys 60 years of contemporary composition and score publications. The text is divided into three sections, describing instrumental pictographs, stage diagrams, and pictographic performance directives.

Roemer, Clinton: *The art of music copying: the preparation of music for performance*. Roerick Music Co., Sherman Oaks, CA 1973.

Keywords: notation; music; practice; engraving; publishing; print

Ross, Ted: *The art of music engraving and processing*. Hansen Books, Miami 1987.

Keywords: music; notation; engraving; practice; manual; publishing; print

Rudolph, Thomas E. and Leonard, Vincent A. Jr.: *Finale - an easy guide to music notation*. Berklee Music Press, Berklee 2001.

Keywords: notation; computer; music; manual

Stone, Kurt: *Music notation in he twentieth century (a practical guidebook)*. W.W. Norton, New York 1980.

Keywords: notation; music; manual; practice

Abstract: When it comes to the Darmstadt generation and early mature Elliott Carter, this is an excellent resource. Stone shows the notation of such concepts as microtones (in all their competing standards), aperiodic rhythms, tone clusters, and aleatorism. There are individual chapters for many

instruments: harp, woodwinds, percussion, organ, etc. One form of notation that Stone does not cover is graphical notation, the scores-as-artwork approach by e.g. Cardew in his "Treatise". Stone explains that these scores intentionally avoid any standardization, but he does provide a few samples for the reader. One does regret, however, that Stone's book was never updated after its publication in 1980. Indeed, much of the material dates back to the Ghent conference several years earlier. As a result, one misses notation like Per Norgard's golden section rhythms (which many find challenging when they first see them) and Stockhausen's continuing inventions. A second edition is vitally needed. Nonetheless, if you can read music and want to better understand the scores of the high modernists, Stone's book is very much worth a read.

Troelsgård, Christian: *Byzantine neumes: a new introduction to the Middle Byzantine musical notation*. Museum Tusculanum, Copenhagen 2012.

Keywords: paleography; notation; Medieval; manuscript; philology; source studies; transcription; music

Tyboni, Börje: *Noter: handbok i traditionell notering*. Gehrmans Musikförlag, Stockholm 1994.

Keywords: notation; music; engraving; manual; practice

Vinci, Albert C.: *Fundamentals of traditional musical notation*. Kent State University Press, Kent 1985.

Keywords: notation; engraving; music; manual; practice

E. Miscellaneous

Adams, David (ed): *Print and power in France and England, 1500-1800*. Ashgate, Aldershot 2006.

Keywords: literature; printing; criticism; history; Renaissance; baroque; France; England; propaganda; media; politics

Abstract: What was the relationship between power and the public sphere in early modern society? How did the printed media inform this relationship? Contributors to this volume address those questions by examining the interaction of print and power in France and England during the 'hand-press period'. Four interconnected and overlapping themes emerge from these studies, showing the essential historical and contextual considerations shaping the strategies both of power and of those who challenged it via the written word during this period. The first is reading and control, which examines the relationship between institutional power and readers, either as individuals or as a group. A second is propaganda on behalf of institutional power, and the ways in which such writings engage with the rhetorics of power and their reception. The Academy constitutes a third theme, in which contributors explore the economic and political implications of publishing in the context of intellectual elites. The last theme is clientism and faction, which examines the competing political discourses and pressures which influenced widely differing forms of publication. From these articles there emerges a global view of the relationship between print and power, which takes the debate beyond the narrowly theoretical to address fundamental questions of how print sought to challenge, or reinforce, existing power-structures, both from within and from without.

Anscombe, G. E. M.: *Intention* (= Library of philosophy and logic). Blackwell, Oxford 1963.

Keywords: philosophy; intention; authentic; work-concept; text; criticism; interpretation; aesthetics; modern

Baggi, D.L: 'An IEEE Standard for Symbolic Music', in: *Computer*, 38/11 (2005): 100-102.

http://www2.lib.virginia.edu/innovation/mei/Papers/Baggi.pdf

Keywords: computer; media; music

Abstract: Looks at P1599, a new IEEE music standard, which recommends representing and encoding with symbols expressed in XML, thus creating a readable, open, extensible, and durable format. This standard strives to represent all aspects of music, namely, the whole musical experience, which is similar to understanding a narration and recognizing images, and may also consist of exploring how the music itself is built.

Bernstein, Jane A.: 'Publish or perish? Palstrina and print culture in 16th-century Italy', in: *Early Music*, 35/2 (2007): 225-35.

Keywords: printers; editing; book; history; publishers; Italy; Renaissance; music

Abstract: In 1554, Giovanni Pierluigi da Palestrina had his earliest edition, the Missarum liber primus, printed in Rome. This sumptuous folio choirbook was dedicated to his patron, Pope Julius III. This publication, along with his Primo libro di madrigali a quatro voce of 1555, marked an auspicious publishing debut for the composer. Yet for the next 17 years, Palestrina brought out only a handful of publications, while the works of his distinguished contemporary Roland de Lassus were printed in great profusion. It was not until some 20 years later, in the 1570s, that Palestrina's music,

particularly his sacred works, emerged with more frequency from Roman and Venetian presses. Furthermore, it appears that the Roman composer did not gain widespread recognition until his twilight years, when Venetian editions of his sacred music began to appear in rapid succession. Why were so few of Palestrina's works published during the prime of his life? Why did he wait so long to see his music in print? What role did he play in the dissemination of his music? This study will address these issues by examining the relationship between the composer, his music printers, and his patrons. In particular, it will explore the differences between the printing industries of 16th–century Rome and Venice, and what influence this may have had on the transmission of Palestrina's music and the reputation of the composer.

Bland, Mark: *The London book-trade in 1600*, in: David Scott Kastan (ed.): A companion to Shakespeare. Blackwell, London 1999: 450-63.

Keywords: book; trade; publishers; printers; printing; London; Renaissance; Elizabeth I; England; history; text; criticism; bibliography

Boorman, Stanley: *False relations and the cadence*, in: Richard Charteris (ed.): Essays on Italian music in the cinquecento. Frederik May Foundation for Italian Studies, Sidney 1990: 221-64.

Keywords: theory; practice; music; cadence; chromaticism; counterpoint; musica ficta; editing; Italy; Renaissance

Boorman, Stanley: *Studies in the printing, publishing and performance of music in the sixteenth century* (= Variorum collected studies and reference series). Ashgate Publishing, Aldershot 2005.

Keywords: printers; publishers; music; music history; performance; performance practice; philology; documents; criticism; editing; manuscripts; liturgy; church; notation; chromaticism; musica ficta; accidentals; cadence; polyphony; vocal music; Renaissance; Italy

Braun, Werner: 'Samuel Scheidts Bearbeitungen alter Motetten', in: *Archiv für Musikwissenschaft*, 19-20 (1962-63): 56-74.

Keywords: editing; renaissance; history; edition; transmission; church; vocal music; polyphony; sacred

Calabresi, Bianca Finzi-Contini: *Gross characters: the unseemly typograhpies of early modern drama*. Ph.D., Columbia University 2003.

Keywords: printers; publishers; editing; philology; text; criticism; printing; edition; England; drama; Elizabeth I; James I; Renaissance; William Shakespeare; source studies; documents; theatre; literature; paleography; plays; trade; book; Denmark; publication

Abstract: Typography always carries meaning. Even at its most conventional, it reflects cultural expectations and norms of reading. In ways that seem strange to modern eyes, however, Renaissance texts also represent material practices and bodily experiences through their particular letterforms and ink---as speech, as stone, as blood. Because such strategies are not regarded as authorial, most textual scholarship dismisses the manipulation of print technology as accidental to (and inappropriate for) drama in the early modern period. Thus, although some historians of the book have found in typographic variation a source of richly destabilizing readings of authorship, subjectivity and textual fixity, there have been only cursory studies of the power that early modern textual norms---and their subversion---offered printed drama. The assumption remains that for the early seventeenth century, in the words of the eminent bibliographer D. F. McKenzie, "print was not the proper medium for plays." Nonetheless, it was through the "accidents" of type that theatre

became literature. My dissertation argues that the model of textual decorum found in Shakespeare's First Folio and duplicated by subsequent editors has obscured the range of meanings visible in other, less orthodox, early modern works. Surveying four main typographic options for the printing of vernacular drama, I explore how plays as visual objects intervened in their social and historical contexts, whether the language debates of the 1590s or the pseudo-science of race in the early seventeenth century. "Writing also entertaineth the Eyes" wrote Theodore De Bry (1628): published drama negotiated its changing cultural status as entertainment and as literature through its printed appearance in the early modern period. To understand fully that evolution, one must look at the range of textual genres from which early modern play texts drew their identity as well as the larger discursive formations to which their material instantiations contributed.

Carter, Joanna L.: *A study of two seventeenth-century teaching manuals in Hamburg: critical editions and translations of Thomas Selle's Kurtze doch gründlich Anleitung zur Singekunst (c. 1642) and Heinrich Grimm's Instrumentum Instrumentorum, hoc est, Monochordum (1634)*. Ph.D., Florida State University 2002.

Keywords: transcription; translation; music theory; documents; source studies; edition; treatises; Germany; schools; manual; Renaissance; baroque; biography; Seth Calvisius; solmisation; philology; criticism; music

Abstract: Two manuscript music primers used by the Hamburg cantor Thomas Selle (1599–1663) serve as the basis for this dissertation. Bound together in the seventeenth century, these two manuscripts are the Kurtze doch gr̦ndtliche anleitung zur Singekunst (c. 1642), Selle's own manual outlining rudimentary theory and solmization practices, and Instrumentum Instrumentorum, hoc est, Monochordum vel potius Decachordum (1634), a treatise by another North German cantor, Heinrich Grimm, on the division of the monochord and its practical application for teaching music theory. In addition to providing translations and transcriptions of the two manuscripts and accompanying critical notes, the dissertation examines topics such as the careers of both cantors, the role of music instruction in Hamburg's St. Johannis-Schule in the early seventeenth century, and a possible network of cantors and theorists surrounding Selle's teacher, Seth Calvisius. Commentaries on the manuscripts describe the transmission, structure, and content of the texts, as well as place them within the history of German music instruction manuals. The examination reveals that each of the manuscripts includes useful didactic methods and noteworthy features, which distinguish it from other music primers of the period. As a result, both Selle and Grimm may be viewed as more progressive educators than many of their contemporaries.

Davidsson, Åke: 'Korrektur till ett danskt musiktryck år 1620', in: *Nordisk tidskrift för bok- och biblioteksväsen*, 53 (1966): 97-103.

Keywords: printers; publishers; proofs; editing; publication; history; Denmark; book history; music

Goehr, Lydia: 'Being true to the work', in: *The Journal of Aesthetics*, 47 (1989): 55-67.

Keywords: work-concept; criticism; history; philosophy; romanticism; music; art; culture; society; baroque; philosophy; performance

Hammond, Susan Lewis: *Editing music in early modern Germany*. Ashgate, Farnham 2007.

Keywords: music history; Renaissance; baroque; Germany; repertoire; music; madrigal; vocal music; editing; publishers; bibliography; transcription; book; history; Denmark

Abstract: Editing Music in Early Modern Germany argues that editors played a critical role in the transmission and reception of Italian music outside Italy. Like their counterparts in the world of

classical learning, Renaissance music editors translated texts and reworked settings from Venetian publications, adapting them to the needs of northern audiences. Their role is most evident in the emergence of the anthology as the primary vehicle for the distribution of madrigals outside Italy. As a publication type that depended upon the judicious selection and presentation of material, the anthology showcased editorial work. Anthologies offer a valuable case study for examining the impact of editorial decision-making on the cultivation of particular styles, genres, authors and audiences. The book suggests that music editors defined the appropriation of Italian music through the same processes of adaptation, transformation and domestication evident in the broader reception of Italy north of the Alps. Through these studies, Susan Lewis Hammond's work reassesses the importance of northern Europe in the history of the madrigal and its printing. This book will be the first comprehensive study of editors as a distinct group within the network of printers, publishers, musicians and composers that brought the madrigal to northern audiences. The field of Renaissance music printing has a long and venerable scholarly tradition among musicologists and music bibliographers. This study will contribute to recent efforts to infuse these studies with new approaches to print culture that address histories of reading and listening, patronage, marketing, transmission, reception, and their cultural and political consequences.

Hochradner, Thomas and Reinhardt, Dominik (eds.): *Inventar und Verzeichnis. Ordnung und Zählung als Faktoren der Rezeptionsgeschichte* (= Klag-reden. Schriften zur Musikalischen Rezeptions- und Interpretationsgeschichte). Freiburg i. Bresgau, Berlin, Vienna 2011.

Keywords: bibliography; music; source studies; work-concept

Hohmaier, Simone and Albrecht-Hohmaier, Martin: 'Terminologische, technische und archivarische Probleme künftiger Musikphilologie: Ergebnisse einer Datenerhebung', in: *Editio: Internationales Jahrbuch für Editionswissenschaft*, 24 (2010): 53-63.

Keywords: philology; source studies; computer; compositional process

Abstract: It is considered as a fact that composers use the computer as a technical tool. Trying to find out how many composers actually use a computer and to which purpose, we carried out a survey among more than 800 composers. The objective was to examine the terminological, technical, and archival problems resulting from the involvement of the computer in the compositional and the notating process for future editions and philological studies.

Huot, Sylvia: 'Voices and instruments in medieval French secular music: on the use o literary texts as evidence for performance practice', in: *Musica disciplina*, 43 (1989): 63-113.

Keywords: performance practice; medieval; source studies; philology; text; music

Abstract: In examining descriptions of musical performance in Old and Middle French literature (12th-15th century), it is first necessary to confront textual, linguistic, and literary problems. Sample passages illustrate philological challenges in establishing the text and resolving lexical and syntactic problems, the content of the descriptions, and the treatment of different repertoires in medieval sources together with the literary conventions that influence this treatment.

Katz, Mark: 'Portamento and the phonograph effect', in: *Journal of Musicological Research*, 25 (2006): 211-32.

Keywords: performance practice; violin; strings; history; nineteenth century; criticism; editing; style; education; teaching; romanticism; modern; 20th century; notation

Abstract: In the early 1930s, portamento, a technique that had long been integral to the art of violin playing, began to fall into disfavor. The decline in portamento was closely tied to the rise of a technology that was intended to preserve--not change--musical performance: sound recording. The decline of portamento may be understood in part as a 'phonograph effect', a response to the unique qualities and demands of recording technology. While portamento may create a sense of impulsiveness or spontaneity in concert, robust sliding (which was common in the early 20th c.) may sound calculated or contrived when heard repeatedly on record. Moreover, violinists found that early microphones tended to exaggerate portamento to an unacceptable degree. Thus, what had been one of the primary expressive vehicles in violin playing became a subtle and selectively applied ornament, in strong measure in response to a technology that could transform sound and make performances permanent.

Katz, Ruth: *Divining the powers of music: aesthetic theory and the originas of opera*. Pendragon Press, New York 1986.

Keywords: opera; literature; drama; poetry; aesthetics; philosophy; magic; occult; allegory; humanism; Orpheus; enthusiasm; frenzy; rhetoric; prima prattica; seconda prattica; criticism; neoplatonism

Abstract: A study of the origins of opera in the Florentine Camerata, relating creativity in music to creativity in science, and emphasizing the role of experimentation in music.

Kepper, Johannes: *Codierungsformen von Musik. Digitale Medien und Musikedition, Kolloquium des Ausschusses für musikwissenschaftliche Editionen der Union der deutschen Akademien der Wissenschaften*. Akademie der Wissenschaften, Mainz 2006.
http://www.adwmainz.de/fileadmin/adwmainz/MuKo_Veranstaltungen/S2-Digitale_Medien/kepper.pdf

Keywords: computer; media; editing; music

Abstract: see URL

Krausz, Michael: *Rightness and reasons in musical interpretation*, in: Michael Krausz (ed.): The interpretation of music. Clarendon Press, Oxford 1993: 75-87.

Keywords: interpretation; performance; work-concept; music; philosophy; editing

Abstract: There is no single ideal interpretation of a musical work, because many elements not conveyed in the notation are added in performance.

Kraut, Robert: *Perceiving the music correctly*, in: Michael Krausz (ed.): The interpretation of music. Clarendon Press, Oxford 1993: 103-116.

Keywords: work-concept; music; interpretation; performance; philosophy; editing

Abstract: Whether the meaning of a musical event is fixed or limitless remains controversial. Central to both arguments is the function of the audience: Either the audience needs to be educated in the music's background to grasp its meaning, or there can be many meanings for many groups of listeners.

Krummel, D. W.: *English music printing 1553-1700*. London 1975.

Keywords: printing; publishers; philology; bibliography; description; music history; England; Elizabeth I; James I

Abstract: As a successor to Robert Steele's The earliest English music printing (London, 1903), this book discusses the printing of music beginning in the times of John Day and William Seres, through the age of madrigal partbooks issued by Thomas East, Thomas Morley, and their associates, through the songbooks of John and Henry Playford, up to the origins of publishing based on music

engraving involving John Walsh and Thomas Cross. The royal patents, including the one held by the Company of Stationers, and the study of music type design and use, are also discussed.

Leech-Wilkinson, Daniel: 'Portamento and musical meaning', in: *Journal of Musicological Research*, 25 (2006): 233-61.

Keywords: performance practice; violin; strings; history; nineteenth century; criticism; editing; style; education; teaching; romanticism; modern; 20th century; notation; work-concept; interpretation; music

Abstract: Portamento was a significant expressive device among performers for at least 200 years; yet, for the past 60 it has made musicians uncomfortable. More than a change of fashion, this suggests responses formed at a relatively deep psychological level. Drawing on work in developmental psychology, and reading in the light of it performances of art music lullabies, it is suggested that portamento draws on innate emotional responses to human sound, as well as on our earliest memories of secure, loving communication, in order to bring to performances a sense of comfort, sincerity, and deep emotion. The decline of portamento after World War I and its sudden disappearance after World War II is traced to a new emphasis--influenced by psychoanalysis and reflected in writings on music--on darker meanings in music, which can be understood in the light of the reinterpretation of human motives and behavior forced on a wider public by World War II. Portamento, because of its association (however unconscious) with naive trust and love, became embarrassingly inappropriate. This hypothesis also sheds light on the deepening of vibrato after the War, new objectivity and authenticity in Bach, the rise of music analysis, and the performances and writings of the avant-garde. A Portuguese version is cited as RILM 2007-10282.

Levinson, Jerrold: *Performative vs. critical interpretation in music*, in: Michael Krausz (ed.): The interpretation of music. Clarendon Press, Oxford 1993: 33-60.

Keywords: work-concept; philosophy; music; performance; interpretation; criticism

Abstract: While there are many similarities between performance interpretations and critical interpretations of a piece of music, there are also many differences. One type does not equal the other, nor does each rely on the other for meaning.

Lewis, Susan G.: *Editing Italian music for Lutheran Germany*, in: Orthodoxies and diversities in early modern Germany-speaking lands. Brill Press, Leyden 2008: 117-37.

Keywords: Germany; Renaissance; baroque; language; music; church; secular; sacred; protestantism; Luther; Italy; madrigal; vocal music; printers; editing; religion; repertoire

Lott, Marie Sumner: '"Iron hand with a velvet glove?" string quartet performance in the late-nineteenth and early-twentieth centuries', in: *Journal of Musicological Research*, 25 (2006): 263-89.

Keywords: performance practice; violin; strings; history; nineteenth century; criticism; editing; style; education; teaching; romanticism; modern; 20th century; notation; interpretation; ornamentation

Abstract: In the rapidly expanding field of performance practice studies, chamber music has received relatively little attention. This article strives to illuminate the special circumstances of string-quartet performance (as opposed to the performance of solo works, for instance) in the late-19th and early-20th c. by examining the previously unexplored body of literature left to us by string-quartet players themselves, which includes articles by leading quartet members, pedagogical works such as treatises for young quartets and books on quartet preparation, and descriptions of musicians' playing from students. A comparison of this literature to early recordings of professional string

quartets offers a unique opportunity to evaluate the aesthetics of performance in the musical world of the 1880s to 1930s.

Messina, Kitti: 'Un compositore danese e il madrigale italiano: Mogens Pedersøn e la sua produzione vocale profana', in: *Philomusica on line*, 2 (2003).

Keywords: Denmark; Renaissance; music history; biography; genre; madrigal; vocal music; polyphony; secular; prima prattica; seconda prattica; Italy; Christian IV; instrumental; manuscripts; source studies; philology; criticism; editing; literature; poetry

Abstract: Mogens Pedersøn, a composer at the court of King Christian IV, twice visited Venice, to study the traditional compositional technique of polyphonic madrigals with Gabrieli. He published one book of 21 five-voice madrigals, and presumably another book, of which only ten five-voice madrigals have survived in the MS London, British Library Egerton 3665 (the Tregian manuscript). Pedersøn also composed two small three-voices madrigaletti. Some aspects of Danish history and musical culture at the time of Christian IV are considered, as well as the life and works of the composer himself. Comparison of some of Pedersøn's secular vocal compositions with settings of the same texts by other Italian composers (particularly Amante Franzoni and Francesco di Gregorii) shows that Pedersøn knew and chose some 'lighter' genres (three-voice strophic songs with instrumental accompaniment) as models for his five-voice and three-voice madrigals.

Milsom, David: *Theory and practice in late nineteenth-century violin performance: an examination of style in performance, 1850-1900*. Ashgate, Aldershot 2003.

Keywords: performance practice; violin; romanticism; style; performance; musicians; education; composers; nineteenth century; interpretation; tempo; vibrato; strings; orchestra; 20th century; rubato; source studies; treatises; editing

Abstract: With most of western art music, it can be argued that music-making requires performers to interpret a composer's original, notated ideas. Often, an informed and perceptive reading of the score needs to be combined with the inspiration to convey the feelings and emotions intended by the composer. The difficulties inherent in such an undertaking are further heightened when the music was composed several generations ago. In this book, David Milsom argues that in order to convey late nineteenth-century musical style appropriately, the performer needs to have a grasp of the philosophical orientation of musical thinking at that time. In effect, one must 'unlearn' the value systems of the present, in order to assimilate those of the late nineteenth century. To arrive at a better understanding of performance in this period, the book examines performing style in the German and Franco-Belgian schools of violin playing from c.1850 - c.1900. Milsom explores selected instrumental treatises written by noted players and theorists, together with a number of recorded performances given by celebrated artists in the early years of the twentieth century, to review the similarities and differences between theory and practice. [In order to convey late 19th-c. musical style appropriately, the performer needs to have a grasp of the philosophical orientation of musical thinking at that time. In effect, one must 'unlearn' the value systems of the present in order to assimilate those of the late 19th c. Instrumental treatises and recorded performances from the early part of the 20th c. are examined to reveal the similarities and differences between theory and practice.]

Milsom, John: 'Tallis, Byrd and the 'incorrected copy': some cautionary notes for editors of early music printed from movable type', in: *Music and Letters*, 77 (1996): 348-65.

Keywords: publishers; printers; printing; England; Elizabeth I; Renaissance; editing; source studies; philology; edition

Abstract: Using evidence drawn from all surviving copies of the Cantiones sacrae of Thomas Tallis and William Byrd, and printed by Thomas Vautrollier in London in 1575, the various states that can exist within a publication printed by the single impression method are examined. Particular attention is paid to stop-press corrections made during the print run, and to in-house corrections made by pen or past-over cancels. The special circumstances under which the publication was produced may explain the extreme (and perhaps uncharacteristic) effort made to achieve a high level of accuracy.

Miserandino-Gaherty, Cathryn J.: *The rastrology and codicology of English music manuscripts c. 1575-c. 1642*. Ph.D., Oxford University, Oxford 1996.

Keywords: paleography; source studies; documents; codicology; editing; philology; description; analysis; history; England; Elizabeth I; James I; Renaissance; baroque; music

Abstract: GB-Ob Mus. Sch. MSS c.64-9 are a set of consort part-books dated 1641. How the books were put together and how the staves were made both enhance and call into question some traditional ways of looking at music manuscripts. In the case of MSS c.64-9 the methods strengthen our understanding and appreciation of the scribal transmission of music manuscripts.

Musgrave, Michael and Sherman, Bernard D. (eds.): *Performing Brahms: early evidence of performance style* (= Musical performance and reception). Cambridge University Press, Cambridge 2002.

Keywords: interpretation; criticism; performance; performance practice; romanticism; classical; music history; musicians; editing; philology; work-concept

Olden-Jørgensen, Sebastian: 'Det genfundne originalmanuskript til Peder Vinstrups kroningstale 1596', in: *Danske Magazin*, 9rk., I, 2. hæfte (1999): 245-70.

Keywords: Christian IV; Denmark; Renaissance; history; accession; description; source studies; documents; editing

Philip, Robert: *Early recordings and musical style: changing tastes in instrumental performance*. Cambridge University Press, Cambridge 1992.

Keywords: interpretation; performance; history; style; performance practice; education; work-concept; tempo; vibrato; strings; woodwind; orchestra; 20th century; romanticism; rubato; source studies; editing

Abstract: Recordings of the first half of the 20th c. provide an important and hitherto neglected resource in the history of musical performance. The aspects of performance that underwent the greatest change in the early 20th c. were rhythm, including flexibility of tempo, rubato and the treatment of rhythmic detail; vibrato; and the employment of portamento by string players. These changes hold significant implications, both for the study of earlier periods and for the understanding of our own attitudes about the music of the past.

Reenen, Pieter Th. Van, Hollander, A.A. Den and Mulken, Margot Van (eds.): *Studies in stemmatology II*. John Benjamins Publishing, Amsterdam 2004.

Keywords: source studies; sources; theory; methodology; philology; documents; history

Abstract: Stemmatology is the discipline that attempts to reconstruct the transmission of a text on the basis of relations between the various surviving manuscripts. The object of this volume is the evaluation of the most recent methods and techniques in the field of stemmatology, as well as the development of new ones. The book is largely interdisciplinary in character: it contains

contributions from scholars from classical, historical, biblical, medieval and modern language studies, as well as from mathematical and computer scientists and biologists. The contributions in the book have been divided into two sections. The first section deals with various stemmatological methods and techniques. The second section focuses more specifically on the various problems concerning textual variation. An earlier volume on Studies in Stemmatology was published in 1996 and opened the most actual state of the art in stemmatology to a broad audience. That first volume was very well received by stemmatologists and also gave an impulse to new research, as several articles in the current volume clearly illustrate.

Rink, John (ed.): *Online Chopin Variorum Edition (OCVE). Final report for the Andrew W. Mellon Foundation* . Royal Holloway, London 2004.
http://www2.lib.virginia.edu/innovation/mei/Papers/OCVEfinal-report.pdf
Keywords: publication; media; computer; music; editing; philology; methodology; notation

Roland, Perry: *XML4MIR: extensible markup language for music information retrieval*. Paper presented at International Symposium on Music Information Retrieval 2000, Plymouth, Massachusetts 2000.
http://ciir.cs.umass.edu/music2000/papers/roland_paper.pdf
Keywords: notation; music; media; computer
Abstract: This paper evaluates the role of standards in information exchange and suggests the adoption of XML standards for music representation and meta-data to serve as the basis for music information retrieval.

Roland, Perry: *The Music Encoding Initiative (MEI)*. Paper presented at Musical Applications using XML (MAX) Conference 2002, Milan 2002.
http://www2.lib.virginia.edu/innovation/mei/Papers/maxpaper.pdf
Keywords: notation; computer; media; music
Abstract: This paper draws parallels between the Text Encoding Initiative (TEI) and the proposed Music Encoding Initiative (MEI), reviews existing design principles for music representations, and describes an eXtensible Markup Language (XML) document type definition (DTD) for modeling music notation which attempts to incorporate those principles.

Roland, Perry: *Design patterns in XML music representation*. Paper presented at International Symposium on Music Information Retrieval 2003, John Hopkins University, Baltimore, Maryland 2003.
http://www2.lib.virginia.edu/innovation/mei/Papers/musicnetwork.pdf
Keywords: notation; music; computer; media
Abstract: This paper provides a technical introduction to the Music Encoding Initiative (MEI) DTD currently under development by the author. It is consciously modeled on the highly successful Text Encoding Initiative (TEI) DTD. The primary purpose of the MEI DTD is the creation of a comprehensive yet extensible standard for the encoding and transmission of music documents in electronic form.

Roland, Perry: *Modular design of the music encoding initiative (MEI) DTD*. Paper presented at MusicNetwork Notation Workshop: XML-based Music Notation Solutions. , University of Leeds 2003.
https://bibbase.org/network/publication/roland-modulardesignofthemusicencodinginitiativemeidtd-2003

Keywords: notation; computer; media; music

Roland, Perry and Downie, J. Stephen: *Recent developments in the music encoding initiative project: enhancing digital musicology and scholarship.* . Paper presented at Digital Humanities Conference. , University of Illinois, Urbana, Illinois 2007.
http://www2.lib.virginia.edu/innovation/mei/Papers/RolandDownie2007poster.pdf
Keywords: computer; media; music; editing
Abstract: see URL

Ross, Charles L. and Jackson, Dennis (eds.): *Editing D. H. Lawrence: New Versions of a Modern Author*. University of Michigan, Ann Arbor 1995.
Keywords: editing; text; criticism; literature; textual theory; methodology; theory; publishing; work-concept
Abstract: With the recognition in recent years that the apparently stable texts we read in codex books are actually fluid, unstable, or indeterminate, there has been a growing interest in the work of editors. As specialized readers, editors interpret and produce texts in ways that precede and partly determine the strategies with which other readers are said to write texts. Editing D. H. Lawrence: New Versions of a Modern Author takes the Cambridge University Press edition of The Letters and Works of D. H. Lawrence, the first complete re-editing of a major modern writer, as a test case in the intersection of textual theory, editorial praxis, and publishing history. The contributors, ten of whom have edited Lawrence for Cambridge or other presses, reflect on important questions raised by the project. How has understanding of Lawrence's creativity and the nature of critical editing been altered by the Cambridge project? Has editing revealed or disguised the processes through which Lawrence's oeuvre reached its multifarious forms? How has this creative process been incorporated into editorial theories, practices, and editions? What have Lawrence's editors assimilated from the community of literary theorists? Copyright on works by many of the great modernists--Lawrence, Conrad, Woolf, Joyce, Fitzgerald--has now lapsed. Students and teachers face a bewildering array of competing editions, many containing significantly different reading texts. Editing D. H. Lawrence will help clarify the important issues surrounding this battle of the books. Charles L. Ross is Associate Professor of English, University of Hartford. Dennis Jackson is Professor of English, University of Delaware.

Rothschild, Fritz: *Musical performance in the times of Mozart and Beethoven: the lost tradition in music part II*. Adam and Charles Black, London 1961.
Keywords: performance practice; organology; orchestra; romanticism; history; music

Raab, Armin: *Eine "Haydn-Arbeit" mit Haydns Werken: Zur Haydn-Ûberlieferung und vom Nutzen der Philologie,* in: Phänomen Haydn 1732-1$809: Prachtliebend–bürgerlich–gottbefohlen–crossover. Vienna 2009.
Keywords: source studies; manuscript
Abstract: In the mid-18th c., compositions by a musician in service belonged to the employer. After new, more liberal, rules of service were signed into law in 1779, Haydn began to strategically market his own works. Under his supervision, professional copyists prepared copies of his compositions, which Haydn then sold primarily to aristocratic music-lovers or made available to various publishers as engraver's model. The history of Haydn philology is outlined.

Schwartz, Baron: *Transforming XML into music notation*. Bsc, University of Virginia 2003.

http://www2.lib.virginia.edu/innovation/mei/Papers/Schwartz-technicalreport.pdf

Keywords: computer; media; music; notation

Abstract: This thesis project tested whether an XML (Extensible Markup Language) encoding of musical data can be transformed into printed music notation. The encoding format is called MEI, the Music Encoding Initiative, and is intended to become a framework for encoding musical data to enable storage, retrieval, and transmission. Because music notation requires a superset of the information needed for most other purposes, successful transformation into music notation indicates that the MEI format represents enough information about musical data to be useful for other purposes. The thesis also analyzes the design of the MEI format, and suggests design techniques, such as variations on stylesheet languages, that may result in a more flexible, extensible format.

Seidel, Wilhelm: *Werk und Werkbegriff in der Musikgeschichte* 1987.

Keywords: work-concept

Abstract: An introduction to the aesthetic history of music, taking stock of the discussion over the last 20 years of music qua work (musikalisches Kunstwerk). Definitions of the musical work from Listenius to Adorno are offered; the most important elements of the musical work (harmony, rhythm, language) are defined; and specific topics in modern aesthetics are extensively discussed.

Shillingsburg, Peter L.: *Negotiating conflicting aims in scholarly editing: the problem of editorial intentions*, in: Christa Jansohn (ed.): Problems of editing (= Beiheft zur Editio). De Gruyter, 1999: 1-8.

Keywords: editing; text; criticism; intention; methodology

Smith, Jeremy L.: *Thomas East and music publishing in renaissance England*. Oxford university Press, Oxford 2003.

Keywords: printing; editing; paleography; paper; history; England; Elizabeth I; James I; bibliography; printers; publishers; music; edition; book; philology

Abstract: Tells the story of Thomas East (1540-1608), a premier printer of music and a major figure in early English music publishing. A vivid portrait of a competitive industry is offered in which composers, patrons, publishers, and tradesmen sparred for creative control and financial success and from which a prototype of today's copyright system emerged. A complete chronology of East's music prints is included.

Steenbakkers, Piet: *Accent-marks in Neo-Latin*, in: Ann Moss et al. (eds.): Acta conventus neo-latini Hafniensis: Proceedings of the eighth international congress of Neo-Latin studies: Copenhagen 12 August to 17 August 1991 (= Medieval & Renaissance Texts & Studies, 120). Bingham, New York 1994: 925-34.

Keywords: language; translation; interpretation; Renaissance; baroque; philology; transcription; Latin; bibliography; editing

Steinecke, Harmut, Scher, Steven Paul, Kohlhase, Thomas and Allroggen, Gerhard: *Der Dichter und der Komponist: Undine von Fouqué und Hoffmann*, in: Walther Dürr et al. (eds.): Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher

und literaturwissenschaftlicher Sicht (= Beihefte zur Zeitschrift für deutsche Philologie). Eric Schmidt Verlag, Berlin 1998: 235-260.

Keywords: editing; text; literature; history; biography; Germany; opera; drama; methodology; criticism; music; interpretation; authorship; source studies; romanticism; aesthetics

Abstract: Presents the perspectives of two musicologists and two literary scholars on the opera Undine by La Motte Fouqué and E.T.A. Hoffmann. Two questions are posed: (1) How does Hoffmann, the leading poet among German composers, see the relationship between text and music? and (2) What role does the essay Der Dichter und der Komponist play in answering the first question? Steinecke introduces this topic and argues for a literary interpretion of the text. Scher analyzes the work both as a document of Romantic operatic aesthetics and as autobiographical narrative fiction, a double self-portrait of the poet-composer. Kohlhase describes the sources of Undine and discusses the consequences these have for an edition of the work. Allroggen uses this text and other examples to illustrate the problem that confronts an editor when dealing with a text set to music.

Stowell, Robin: *Strings [General introduction to strings]*, in: Howard Mayer Brown et al. (eds.): Performance practice. Music after 1600. Macmillan Press, New York & London 1989: 394-408.

Keywords: performance practice; strings; history; romanticism; modern; 20th century; education; notation

Tanselle, Thomas G.: 'Thoughts on the authenticity of electronic texts', in: *Studies in Bibliography*, 54 (2001): 133-36.
https://www.jstor.org/stable/40372247

Keywords: authorship; authenticity; composer; electronic; media; editing; criticism; theory; source studies; methodology; printing; publication; publishers; text

Treitler, Leo: 'History and the ontology of the musical work', in: *Journal of Aesthetics and Art Criticism*, 51 (1993): 483-97.

Keywords: work-concept; ontology; criticism; art; philosophy

Abstract: An examination of the differences between the conception of a musical work and its manifestations in scores and performances. Shifts in these differences provide markers for music history.

Verbeke, Demmy: 'The need for Latin textual scholarship in Renaissance musicology', in: *Music and Letters*, 90/2 (2008): 205-214.

Keywords: latin; language; translation; text; criticism; philology; source studies; documents; music; Renaissance; history

Abstract: Focuses on the need for a more thoughtful treatment of textual material in the study of music, and pleads for a closer collaboration between Latinists and musicologists studying Renaissance music and literature. Familiarity with musical sources would introduce Latinists to new aspects of the classical tradition and a largely unknown corpus of Neo-Latin texts. Musicologists would benefit greatly from philological and literary competence when editing and interpreting Latin sources that pertain to the biography of Renaissance composers or the publication history of Renaissance music. The need for Latin textual scholarship is demonstrated through numerous examples taken from articles and monographs on 16th-c. motet collections and from modern critical editions of the same collections. These examples argue for a more careful use of Latin sources, as well as for a change in editorial practice when preparing a critical edition of Renaissance music.

Wegman, Rob C.: "Miserere supplicanti Dufay': the creation and transmission of Guillaume Dufay's 'Ave regina caelorum", in: *Journal of Musicology*, 13 (1995): 18-54.

Keywords: work-concept; source studies; music; philology; Renaissance

Abstract: The source situation for Dufay's Missa 'Ave regina celorum' is such that it allows us to identify and emend most of the scribal corruptions. In so doing, we gain insight into 15th-c. performance practice and Dufay's notational habits, which enables us to recognize authoritative versions of his Masses when the source situation is not so fortunate. Thus, textual criticism not only allows us to reconstruct Dufay's 'lost original' of his Mass, but also to understand better the musical culture in which the work was created.

Wiering, Frans , Crawford, Tim and Lewis, David: *Creating an XML vocabulary for encoding lute music*. n.d..

http://www2.lib.virginia.edu/innovation/mei/Papers/WieringCrawfordLewisTabXML-AHC.pdf

Keywords: music; media; editing; transcription; renaissance; media; computer; sources

Abstract: We describe the development of an XML representation, called TabXML, for encoding historical sources of lute music. These sources employ a special notation type, tablature, that is very hard to understand for non-lutenists. This paper discusses several issues in creating TabXML: 1. what to represent: the notational meaning or the text of the tablature, and how to represent it; 2. an analysis of the required text-critical markup; 3. provisions for transcription to Common Music Notation and for music retrieval. The research is situated in the general context of digital critical editions of music.

Williman, D.: *Translating medieval Latin*, in: M. Gaddis Rose (ed.): Translation perspective: selected papers, 1982-83. Binghamton 1984: 57-62.

Keywords: transcription; translation; medieval; Latin; philology; source studies; editing; text; language