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Music in Motion: Considerations on and New Approaches to Editing Medieval and Renaissance Music

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Contents

Introduction	iv
Chapter 1 – Reconstructing the past for the present	12
Chapter 2 – Theoretically speaking: musicological attempts to theorize editing	23
Chapter 3 – Beyond the stave	33
Chapter 4 – Taking score and surveying the field	50
Chapter 5 – All together now: the future of editing music	68
Bibliography	80

Introduction

And further, by these, my son, be admonished: of making many books there is no end; and much study is a weariness of the flesh.¹

In the study and performance of early musical repertories, few elements have been so discussed and have evolved so much as the interpretative and representational aspects of transcribing music. Editorial decisions play a significant part in shaping modern receptions of historical music. This dissertation is hardly the first discussion of the theory and issues surrounding the practice of editing musical texts. However, with the advent of new technology that has irreversibly changed our global conception of how information can be handled and processed, a critical evaluation taking into account the history, theory and practice of editing music seems timely. With my own experiences as an active editor who has been forced to confront some difficult questions, I hope to bring in some of my own insights and offer new ways of viewing editing as an aid to musicology.

In the wake of Joseph Kerman's calls some thirty years ago for musicologists to 'get critical', editing came to be seen by many as an archaic discipline in some circles.² The jibe attributed to Kerman, that 'editing is a mug's game', might still be heard ringing faintly in editors' ears, epitomizing the viewpoint by which some musicologists currently consider

¹ Authorized Version, Ecclesiastes 12:12.

² This emphasis for an increase on criticism in musicology form the main thrust of Kerman's calls for a reform of the discipline. Joseph Kerman, *Contemplating Music* (Cambridge: Harvard University Press, 1986).

editing's role within their discipline.³ Philip Brett's response to Kerman was somewhat pessimistic, lamenting '...the fortress is at present under siege and its advocates, though mighty, are on the defensive. Musical editing may not surrender entirely, but it will surely no longer dominate the field as it once did.'⁴ A former student of Kerman's and a prolific editor of Renaissance music whose scholarly reputation was to a large extent based upon his editions rather than any written work on this period, Brett's position provides one of the starting points for this dissertation: to show how editing Medieval and Renaissance music might be reinvigorated and be considered a forward-looking practice once again. I would like to show how it can be of central importance to the critical and textual study of the music.

Whilst social and cultural perspectives have illuminated our understanding of the period to a great extent, they fail to inform us as to how a piece of music *works* technically. In the study of Medieval and Renaissance repertories, editing has been indispensable in providing an insight into how the musical work comes into being – not just from the composer's pen, but through various agents of transmission, including scribes and performers. Editing thus represents the confluence between a number of ontological questions and the basic presentation and translation of musical texts. However, at present we are nowhere near a position of conveying what a piece of music was in the fifteenth or sixteenth century. As Bruno Turner points out: 'The notation is not the music. Yet, in Western art music, notation is not simply a means of transmission of something fully conceived in advance.'⁵ Medieval and Renaissance music comes together somewhere between the available texts and performance; unfortunately, no

³ Philip Brett, 'Text, Context, and the Early Music Editor', in *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1988), 83.

⁴ *Ibid.*, 83.

⁵ Bruno Turner, 'The editor: diplomat or dictator?' in *Companion to Medieval and Renaissance Music*, ed. David Fallows and Tess Knighton (Berkeley: University of California Press, 1992), 249.

contemporary performers have surfaced with any authority to tell us how to perform more authentically. Lacking sufficiently reliable resources to approach the music from a purely performative angle, therefore – an approach that is rapidly gaining credibility in contemporary musicology, in favour of what are now seen as rather old-fashioned text-based studies – our understanding of the music must still rely to a great extent on notated musical texts.⁶ Thus, in any attempt to engage with the music on an analytical or practical level, both scholars and performers must look to surviving musical sources – i.e. notational ones – as the primary object for study.⁷

Several scholars, including Margaret Bent, have advocated the direct consultation of original sources at first hand as the most revealing way of going about this.⁸ In the past, practical issues made this difficult. To begin with, it is expensive and time-consuming to travel to view sources in person, particularly when a given piece may appear in several sources spread across Europe. To a large extent, this has been alleviated by initiatives such as the Digital Image Archive of Medieval Music (DIAMM), a project funded by the UK Arts & Humanities Research Council (AHRC), which began as a joint venture between departments at the University of Oxford and Royal Holloway, University of London.⁹ Julia Craig-McFeely, one of the Directors of DIAMM, has recently suggested: ‘Instead of relying on one scholar’s interpretation of the

⁶ For an excellent example of scholarship from this perspective, see Nicholas Cook and Richard Pettengill, *Taking it to the Bridge: Music as Performance* (Ann Arbor: University of Michigan Press, 2013). I do not mean to dispute the validity of such insightful research, but rather point out that it can only illuminate our understanding of musical works to a certain point, and as a complement to a technical study of the music.

⁷ An insightful article of this type might be seen in Karol Berger, ‘Musica ficta’, in *Performance Practice: Music Before 1600 (The Norton/Grove Handbooks in Music)*, ed. Howard Mayer Brown and Stanley Sadie, 107-25. (London: Macmillan Press Music Division, 1989).

⁸ Margaret Bent, *Counterpoint, Composition and Musica Ficta* (London and New York: Routledge, 2002), ix.

⁹ DIAMM website, ‘About DIAMM’, last accessed 14 August 2013.
<http://www.diamm.ac.uk/about/>

materials exemplified in a modern edition, digitization and online delivery has democratized early music.’¹⁰ She goes on to advocate ‘taking power from the editor’ and ‘bypassing the various tyrannies imposed’ by those who have edited music of this period.¹¹ I would like to show that editions still have an important role to play in gaining a deeper understanding of this music. Much valuable work has been produced and stimulating debate raised surrounding orthographical issues in transcription and individual source studies. However, the main focus of my concern here relates to the question of engaging with and representing multiple sources, as a way of delving into the intertextual regions they mutually constitute.

With reference to the epigram above, rather than continuing with what we shall see as the problematic editorial methods of the past, the time is surely right for innovative media for presenting editions, which might build upon invaluable online resources such as DIAMM. As I will discuss, many of the problems I allude to relating to editing music (of all periods) that have been identified by twentieth-century musicologists are centered on its apparently positivist emphasis. These problems, including issues such as which sources to take into consideration and how best to (re)present anachronistic notational conventions, are not unique to music, as Joan Grenier-Winther, a scholar of French medieval poetry, makes clear:

‘Editing medieval texts has always been about choices. Choices about which text to edit.

Choices about which manuscript witness to name as the base manuscript for that text.

¹⁰ Julia Craig-McFeely, ‘Digital Man and the desire for physical objects’, *Early Music* 41, 1 (February 2013), 131.

¹¹ *Ibid.*, 132.

Choices about whether to prepare a diplomatic or a critical edition. Choices about what information to include in the critical apparatus and in what order...'¹²

In attempting to seek new solutions to editorial difficulties, I aim to locate the practice of editing music within the wider field of musicological enquiry. This should help to contextualize the problems past editors faced. With my specific focus exploring how best to mediate between multiple extant sources for a work, and how these inform the construction of the editorial text, I explore ways other musical editors have engaged with this issue. By closely considering and evaluating the approaches and methodologies of colleagues working in other areas of the humanities, I hope to inform the debate by providing new insights into how we might approach music that exists in multiple extant sources. The ontological relationship between the printed page and the musical text and the status of the musical object known as the 'work' has been more thoroughly considered than is necessary here. However, the connotations surrounding the editorial agent – that editing is inevitably a 'lossful' and critical practice, and this is an intrinsically negative thing – underpins many of the relevant areas I would like to consider in my survey of the discourse surrounding editorial theory.¹³

My first chapter will discuss the history of editing, exploring its roots in nineteenth-century philology. I will assess the first editors' methods in relation to wider motivational

¹² Joan Grenier-Winther, 'Server-Side Databases, the World Wide Web, and the Editing of Medieval Poetry: The Case of *La Belle dame qui eut mercy*', in *The Book Unbound: New Directions in Editing and Reading Medieval Books and Texts*, ed. Sian Echard and Stephen T. Partridge (Toronto: University of Toronto Press, 2004), 190.

¹³ For a useful discussion of editorial 'losses', See Peter L. Shillingsburg, 'Negotiating Conflicting Aims', in *Scholarly Editing: The Problem of Editorial Intentions*, ed. Christa Jansohn (Tübingen: Niemeyer, 1999), 1-8.

factors emanating from their contemporary culture, and show how it was reflected in their work. An exploration of their values and apparent obliviousness to (or disregard of) historical responsibility provides a crucial backdrop for an understanding of how the discipline of editing evolved into the twentieth century.

My second chapter will survey some of the most influential writings of the existing discourse around editorial theory, with particular regard to the specific issues associated with medieval and Renaissance repertories. Theories of editing can be seen to have surfaced much earlier in disciplines other than music, such as literary studies and paleography. This chapter explores some of the specific theoretical questions that have been discussed in relation to editing and the solutions proffered by scholars of fifteenth and sixteenth-century music.

The third chapter takes into account the advances made in other humanities subjects towards editing. Literary editors have developed systems that are far in advance of those currently in place within musicology, and so by engaging with them, we might be able to discover new routes by which we may extend the discipline of editing music. By and large, they have been embracing new media for the representation of text, supporting my claim that we might be able to circumvent the obstacles that have plagued editors in the past, questioning and revising our expectations of what an edition should offer.

The fourth chapter reviews some important recent editorial projects which might be seen as adopting bold new approaches and embracing new representational means in response to their specific musical challenges. These include the John Milsom's forthcoming *Cantiones Sacrae 1575 for Early English Church Music*, the *Corpus Mensurabilis Musica Electronicum*, and the

Digital DuChemin project based at the CESRC in Tours. These illustrate some of the most innovative approaches to integrating editing within a wider musicological discourse.

The fifth chapter offers conclusions, reflections and some of my own proposals for ways forward, in showing how a new style of editing might be created, using examples from my own work as an editor. I hope to show the way towards providing an arena where scholars and performers might collaboratively synthesize something that is both useful and illuminating upon their various relationships with the music. My position is that the editor need not assume so much the role of elected arch-critic, but rather should enable an edition's end-user to enter into the critical discourse and thus empower them to make informed critical decisions based upon their own insights. Now that this concern might finally be combined with the technological resources we are able to utilize, I would like to explore how editing might be viewed once again as an area of critical urgency and an intrinsic, cutting-edge part of musicology.

This dissertation seeks to explore a new sort of editing: one that sidesteps the same old critical problems by making use of new technologies and increased bibliographic agency to underpin a more user-focused interactive practice. I argue that this is a positive development, insofar as allowing users to make their own critical judgments, which might be based on readings closer to the source texts rather than those provided by the critic-editor. This democratization of the editing process is influenced by the work of scholars such as Jerome McGann, whose exploration of the socialization of the text permeates much of my thinking.¹⁴ Furthermore, I would like to demonstrate how the agency now offered by new technological apparatus refutes the widely held notion that scholarly and performance requirements are

¹⁴ For an introduction to this concept, see Jerome McGann, *The Textual Condition* (Princeton: Princeton University Press, 1991), particularly Chapter 3, 'The Socialization of Texts', 69-87.

somehow at odds: the sort of editing I would like to discuss may well play on the uncertainty and complexity of relationships between materials and personalities, across time and space, and might be useful to a range of users.

Ultimately, I would like to show why and how editing can become a viable part of what Andrew Prescott has called ‘big humanities’, and play a useful role in the attempts to make musicology relevant to as many people as possible.¹⁵ In my conclusions I will weigh up all of these concerns and consider how the contemporary political imperatives we may be influenced by today are important, if less overt, than those that underpinned much of the nineteenth-century scholars’ work. As Bent, one of the most distinguished and industrious scholars of the music of this period points out: ‘Knowledge is on the move, dynamic and growing.’¹⁶

¹⁵ Andrew Prescott, “‘An Electric Current of the Imagination’: What the Digital Humanities Are and What They Might Become”, Lecture given by Andrew Prescott, King’s College London, 25 January 2012. Transcript available at <http://wip.cch.kcl.ac.uk/2012/01/26/an-electric-current-of-the-imagination/> last accessed 14 June 2013.

¹⁶ Margaret Bent, ‘Fact and Value in Contemporary Scholarship’, *The Musical Times* 127 (1986), 86.

Chapter 1 - Reconstructing the past for the present

In this opening chapter, I would like to show how the practice of editing music emerged out of the nineteenth century, as musicology – influenced by the disciplines of philology and paleography – began to assume the status of an academic subject in its own right. Medieval and Renaissance repertoires received a significant amount of attention as part of early musicological efforts across each of the European traditions, as each sought to define and celebrate their own respective senses of cultural identity. The importance of understanding this context has been understated in most histories of editing. James Grier suggests that the idea of a ‘critical reading of a work reaches back to antiquity...to the scholars at Alexandria who strove to establish a text of Homer.’¹⁷ Another scholar, Susan Lewis Hammond, describes the activities of a group of late sixteenth-century German musicians, citing them as the first musical editors within the context of Renaissance humanism.¹⁸ Her observation of the ‘close connection between reception and editing’ is interesting, but does not accurately portray the history of the discipline that we have inherited.¹⁹ Images such as Grier’s and Hammond’s create an illusion of continuity and shared concern between successive generations of musicians that cannot be applied to nineteenth-century musicians involved with the first pro-actively *critical* musical editing. When editors began to attempt to present texts as statements of cultural heritage they were forced to make

¹⁷ James Grier, *The Critical Editing of Music* (Cambridge: Cambridge University Press, 1996), 16.

¹⁸ Susan Lewis Hammond, *Editing Music in Early Modern Germany* (Aldershot: Ashgate, 2007), particularly 13-17.

¹⁹ Lorenzo Bianconi describes such collections as ‘Florilegio’, in Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge: Cambridge University Press, 1987), 134.

decisions that went beyond those made by editors who merely sought to replicate texts for performance. By exploring this culture, we might begin to understand the imperatives and conventions that editing subsequently acquired, before exploring ways of jettisoning it for future editorial projects.

The practice of editing literary texts through revision and retranslation extends back to the fifteenth century and might be seen as one of the core themes of the Renaissance.²⁰ Humanist scholars attempted to move beyond medieval scholasticism and to get closer to empirical, verifiable *truths*.²¹ Music, as primarily a performance-based art, focused on contemporary repertoires and – other than ill-fated attempts to invoke music with the spirit of classical antiquity – musicians did not begin to engage critically with preceding repertoires until the nineteenth century. With no real forbears, therefore, nineteenth-century figures who made early efforts to ‘rediscover’ music of the past felt no sense of the historical responsibility we are encouraged to maintain today by approaching past musical cultures as far as possible on their own terms.²² John Butt has provided an insightful exploration of the wider ‘heritage industry’ and the politics of revival, pointing out that:

If there has been some revolutionary or otherwise ‘artificial’ break with the past in recent memory, there is almost inevitably a reaction that seeks to restore a past practice

²⁰ For a comprehensive discussion of this idea, see Jonathan Arnold, *The Great Humanists: European Thought on the Eve of the Reformation* (London: I.B. Taurus, 2011), .

²¹ Discussed in Jill Kraye, ‘Philosophers and Philologists’, in *The Cambridge Companion to Renaissance Humanism*, ed. Jill Kraye (Cambridge: Cambridge University Press, 1996), 142-156. In particular, cf. the description of the medievalists that Poliziano held in great disdain: ‘on account of their ignorance of both Greek and Latin, they polluted the purity of Aristotle’s works with their vile and dreadful hair-splitting to such an extent that it sometimes made me laugh and at other times made me angry.’

²² Cf. Philip Gossett, ‘History and Works That Have No History: Reviving Rossini’s Neapolitan Operas’, in *Disciplining Music*, ed. Katherine Bergeron and Philip V. Bohlman (Chicago: University of Chicago Press, 1992), 95-115.

evoking some supposedly simpler or purer life. This phenomenon is central to the most spectacular musical revival of the nineteenth century...²³

The necessary break between essentially Renaissance values and the nineteenth century might be seen to a large extent as Enlightenment-initiated, when music began to become more familiar and earthbound. By the end of the eighteenth century, musical sources were no longer so prized as valuable things in themselves: performances and personalities were afforded a higher status than the musical text.²⁴ In line with large-scale political reorganization, different cultures began to seek ways of revisiting the past in order to create some sense of lineage. Editing was the first significant appropriation of music for the heritage industry – particularly, as I would like to show, in Germany and England. Each had its own subtle biases. Whilst the German *Denkmäler* or ‘Monuments’ tradition sought to utilize the past to consolidate German identities into a sense of shared cultural unity, the English revival of early music and editing culture was more influenced by religious difference, as scholars such as Suzanne Cole have recently shown.²⁵

The original vision of the *Denkmäler* projects reflects the development of a national identity out of the wider consciousness in the German-speaking lands at the time. Similar non-musical initiatives had included Freiherr vom Stein’s *Monumenta Germaniae Historica*, which is

²³ John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 165.

²⁴ This point is comprehensively discussed in relation to Mozart by Richard Taruskin, ‘The Modern Sound of Early Music’, in *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 170.

²⁵ Suzanne Cole, *Thomas Tallis and His Music in Victorian England* (Woodbridge: Boydell & Brewer, 2008) in *Nineteenth-Century England*. In particular, Chapter 5, ‘Tallis and National Identity’, 171-190.

still being issued and revised today.²⁶ It was first published in 1819, as a collection of definitive medieval German documents. The *Denkmäler der Tonkunst in Österreich* (DTÖ) was inceptioned in April 1888, in the aftermath of German unification under Bismarck. It was the brainchild of Guido Adler, at that time Professor at the University of Prague, which at that time fell within Austrian boundaries. Adler made a proposal to the Programme for Culture and Education, suggesting the foundation of this series of 'Foundations in Music History' in which the music of composers of German-speaking regions (i.e. both the Prussian and Austro-Hungarian Empires) might be published.²⁷ It is noteworthy that this was to be the same title Carl Dahlhaus was later to use for his influential 1970s publication. Indeed, the same sort of philosophical approach explicitly influences Dahlhaus's approach as that of the nineteenth-century German idealists.²⁸ Prior to this time, Germany had already witnessed the production of two 'monumental' editions, which can be seen as precursors to Adler's vision. A complete Bach edition had been begun in 1850 in Leipzig, through the efforts of the *Bach Gesellschaft*. Philipp Spitta, later to be the primary figure behind the exclusively German *Denkmäler deutscher Tonkunst* (DdT), referred to the Bach series as the 'oldest and most consequential monument of German art.'²⁹ A Händel edition appeared in 1859 to mark the hundredth anniversary of the composer's death, under the joint oversight of Friedrich Chrysander and Gottfried Gervinus. By 1877, Palestrina, Beethoven, Mendelssohn and Mozart had all been the subject of their own respective collected *Werke*.

²⁶ MGH Website, 'Gesamtverzeichnis', last accessed 14 August 2013.

http://www.mgh.de/fileadmin/Downloads/pdf/MGH-Gesamtverzeichnis_2007.pdf

²⁷ Denkmäler der Tonkunst in Österreich (DTÖ) Website, 'Geschichte der DTÖ', last accessed 14 August 2013, <http://www.DTÖe.at/Geschichte.php>.

²⁸ See translator J.B. Robinson's Preface to Carl Dahlhaus, *Foundations of Music History* (Cambridge: Cambridge University Press, 1983).

²⁹ Philipp Spitta, 'Der Bach-Verein zu Leipzig', *Leipziger allgemeine musikalische Zeitung* 10 (1875), 305.

Although Adler's ambitious plans met with some initial encouragement, the DTÖ did not come to fruition as he had envisaged, as German and Austrian authorities were unable to find enough in their shared cultural identity to overcome their political differences.³⁰ The ethos of this project caused some friction with the political developments that were taking place in Germany at this time, bearing in mind that Austria had been excluded from Bismarck's unified Germany, as the latter nation sought primacy in the new Prussian state.³¹ For the DdT, Spitta managed to attract the support of no less than Friedrich Wilhelm II, a keen cellist and patron of the arts. Even after all this, individual regions began to break away and form their own specialist series. In 1899, Bavaria broke away and issued a more locally focused *Denkmäler in der Tonkunst Bayern*. Though Austria had been cut off from the empire, it had of course made important contributions to the development of German culture, particularly in music, which were accepted as part of a wider German sense of consciousness and which are now frequently thought of as being inextricably connected. Alexander Rehding suggests that both Adler and Spitta recognized the 'representational potential' that their projects might offer to the state.³² Thus, the development of these parallel series might be seen to have received support for their political function rather than serving a primarily musical or historical purpose.

The definition of a *Denkmal* and the editorial policy are surprising when considered in the light of contemporary musicological standards. Spitta described how the DdT series was intended to broadcast 'works whose historical and artistic significance have a right to continue

³⁰ DTÖ Geschichte.

³¹ Eva Kolinsky and Wilfried van der Will, 'In search of German culture: an introduction', in *The Cambridge Companion to Modern German Culture* (Cambridge: Cambridge University Press, 1998), 5-6.

³² Alexander Rehding, *Music and Monumentality: Commemoration and Wonderment in Nineteenth-Century Germany* (New York: Oxford University Press, 2009), 155.

to dwell among the German people'.³³ The two essential criteria were essentially that the works had to date from between the Renaissance and the eighteenth century and must have been composed by a German-speaking composer. Spitta makes it clear that this policy for the selection of works was upheld to prevent any judgments based on aesthetic choice, opting for 'respect for that which has happened', which might be regarded as a sort of Ranke-influenced approach to historical inquiry.³⁴ The editors almost exclusively referred to sources that fell within the confines of their own geographical boundaries – an obvious problem when one considers the volume of sources that exist outside Germany for a composer such as Isaac (many exist in Italy), and the fact that Germany did not emerge as a region with its own strong national musical identity until some way through the seventeenth century. The *Denkmäler* created the previously unheard-of category of the 'Kleinmeister'. Bound up with the issue of greatness, these composers became intrinsic for the purposes of constructing lineages. They were intended to trace the path by which truly great composers, such as Beethoven, had emerged from what has been described as the *Goethezeit*.³⁵ Composers such as Brahms, who famously felt intimidated by his near predecessor Beethoven, readily subscribed to these editions. Their influence can be seen in Brahms's adoption of historically influenced technical, if not aesthetic, approaches to his own compositional styles. A letter dating from 1892 from the composer to his friend Mandyczewski asks: 'Have you got the first Monuments volume?' before delighting, 'What a rich summer this is! A new volume of Schütz has arrived, and one of Bach is due

³³ Philipp Spitta, 'Denkmäler deutscher Tonkunst', *Die Grenzboten* 52, 2 (1893), 16.

³⁴ Peter Burke, 'Ranke the Reactionary', in *Leopold von Ranke and the Shaping of the Historical Discipline*, ed. G. G. Iggers & J. M. Powell (Syracuse: Syracuse University Press, 1990), 37.

³⁵ Scott Burnham, *Beethoven Hero* (Princeton: Princeton University Press, 2005), 112.

soon!’³⁶ The first volume to which Brahms was referring was an edition of the German composer Samuel Scheidt’s *Tabulatura Nova*, originally published in 1624. Indeed, both Brahms and the recipient of this letter were to become part of the DdT committee in due course.³⁷

Whereas previous collected editions had focused on a single composer, the Denkmäler attempted to resurrect whole repertoires comprised of unknown composers. Rehding uses the compelling image of ‘giants standing on the shoulders of dwarves’, whose reputations are presumably strengthened by their carrying duties.³⁸ He argues that part of the attempt was motivated by the status these lesser composers might accord to the already established recent masters. Nonetheless, the premise that music of the past deserved and required mediation for the consumption of contemporary and future musicians was novel, and the notion that historical music served some edifying purpose for the future of humanity was to be an infectious one. The ways in which these original editors adapted their editions, interpreting – or as they saw it, merely updating – notation in an incredibly liberal fashion typifies their approach. They were attempting to offer contemporary musicians an immediate connection with their historical past, through direct engagement with their music.

The biggest issue with the Denkmäler editions was their policy for selecting sources: the editors did not look beyond their national borders, even when an abundance of source material existed for a work outside German-speaking lands. This is particularly notable in the case of a composer such as Henricus Isaac, who spent much of his professional life in Italy. For the small number of his works contained in DTÖ, the impression of a stable text is provided, even when

³⁶ Quoted in Imogen Fellingner, ‘Brahms und die Musik vergangener Epochen’, in *Die Ausbreitung des Historismus in der Musik*, ed. Walter Wiora (Regensburg: Gustav Bosse, 1969), 147.

³⁷ Michael Musgrave, *A Brahms Reader* (New Haven: Yale University Press, 2000), 161.

³⁸ Rehding, *Music and Monumentality*, 144.

this is not an accurate reflection of the case. The chanson, *Fils vous avez ma goder*, for example, exists in at least twelve sources, yet the DTÖ collected edition relies on only three.

The appearance of editions of early music in England shows a number of similarities to the German situation, but is representative of different cultural concerns. As a slightly later English parallel to the *Denkmäler*, the ten-volume *Tudor Church Music* series (TCM) first appeared in the 1920s, marking the zenith of the revival of early English music, which had begun as far back as the 1840s with publications such as the Musical Antiquarian Society of the 1840s.³⁹ Funded by the Carnegie Trust, the Trustees' Foreword – prominently heading each of the individual TCM volumes – states how the editors had set about 'the great task of recovering from the archives of Cathedral and other libraries the sacred music which was composed during the sixteenth and seventeenth centuries' in order to stimulate 'the encouragement of musical development amongst the masses'. TCM superseded series such as the now lesser known but no less grand *Cathedral Series of Church Service Music, Chiefly Polyphonic and Unpublished of the 16th and early 17th centuries*, which was produced from 1912 onwards by a Birmingham solicitor, S. Royle Shore.⁴⁰ As director of the choir at the Benedictine Downside Abbey and then the newly-built Westminster Cathedral, the Catholic R.R. Terry added a number of dubious Latin works by composers such as Gibbons appearing to his music list. Shore began to collect and edit Anglican works in order to disprove Terry's theories, and thus 'reclaim' early English

³⁹ The Society was dedicated to the 'publication of scarce and valuable works by early English composers'. See Richard Turbet, 'Musical Antiquarian Society', *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed September 4 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19413>.

⁴⁰ Suzanne Cole, unpublished paper, 'S. Royle Shore's Cathedral Series and the Tudor Church Music Edition in Context', given on 9 July 2008 at Durham University, as part of the symposium 'English Cathedral Music: The Long Nineteenth Century to the Present'.

polyphony for what he saw was its rightful context, the Anglican Church. It seems incredibly surprising that such theories, which Suzanne Cole describes as being presented with ‘with more vigour than accuracy’, were able to gain any credibility.⁴¹

Offering valuable historical insights for their time, the main issues with TCM and Fellowes’s work are related to how liberally they felt able to alter the text, transposing pieces in order to suit the early twentieth-century SATB choir, rather than consider the implicit difficulties of the earlier pitch. Again, editions were based on the ‘best available source’, even when it was not always entirely clear what this was. Furthermore, the policy of quartering note values in some instances changes the impression of the page, suggesting that the music might move faster than it ought to have.

The sheer physical size of the TCM volumes make an impressive statement by themselves. Although some fifty supplementary offprints ‘suitable for performance by choral societies and choirs in places of worship’ were released, the volumes were clearly never intended for performance. With large print and hardback binding, their size does not reflect the function of their contents, other than appearing as impressive objects on the library shelf. With the development of a new typeface specifically for the project by Oxford University Press and the use of innovative Photostat technology, the project clearly had a similar level of ambition towards the realization of a cultural monument as the German *Denkmäler*. As one of the most forward-looking editors of English music, E.H. Fellowes came to the fore in TCM. Kerman is particularly critical of Fellowes, stating that ‘his [Fellowes’s] work belonged essentially in the

⁴¹ Suzanne Cole, ‘S. Royle Shore's Cathedral Series and the Tudor Church Music Edition in Context’, a paper given at *English Cathedral Music: The Long Nineteenth Century to the Present* conference, Durham University, 9 July 2008. I am grateful to Dr Cole for sharing her script with me.

long tradition of English antiquarian research' and how 'it cannot be denied that Fellowes never went into a subject as deeply as he might; partly because of his enthusiasm...and partly because of a superficial application of certain techniques of research.'⁴² There is not sufficient time to devote here to a close analysis of Fellowes's work, but in many ways he represents the first self-consciously critical editor of English music. Editions such as Fellowes's Gibbons edition go some way to take into account problems such as the representation of variant sources, referring to corrigenda with a clear system of on-page footnotes. Fellowes's work, whilst not entirely rigorous in light of subsequent developments, showed a path for editors in the way that he overtly attempted to draw attention to and solve problems rather than eliminate them by hiding them from the reader's view.

From this insight into these two early milieus of editorial activity, we might begin to appreciate the pervading culture surrounding early editions and how their limitations did much to shape subsequent editorial practice. Their end user is unfocused: they sought to be comprehensible to amateurs and professionals alike, requiring the editor to adopt a paternalistic position as textual mediator. With the new digitally supported forms of editing I will consider in the following chapters, the issues related to their editorial practices, which largely garnered editing's bad reputation, can now largely be circumvented. However, the importance of recognizing them and appreciating the contexts out of which they were borne is essential, as Philip Brett asserted back in 1988:

...historical perspective is needed, for we are not likely to find an explanation of the editing phenomenon, and a way out of its present dilemma, in its various methods but

⁴² Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York: Galaxy Music Corporation, on behalf of the American Musicological Society, 1962), xvii.

rather in the history of the development of those methods and of the attitudes and assumptions that lie behind their application.⁴³

As James Grier rightly points out, a significant part of these early editors' efforts were motivated by 'the sheer necessity of making the music accessible'.⁴⁴ However, from the above it is clear to see how they represented so many influences and why textual fidelity was barely a priority. As musicology has become more international, nationalist agendas are now less pervasive. For the future, finding a balance between what is deemed worthy of scholarship and adopting a sense of responsibility to the musicians of the past is crucial. This attempted equilibrium underpins much of my thinking here, whereby editing might consider its origins and learn from them, in approaching new ways of representing the music of the past to specific end users, through media that will allow us to reconcile many of these issues.

⁴³ Philip Brett, 'Text, Context, and the Early Music Editor', 85.

⁴⁴ James Grier, 'Editing', *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed September 4 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08550>.

Chapter 2 – Theoretically speaking: musicological attempts to theorize editing

In this chapter, I would like to explore the most pertinent theoretical interventions relating to the representation of multiple musical sources. Each of these writers' ideas can be seen to have transformed practice to some extent, in their encouragement for editors to adjust their methodologies in some way. As stated in the Introduction, this dissertation does not primarily seek to present a comprehensive review of the literature on this subject, which is far-reaching and has confronted more issues than the scope of this dissertation; instead, I will look at how different theorists have dealt with the relationship of multiple sources. Theory, by ontological necessity, inevitably follows practice. It is generally accepted nowadays in musicology that context, as opposed to theory, is the most useful means for defining practice. However, with a number of more general ontological questions aimed towards multiple sources' interactivity – which are equally pertinent across different repertoires – wider theoretical considerations can surely help to inform more specific approaches, such as those which this dissertation aims ultimately to propose in a digital variorum format.

Pre-World War II theories of musical editing that consider the relation of different sources are scarce. The first theoretical reflections (i.e. separate from any accompanying edition) come from Guido Adler, who momentarily but perceptively dwells on questions relating to the wider practice of editing, as part of his deliberately didactic *Methode der*

Musikgeschichte.⁴⁵ Building on a discussion of the background and his involvement with the DTÖ, he advises that: ‘One consequence of the demand for production of authentic text is the prohibition or adding of features or to make changes [i.e. to that text].’⁴⁶ Adler is clearly familiar with the techniques of stemmatic filiation, developed by Karl Lachmann for philological studies of texts such as the New Testament and Lucretius.⁴⁷ Adler’s invocation of this term *authentischen Textes* is noteworthy: though he innovatively promotes the importance of providing a clear critical commentary, he implies an edition that reflects a sense of genealogical progression.⁴⁸ Other writings by Adler, including his ‘Umfang, Methode und Ziel der Musikwissenschaft’, which was published in 1885 as the first issue of the journal he co-founded with fellow editors Chrysander and Spitta, advocate the importance for musicologists of ‘establishing facts’ and ‘deriving laws’ with great zeal. Adler’s notions of *authenticity* refer to a concept that differs from the later twentieth-century use of the term.⁴⁹ The cleanness of the DTÖ editions, maintaining original note values and clefs, conveys the impression that they reflect some stable text, which the editor has realized as the composer’s intention. Beyond this, Adler focuses most of the remainder of his wide-ranging editorial agenda towards more practical matters, such as the style and presentation for an edition. Adler’s systematic approach to historical musicology harmonizes in his ultimate aim, for the study of the ‘Tonkunst’ to serve

⁴⁵ Guido Adler, *Methode der Musikgeschichte* (Leipzig: Breitkopf & Härtel, 1919), 51. Accessed June 14 2013. *Archive.org*, <http://archive.org/details/methodedermusikg00adle>.

⁴⁶ Original German: ‘Eine Konsequenz der Forderung nach Herstellung des authentischen Textes ist das Verbot, Änderungen oder Zutaten vorzunehmen.’ *Ibid.*, 70.

⁴⁷ For a useful discussion of the use of this technique in musicology, see James Grier, ‘Musical Sources and Stemmatic Filiation: A Tool for Editing Music’, *The Journal of Musicology*, 13,1 (1995), 73-102.

⁴⁸ Adler, *Methode der Musikgeschichte*, 55.

⁴⁹ Gary Tomlinson has remarked that ‘The most profound and authentic meanings of music will not be found in musical works themselves but behind them, in the varieties of discourse that gave rise to them.’ Gary Tomlinson, ‘The Historian, the Performer, and Authentic Meaning in Music’, in *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (New York: Oxford University Press, 1988), 135-136.

the ‘advancement of the beautiful’. This is laudable enough, but is more reflective of Adler’s own contemporaneous cultural values, as opposed to any attempt to engage with the actual culture of the past on its own terms.

The type of prescriptive ‘DIY’ theoretical text that Adler’s represents was to be the first means for editors to examine their practice from an aspiring musicological perspective, allowing them to share the insights they had gathered from their own practical activities. Focus was very much centered upon the *how*, as opposed to any critical contemplation of the *why* or *when*. The first such English text appeared in 1963, co-authored by Thurston Dart, Walter Emery and Christopher Morris, three high profile figures associated with the British early music movement. It is overtly stated that they individually represent the music publishing firms of Stainer & Bell, Oxford University Press Music Dept, and Novello & Co. respectively. Their pamphlet, compressed into just 23 pages, states three basic objectives: first, ‘to lay down a minimum standard of scholarship for practical editions’; secondly, ‘to show how that standard can be attained without forcing up the cost of production and therefore the selling price’; and thirdly, to ‘encourage uniformity’.⁵⁰ This is one of the first clear statements of ambition to serve an end user, rather than the accepted goal for an edition as the basic reification of the past. They state that:

We are not concerned with the preliminary problems of bibliography, palaeography, and textual criticism that have to be solved before an editor can *establish* a definitive text, or with the requirements of luxurious learned editions. We assume that those

⁵⁰ Thurston Dart, Christopher Morris and Walter Emery, *Editing Early Music* (London: Novello & Co., Oxford University Press Music Department, Stainer & Bell Ltd, 1963), 5.

problems have been solved, that a text has been established, and that the editor and his publisher envisage an ordinary, practical edition...⁵¹

However, like Adler, the three believe that a text is something that can be *achieved* by stripping away apparently erroneous features, and that the editor is able to *correct* the problems that might arise between different source readings – their get-out clause ‘obvious errors have been corrected without notice’ hardly reflects the levels of integrity and ‘clarity’ for which later generations of editors would strive. The three advocate ‘clarity’ and ‘consistency’ above all, but suggest that the ‘copy-text’ will ‘normally be the source that comes nearest to the composer’s intentions, and therefore needs least correction.’⁵²

Their goal, similar to Adler’s, is that of representing authorial intention. Their position is that it is the editor’s role to establish the text for the user, by cleaning up details considered wrong or unimportant. In light of their representative basis, their aims were obviously in part economically oriented, which they make explicit in their statement: ‘We believe that if an editor adopts our suggestions, he will give enough information to satisfy any reasonable person, and will save time and money for both himself and for his publisher.’ The acceptance of this approach is understandable in the case of Dart, who was largely working on Purcell at the time – a composer whose music is often represented by singular autograph and holograph sources. However, in the case of Emery, who contributed to the NBA, he would have known that Bach left multiple works in different sources representing various states of revision, and their importance in gaining a fuller picture of the work would have been something he

⁵¹ Ibid., 5. My italics.

⁵² Ibid., 8.

encountered.⁵³ Such notions of textual authenticity as those contained in this pamphlet, which Emery apparently felt happy to advocate, are therefore no further developed than Adler's, and their policies are far from what musicologists in the twenty-first century working on medieval or Renaissance subjects would be willing to accept.

John Caldwell's book *Editing Early Music* was commissioned by Oxford University Press and published in 1985 as a replacement to Dart et al's effort.⁵⁴ It significantly extends the introduction for a would-be editor to many of the challenges he or she might face in specific repertoires. However, Caldwell, a noted scholar of English medieval and Renaissance music, is once again content to conform to the DIY-manual form, rather than addressing the challenges of dealing with repertoires for which variants between sources cannot simply be explained away. He proposes: 'In any event, whatever the editor's approach to textual criticism, the most objective method of presentation is likely to be that which takes a single source as its point of reference.'⁵⁵ As noted in the introduction and implied in the consideration of previous editorial theorists' writings, this virtue of 'objectivity' as a goal is rightfully held to be questionable by contemporary musicologists. In a review of the book, which later appeared in his influential collection *Text and Act*, Taruskin queries Caldwell's 'acceptable substitute' for reproducing a version that can be 'shown to have been current at a particular time and place.'⁵⁶ He writes:

Appeals to intention will get us nowhere, for it can be demonstrated on any number of grounds that the intentions of Medieval and Renaissance composers were not congruent

⁵³ For an interesting insight into Emery's individual perspective, see Walter Emery, *Editions and Musicians: A Survey of the Duties of Practical Musicians & Editors Towards the Classics* (London: Novello, 1957).

⁵⁴ John Caldwell, *Editing Early Music* (Oxford: Oxford University Press, 1985), v.

⁵⁵ *Ibid.*, 5.

⁵⁶ *Ibid.*, 2.

with those of modern editors – that is, they were not concerned with the fixing of a definite, prescriptive text. That’s our problem, not theirs. And it will not do to stigmatize the alternative to a single-source edition (which can in effect spuriously elevate a single chance redaction to the status of authority) as ‘fanciful’.⁵⁷

Caldwell’s book is incredibly useful for its insights on notational nuances, but his seeming lack of willingness to confront source multiplicity is striking. Caldwell completed his doctorate at Oxford in 1965, in the form of a transcription and commentary of the British Library manuscript Add.29996, a source that contains for the most part English liturgical organ music.⁵⁸ His attention to the nuances of a particular source are highly valuable, as evidenced in his other scholarly work, but belie a willingness to accept the insights of particular source readings when they might be inappropriate for that music – such as when they contain obvious amendments by the composer.

Just under a year after the release of Caldwell’s book, Margaret Bent offered a highly charged response to Kerman, who had labeled her a positivist, as a scholar whose work lacked the type of critical focus he argued should be the imperative for musicologists.⁵⁹ Questioning his notion that criticism should be the focus of musicologists, she argues that editing’s critical focus is equal to performance or written criticism:

‘If a performance ‘criticizes’ a work, so does an edition. Making a good edition is essentially an act of criticism that engages centrally with the musical material at all

⁵⁷ Richard Taruskin, ‘Down with the Fence’, in *Text and Act* (New York: Oxford University Press, 1995), 84. Originally printed as a review article in *Notes* 42 (1985-86), 777.

⁵⁸ See John Caldwell, ‘British Museum Additional Manuscript 29996: Transcription and Commentary’ (diss., University of Oxford, 1965).

⁵⁹ Joseph Kerman, *Contemplating Music*, 116-20; Margaret Bent, ‘Fact and Value in Contemporary Scholarship’, 85-89.

levels, large and small...These and other critical activities in turn feed into the critical process that should produce the edition.’⁶⁰

Bent’s argument is seminal in that it represents the first adoption of the term ‘critical’ within the context of editing as something to be celebrated. Her argument that no edition can be objective or neutral, and that it is impossible to present anything ‘as it is in the original’ or ‘to tell it as it was’ are novel. Bent likens editing and the pursuit of hard musical facts to Karl Popper’s metaphorical description of scientific endeavour being built upon piles driven deep down into a swamp. She sees these as being essential features for her own and similarly-minded others’ ongoing work, begun long before so-called ‘critical’ musicologists might build on them as part of their own textual studies. Describing editing as one of the ‘most maligned’ activities of musicologists, the conviction and essence of her article are admirable. For the first time, we see here in a theoretical perspective the sense that editors need not seek to reconstruct some original text as if it represented a Platonic ideal of the composer’s intention. Her encouragement for editors and scholars to ‘get as close as we can to the intentions behind our written sources’, whilst acknowledging that it is impossible to produce an edition which corresponds accurately to an extant source, defines a new playing field for editors. Bent’s mindset provides a strong motivation for my ambitions to develop multi-textual editions.

The next important theoretical consideration I would like to discuss is James Grier’s book, published in 1996, which I have already referred to above. Grier’s title, *The Critical Editing of Music*, is a clear reference to his empathy with many of Bent’s ideas. In setting out to provide a ‘generalized theoretical framework for editing’, Grier’s book represents the first

⁶⁰ Margaret Bent, ‘Fact and Value in Contemporary Scholarship’, 87.

attempt towards a comprehensive theory of editing, which goes beyond the practical guides I have previously surveyed by Caldwell and others.⁶¹ With a wide array of issues discussed based upon a large repertorial span, ranging from Carolingian chant to Beethoven, much of Grier's text goes beyond the scope of this dissertation. However, it is an indispensable text for any musical editor and does much to bring editing in line with the values of contemporary musicology, in which Grier is obviously well-versed.

Grier raises the inherent problems posed by a print edition, in making the conclusion that: 'The act of editing is in itself an act of criticism, of evaluation of those matters that cannot be resolved definitively.'⁶² He goes on, however, to propose how 'Critical editions of the type I envisage could largely replace descriptive writings as an introduction to the repertories for students in a historical context.' Towards the end of his book, Grier makes a two-page foray into the possibilities of electronic formats. Grier was writing at a time where he had to concede 'I know of no software package that will do all of the tasks mentioned'.⁶³ Nevertheless, he offers a list of the imagined possibilities he foresees that digital formats might offer, the first being 'two versions of the same piece from different sources.' The forward-looking attitude of Grier is impressive for the time, and, as I shall explore in due course, subsequent advances have rendered his visions almost feasible.

Some thirteen years later, it seems therefore somewhat surprising for Frans Wiering, one of the most prominent figures in the digital humanities with interests in music, to lament that 'There is an almost complete silence [in musicology] as to the more radical possibilities for

⁶¹ James Grier, *The Critical Editing of Music*, 5.

⁶² *Ibid.*, 183.

⁶³ *Ibid.*, 177.

innovation.’⁶⁴ Despite the fact that the critical edition in the digital age was the subject of widespread discourse and an area of enormous expansion for literary studies in the intervening ten years or so between Grier and Wiering’s article, musicology can still be seen to be lagging some way behind other disciplines in the humanities. As a programmer, Wiering’s article offers an ‘abstract model for multidimensional editions of music’ as finished, stable applications.⁶⁵ Exploring a number of individual case studies, Wiering explores specific solutions to the problems from a purely conceptual point of view, ranging from Ockeghem through Galilei to Bach. The common theme to be drawn from each is the way by which they combine one or more reconstructed texts, with an account of the source network. The importance of this is considered in greater depth in the following chapter of this dissertation. Wiering describes how the realization of McGann’s notion of ‘HyperEditing’ must be achieved in a non-linear way for music, where more than one reading of a text can be simultaneously represented. A hypertextual representation of a digital edition would be based upon representing material instances of a musical text, as opposed to the idealized authenticated works, which, as we have seen previously, is the primary goal of the editor. Wiering proposes that ‘this seems a promising perspective for musicological editing, especially if one considers written sources as instructions for – and often the only remaining traces of – past performances.’⁶⁶

From this relatively brief survey, it is clear that editorial theory has developed significantly from Adler into the twenty-first century. One of the recurring themes to be assimilated from earlier writers’ theoretical guidelines is their belief that the editor is somehow

⁶⁴ Frans Wiering, ‘Digital Critical Editions of Music: A Multidimensional Model’, in *Modern Methods for Musicology: Prospects, Proposals, and Realities*, ed. Tim Crawford and Lorna Gibson (Aldershot: Ashgate, 2009), 23.

⁶⁵ *Ibid.*, 30.

⁶⁶ *Ibid.*, 27.

responsible for ‘achieving’ the text. However, even by 1985, musicologists were beginning to open up the relationship between work and text, and the goal of establishing a ‘correct’ text for the editor would begin to be seen as an outdated and untenable objective. Connecting this theoretical development with the practical limitations of a printed book format as a static, two-dimensional representation of a text that never existed, we may begin to perceive the benefits of the multidimensional space that digital representing can be seen to offer. If we understand the importance of different foci for different users’ needs, it should become clear that the approach to editing Medieval and Renaissance repertories might start to correlate with and thrive on the subjectivities of contemporary musicology.

Chapter 3 – Beyond the stave

Texts and their editions are produced for particular purposes by particular people and institutions, and they may be used (and reused) in multiple ways, many of which run counter to uses otherwise or elsewhere imagined. To edit a text is to be situated in a historical relation to the work's transmissions, but it is also to be placed in an immediate relation to culture and conceptual goals.⁶⁷

The connections between musicology and biblical, literary, philological and paleographical studies have been continually stressed from the opening of this dissertation, alongside the observation that musicologists are some way behind their peers in other humanities subjects. By examining both the theoretical discourse surrounding these peer disciplines and making an in-depth observation of three particularly interesting contemporary editorial projects, it is my objective in this chapter to show ways that these might inform the practice of musical editing. Each of these projects provides a unique way of interacting directly and revealingly with important cultural artifacts and has been the result of a significant amount of collaborative work between scholars and programmers. From the previous chapter, it is clear that some theory has emerged fairly recently pertaining to music in this area. However, few initiatives have arisen that truly espouse those values in a practical context. By contrast, in literary circles, practical editing has evolved simultaneously alongside the support of critical and textual studies, with the sense that editing projects cannot and *should not* rely on outdated

⁶⁷ Jerome McGann, *The Textual Condition*, 47.

scholarly values. With these examples, it is my aim to demonstrate how editing music might be similarly updated.

Jerome McGann is a textual theorist and critic who has written extensively regarding new media for the presentation of texts. His ideas have been applied to numerous dimensions of text reception, but are particularly pertinent in the context of editing. James Grier states explicitly that McGann's ideas significantly informed his considerations in *The Critical Editing of Music*.⁶⁸ Echoing poststructuralists such as Roland Barthes, McGann's rejection of 'final authorial intentions' encourages the reader to enter into the communicative process, uniting the author's ideas, and his or her personal experiences, with the requirements of a text.⁶⁹ Thus, the text becomes a self-validating entity in itself, constituted as a social artifact, as opposed to an independent object that is the sole responsibility of the author. This notion of the socialization of the text is prevalent in much of McGann's work, underpinning his almost evangelical zeal for expanding access to rich textual insights through digital media. McGann elaborates on these ideas in a discussion entitled 'Marking Texts of Many Dimensions'.⁷⁰ He advocates the use of digital media for the representation of 'marked texts' by claiming it is something we already do in an analogue context, pointing out that annotations including contextualizations, comparisons and points of particular interest have been commonplace since the days of the scriptorium.⁷¹ What can be extracted from McGann's extensive abstract theory in particular relation to music

⁶⁸ James Grier, *The Critical Editing of Music*, 16.

⁶⁹ This is most strongly espoused in Jerome McGann, *The Romantic Ideology: A Critical Investigation* (Chicago: University of Chicago Press, 1985), 21-23.

⁷⁰ Ibid.

⁷¹ Jerome McGann, 'Marking Texts of Many Dimensions', in *A Companion to Digital Humanities*, ed. Susan Schreibman, Ray Seimens, and John Unsworth (Oxford: Blackwell Press, 2004).

is that – sometimes unwittingly – collective and collaborative processes inform the transmission of texts, and editions should aspire to reflect this.

Despite surprisingly recent claims, such as those by George Rogers, that literary and historical editors still ‘desire to make available to a large public texts which come as close as possible to what their authors intended to offer as written records of their thoughts’, it is now widely accepted that textual critics should focus their attention beyond authorial intentions.⁷² To my mind, one of the most interesting ways that literary scholarship has achieved this has been through the proliferation of variorum editions. A variorum edition seeks to collate and reflect all of the known variant versions of a given text. In contradistinction to collated editions based upon a critical unification of different source readings, any variations are presented adjacently to allow the reader to independently reflect as to how a text can be achieved through the network of its extant sources.⁷³ The format is hardly new, having emerged in the nineteenth century out of classical scholarship. Editions such as the *New Variorum Edition of Shakespeare* appeared in the 1860s. Aimed at ‘an international audience of scholars, students, directors, actors, and general readers’, the series has persisted to the present day solely in a printed medium.⁷⁴ As an early paradigm of the form of multi-textual representations in an edition, it has clearly influenced numerous subsequent series, including the Milton Variorum Edition and other digital projects, such as those I will discuss below.

⁷² George C. Rogers, ‘The Sacred Text’, in *Literary & Historical Editing*, ed. George L. Vogt and John Bush Jones (Lawrence, KA: University of Kansas Libraries, 1981), 23.

⁷³ For an in-depth and prescient discussion of the history and merits for variorum editions in literary scholarship, see Stanley E. Fish, ‘Interpreting the “Variorum”’, *Critical Inquiry* 2, 3 (1976), 465-485.

⁷⁴ Modern Languages Association, ‘A New Variorum Edition of Shakespeare’, accessed 18 August 2013, <http://www.mla.org/store/CID38>.

An obvious digital extension of this approach reflecting the kind of academic culture McGann advocates can be seen in the *Text Encoding Initiative* (TEI). Utilizing an *Extensible Markup Language* (XML) framework, the format now forms the basis for a number of international digital editions, including the *British National Corpus*, the *Oxford Text Archive* and the *Acts and Monuments Online*. The importance of the latter of these is discussed below.⁷⁵ The XML format differs from other familiar basic text formats based on Hypertext Markup Language (HTML), in that the code's attributes offer greater parallel semantic abilities, which are privileged over aesthetic presentation, with the ability for the semantics and interpretation of every tag and attribute to be specified. Over 500 different textual components and concepts (e.g. individual words, sentences, characters, glyphs, persons, and so on) are now available as specific representational functions.⁷⁶ The utility of this initiative is made clear in relation to the three examples which I will now discuss.

In overcoming some of the problems similar to those faced by musicologists working on the same period, scholars of medieval literature were quick to recognize the enhancements offered by the Internet as a medium for the communication and exploration of new ideas. In a prescient and highly insightful article written as early as 1999, in the early stages of such discourse, French-Canadian literary scholar Joan Grenier-Wenther anticipated the virtues that a digital medium could offer and which she proposed to make use of in her envisaged edition of

⁷⁵ Extensible Markup Language (XML) is a digital markup language defined by rules for encoding documents in a way that is simultaneously readable by human and computer users. For a useful introduction to this language, which has transformed the representation of large data forms, see 'XML Tutorial', accessed 22 August 2013, <http://www.w3schools.com/xml/>.

⁷⁶ Text Encoding Initiative, 'TEI Guidelines', accessed 22 August 2013, <http://www.tei-c.org/Guidelines/>.

the fourteenth-century French debate poem, *La Belle dame qui eut mercy*.⁷⁷ The poem had not previously been edited in any comprehensive format. Thus, with an almost blank canvas on which to begin her editorial work, Grenier-Winther's adoption of a digital version as the first representation of this text might be viewed as particularly bold. She claimed that one of the chief advantages of using an electronic edition was the way that it presented 'no effective restrictions' on the amount of material she was able to present.⁷⁸ Writing from a purely conceptual perspective, she described how she would set about making diplomatic transcriptions of each of the sixteen extant manuscripts representing the poem, including her own editorial commentary, and offered 'suggestions' regarding how best to evaluate the source materials at various points. In a later article written some six years later and informed by the experience of the completed project, Grenier-Winther once again stresses the advantages internet-based editing offered her by being able to include an unprecedented amount of information, whilst retaining a critical focus. She describes how:

No longer will editorial decisions relating to the transcription of a line or the choice between variant readings be made unilaterally by the editor, hidden from readers. Instead we will be able to verify editorial transcriptions and even propose alternative readings of a text. In addition, readers will no longer have to accept the editor's choice of a best text or base manuscript.⁷⁹

Her subsequent reflections on her decision to 'go electronic' offer a fascinating insight into the changing status of the roles assumed by editor and reader of medieval poetry alike, and the

⁷⁷ Joan Grenier-Winther, 'Merciless and Merciful Ladies: Some Considerations in Moving from Print to Electronic Edition of Medieval Texts', *Studies in Medievalism* IX (1999), 239-250.

⁷⁸ Joan Grenier-Winther, 'Server-side databases, the World Wide Web, and the Editing of Medieval Poetry', 193.

⁷⁹ *Ibid.*, 191.

subsequent impact the different media make upon the literary canon. She describes how ‘this abundance of data presents a whole new set of choices to the editor regarding which aspects of the text to present to readers who undoubtedly have different purposes for viewing the text.’⁸⁰

Grenier-Winther’s approach can be described as ‘data-driven’. The raw data that her project provides, beyond the basic representation of the texts, is useful on a secondary level for searching and analytical purposes. Medieval poetry, like music, potentially, lends itself well to the kind of management that a well-structured database offers. Poetry, unlike free prose, is much more compact and built upon fixed stylistic patterns. The kinds of classification Grenier-Winther makes use of – such as where a three-line stanza is a tercet, a ten-syllable line is decasyllabic, and rhyming syllables can be qualified as ‘léonine simple’, etc. – means that information shared between different texts can be quickly searched, analysed and compared. For musical forms, such as chant paraphrase masses or parody masses founded on the same subject, such methods of indexing, which might be gathered from a digital edition, could clearly be valuable for large-scale textual studies.

This focus upon multiple end-users provides another interesting feature of Grenier-Winther’s choice of medium. In the case of her *Belle Dame* edition, Grenier-Winther imagines four types of user who could potentially be interested in her edition. First, there is the ‘basic’ reader interested in traditional interpretative or analytical perspectives alone. Secondly, there is the user more interested in the ‘atomic’ level. That is to say, one whose interest might be focused towards particular words, grammatical function, frequency of word appearance or variant spellings – tasks which are tedious and time-consuming for humans. An example of how

⁸⁰ Ibid., 194.

satisfactorily this cross-referencing database in Grenier-Winther's system can operate is in showing where 'eur' syllables are obviously rhymed with 'our'. For musicologists interested in notation, different orthographical representations of the same musical idea or even deviations between international representations of the same musical text might benefit from such a system. As an example of how this could work, a recent article by David Fallows undermines the traditionally held importance of representing ligatures.⁸¹ Fallows's own painstaking collation of examples is convincing to some extent, but requires further evidence in order to acquire any greater sense of authority. A comprehensive search of all the musical contexts for a specific instance in an online XML-enabled edition could quickly and effectively create a comparison that would enrich this debate. Grenier-Winther's third reader is envisaged as the 'hybrid reader', who is interested in line data identified by its position or existence within a particular figure. She cites the example of the rhetorical figure of anaphora, whereby it might be desirable to view all the contiguous lines in an area where a particular word or words might appear at a specific position in the line. For this purpose, access to both the word and meta-data for contextualization would be invaluable. Her fourth reader is described as 'scholarly or general', who might want to access the work in a particular translation for tangential research purposes or merely out of more general interest.⁸² The fact that all of these purposes can be mutually represented in her edition is of particular interest to musicology, as different users' priorities can be retained. As Grenier-Winther describes:

⁸¹ David Fallows, 'A word about ligatures', *Early Music*, 41, 1 (Feb. 2013), 104-107.

⁸² Joan Grenier-Winther, 'Server-side databases', 198.

In the new landscape of the electronic edition, which potentially includes full access to a text and its multiple witnesses in a variety of formats, readers will be allowed, if not encouraged, to enter the continuum at an earlier stage than before.⁸³

The advantages of a system configurable for different users for musical editions are clear. By having the ability to generate a dynamic interface that corresponds with function, it is encouraging to see how different perspectives can be simultaneously informed and enriched.

Moving forward within the timeframe for this dissertation, an excellent example of a project focused on an early modern editorial project, *The Acts and Monuments Online* (TAMO) provides a number of interesting parallels for editors of music of the same period.⁸⁴ Funded by the AHRC and the British Academy and based at the University of Sheffield, TAMO allows the user to view simultaneously the texts of the four respective editions published of Foxe's 'Book of Martyrs' by the printer John Day, which were personally seen through the press by the author in 1563, 1570, 1576 and 1583. Foxe's name will be familiar to musicologists, having been cited by several scholars in relation to John Taverner.⁸⁵

The additional issues associated with print culture and authorial supervision provide extra dimensions that emerge in sixteenth-century subjects. Print has traditionally connoted notions of fixity, where an author has apparently approved his text for publication in the state in which we receive it. As an example of the primacy afforded to print in music, the editors of the old Palestrina edition based their editions upon the printed version, ignoring the evidence of extant later manuscript sources that demonstrate significant revisions by the composer. The

⁸³ Joan Grenier-Winther, 'Merciless Ladies', 58.

⁸⁴ 'The Acts and Monuments Online', accessed 5 May 2013, <http://www.johnfoxe.org/>.

⁸⁵ For one of the most recent discussions about Foxe's descriptions of Taverner, see Hugh Benham, *John Taverner: His Life and Music* (Aldershot: Ashgate, 2003), 11-12.

underlying reasons for Foxe's alterations to his text are complex and much scholarship has been based on these publications, which is beyond the scope of this discussion. In an attempt to respond to contemporary criticism and better focus his impassioned rhetoric, Foxe incorporated new material in each subsequent publication. As John King notes:

Foxe's book serves as a window into sixteenth- and seventeenth-century English cultural history. Each of the four editions produced during the lifetime of Foxe and his publisher, John Day, contains unique additions and/or deletions of material that render the text of each edition significantly different from the others.⁸⁶

From this, we can gain a sense of the scope for editorial intervention and critical readings of Foxe's texts. It is clear that Foxe sought to present a different kind of historical viewpoint than that of his predecessors, whom he describes as the 'multitude of Chroniclers and storywriters, both in England and out of England'.⁸⁷ Foxe thus clearly wants to move beyond 'storytelling' and towards apparent objectivity.

One of the most important hallmarks of the *Acts and Monuments* is the way in which it makes emphatic statements of truth, which are deployed as substantive proof for the wholesale depiction of Christian history as the representation of God's providence in the difficulties Foxe perceived in his contemporary society.⁸⁸ The *Acts and Monuments* thus comprise the compilation of a series of eclectic materials, which the TAMO editors suppose Foxe would have considered

⁸⁶ John N. King, *Foxe's Book of Martyrs and Early Modern Print Culture* (Cambridge: Cambridge University Press, 2011), 3.

⁸⁷ *Ibid.*, 17.

⁸⁸ The introduction to the 1563 edition explains clearly that these were the 'Acts and Monuments of these latter and perilous dayes' which Foxe had 'gathered and collected according to the true copies and writings certificatorie, as wel of the parties themselves that suffered, as also out of the Bishops Registers, which were the doers thereof'.⁸⁸

‘a massive dossier whose underlying truth would speak for itself’.⁸⁹ Foxe’s role in this project is therefore, somewhat ironically, that of an aspiring editor. Through a close interpretation of the ‘leads’ that Foxe left, through analysis of the significant extant manuscript copies and by taking account of the sources that would have been available to him, the editors of TAMO have explicitly attempted to reconstruct Foxe’s role as an editor. They state clearly: ‘You may judge for yourselves from the evidence we analyse in TAMO what that role was. Our view is that Foxe was manifestly fallible, capable of omitting material that did not suit his case, or adapting it to fit the needs of the occasion.’⁹⁰ Foxe was deliberately myopic in his selection of sources. Furthermore, as Anthony Grafton points out, based on evidence from Foxe’s time spent in Basel working as a print professional for Froben and Oporinus, ‘Foxe himself...resented the time he had to spend on menial tasks like making fair copies for the composers.’⁹¹ Foxe’s puritanical zeal meant that he was content to print first and answer questions later.

After the fiery disputes that emerged immediately following the publication of Foxe’s ‘truth-claims’ in his first edition, significant alterations were made to the subsequent edition in 1570. Further minor revisions were also made to the 1576 edition, before even more substantial amendments in the 1583 print. TAMO overtly attempts to represent the instability of this contiguous text, showing how Foxe responded to the circumstances of the moment, making use of new ‘evidence’. In addition to documenting these modifications to the text,

⁸⁹ TAMO, ‘A Five-Minute Introduction’, accessed 14 May 2013, <http://www.johnfoxe.org/index.php?realm=info&type=about&gototype=modern&static=introduction>.

⁹⁰ Ibid.

⁹¹ Anthony Grafton, *The Culture of Correction in Renaissance Europe* (Chicago: Chicago University Press, on behalf of the British Library, 2011), 67.

TAMO also provides expert insights into why they were made, in relation to both the text and the images, which are striking and novel in their appearance for contemporary print technology.

TAMO focuses exclusively on the four English editions of Foxe's martyrology published by Day, despite numerous subsequent publications made following Foxe's death in 1587. The editors note that 'the text acquired a dynamic and a history of its own'. The particularly incisive dimension of the project is therefore its depiction of Foxe's own engagement with the work as an author. His response to detractors and critics represents exactly the sort of 'socialization' perceived by McGann *et al* and demonstrates an evolving relationship between author and text. The twenty-year span presented by this project, which saw the production of four significantly different editions, offers an almost unique insight into how this theoretical issue of mutable textuality was manifested in practice in early modern England. Reflecting on the task, the editors state:

We now see more clear how our perception of the work has been mediated to us, both through its immediate reception by Foxe's contemporaries and by that of later generations. Here, too, TAMO provides the framework by which further research can be undertaken.⁹²

One of the significant advantages of an online medium is the way it allows the project editors to provide convenient access to other relevant materials, which might otherwise prove impractical to assemble. By presenting the *Acts* alongside other works by Foxe, with essays and digital

⁹² TAMO, 'History of the Project', accessed 13 May 2013, <http://www.johnfoxe.org/index.php?realm=info&type=about&gototype=modern&static=history>.

facsimiles, it is easy for users to immerse themselves in the entire critical process, rather than merely read and accept the decisions made on their behalf by an editor.⁹³

DigitalDonne (DD) is the online counterpart to the *Variorum Edition of the Poetry of John Donne*, the Indiana University Press series consisting of eight printed volumes issued since 1995 and which are still being released. It provides an interesting counterpart to the two previous examples, in its nuanced approach to the poetic works of John Donne (1572-1631), which are well known and have been widely disseminated in a variety of forms. DigitalDonne represents the culmination of over thirty years' work by some thirty scholars drawn from an international pool.⁹⁴ Since 1986, the project has received significant financial support from the US National Endowment for the Humanities. The editors profess two main aims: 'To produce a newly edited critical text based on exhaustive analysis of all known manuscript and significant print sources of Donne's poetry; to present a complete digest of critical and scholarly commentary on the poetry from Donne's time to the present.'⁹⁵

The online project grew up as an extension of a previous digital presence, which included some exemplar variorum editions relating back to the emerging print edition, in addition to supplying routine information on the materials, editorial policy, history of Donne editing and personnel engaged on the project. However, in early 2005 it was agreed that the digital medium might offer more extensive utilities for the editors' research and as a result was

⁹³ See also David G. Newcombe and Michael Pidd (eds), *Facsimile of John Foxe's Book of Martyrs* (Oxford: Published for the British Academy by Oxford University Press, 2001); also Version 1.0 on CD-ROM, The British Academy, 2001.

⁹⁴ DigitalDonne: The Online Variorum, 'An Introduction', accessed 7 June 2013, <http://donnevariorum.tamu.edu/>.

⁹⁵ Gary Stringer, 'An Introduction to the Donne Variorum and the John Donne Society', *Anglistik* 10, 1 (1999), 85.

subsequently stepped up.⁹⁶ In addition, the editorial committee recognized the potential for the inclusion of an ‘arsenal of analytical and bibliographical tools’ which had been intended for publication in the print volumes but, owing to practical constraints, had been omitted.

Considering the remarkable frequency with which his contemporaries copied his poems into their private collections, Donne can be judged to have been the most popular poet in late sixteenth-century and early seventeenth-century England. His output consists of over 200 poems in a variety of forms, from a single line to more than five hundred lines. With the exceptions of the *Anniversaries*, unlike Foxe, Donne did not live to see his work through the printing press, instead circulating manuscript copies among friends and patrons. The only extant autograph materials we possess are four brief inscriptions, a Latin epitaph on his wife, and a short epistle. The various scribal copies of Donne's poems comprise some 5,000 examples in 240 separate manuscripts – and numerous poems survive in over 50 separate copies. This project therefore presents a different set of challenges to those posed by TAMO. The issues of manuscript transmission revolve around the ease of scribal alteration. This process must have included inattentive and sloppy copyists, who the editors of DD believe were responsible for some poems being ‘mangled’ almost beyond recognition, as well as authorial revision which is clear from the different states in which many of the poems survive.⁹⁷ Gary Stringer provides an example of how this textual process can be evaluated, based on Donne's commemorative poem ‘A Hymne to the Saynts and to the Marquesse Hamilton’.⁹⁸ The first eighteen lines convey the impression that despite the Marquesse's presence enriching the heaven, ‘by his losse growe all

⁹⁶ DigitalDonne, ‘An Introduction’.

⁹⁷ Gary Stringer, ‘An Introduction to the Donne Variorum and the John Donne Society’, 89.

⁹⁸ Volume 6 of ‘The Variorum Edition of the Poetry of John Donne’, accessed June 10 2013, <http://donnevariorum.tamu.edu/publvols/v6dir/index.html>.

our [earthly] Orders less.’ Stringer describes how lines 19-28 ‘chronicle the utter devastation that befalls the body when the soul flees’, but present a representation of Christian hope, developed by Donne in Platonic terms:

Never made Body such hast to confesse
What a Soule was. All former comelynesse [20]
Fledd in a minute when the Soule was gon
And hauing lost that beauty would haue none
So fell our Monasteryes in an instant growne
Not to lesse houses, but to heapes of stone;
So sent his body that fayre forme it wore [25]
Vnto the Spheare of formes, and doth (before
His body fill vp his Sepulchrall stone)
Anticipate a Resurrection.
For as, in his fame, now, his Soule is heere:
So in the forme thereof his bodye's there. [30]

The text above is taken from the O'Flahertie MS. at Harvard University, a well-known Donne source thought to date from 1632.⁹⁹ However, Stringer shows that in every printing of the poem – from 1633 to Carey's Oxford edition in 1990 – line 27 reads: ‘His *soule* shall fill up his Sepulchrall stone.’ (my italics). According to Stringer, of all Donne's editors only Shawcross and Patrides ever recorded ‘body’ as a variant to ‘soule’. This poem appears to date relatively

⁹⁹ DigitalDonne, ‘Bibliographical Description of the O'Flahertie Manuscript of Donne's Poems’, accessed June 10 2013, <http://digitaldonne.tamu.edu/H06-biblio.html>.

late in Donne's career, surviving in only 12 manuscript copies. Line 27 is an important touchstone, by virtue of the way it demonstrates the division of two independent lines of transmission. Only O'Flahertie and the Luttrell MS (now in the University Library in Cambridge) preserve the apparently correct 'body'. The first printed edition of 1633 appears to have been based upon a manuscript containing an error, and Stringer shows how all subsequent have been derived from that corrupted line of transmission.

A different challenge can be seen in the form of a clearly perceptible example of a process that may well be authorially initiated, in Donne's epigram "Antiquary", which appears in the 1633 edition as:

Antiquary.

If in his Studie he hath so much care

To'hang all old strange things, let his wife beware.

Again, between 1633 and 1995, every print containing this poem represented this form, with the singular exception of Wesley Milgate's Oxford University Press edition in 1967. Stringer deduces by analysis of seventeenth-century sources, however, that this 1633 printing was the end product of a tripartite evolutionary process, through which the poem passed through manuscript circulation since its composition in the 1590s until posthumous publication in 1633. The three stages can be viewed as:

Early Text (8 mss.)

If, in his study, Hamon hath such care,
To hang all old things, let his wife beware

Intermediate Text (5 mss.)

If in his study Hammon hath such care
To'hang all old **strange** things, lett his wife beware

Late Text (9 mss.)

If in his studdie **hee haue** soe much care
To hang all, old strange thinges let his wife beware

Although apparently minor, with the knowledge that successive manuscript texts of this short epigram can be validated as authorial, it is convincing to consider that Donne deliberately revised this poem at least twice. Critics have discussed how far this reflects the contemporary political climate. By presenting the poems in such a form, it is clear how DD opens up such issues to critical debate based on instances which would not otherwise be perceptible or, indeed, easily observable by scholars without access to all extant sources.

From each of these three examples, it is clear that both Medieval and Renaissance literary cultures depend on systems of exchange between authors, transmitting agents and readers. With access to materials in diversely enriched formats, such as those provided by these paradigmatic projects, our understanding of the past might be clearly aided in a way that is

unimaginable via print editions alone. By immersing ourselves in the fact that different sources represent a variety of interests – something that is not new to musicologists, but should be celebrated openly in scholarly editions rather than confined to algebraic endnotes – we might begin to undermine the pursuit of authorial intention in areas where it can only be deemed inappropriate. The following two chapters examine how far this has been reflected in musical editing, and how far it might be taken in the future. However, by taking these examples from literature and expanding our understanding of the work as a process, we might begin to be able to imagine the transferal of critical responsibility away from the editor and towards the user.

Chapter 4 — Taking score and surveying the field

Having already surveyed some historical editions and musical editorial theory, and explored a number of pioneering literary projects, in this chapter I would like to focus on some of the most innovative developments relating to editing music in recent years. Although I have continually stressed my preference for adopting electronic media, I would also like to discuss the scope of one forthcoming printed edition, which I have been fortunate to see develop as it nears publication. Each of the projects discussed in this chapter presents incrementally insightful ways of mediating the specific problems posed by the music they represent. I would like to examine how they have attempted to subvert some of the traditional problems of editing that have already been discussed, in both printed form and through digital media. Based on these editions, as a means of conclusion I offer a comparison of the different advantages offered by printed and electronic media for different users, which sets up the points of departure for my own thoughts in the final chapter.

Editing has traditionally represented one of the closest overlaps between musicological scholarship and performance. In the twenty-first century, the ubiquity of free online editions is striking. Online resources such as the Choral Public Domain Library (CPDL) and the International Music Library Project (IMSLP) provide access to musical editions that musicians are able to distribute and perform from, free of charge. For the most part professional editors require financial support for their research and work, which has been delivered either from the support of an academic institution or as part of a particular project or publisher. At a time when arts funding is tight and significant sums of money can be saved by making use of free

online editions, the apparent advantages for any performer are obvious. Many professional early music ensembles now make frequent use of free editions by contributors such as Edward Tambling and David Fraser.¹⁰⁰ Fraser's work is particularly prolific, having stated his goal of eventually providing a complete edition of the works of William Byrd. In his profile on the site he notes:

For some years now I have been, with numerous interruptions, preparing a complete edition of the vocal works published in Byrd's own editions. The rationale for this, besides the simple love of Byrd's music, is a dissatisfaction with a situation where the complete works of Britain's greatest writer appear online in dozens of free editions, while those of (one of the strongest candidates for the title of) our greatest composer are available either in old and often inaccurate editions or in expensive scholarly publications.¹⁰¹

Information on Fraser's musical background is scarce, based on a thorough online search. Being apparently unattached to any scholarly community, his work has not received any peer review to date and is worthy of a brief examination here. Fraser describes how 'All pieces are newly edited from the original sources.' What this means is perhaps unclear to a CPDL user unfamiliar with the coded meaning of the term 'original sources'.¹⁰² From a quick examination of several of Fraser's works, it clear that he has gone straight to the most easily available printed version of Byrd and Tallis's seminal print *Cantiones quae ab argumento sacrae vocantur* (CS1575). Presumably,

¹⁰⁰ Profiles on 'Choral Public Domain Library', accessed September 2 2013, http://www1.cpdll.org/wiki/index.php/User:Edward_Tambling; http://www3.cpdll.org/wiki/index.php/User:David_Fraser, respectively.

¹⁰¹ David Fraser profile on CPDL.

¹⁰² Ibid.

he has made use of the Boethius Press facsimile print, which is based upon a single set of partbooks in the collection of the Royal College of Music.¹⁰³ In his commentary, Fraser states that ‘The interpretation of accidentals poses few problems in [Byrd’s] printed sources.’ As John Milsom, whose edition of CS1575 I will explore in depth below, showed in a recent paper, this is far from true.¹⁰⁴ Whilst Fraser’s editions are eminently practical and clearly laid out, utilizing many of the now accepted conventions of early music editing, such as square brackets, italics and small accidentals, their apparent authority is not necessarily delivered by the claim of returning to these so-called original sources. When Fraser is referred to as the ‘editor’, this term must surely be questioned. As discussed above, an editor is not someone who merely transcribes the music, removing what he deems to be errors, in a manner akin to airbrushing a photograph for print.

By comparison, John Milsom’s forthcoming edition of CS1575 will represent the work of over thirty years of scholarship on this repertory and a deep understanding of the surviving printed and manuscript sources. Whilst Fraser’s editions are based on one print only, many of the pieces contained in CS1575 exist in a variety of sources including manuscript form, representing their complex histories. Whilst I have already considered the sense of fixity that is often applied to printed versions of a text, the manuscript sources for Byrd’s works point to some of the most revealing processes of his work – that is to say, strong evidence of compositional revision. With scribal emendation and contrafaction to suit individual

¹⁰³ These are based on the set from London, Royal College of Music, I.E.9); For more information, see Severinus Press Catalogue, ‘Thomas Tallis and William Byrd: Cantiones Sacrae’, accessed September 2 2013, <http://www.severinus.co.uk/facstext.htm>.

¹⁰⁴ Paper delivered at the British Academy for the EECM 50th Anniversary Symposium on Tuesday 5 March, 2013.

requirements, plus evidence of Byrd's own revisions, Milsom's edition draws attention to a plethora of textual features which would be otherwise ignored.

205

17 (a) Fantasia a 6 / (b) Laudate pueri /
(c) Behold now, praise the Lord William Byrd

(a)

(b)

SUPERIUS (I) F7 Lau- da- te pu- e- ri Do- mi-

CONTRA- TENOR (II) F39

DISCANTUS (III) F23 Lau- da- te pu- e- ri Do- mi-

TENOR (IV) F55 Lau- da- te pu- e- ri Do-

BASSUS SECUNDUS (V) F84

BASSUS (VI) F71 Lau- da- te

(c)

I [Be- hold now, praise the Lord: all ye ser- vants of the

II

III [Be- hold now, praise the Lord: all ye

IV Be- hold now, praise the Lord: all

V

VI [Be- hold now,

Figure 1 - First page of John Milsom's variorum presentation of William Byrd - *Laudate Dominum*

Milsom's CS1575 edition will represent the fifty-sixth edition of the Early English Church Music series (EECM). Currently undergoing the final stages of proofing before its release, it will present an unprecedented level of information for each of the pieces contained in the seminal publication. As described in a recent EECM press release, it will include a 'comprehensive study of the partbooks themselves, their physical makeup and typography, and the compilation and notation of their contents.'¹⁰⁵

Retailing at £120, it will probably be purchased only by academic libraries and scholars with a particular level of interest in its contents. However, despite allowing users to print individual editions from volumes from the EECM website for performance, the editorial committee have not, as yet, provided any indication that they want to adopt any online medium to extend the capacity for different user-focused interactions with the music. As opposed to Fraser's one-dimensional edition, a functional resource for performance, Milsom's role as an editor is multi-faceted, assuming the responsibility of collator, guide to the sources, and musical advisor, providing hypothetical reconstructions of missing parts in order to relate how the network of different sources interacts. It is surely feasible that different versions of the works could be offered in interesting and unfamiliar versions as individual downloads on the EECM website. This edition is a truly three-dimensional representation of different musical interests and processes, all visible through musical notation at a glance. With no complex system of abbreviations at the back or even in a separate volume, as in the case of some other scholarly editions, these editions allow the user to see how a piece evolved. From the example of Fig. 1 above, it is clear how the order of the different sources, presented in production date, are

¹⁰⁵ EECM mailing list, also available at http://www.stainer.co.uk/images/pdf/t75_2013.pdf, accessed 6 September 2013.

related: a 5vv instrumental piece seems to have been the basis for the 6vv version that appeared in CS1575, later being made into a contrafactum for Anglican usage.

Published by Stainer & Bell on behalf of the British Academy, EECM began in 1961 with the explicit aim of serving ‘both scholars and performers’. Early editions such as the collected works of Orlando Gibbons, edited by David Wulstan, were replete with editorial dynamics and phrasing. But from the forty-first edition onwards – John Morehen’s edition of Thomas Morley’s Anglican services – the volume adopted a new overtly scholarly focus. With a larger page size than most similar editions, researchers such as Milsom are able to uphold EECM’s commitment to source fidelity. EECM represents a print edition at the forefront of scholarly editing practice, extending the latitude of the musical text.

Milsom’s edition is an example of what Christopher Hogwood has recently called for in the form of ‘process editions’, which represent the different states in which a musical work exists or persists. Hogwood claims that ‘Reverence for the unreal Urtext concept has done collateral damage: it has encouraged over-respect for a dictatorial hand, first the editor, later the conductor.’¹⁰⁶ This is a concept which medievalists – particularly in French circles – have long embraced, and would do much to enrich our engagement with questions relating to the work process.¹⁰⁷ In Milsom’s edition, we see a clear example of how editing can provide the starting point for a whole host of mutually interesting topics for musicologists focused on analytical, ontological or historical topics, reflecting the kind of attitude espoused by Bent discussed in my second chapter.

¹⁰⁶ Christopher Hogwood, ‘Urtext, que me veux-tu?’, *Early Music* 40, 1 (2013), 124.

¹⁰⁷ For an interesting insight to this, see Bernard Cerquiglini, *In Praise of the Variant: A Critical History of Philology* (Baltimore: Johns Hopkins University Press, 1999). Cerquiglini’s conclusion is that authorship is merely an incidental concept in Medieval studies.

Having also discussed in a previous chapter the opportunities afforded by the TEI, music has seen the relatively recent development of an analogous system – *Music Encoding Initiative* the (MEI). Whilst not strictly an edition, the opportunities MEI provides for editors will inevitably play a significant role in the development of web-based editorial initiatives. MEI is a collaborative project that aims to create a standardized digital semantic system for the representation of western notation. Whilst it is still very much in its infancy in comparison with TEI, the mission of MEI states that: ‘We strive to establish the design principles and the technological and representational requirements that will enable the discipline of musicology to take full advantage of digital technologies.’¹⁰⁸ I will discuss my involvement with MEI in connection with a current project in the next chapter. The project is in the process of establishing a set of guidelines and orthographical symbols, which will be useful for editors, libraries, and numerous other uses that require a commonly viewable and semantically-rich platform for musical notation.

The project was the brainchild of Perry Roland at the University of Virginia (where McGann has incidentally also been based since 1986), who recognized the lack of any XML schema for musical notation. The project is now funded by both the American National Endowment for the Humanities and the German Research Foundation (DFG) and is rapidly growing. MEI’s current research goals are to provide a model which:

¹⁰⁸ Music Encoding Initiative, ‘MEI Goals’, accessed September 7 2013, <http://www.music-encoding.org/about/goals>.

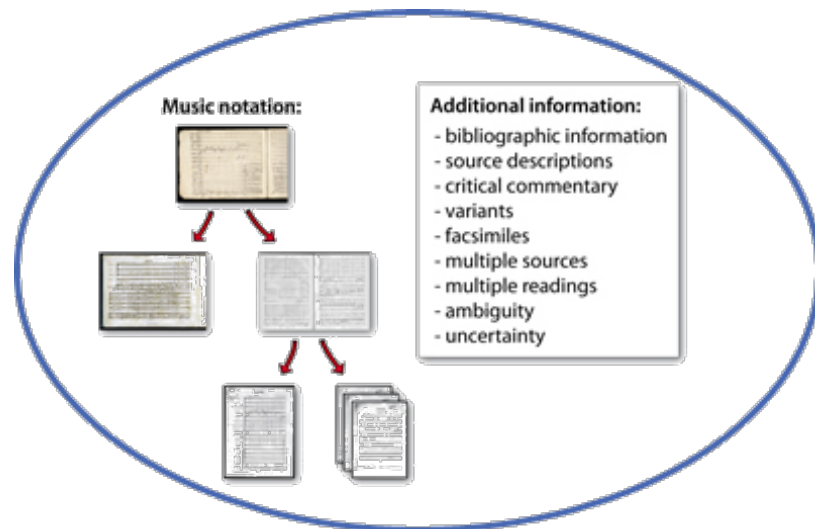


Figure 2 - Illustration of MEI methodology¹⁰⁹

- accommodates the encoding of common Western music, but is not limited to common music notation
- is designed by the scholarly community for scholarly uses, but does not exclude other uses
- provides for the common functions of traditional facsimile, critical, and performance editions
- has a modular structure that permits use dependent on the goals of scholars; and
- is based on open standards and is platform-independent
- employs XML technologies
- permits the development of comprehensive and permanent international archives of notated music as a basis for editions, analysis, performances, and other forms of research.

¹⁰⁹ Ibid.

Whilst the MEI also aims to create an organization that can carry out these objectives, it is currently administered between different research teams, sharing their own development of particular symbols created for the specific use in individual projects.

One project that marked an incredibly exciting development in online editions was the *Corpus Mensurabilis Musicae Electronicum* (CMME), which, though the website still exists, seems unfortunately to now be practically defunct.¹¹⁰ It is to my mind the best realization to date of the various features I have advocated in this dissertation, in terms of the immersive capacity and dynamic flexibility it provides for the end-user. Based at the University of Utrecht, as the vision of Theodor Dimitrescu, a computer scientist and musicologist, the project defined itself as ‘a collaborative development effort of specialists in musicology, information science, and music retrieval.’¹¹¹ The project was not related in any way to the print-only CMM, but had the support of institutions in both France and the Netherlands. By bringing together scholars with these skills and interests, the aim of their enterprise was ‘to produce and maintain an online corpus of electronic editions, in addition to software tools making them accessible to students, scholars, performers, and interested amateurs.’ The scope of the project was ambitious, as marked by the bold statement:

‘The reader of Shakespeare or Chaucer expects an edition which has been prepared with great care and knowledge acquired through study and experience, as does the

¹¹⁰ Corpus Mensurabilis Musicae Electronicum, accessed June 8 2013, <http://www.cmme.org/>. No updates have been posted to the site since October 2012 and none of my emails to the site administrators received a response.

¹¹¹ Ibid., Feb. 2013.

performer of Lassus motets. There is no reason to waive these same requirements in online editorial endeavors.’¹¹²

By producing editions of music by composers such as Dufay, Josquin, Machaut, Palestrina, and Tallis, their work can come to life again in the central medium of the twenty-first century. The project comprised an extremely distinguished, yet slightly old-school board, including figures such as Margaret Bent, Jessie Ann Owens and Frans Wiering, already discussed in this dissertation.

The project had the input and support of some high-profile scholars, both from the musicological and digital humanities communities, and responded to a ‘growing academic and social need’ for ‘high-quality, intellectually robust and well-implemented system for the electronic publication of early music scores’. One of the chief aims of the project was for the continuation of scholarly editions, in a practically and financially viable way. The editions, viewing software and musical data were available as freeware, and were ‘aimed specifically’ at removing the ‘economic and cultural barriers’ which they rightly pointed out make many printed scholarly editions of music inaccessible to many musicians without connections to a specialist academic library.

Of course, the ease of access and economic practicalities of publishing research in a digital form were by no means the only advantages of CMME’s electronic editions. With a rich multimedia network, including hyperlinked structures and marked-up semantic data, CMME demonstrated that online editions are capable of transcending the physical limitations of the printed book. By advocating that ‘the reader should be able to look at texts and music in

¹¹² Ibid.

whichever format is most appropriate to the moment', CMME's commitment to the end-user was clearly of central importance. By allowing the raw Java material to be available as open-source, the editions were presented as infinitely configurable, searchable, and open to analyses for any particular musical or bibliographical requirement, and which would be impossible or impractical with a basic printed text.

Avoiding the requirement for a visual form on an individual printed page, CMME's digital edition was able to make use of its editors' transcriptions to create a variety of visual representations and variant versions of a piece. In many ways, CMME is a breakthrough in the representation of scholarly music, providing a dynamically generated, user-configured format that avoids the practical constraints that govern a printed edition. In a project such as CMME, the editorial task moves beyond the basic critical aspects of interpreting the text, which results in the ultimately unsatisfactory process of making presentation-focused decisions, which must limit the objectivity of the edition.

Central to this system was the intricate database structure that formed the underlying support for the visual output. Again, the project directors claimed boldly that 'The music editions which populate the CMME corpus do not represent an anonymous mass of information punched in by disinterested data-entry workers'. Made by musicological experts, they sought to present what they refer to as 'fresh editions', made with fresh reference to their primary source materials, in line with the theoretical advice of an international board of editorial advisors.

One of the most innovative features of CMME was the availability of information relating to works which were not yet represented by musical editions on their website. Providing the raw information, or 'meta-data', is in itself an incredibly useful resource, which

might be infinitely useful for a variety of end-user focused results. Data-sets provide a huge sense of opportunity in terms of searchability, for both bibliographical and analytical purposes. Content lists, names and attributions and source locations were all listed on the site, as vital tools for future scholarly work. Although more comprehensive forms of meta-data about specific sources and works are available from dedicated databases such as the University of Florida-based Motet Online Database,¹¹³ the *Catalogue de la Chanson Française à la Renaissance*¹¹⁴ and DIAMM, it is surely conceivable that all of these resources could form part of a large centralized data set from which multiple projects could be collaboratively enriched.

¹¹³ Motet Database, accessed July 8 2013, <http://www.arts.ufl.edu/motet/default.asp>.

¹¹⁴ RICERCAR, 'Catalogue de la Chanson Française à la Renaissance', accessed July 8 2013, <http://ricercar.cesr.univ-tours.fr/3-programmes/basechanson/03231-0.htm>.

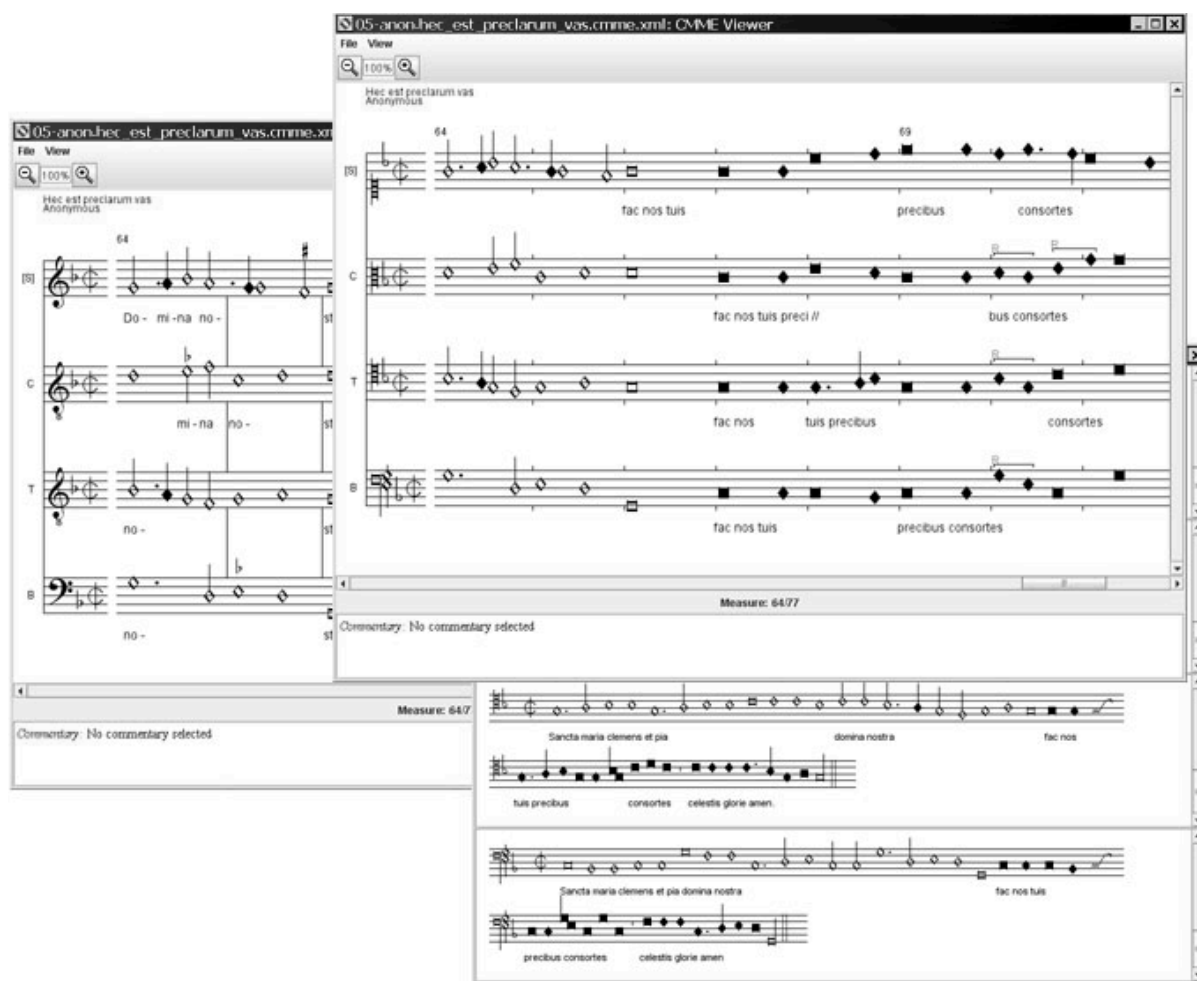


Figure 3 – CMME – different views of Anonymous – *Haec est precanturum vos*

James Grier’s call for software in representing all of this would seem to be answered in Ted Dumitrescu’s work. Using a Java platform, CMME presents user-configurable scores, with changeable clefs, barlines and accidentals. Thus, the editions can satisfy nuanced scholarly enquiries into issues such as use of particular notational features as well as performance by non-specialist musicians – a complaint that has been leveled at EECM editions in their new format. Java is a free and widely used platform on many websites nowadays. The advantages of an online platform – not requiring a user to purchase any special software or run a particular operating system – are obvious. The ‘View’ menu provides different realizations of the musical data.

Versions of a work can be displayed in original mensural values, or in a transcribed form, and resized to suit the needs of the user and their resolution preference. In addition, different options are available for text underlay: the format ‘Original Text’ can allow scholars to view underlay in a form that is faithful to that of sources, whilst ‘Modern Text’ separates words into stylistic patterns so that they can be of practical use to modern singers. Other features such as clefs, ligatures, pitch and accidentals can all be turned on/off and altered as required, for various uses. The mutability of this software is incredibly exciting and encourages users to engage with Medieval and Renaissance music in any number of ways.

Another project, *Digital Du Chemin* (DDC) draws together many of the themes in this chapter and this dissertation in general, in providing an exemplar of how collaborative research might be best represented in a digital edition. Based at the *Centre d’Études Supérieures de la Renaissance* (CESR) in Tours, it aims to provide a comprehensive ‘companion resource’ to the chansonniers published by Nicholas Du Chemin. This project is particularly interesting in light of its focus. Whereas studies of editing have traditionally been centred on particular composers or sources, this project concentrates on the various works of a printer, engaged with music amongst other media. The project aims to ‘put[s] old books before a diverse audience of modern scholars and musicians in ways that will prompt renewed understanding of these cultural artefacts and their meanings.’ Du Chemin produced some sixteen different publications of French chansons during his time in Paris between 1549 and 1568. He was active in Paris between 1549 and 1568 and worked for the prominent firms Attaignant, and Le Roy & Ballard, the latter of whom were to become printers to the king in 1551.

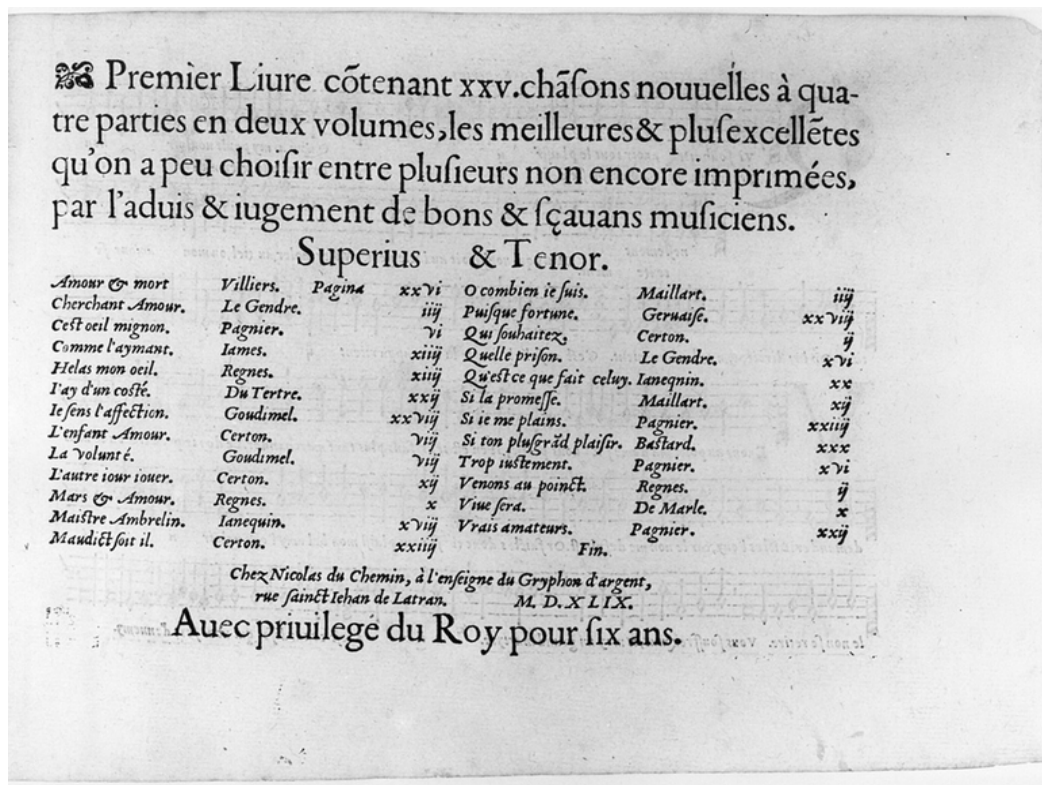


Figure 4 - Title page of Du Chemin's first book of new chansons available from the Du Chemin

The origins of the project are rooted in the 1990s, when the *Centre de Musique Ancienne* (CMA) in Tours started to issue printed facsimiles of the chansonniers. These included prefatory essays by the American scholar Richard Freedman, supplying valuable information on the context and musical contents of each set of books. After ten years, which saw the publication of ten volumes, the French government was forced to withdraw funding for the CMA and the project ground to a halt. At the beginning of the new millennium, under the oversight of Belgian musicologist Phillippe Vendrix, CESR began with increasing zeal to focus on studies that attempted to draw together information from groups of scholars whose work might be mutually informative. One of the results of this was the *Ricercar* programme, an initiative to update the publishing activities into a more economical and more widely distributable electronic format.

Having sought initially to link an existing database of sixteenth-century materials, the Du Chemin project grew into a wider effort. With Freedman's base at Haverford, the project received the support of a Digital Humanities Start-Up Grant from the US-based National Endowment for the Humanities in September 2008. Since then, the electronic resources available have quickly grown. The project provides modern transcriptions of the chansons, in addition to access to high-quality facsimiles for each of the sixteen books, scholarly commentaries, and additional tools for research, including links to the literary texts.¹¹⁵ The project ties in with wider values espoused by CESR, for providing access to semantically-rich data as well as the sources that provided the basis for their editions. There are also integrated links to related projects sponsored by the CESR, which oversees a large and growing database of sixteenth-century chansons, and an initiative specifically devoted to the reconstruction of those pieces for which voice parts are missing. The Du Chemin editions consciously make no attempt to 'reconstruct' works to make them performable; they merely attempt to translate the extant publications into an easily readable score format for modern views. The aim is to encourage a wide community including researchers, students, and performers to immerse themselves in the sixteenth-century chanson – a genre that provides an interesting insight into social history, being adjunct from liturgical use.

In 2010, the project began to utilize MEI for its digital critical editions of pieces contained in the chansonniers, in order to begin to make use of the rich XML potential discussed in relation to

¹¹⁵ RICERCAR, 'Les Chansons de Nicolas DuChemin', accessed August 28 2013, <http://ricercar.cesr.univ-tours.fr/3-programmes/Duchemin/>.

TEI in Chapter 3. The project represents the collaborative expertise and input of musicologists, musicians, librarians and computing specialists.

Figure 5 - MEI Encoded edition of Caron - *Amour a fait ce qu'il ne peut deffaire* from Du Chemin's Douziesme livre contenant XXV chansons nouvelles.¹¹⁶

The Du Chemin project represents an example of how collaborative input can allow for the development of a simultaneously deep and broad insight into a topic that facilitates research topics of multiple interests. The project describes its focus on ‘a neglected but important repertory of polyphonic songs from mid-sixteenth-century France’, but the wider application and interest the project provides for all Early Modern bibliographical scholars will be tremendous. It represents exactly the sort of way by which the revelation of specific textual artefacts can shed light on cultural histories.

In these projects, the edition becomes an aid towards realizing a wider historical picture, which is not otherwise immediately available. As historian Christopher Marsh notes in a recent publication, which considers music from a primarily historical and sociological perspective,

¹¹⁶ Lost Voices: Du Chemin, ‘About’, accessed August 28 2013, <http://duchemin-dev.haverford.edu/about/>.

‘Most scholars have tended to contemplate the past with their ears partially plugged.’¹¹⁷

Projects such as these should be able to help prevent such attitudes from persisting. They represent what might be seen as ‘three-dimensional’ editions, in the way they draw together different streams of information, enabling a user to make use of them for his or her own interest.

However, the fact that a project such as the CMME has all but ceased operation points to significant wider problems with digital editions, relating to questions of sustainability and longevity. Projects that are represented in a solely online medium are still regarded with a great deal of caution by a large part of the academic community – and rightly so. Without a permanent physical presence, simple technical problems or lack of continued financial support (as in the case of CMME) could force the results of editors’ research to be unexpectedly removed from the eyes of the public. With publicly funded research projects undertaken by editors, there must be a significant amount of responsibility to provide results that will be relevant and available to generations of scholars and musicians of the foreseeable future, with the same rigour as printed editions. Therefore, strategies should be implemented to support projects that will prevent them from running out of inertia and being rendered defunct. From a practical perspective, whilst some platforms will wane over time, the advantages of an XML format (which underpins the MEI and TEI, which have been operating uninterruptedly since the early 1980s) include the fact that it is essentially based on series of raw data. Whilst its on-

¹¹⁷ Christopher Marsh, *Music and Society in Early Modern England* (Cambridge: Cambridge University Press, 2010), 25. Marsh’s book is interesting in that it approaches the subject from a historian’s perspective, rather than a musicologist’s. To contribute to the text, presumably for historians who are not well experienced in the aesthetic soundworld of the time, specially made recordings are provided by William Lyons and the Dufay Collective; for more information see www.cambridge.org/musicandsociety.

screen rendering will inevitably and thankfully be upgraded and improved with time, the language and structure of the code seem extendable and therefore durable enough to sustain a standard means of representing musical material for the future. The support of future-conscious organisations such as Google is testament to this. A set of criteria and guidelines from government and institutional research support groups, such as the Arts and Humanities Research Council (AHRC), also seems also to be a sensible way to proceed. By recognizing and acknowledging digital editions as legitimate and forward-looking research outputs, exercises such as the UK's Research Excellence Framework (REF) might ensure the production of accessible editions that would uphold conditions of continuing availability in order to be awarded and retain financial support.

Nonetheless, these projects provide an acute response to the wider musicological shift outlined in the introduction. Another trend worthy of note is the shift away from editions focused on single composers towards those centered on a particular milieu or represented in an individual source. This can only be seen as a positive development, by virtue of the way it allows those with different areas of expertise to contribute to the discourse. Whereas scholars have tended to reserve work on 'their' composers in the past, the benefits of sharing are obvious. It seems we have now moved beyond collected editions collected for the sake of merely collecting, towards insightful and interactive, dynamic ones.

Chapter 5 — All together now: the future of editing music

In this final chapter, as a means of offering some conclusions and new ways of pushing the discipline of editing Medieval and Renaissance music towards the future, I would like to focus briefly on some editorial projects that I have recently been involved in, and examine some specifically problematic examples. By assessing how I tackled some of the problems at hand, and how I might extend my engagement with them with the experience I gained, I hope they can be used to provide examples of dealing with the kind of textual problems I have considered in the course of this dissertation. From different periods and repertoires, together they represent a variety of issues and demonstrate different approaches to representing multiple sources. They range from purely print-based responses, through a ‘static’ electronic text, to what I conceive as being a dynamic interactive electronic format. Following this, I will make some conclusions, evaluating these examples within the wider context of what has been discussed above.

As stated in the introduction, my interest in the issues explored in this dissertation stems from my parallel activities as both an editor and performer of early music. It might therefore appear surprising that through the body of this dissertation, I have repeatedly highlighted the benefit of the division between concerns for performing and scholarly editions. This is not to suggest that performing editions should be casually prepared, but rather that scholarly ones should aim to represent as much information as possible relevant to the texts at hand, and are significantly compromised when they are compelled to be objective. My academic interests in editing grew out of arcane performing ones: I wanted to perform and represent music that was

not already available. I have since come to realize how my textual and critical interests are inextricably rooted in aesthetic appreciation of the music and, so in spite of this, I believe strongly that the adventurous and experimental spirit espoused by performers has much to offer in gaining a more fruitful sense of historical music. In my editorial work, I began to feel a sense of responsibility to the musical texts themselves and wanted to retain as much information as possible out of some duty towards them in order to validate my choices. I quickly found, however, that over-burdening even specialist performers with too much information that was not immediately relevant to performance requirements proved to be more confusing than helpful. The questions of how to edit music that is not widely available in reliable editions in order to serve different end-users' – i.e. both scholars and performers' – requirements are virtually impossible to resolve in print, which has prompted me to explore digital formats.

The first attempts I ever made towards 'scholarly' editing were related to my work on Christopher Gibbons, whose anthems were the focal point of an edition and extensive commentary for my undergraduate dissertation. As the second son of Orlando, whose music has been widely studied and edited as far back as TCM, Christopher has received significantly less attention from scholars. Despite a series of high profile appointments during his life, the indigenous English Restoration style was quickly forgotten at the end of the seventeenth century as musical fashions became more continental, and composers such as Blow, Humfrey and Purcell began to develop new idioms and extend the genre of the verse anthem. Christopher's anthems survive in a variety of different sources across England, intended for a variety of uses in different situations. Several of them are featured in the so-called Bing-Gostling Partbooks, a particularly complex set of vocal partbooks dating from 1670 that are now contained in the

library of York Minster.¹¹⁸ It seems that the books began as a set of file copies for Stephen Bing, a professional copyist and singer who was known to have been commissioned to provide partbooks for a number of institutions, including St Paul's Cathedral and Westminster Abbey, where Gibbons was later to become Organist.

Many of Gibbons's works exist in a variety of forms. In the case of his setting of the psalm-text *Lord, I am not high minded* (see Fig. 1), I was confronted with two different versions of the work.

The image shows a musical score for a setting of the psalm-text 'Lord, I am not high minded' by Christopher Gibbons. The score is written for a choir and organ, with parts for Tr/T I, Tr/T II, MD, MC, Ct, T, and B. The lyrics are: 'light - en mine eyes, light - en mine eyes, that I sleep not in death, that I sleep not in death.' The score includes a key signature of one flat (B-flat) and a common time signature (C). The organ part (MD) has a section marked '* see CC'. The score is numbered 37 at the beginning of the first staff.

Figure 6 - Christopher Gibbons - 'Lord I am not high minded' (Ed. David Lee, unpublished).

¹¹⁸ For more information on the Bing-Gostling Partbooks, see Watkins Shaw, *The Bing-Gostling Part-books at York Minster: A Catalogue with Introduction* (Oxford: Oxford University Press, 1994).

In the excerpt above, the five vocal parts are taken from the Bing-Gostling books whilst the upper two staves and bass figuring are taken from John Playford's *Cantica Sacra* (1674), which was published two years after Gibbons died. Many of these works are adaptations of more complex anthems for several voices into simpler versions for two voices. Owing to the posthumous nature of this source, many editors would see it as tangentially related to the 'original' work. However, as can be seen in the short example at the close of the full passage bb.37-41, there are several points that include explicit and rather significant musical revisions. Who is responsible for these is not clear. An agent on behalf of Playford may have made them; equally, they could reflect the medius parts of another source that is now lost which Gibbons may have made. Furthermore, Bing offers the smaller insert stave as an apparent alternative, a line that shows a close relationship to Playford's second voice. Based on the judgement that these were file copies for the library of a contemporary professional copyist, here is clear evidence that this work existed in multiple versions. In any case, Playford's publication was well known at the time (so much so that it was later supplemented by a second edition with more repertory) and would probably have been the version of this work encountered by most people. With a lack of other surviving sources, it is impossible to reliably determine which version is the 'original'. However, it is my opinion that by making it clear within musical notation on the page that there are options and decisions to be taken by the performer, this will help encourage a mutual celebration of textual subjectivities. Rather than relegating this source to an algebraic endnote, such a system, on the printed page, simultaneously provides scholars with a comprehensive description of the surviving information whilst inviting the performer to join the discourse. This is the most basic example of what I have been advocating, and the

process obviously becomes more complex with more sources. However, the essential benefits of this system should be clear nonetheless.

Over the course of the last year, I have been involved as a technical consultant for an innovative new edition of the rondeaux of Guillaume de Machaut, prepared by Dr David Maw at the University of Oxford. Machaut's music has been widely edited since the nineteenth century by a number of European and American scholars. However, one of the purposes of this project has been to show different possibilities for underlay. Often, sources of this period are not clear on how the words should be aligned with the music. This poses problems of how to engage with rhetorical issues, and historical editions, such as Ludwig's, have not made it sufficiently clear that there are often a number of different ways of fitting the text to the notation.

In the example of the fourth rondeau *Sans cuer dolens*, the triplum part shows all of the different representative sources' versions for the underlay. Although both scholars and performers are quick to stress the importance of considering the aural experience of music from this period, these texts are clear regarding where the words should be, and should not be discounted. Making all of this clear in a performing edition is clearly impractical. In addition to requiring an extensive amount of space for each musical line, the complex matrix of different texts is not easy for the eye to follow without some effort and would be distracting in a performance context. Whilst the project's aim is to represent all of these sources online (with access to facsimiles of the sources represented), we will not provide a means of selecting a particular version from this model, which would be the ultimate goal. While for a scholar, such detailed comprehensive versions provide a means for effective comparisons of features relating

to the different practices of scribes and singers, for a performer they are highly impractical in understanding the different representations of each work.

For works with this level of textual complexity, therefore, new approaches need to be taken to move beyond the ‘flat’ variorum approach towards something more dynamic and user-generated. My description of my work on Henricus Isaac beneath points the way in which this might be realized.

Figure 7 displays two systems of musical notation for Machaut's Rondeau 4, showing different examples of word underlay variants. The notation includes various time signatures (2/4, 3/4, 2/2) and includes 'x' marks above certain notes. The lyrics are in French and show variations in word placement and punctuation across the different voice parts.

System 1:

- Vg: Sans
- A: Sans
- B: Sans
- C: Sans
- G: Sans
- E1: Sans
- E2: Sans

System 2:

- Vg: de
- A: par
- B: de
- C: par
- G: de
- E1: par
- E2: par

Figure 7 - Different examples of word underlay variants in first part of Machaut - Rondeau 4

A further dimension of the Machaut edition will be the use of diplomatic transcriptions, for which I have developed a new typeface based on the contemporary notation. This represents an intermediate stage between a facsimile and modern transcription, which might aid the reading of difficult sources and, being slightly clearer, provides an inroad into reading and even performing from fourteenth-century notation.

Rondeau 1: Dous viare gracieus

Triplum

Tenor

at repeat

Dous vi - ai - re gra - ci - eus, de fin

4

cuier vous ay ser - - - vi.

Rondeau 1: Dous viare gracieus

Triplum

Tenor

Dous vi aire graci eus. De cuier vous ay ser bi

fin

Figure 8 - Comparison of different transcriptions of Machaut - Rondeau 1

The case of Henricus Isaac is an interesting one, given that his music is being afforded a new complete edition by CMM, despite the relatively recent completion on issuing the works edited by Edward Lerner. As a prolific composer of significant repute in his own time, at present there is not even a complete edition of his works in print. Whilst we have seen numerous approaches leveled at Josquin, Isaac's music has only been the focus of individual volumes in the DTO and CMM. At the Medieval Renaissance Music Conference in 2011, it was

decided to commission a new complete edition for CMM. Whilst this is not the right place to go into a discussion of that series' editorial policy, many of its values align uneasily with my general thoughts on the textual condition. As part of the preface to all CMM editions, the mission statement is that editors seek to 'to provide a reading of each work as close as possible to what the composer apparently meant.' Throughout this dissertation and in line with what is generally accepted in contemporary textual criticism, I have been arguing that this is a flawed concept. CMM has not to date been involved in any digital extensions beyond its printed medium. However, having discussed my own work with the general editors, David Fallows and Warwick Edwards – both highly respected scholars of this repertoire – I have urged them to consider the benefits of adopting some online presence for the edition. Edwards has already explored the benefits of the variorum format for representing variant sources and an example of his work on Isaac's *La mi la sol* motet can be seen below in Figure 9:

Rogamus te piissima virgo Maria

MotC
Variants from BQ18, FC2439, SG461, Lo31922, CF59, HK17 (AB only, text adapted)

Henricus Isaac

The musical score is presented in four staves, each with a vocal part and Latin lyrics. The staves are labeled on the left: *Supremus* (c1), *Altus* (c3), *Tenor* (c4), and *Bassus*. The lyrics are: "Ro - ga - mus te pi - is - si - ma vir - go Ma - ri - - ri -". Above the *Supremus* staff, there are two musical staves with notes, labeled "BQ18 FC2439 Lo31922" and "BQ18 SG461". Above the *Altus* staff, there are two musical staves with notes, labeled "SG461" and "HK17". Above the *Tenor* staff, there are two musical staves with notes, labeled "BQ18 FC2439 SG461 Lo31922" and "HK17". Above the *Bassus* staff, there are two musical staves with notes, labeled "HK17" and "Je - su Chri - ste".

Figure 9 - Warwick Edwards's variorum transcription of Isaac - *Rogamus te*

Edwards's edition draws together the same basic idea of the variorum edition, through assimilating common material in a more compact format. It relays details such as underlay and different note values in overlaid options. Although it is entirely practical that these might form layers which could be turned on and off by the user in an online context, in a printed medium it provides a clear and informative representation of how the different sources constitute a text, in a way that is much less expansive than an edition such as John Milsom's, discussed in the previous chapter. Furthermore, this sort of format could easily be adopted by performers interested in engaging with textual questions, offering a variety of options that are easily chosen as and when they are relevant. At present, I am working with a programmer, Zoltan Komives, to come up with a semantically-rich version of this text. Our project has been sponsored by the Google Summer of Code initiative and the first results will be presented at a conference in Tours at the end of October. I have high hopes that the feedback for this sort of digital variorum edition – which I believe I believe to be the best realistic way ahead for editing Medieval and Renaissance music – will be positive. Although the aesthetic representation offered by MEI has some way to go, our 'semantically-rich' version (see Fig. 10) is able to present buttons, which, when clicked, have the ability to show the information relevant to that point of different texts. The advantage of this over Edwards's two-dimensional print edition is that it can provide a cleaner, more comprehensible representation of the different texts, illustrating how they interrelate as a musical entity. It has the potential to represent the shared aims and interests of scholars and performers, showing the multivalency of a late-medieval musical text whilst demonstrating the clearly linked features of the different constituent parts that are represented.

Henricus Isaac: Rogamus te piissima virgo Maria

1/4

Ro- -ga- -mus te pi- -is- -si- -ma vir- -go Ma- -ri-

Ro- -ga- -mus te pi- -is- -si- -ma vir-

Ro- -ga- -mus te vir- -go Ma- -ri-

a hu- -mi- -li- -ter que

a hu- -mi- -li- -ter de- -pre- -can- -tes que

O- Ma-

a hu- -mi- -li- -ter de- -pre- -can- -tes

Base text

Source BQ18

Source FC2439

Source Lo31922

Source SG461

Source HK17

- Click on the green dots to view the differences between the sources!
- When a **Source** is highlighted it means some of its variants are currently displayed in the score.
- When a **Variant** is highlighted it means that variant is currently displayed in the score.

Figure 10 - David Lee and Zoltan Komives screenshot of semantically-rich edition of Isaac - *Rogamus te*

The conclusions I have reached are based on the premise that scholarly editing of music of this period needs to develop itself as a practice that goes beyond providing and producing materials that suffice merely for practical performance. With the aid of new technological apparatus such as that which I have discussed – and there are many more relevant avenues to explore – we have the capacity to represent more information relating to a musical text than ever before. With systems such as DIAMM, access to high-quality source materials has never been so great, and collaboration between scholars can allow unprecedentedly large-scale projects to come to fruition. The uncertainty and complexity of relationships between source materials and the different people involved with them (i.e. scribes, performers and composers) across time and space make it simply impossible to take critical decisions with any level of

certainty, but there can be no limit on the amount of information which we can now share and reflect upon together.

With broad trends in the humanities for open access, and the notion that the collection of ‘raw data’ is considered an important avenue for funding, we are now subject to initiatives such as the Research Excellence Framework to establish rigid methodological frameworks and provide accessible findings based on stringent research procedures. By going back and revising work which was carried out by scholars who, as I have shown, were limited by not only their lack of cultural understanding of the basis for the music, but also by their fixed printed media and inability to quickly share research, we can now evade the problems that have historically plagued the editor. It is clear that our knowledge in this area is now truly growing and moving.

In offering these three examples, I have discussed the responses offered to three rather different sets of editorial challenges I have faced. Throughout this dissertation, I have been leading towards the point that scholarly editions now provide – and should provide – far more information than is necessary for a performer. However, to my mind a system in which performing scores could be generated in a downloadable format such as a PDF from an online scholarly source, utilizing the most recent information for a piece, seems a good way of mediating this difficulty. In a system such as Milsom’s, a particular ‘version’ of a work could be selected, or in Edwards’s, different variables could be manipulated in order to display different textual representations. Though I have continually stressed the need for greater use of online resources, the relationship between printed and electronic media can still be managed to provide resources that are useful for engaging with musical works from all dimensions. It is clear to see how the developments of resources such as tablets and Electrophoretic or ‘E-ink’

technology have progressed so rapidly in recent years, and will in time provide the ability to present electronic musical texts directly in a format suitable for performers.¹¹⁹

Therefore, my final proposal is for scholarly editing to be more of a *collocative* practice, as opposed to solely a critical one – to bring together and illuminate the relationships between all the extant information relating to the music. Whilst criticism is invaluable, we can now make almost every musical ‘fact’ that we have from the text available as part of our editions. By situating the end-user in a context where they can relate this material to other relevant primary and secondary materials, they will be able to engage with the musical text on their own terms. The ‘editor’ therefore becomes more of a guide, as opposed to an advocate, who can help the user in his or her quest to come to a closer understanding of their particular topic and reach their own critical conclusions, should they be inclined so to do.

¹¹⁹ E-ink, ‘Electrophoretic Ink, explained’, accessed 13 September 2013, <http://www.eink.com/technology.html>.

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