



Danish Yearbook of Musicology

40 • 2016

The Critical Editing of a Musical Work on the Basis of Incomplete Performance Material

Scheibe's Second Passion Cantata, 'Sørge-Cantate ved Christi Grav' (1769)

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The often mentioned concepts in critical music editing, 'authorial intentions' and 'final intentions', are somewhat challenging to employ when it comes to establishing a convenient methodology which is employable in practice. Many scholars today, specializing in text criticism, have indeed drawn attention to the intricate problems concerning the concepts but they are still rummaging in the minds of music editors in particular. The concepts are centred on the author as the ultimate *authority* for producing an *authentic*, modern critical edition.¹ It seems obvious, however, that the point of departure for a critical editor cannot automatically be the above-mentioned concepts, for what happens if there are no sources at all reflecting immediate authorial intentions? Does that mean that producing a critical edition is impossible? And what do we do with those musical works which have only survived in a set of performance material, for instance (that is, been the basis for a performance), and which have no immediate connection to the composer?

A more feasible and more practical approach is to argue that it must be the available sources (the surviving sources) – whether that be an autograph ink fair copy, sketches, or rough drafts for instance – which dictate the chosen methodology and hence are decisive for the outcome of the modern edition: different sources – that is, different modes of presentation of the musical work – give different results. A score does not necessarily contain the same set of information as the performance material, for the two different types of material address two distinct audiences and with two distinct purposes: in the Baroque and at least well into the mid-nineteenth century, the score which is most often an autograph ink fair copy was the composer's

1 For various approaches to music editing, see in particular James Grier, *The Critical Editing of Music* (Cambridge, 1996); an extensive bibliography is available on the website of the Danish Centre for Music Editing (DCM), <http://www.kb.dk/en/nb/dcm/udgivelser/bibliografi.html>, accessed Jan. 2015. For a general discussion, see the guidelines of DCM, *Retningslinjer for nodeudgivelser*, http://www.kb.dk/export/sites/kb_dk/da/nb/dcm/udgivelser/retningslinjer/DCM-retningslinjer.pdf, 10–28, accessed Dec. 2014. On specific problems regarding music editing, see Peter Hauge, 'Masking the Sleeping Pillow: Nielsen's Opera *Maskarade*', in *Nordic Music Editions: Symposium 1–2 September 2005*, ed. Niels Krabbe (Copenhagen, 2006), 45–50; and Peter Hauge, 'Sources, Authenticity, Methodology, and (Complete) Editions', *Jahrbuch 2014 des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* (2014), 245–73.

personal score usually employed for producing the part material and remained in private ownership. Transcripts (apographs) of the composer's private score were indeed produced, but they were frequently employed outside the composer's realm of influence for events in which he was not participating. Often the transcript may be defined as a score for orientation or perhaps a presentation copy and is not a copy reflecting *per se* immediate authorial intention. Since the autograph ink fair copy exposes authorial intention, it is this source that editors tend to choose as the principal source for a critical edition of the work.² Another, equally important aspect that the critical editor must reflect on is what the aim and purpose of producing a modern edition is as well as its intended audience: whether it is possible to combine a critical scholarly edition with a practical one and what that might entail in terms of feasibility and outcome. These considerations also play an important role in setting up a viable method.

One of the aims of the present article is to find some convincing arguments in favour of also employing – or at least not to forget – the apparently 'less important' types of presentation as principal sources for the editing, in this case the performance material.³ The idea of the *autograph* ink copy placed on the pedestal of fame, on exhibition in the musical museum, is here relegated to a lock-up in the dusty vaults, as it were. My argument is that, though an autograph ink copy is highly relevant for defining the work and the composer's possible notational intentions and to a lesser extent also aspects of performance practice, it does not by design have anything to do with a performance or interpretation of the musical work – it is 'merely' a personal copy reflecting the composer's intentions before a realization.⁴

- 2 This is evident in many of the complete editions of eighteenth-century composers, such as J.S. Bach, C.Ph.E. Bach, and G.Ph. Telemann; see e.g. editorial guidelines to the C.Ph.E. Bach edition, at <http://cpebach.org/description.html>, accessed Dec. 2014. However, it is also clear that editorial approaches have become more differentiated and open towards employing new methodologies, especially when the definition of the musical artefact has to take into consideration the plurality of authorship; cf. the project, OPERA (Spectrum of European Music Theater in Individual Editions), <http://www.opera.adwmainz.de/en/information.html>, accessed Dec. 2014; and the brief discussion in DCM's guidelines, *Retningslinjer for redigering af musik*, 15–18. However, it should also be noted that the first volume of the early J.S. Bach edition from the middle of the nineteenth century argues for the importance of the part material and its use in the critical editorial process even as main source or copy text; cf. Michael Fjeldsøe, 'Om videnskabelig editionsteknik', *Musik og Forskning*, 5 (1997–98), 168–69, http://danishmusicologyonline.dk/arkiv/arkiv_musik_og_forskning_pdf/mf_1997_1998/mf1997_1998_05_ocr.pdf, accessed June 2016.
- 3 In this context, sketches and drafts are not used, first of all due to the understanding of the terms which indeed were used differently in the early modern period and, secondly, it would lead to the discussion of genetic criticism (for its value in terms of musical works, see e.g. William Kinderman and Joseph E. Jones (eds.), *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater* (Rochester, 2009).
- 4 This leads to the intricacies of understanding the work concept and how important the idea is for establishing a sound editorial methodology; see also discussion below. For a general discussion on the work concept, see Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford, 1992); but see also Michael Talbot, 'The Work-Concept and Composer-Centredness', in Talbot (ed.), *The Musical Work: Reality or Invention?* (Liverpool, 2000), 168–86.

At the same time it seems unlikely that a composer of the eighteenth century, for instance, would write a work setting it in score without considering its performability: he composed the work with a performance in mind. However, it is the performance material that is unquestionably related to a performance since it, by its definition, was employed for a performance of the work – perhaps even representing the work on equal terms to that of the autograph score. This does indeed create some problems that influence an editor's approach intricately connected with various and distinct contexts which are lacking when using the autograph ink copy as point of departure.⁵ Producing a modern score of a work on this basis, the editor has to realize that the result will not only reflect authorial intention but also echo various societal and historical contexts connected to the performances of the work. Though historians argue that it is of paramount importance to understand and reflect on the context or contexts in which source material inevitably participates – including the numerous distinct contexts which not only the sources suggest but indeed also the contexts of which the historian clearly is part – few music editors seem to reflect on the consequences of the material's contexts in the critical editing.

Due to the idea of presenting authorial intention as the ultimate goal of an edition, modern critical editors may tend to exaggerate the importance of the autograph score, especially when it comes to composers of the early modern period – an importance the autograph score never seems to have had.⁶ Browsing through one of the largest private collections of late eighteenth-century music manuscripts in Denmark (the Moravian Society, Christiansfeld), one quickly realizes that there are very few full scores in the collection at all and that an overwhelming number of the musical works only survive as performance material.⁷ None of the material seems to be autograph, but includes mostly transcriptions produced by copyists in the late eighteenth century, presumably in Germany. It should be emphasized that the modern understanding of 'score' is not appropriate in this context, for it is the continuo part (or the organ part) which carries the same function as the modern score (see Ill. 1): sometimes it includes cue notes and phrases as well as a short score of the vocal parts in more complex works; and around 1800 the part becomes a short score of the entire work.

5 The understanding of 'contexts' in relation to editing has often been neglected, especially when it comes to musical works; for an interesting discussion in terms of text criticism, see Jerome J. McGann's important study, *A Critique of Modern Textual Criticism* (Charlottesville, 1983). It is clear that Grier was inspired by McGann's work.

6 On musical sources of late seventeenth-century England and their use, see Rebecca Herissone, *Musical Creativity in Restoration England* (Cambridge, 2013); see also review of Herissone's book by Peter Hauge, *The Seventeenth Century*, 29/3 (2014), 305–7. On the Renaissance, see Jessie Ann Owens, *Composers at Work: The Craft of Musical Composition 1450–1600* (Oxford, 1997). Unfortunately, no study on the eighteenth century and its understanding and use of sources has yet appeared.

7 It must be emphasized that this is quite common in music collections of the eighteenth century, and not merely for the collection in Christiansfeld.



Ill. 1. An organ or harpsichord part showing a short score with cue notes and text (top three systems), *DK-Ch*, R116 (no. 8): Johann Adolf Hasse, 'Ja, Dank und Lobelieder', section for chorus, orchestra, and continuo from Hasse's oratorio 'I Pellegrini al sepulcro di Nostro Signore' with new text; and the following piece as a bass line with figures (bottom three staves), *DK-Ch*, R611 (no. 9): Hasse, 'Wer nur um sich verlegen noch Trost', for basso solo, orchestra, and continuo.

Thus we might conclude that a full score does not per se have a practical function in terms of performability, at least in the eighteenth century, and it was most often only used to produce the performance material.⁸ No leader of the orchestra or ensemble would use the score but rather employ a bass part with continuo figures (see Ill. 1, no. 9). For the modern editor this short score, or organ part, does create problems, for would it make any sense to include the short score notation as part of the continuo stave in the modern full score – that is, more or less a short score in the full score, as it were? And would it in any way reflect the work as such or have an importance for the performance of the work? The organist played the figured bass part – if the figures were notated at all – using the short score as an orientation telling him what was going on in the other parts. It is reasonable to assume that the part might contain interesting and important information for the editing such as revealing details on articulation, dynamics, slurring, and accidentals as well as interpretations of the musical notation in the other parts, but it also complicates very much the editorial process which, to a greater extent than if based entirely on an autograph score, demands an awareness of performance practice and an openness towards understanding and appreciating distinct historical contexts.⁹

The apparent problem might, however, be caused by the modern definition of the ink (fair) score, and that a composer of the eighteenth century for instance not necessarily defined his work as truly represented by the full score. It must be emphasized that the compositional technique was very different and did not entail starting off with the ‘Beethovenian approach’ writing pencil sketches and drafts. On the contrary, a composer would start directly on the score using ink. Thus the surviving so-called autograph ink fair copies were as a matter of fact rather working scores in which one encounters an overwhelming number of corrections, additions, and cancellations making the score complex to read and interpret its notation. This was precisely one of the main obstacles which the early J.S. Bach edition encountered during the middle of the nineteenth century leading them to also use the performance material which the composer had seen through and emended.¹⁰ Therefore, a full score in ink might be a draft rather than a nicely written fair copy. The ‘sketchy-ness’ of the score is our interpretation based on our idea of what a score represents and ought to contain, not necessarily the composer’s understanding of the term or even that of his contemporary

8 Beethoven’s symphonies often appeared as a set of printed parts only; even as late as at the end of the nineteenth century, Carl Nielsen argued with his publishers that his string quartets should not only be printed in parts but also in score, for ‘when an art work is to be judged correctly, it is essential that one not only sees or hears the whole entity or the outline but that one must also examine the details’ (‘Naar et Kunstværk skal bedømmes rigtigt er det nødvendigt at man ikke blot ser eller hører Helheden eller de store Omrids, men at man ogsaa undersøger Enkelthederne’), in John Fellow (ed.), *Carl Nielsen Brevudgaven* (Copenhagen, 2005), vol. 1, 251. See also Hauge, ‘Sources, Authenticity, Methodology’, 255 n. 23.

9 It is evident that copyists working on organ parts made interpretations of the notation in the other instrumental and vocal parts when transcribing to short score; for examples, see Peter Hauge (ed.), *Selection of Religious Works from the Music Collection of the Moravian Society, Christiansfeld* (Copenhagen, 2015), pp. xxvi–xxvii.

10 See above n. 2.

colleagues such as copyists, musicians, and fellow-composers of the eighteenth century. It is of course also possible to find scores in ink representing a form somewhere in between these two mentioned extremes. An ink autograph score was thus a very dynamic and indeed open-ended mode of presenting a musical work. The important point here is that a different approach to composing and establishing a compositional framework consequently means that an autograph, ink 'fair' copy score might embody many distinct modes of presentation such as including drafts, extensive reworkings as well as the version to be performed.¹¹ Because an editor cannot determine the authorial importance (in effect, the final intentions) of a work merely in terms of the type of writing utensil employed by the composer, it becomes of paramount importance to study the internal evidence and only on that basis establish the source's position in a possible source hierarchy or stemma. Truly autograph ink fair copies were very seldom produced and very few have indeed survived.

Ill. 2 shows part of a recitative from Johann Adolph Scheibe's Passion Cantata of 1768. The composer and a contemporary copyist would have little difficulty in reading the changes. Scheibe, who led the performance from the harpsichord, would not have used his personal score but rather employed the figured bass part, changing his performance according to the immediate situation. The score presented in Ill. 2, which is the only surviving autograph of the work, includes numerous reworkings and even an additional section; it is therefore a working score rather than an ink fair copy representing the composer's final intentions. It was this autograph score that was used for producing the part material and this material would most likely contain additional or a different set of information that was to be completed (interpreted) in a performance.

The performance material is, on the other hand, basically a set of instructions telling the musicians how to play the work; and since the composer would probably be present at the event, and even in charge, any imprecise instruction would be solved immediately.¹² Thus there was a close collaboration, a close understanding, between the composer at the keyboard instrument and the other performers: musicians and singers would have immediate interaction with the composer who would most likely have composed the work keeping in mind, for instance, the abilities of the performers as well as the physical space where the composition was to be performed. It would make little sense for composers to write works which could not be performed.¹³

11 This is certainly evident in musical works of the late seventeenth century; see Herissone, *Musical Creativity*, esp. 61–115. For a twentieth-century example regarding a composer's 'misuse' of his own final, autograph ink fair copy, see Peter Hauge, 'Pigen med den skæve ryg: Carl Nielsens forkortelser af operaen *Maskarade*', *Fund og Forskning i Det Kongelige Biblioteks Samlinger*, 38 (1999), 291–312; and Hauge, 'Carl Nielsen and Intentionality: Concerning the Editing of Nielsen's Works', *Carl Nielsen Studies*, 1 (2003), 68–77.

12 See also Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford, 1999), 61.

13 In the autograph score to the Passion Cantata, the names of the singers are indicated implying that Scheibe already from the start had particular singers in mind when he composed the work. Thus he may have composed the music according to the singers' abilities.



Ill. 2. Is this a fair copy or should it rather be termed a draft? Scheibe's autograph full score, Passion Cantata 'Vor Harpe er bleven til Sorrig' (1768), DK-Kk, Gieddes Saml. XI, 24, movement 15, bb. 27–35; cf. Hauge (ed.), *Johann Adolph Scheibe, Passion Cantata 'Our Harp Has Become Sorrow' (1768), Text by Johannes Ewald* (Copenhagen, 2012), 117.

Pushing it perhaps to the extremes: if one interprets the autograph, ink fair score as embodying the Universal Work (or Autonomous Work; that is, the common exemplar decontaminated of the work's own contexts), the performance material is circumscribed by event as it were; that is, the material refers to a specific time in history and includes instructions addressed specifically to a performance at that time. Hence, performances are no more than instances.¹⁴ From this viewpoint, the editor today needs to understand the elected source's purpose, its audience, and the consequences of choosing that particular source. A modern critical edition based on the composer's personal ink score will most likely be different from an edition employing contemporary performance material as principal source and might indeed reveal an approach which basically states that the artefact (the musical work) is less important than its creator (the composer). Thus a close study of the source types and their function, in addition to a close examination of the palaeographic evidence, shifts focus away from the usual composer-centeredness. This leads to a better understanding of the external relationships, that is, the societal and historical contexts of which the work necessarily was – and is – part; but more importantly, the approach also leads to a much better understanding of musical invention outside the sphere of authorial intention and the traditional conservative (that is, modern) notion of the work concept which evolved in the early nineteenth century and according to which musical works are individuated and clearly defined artefacts.¹⁵ At least in the early modern period, composers most likely saw their full scores as a prescriptive set of information open to many distinct interpretations.

It should be noted, however, that Scheibe might indeed be a very exceptional case. During the 1760s there are suggestions indicating that he sought to establish a library of his more important musical works consisting of ink fair copies based on his so-called working scores in ink. These fair copies – all presumably written on the same good quality paper, in the same size and in the same grey limp binding – were produced *after* the work had received its first performance. Unfortunately only few of these autograph ink fair copies have survived.¹⁶ That Scheibe took the time to write ink fair copies following the performance of the work and hence possibly include changes made at the rehearsals suggests a conscious and, for that time, a highly original understanding of the work concept and final authorial intention – a consciousness that was not to be recognized until the first quarter of the nineteenth century. In Scheibe's case there are three distinct types: 1) the ink working scores; 2) performance material; and 3) the final ink fair copies. It is apparent that an ink score's relation to performance material depends very much on the score's func-

14 For a more detailed description of this idea, see Hauge, 'Sources, Authenticity, Methodology', 248–49.

15 Cf. Goehr, *The Imaginary Museum*, 205–42.

16 That they were made after the performance and based on the working scores is evident from a comparison between the source types, and that Scheibe wrote notes in the fair copies indicating, for instance, that after the performance he decided to include revisions or suggestions pertinent for a future performance. This will be discussed in the forthcoming *Descriptive Catalogue of Johann Adolph Scheibe's Works*, Danish Centre for Music Editing, 2016.

tion: during this period an ink score was normally a working score often including numerous revisions and was the basis for the production of part material. In this context the performance material becomes highly relevant for a modern critical edition. Though neat autograph ink fair scores do exist, they are rarely found in today's libraries; and in particular ink fair autographs produced after the performance material had been transcribed and following a performance are indeed exceptional.

One might argue that a modern edition, in order to embrace as many aspects and contexts of the work as possible, ought to reflect both the autograph ink copies as well as the performance material in addition to other relevant sources. However, that might unfortunately lead to a so-called eclectic edition, an edition that might even expose contradictory contexts and information.¹⁷ The complexity of the musical work, containing both the composer's possible intended meaning conceived in the study room and the 'practical' outcome of that authorial intention audible in a performance, is a problem not easily solved. And perhaps the dilemma should not be solved, but rather accepted and presented to readers and players. It seems that the ultimate and perfect modern critical edition is indeed entrenched in an intricate web of difficulties.

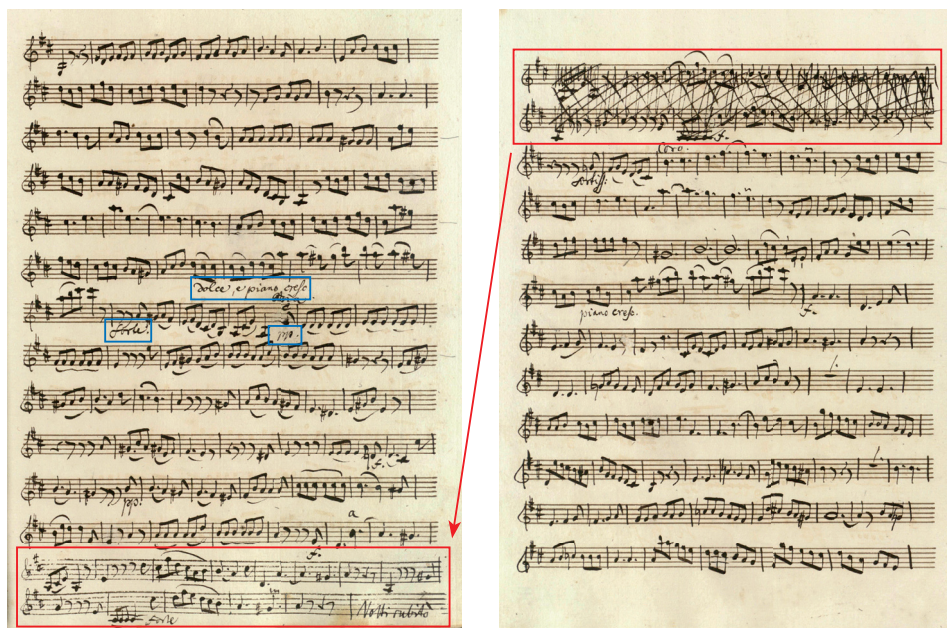
SCHEIBE'S PASSION CANTATA OF 1769

Following a very successful performance of a passion cantata in 1768, Scheibe decided to produce yet another one. Contrary to his first passion cantata, only the complete set of performance material has survived, though a solo tenor part is missing. A modern edition of the work will therefore have to be based on a set of orchestral and vocal parts, and the solo tenor must somehow be reconstructed. The performance material, which was used at least three times during Scheibe's lifetime, shows clear signs of wear: the right-hand corners are greased due to many page turns; quite a few of the parts have stains and splashes from candles, and the right margin of one of the oboe parts as well as one of the flute parts has been too near a candle: that is, some of the edges are burnt.¹⁸ Scheibe was apparently a demanding leader of the performances of his own works, and with a keen eye to detail he went through all the parts, proof-reading them, adding and changing elements, many of which at first sight are not of a primary concern for the modern editor (page turns, for instance).

Ill. 3a–b reveals that in one of the second violin parts the copyist had unfortunately made a bad page turn since the numbers of rests to carry out the turning of the page were too few. Instead Scheibe transferred the two staves from the verso to the empty staves at the bottom recto page also adding 'Volti subito'. The staves on the verso have been cancelled in ink. It is also evident that Scheibe added some

¹⁷ 'It attempts to bring many versions of a text into a single form which it never had', Hauge, 'Carl Nielsen and Intentionality', 48. For extensive discussions on these aspects of editing, see in particular Thomas Tanselle, 'Historicism and Critical Editing', *Studies in Bibliography*, 39 (1996), 2–61.

¹⁸ See, for example, fl. 1, fols. 1v, 2v (wax); ob. 1, fol. 4v (wax); fl. 2, fol. 6r–v (burn); and ob. 2, fols. 1v, 2r (burn); http://img.kb.dk/ma/danmus/scheibe_cant_1769_EA_inst-m.pdf, accessed Jan. 2015.

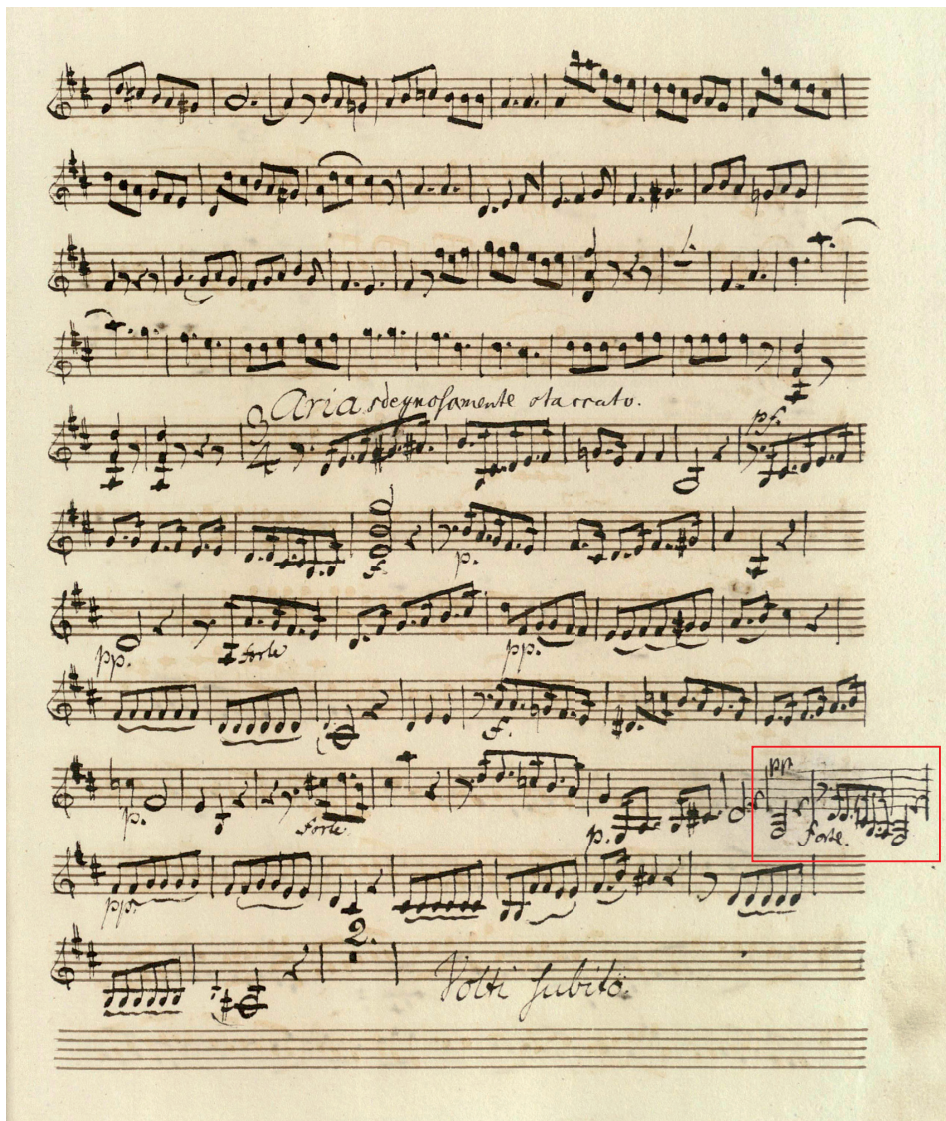


Ill. 3a–b. Scheibe has changed the page turn in one of the vl. 2 parts which was most likely employed by the leader of the second violin group; the other vl. 2 parts do not contain the change. Scheibe, 'Sørge-Kantate ved Christi Grav', *DK-Kk*, Gieddes Saml. XI, 25, movement 18, vl. 2 (3), fol. 17r–v.

extra details such as dynamics and expression markings (e.g. Ill. 3a: 'dolce & piano cresc | Aria'; 'forte'; 'pp:'). Missing bars, of which there only are very few, have also been added in Scheibe's characteristic hand (see Ill. 4).

The editor may therefore conclude that the performance material is a source material closely connected to the composer, and hence besides many different contexts it also reveals an authorial one. Scheibe wrote extensively about the working process in an unknown, yet highly important response which he published as a vindication against what he considered an unfavourable review of one of his cantatas performed in 1764. He argues that when the composer has presented the work for an audience of friends and considered their judgement then he may continue:

When, finally, his piece has endured this last kind of criticism, then he must not let himself be annoyed by the effort of writing out once again his score in his own hand; and since he now, as it were, brings it in order then this work indeed takes more time from him than the drafting itself has cost him. But thereby he will maintain the important advantage of examining and emending all movements, sections, notes, harmony, and melody by themselves and in context. When, finally, his piece has been transcribed correctly by the copyist – the composer, however, having carefully seen through the transcribed parts – and when the first rehearsal is being held, he must pay attention to himself and his piece, in particular at this first rehearsal. This must be the final test,



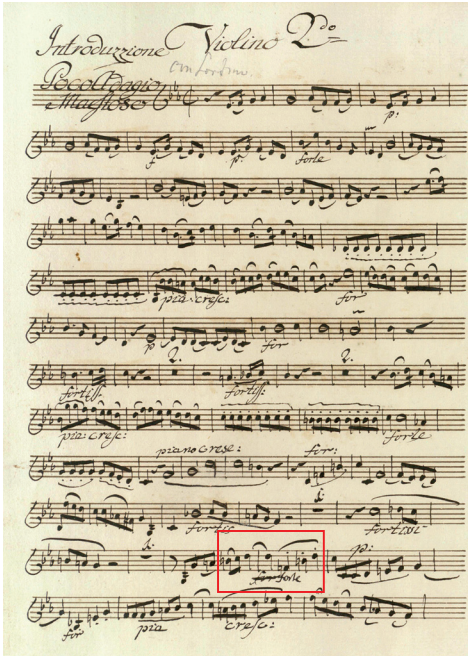
Ill. 4. Scheibe has added a missing bar in one of the vl. 2 parts; Scheibe, 'Sørge-Kantate ved Christi Grav', *DK-Kk*, Gieddes Saml. XI, 25, movement 18, vl. 2 (2), fol. 17r. The bar, which has also been added in vl. 2 (3), fol. 18r, is correct in vl. 2 (1).

and hence he shall know whether there still might be something to bring to perfection. This test will be better or more reliable when he accompanies from the score at the keyboard and at the same time listens with all possible acuteness. Although during the performance of this first rehearsal many errors, both in the vocal parts as well as

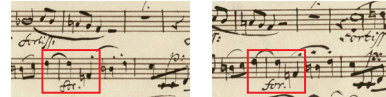
in the instrumental ones and also some copyist errors, may still be emended, they will nevertheless also teach him what he has yet to notice. They will indeed be offensive to the audience, yet teach him, and present him the final touch in order to achieve the perfection of his piece, especially concerning the convenience of the performance. It is therefore best that no audience is admitted at the first rehearsal so that they, due to the inaccuracy of this rehearsal, do not draw any unfavourable conclusions regarding the nature of the piece. You see, gentlemen, that is the way which I have been working for several years, and which I recommend all composers as a proven model.¹⁹

Thus the full score is employed at the first rehearsal and may still have to be revised or emended depending on the outcome of the performance; but the revisions might not occur in the composer's personal score but rather in the part material. The very few corrections one finds in the performance material of the eighteenth century suggests that either there were only few corrections to be made or that Scheibe's proposed practice, which he himself had used for 'several years', was an ideal situation. Setting up a full score of the work without either Scheibe's working copy or the fair copy produced after the performance seems fairly straightforward for the modern, critical editor: one simply takes each instrumental and vocal part adding them when establishing the full score. However, there are intricate complications which need to be considered thoroughly. The performance material consists, for example, of three identical first violin parts. 'Identical' is a rather qualified truth for there are indeed variants between the three parts forcing the editor to somehow decide which of the variants to trust.

- 19 Scheibe, *Schreiben an die Herren Verfasser der neuen periodischen Schrift, die in Sorøe unter der Aufschrift: Samling af adskillige Skrifter til de skionne Videnskabers og det danske Sprogs Opkomst og Fremtarr* (Copenhagen, 1765), 22–24: 'Wenn nun endlich sein Stück diese letzte Art einer Kritik ausgestanden hat: so muß er sich die Mühe nicht verdriessen lassen, seine Partitur noch einmal eigenhändig abzuschreiben; und da er sie nun gleichsam ins reine bringet: so wird ihm diese Arbeit zwar mehr Zeit wegnehmen, als ihm die Ausarbeitung selbst gekostet hat; allein er wird dadurch den wichtigen Vortheil erhalten, alle Sätze, Züge, Töne, Harmonie und Melodie an sich selbst und im Zusammenhange noch einmal zu prüfen und verbessern. Wenn nun endlich sein Stück durch den Notisten gehörig ausgeschrieben ist, der Componist aber die ausgeschriebenen Stimmen genau durchgesehen hat, und die erste Probe gehalten wird: so muß er vorzüglich in dieser ersten Probe auf sich selbst und auf sein Stück Achtung geben. Diese muß die letzte Prüfung seyn, und daraus wird er erkennen, ob darinn noch etwas zur Vollkommenheit desselben beyzutragen seyn mögte. Diese Prüfung wird desto bewährter oder zuverlässiger seyn, wenn er auf dem Flügel aus der Partitur selbst accompagniret, und zugleich mit aller möglichen Genauigkeit zuhoret. Obschon in der Ausführung dieser ersten Probe sowohl in den Singstimmen, als in den Instrumenten viele Fehler vorgehen, auch noch einige Fehler des Notisten zu verbessern seyn können: so werden ihn gleichwol auch alle diese Fehler selbst lehren, was er noch zu bemerken hat; sie werden zwar den Zuhörern anstößig seyn, ihn aber unterrichten, und ihm die letzten Züge zur Erreichung der Vollkommenheit seines Stücks, vornehmlich, was die Bequemlichkeit der Ausführung betrifft, an die Hand geben. Es ist daher auch das beste, daß bey dieser ersten Probe keine Zuhörer zugelassen werden, damit sie aus der Unrichtigkeit dieser Probe auf die Beschaffenheit dieses Stücks keine nachtheilige Schlüsse machen. Sehen Sie, meine Herren, das ist die Art und Weise, wie ich seit einigen Jahren arbeite, und die ich allen Componisten als ein bewährtes Muster vorschlage'.



vl. 2 (1)



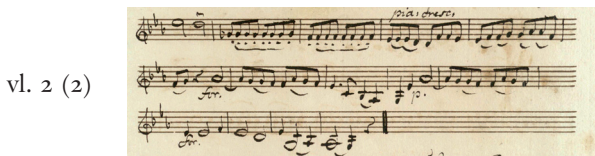
vl. 2 (2)

vl. 2 (3)

Ill. 5a. In one of the vl. 2 parts, Scheibe has moved a *forte* from one bar to the next one; Scheibe, 'Sorge-Kantate ved Christi Grav', *DK-Kk*, Gieddes Saml. XI, 25, movement I, vl. 2 (1), fol. iv; vl. 2 (2), fol. iv; and vl. 2 (3), fol. iv.



vl. 2 (1)



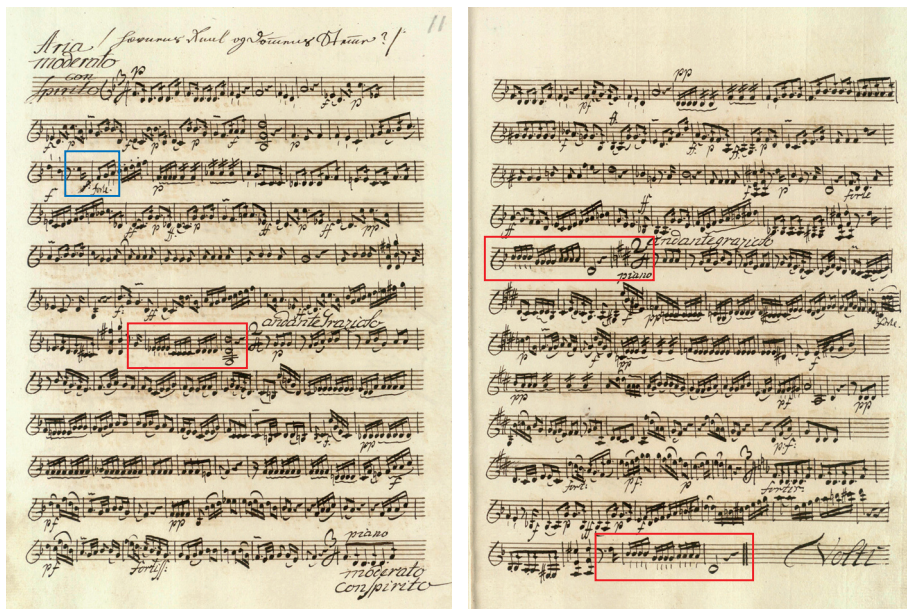
vl. 2 (2)



vl. 2 (3)

Ill. 5b. Notation of slurs in a contemporary eighteenth-century interpretation; Scheibe, 'Sorge-Kantate ved Christi Grav', *DK-Kk*, Gieddes Saml. XI, 25, movement I, vl. 2 (1), fol. 2r; vl. 2 (2), fol. 2r; and vl. 2 (3), fol. 2r.

6a

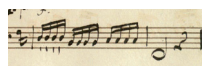


6b

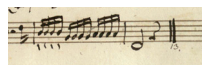
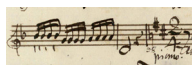
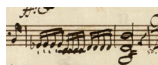
vl. 2 (1)



vl. 2 (2)



vl. 2 (3)



Ill. 6a–b. a) articulation in a vl. 2 part (and a *forte* has been moved), and b) comparison of the articulation in all three vl. 2 parts; Scheibe, 'Sorge-Kantate ved Christi Grav', *DK-Kk*, Gieddes Saml. XI, 25, movement 9, vl. 2 (1), fols. 6v–7r; vl. 2 (2), fols. 6v–7r; and vl. 2 (3), fols. 6v–7r.

In Ills. 5a and 6a (blue square), the placement of the *forte*, for instance, has been moved in one of the second violin parts and hence the question arises as to which of the three parts the editor should follow; in this case, the problem does not seem too difficult to solve as the variant is added in Scheibe's hand – but what would the editor do if a musician had made the change? And why hasn't Scheibe changed it in the other two parts? The next example (Ill. 5b) shows a similar problem: according to modern notational practice, Scheibe's slurs very often seem rather sloppy; it is not an obvious error similar to pitch or rhythm, but the notation is not self-evident for the modern performer today and needs to be clarified. The example shows a practice often encountered in Scheibe's works: the wavy line notated in one of the parts is written in distinct ways in the two other ones (that is, alternative interpretations



Ill. 7. The leader's part in which Scheibe has transposed one of the movement's final phrases down an octave; Scheibe, 'Sørge-Kantate ved Christi Grav', *DK-Kk*, Gieddes Saml. XI, 25, movement 4, vl. I (3), fol. 4r.

by an eighteenth-century copyist), suggesting that in reality there is no variation though differently notated.²⁰ The copyist wrote the same slur in two distinct ways: the notation, that is the sign, meant the same thing. This instance helps the editor to transcribe the notation into modern practice. Keeping in mind Scheibe's eye for detail, it seems highly likely that if the transcription of these slurs did not agree with his understanding of them he would have rectified the transcription accordingly.

The notation of articulation is yet another problem (Ill. 6): in the penultimate bar of the second violin, the articulation is more extensive in one part than in the other ones. An editor would presumably consider that this part is the most complete of the three, though it is also possible that the copyist merely made his own interpretation of the score or unconsciously added the articulation, for why has it not been added in the two remaining second violin parts? In the other instances, they all agree suggesting that it might be the extensive one which is in error. This conclusion is in fact supported by the first violin parts which luckily have the same phrase. The last example (Ill. 7) shows that Scheibe has transposed the end of a final phrase down an octave. The change occurred before the first rehearsal when the composer went through the

20 Cf. Hauge (ed.), *Johann Adolph Scheibe, Passion Cantata*, pp. xxiii–iv.

performance material. The other first violin parts are already transposed suggesting that they must have been copied after the change was carried out; however, it is possible that initially the leader's part was different – that is, an octave higher.

Though the complexity of the Passion Cantata is far greater than the works surviving in the musical archives of the Moravian Society in Christiansfeld, Scheibe does not seem to have used any kind of short score when leading the performance from the harpsichord, and the few cue notes in the continuo part would have been sufficient for a performance of the work. The composer of the work, who was leading the performance as well as being a performer, did not need more detailed information than what was notated in the continuo part. There is no reason to believe that he would have employed a now lost autograph full score for the actual performances.

Finding such variants in part material is, of course, not at all exceptional, and is certainly not so in performance material of a more recent date. The problem is that we have only got the part material and cannot collate it with a full score of any kind. A more serious problem is that the critical editor somehow has to elect a principal source among equally important parts, such as the second violin parts in the above-mentioned example. An editor's immediate response would most likely be that we are rather lucky since Scheibe has gone through all the parts adding corrections, and that we are able to recognize his hand thus at least revealing authorial intention.²¹ But that, of course, only leads us back to square one. The idea of authorial intention therefore inclines to play an important role as soon as it is recognized, and very often it becomes a critical factor in establishing an editorial method. The case would be entirely different if the performance material did not contain any signs of authorial intervention hence forcing the editor to rely on the performance material and only on the performance material. Then the editor would be compelled to find convincing arguments not exclusively relying on authorial intention in order to establish a hierarchy of the equally important parts. Indeed, this approach, that is avoiding the concept of authorial intention, would also be very instructive to employ even in cases where the composer himself has worked on the performance material, since it will induce the editor to consider arguments outside the sphere of immediate authority which usually are unobjectionable unless they are far from reasonable: thus an editor might argue that if the composer has added the information, it is because he found it pertinent and necessary for a correct interpretation. It must therefore be included though we today cannot see the immediate relevancy of it. If, however, the information was added by a foreign hand we, as critical editors, would be obliged to investigate the matter further also considering issues such as performance practice, cultural traditions, local styles, and so on. Hence the editor's arguments would be well founded, based in a broader context and not merely referring to authorial intention. It is indeed the editor's task to question authorial intention.

Furthermore, the editor has constantly to keep an open mind towards a complex set of different arguments since variants might arise due to a wide array of pos-

²¹ This is the argument which the early Bach edition makes in the introduction to the first volume; cf. above n. 2.

sible situations. Scheibe's changes in the material might have been added at one of the other performances taking place in the following years rather than at the premiere. Variants might reflect distinct contexts and hence are not really compatible or comparable. Only a closer palaeographic study of the manuscripts, such as time-consuming ink analyses in order to establish a chronology in the additions of variants, will reveal whether it is possible to draw any further conclusions.

A pitfall which many editors experience is to rely too much on what seems to be a more complete notation: though one can argue that to write an instruction demands a conscious assessment of its relevancy before noting it down, it is also possible that a copyist or the composer did so unconsciously. Thus the editor has always to consider the opposite possibility: do more staccatos, for example, imply that the composer is more precise in the notation or simply that he was falling asleep with the manuscript in front of him? It should also be kept in mind that solving disagreements sometimes entails a discussion ending in a compromise that neither reflects authorial intention nor societal and historical contexts, arriving at an agreement which reflects a work that has nothing to do with the original. This is similar to eclectic editing.

RECONSTRUCTING THE SOLO TENOR PART

Though the solo tenor part is missing, it is possible to reconstruct it by studying the instrumental parts, especially the strings parts, as they include cue notes referring to the tenor. Also the continuo part is helpful though it does not always include the text (see Ill. 8a–b).

It should be kept in mind that there might be differences between the tenor's cue notes in the instrumental parts and those occurring in the figured bass part: cue notes are merely an orientation for the accompanying musicians and hence dynamics, articulation, and phrasing might have been left out or be incomplete when seen from the tenor's point of view. The figured bass part from which Scheibe played and led the performance is more likely detailed, though, since he wrote the music himself, he might of course have omitted details which he found self-evident: why should he add instructions in his part which he thought were obvious? Similarly, the continuo stave in a vocal part is of secondary importance as it is only a point of reference for the singer. Yet an editor with knowledge of performance practice of the late eighteenth century – that is, aware of the transient borders between the explicit notation and implicit knowledge employed by Baroque musicians to realize the written musical signs – will be able to produce a critical edition. The task would involve a close analysis of the other vocal parts in order to disclose the composer's intentions and the relationship between the time's idiomatic writing and performance practice conventions.²²

Slurring and beaming practice in vocal parts was seldom notated melismatic as we do today but might just as often reflect articulation and accentuation (see Ill. 9;

22 For a detailed exposition of performance practice of the late eighteenth century, see in particular Brown, *Classical and Romantic Performing Practice 1750–1900*.



Ill. 8a–b. a) The leader’s violin part includes cue notes to the solo tenor part (top staff), and b) the continuo part with the solo tenor (top staff); note the different slurring in the cue notes in the first violin part and the continuo part. Scheibe, ‘Sørge-Kantate ved Christi Grav’, *DK-Kk*, Gieddes Saml. XI, 25, movement 8, vl. I (3) fol. 6v, and harpsichord, fol. 9v.

it is evident that the slurring in this instance reflects accentuation since the beaming is concerned with the placement of syllables, that is, the notation of melismas); hence reconstructing the missing solo tenor part would therefore also entail reconstructing such details as slurring and beaming in accordance with the other vocal parts – that is, the modern edition would not reflect a modern notation of vocal parts but rather reflect a late Baroque practice since this is what the edition would seek to present.²³ A collation between the vocal parts and the figured bass part as well as the string parts would presumably also help in understanding the kind of information and the level of information included in the vocal parts. With this in mind, it would be possible to reconstruct the tenor part.

Among the information that most certainly would not have been included in Scheibe’s original ink fair score, one might mention pronunciation of the Danish text and embellishment of the vocal parts. One of the vocal soloists was a German bass singer who had just arrived in Copenhagen and recently employed at one of the city’s churches.²⁴ To help the singer, the copyist or the singer himself indicated in several places how the Danish words should be pronounced, and in the solo canto part

²³ A similar problem occurs in Scheibe’s 1768 Passion Cantata which includes an extra movement in the transcription; see Hauge (ed.), *Johann Adolph Scheibe, Passion Cantata*, 164.

²⁴ Johann Gottfried Hanke was employed as cantor at the St Petri Church, Copenhagen; cf. Hauge (ed.), *Johann Adolph Scheibe, Passion Cantata*, p. xiii.



Ill. 9. Slurring practice in vocal parts; Scheibe, 'Sorge-Kantate ved Christi Grav', *DK-Kk*, Gieddes Saml. XI, 25, movement 9, basso solo, fol. 6r.

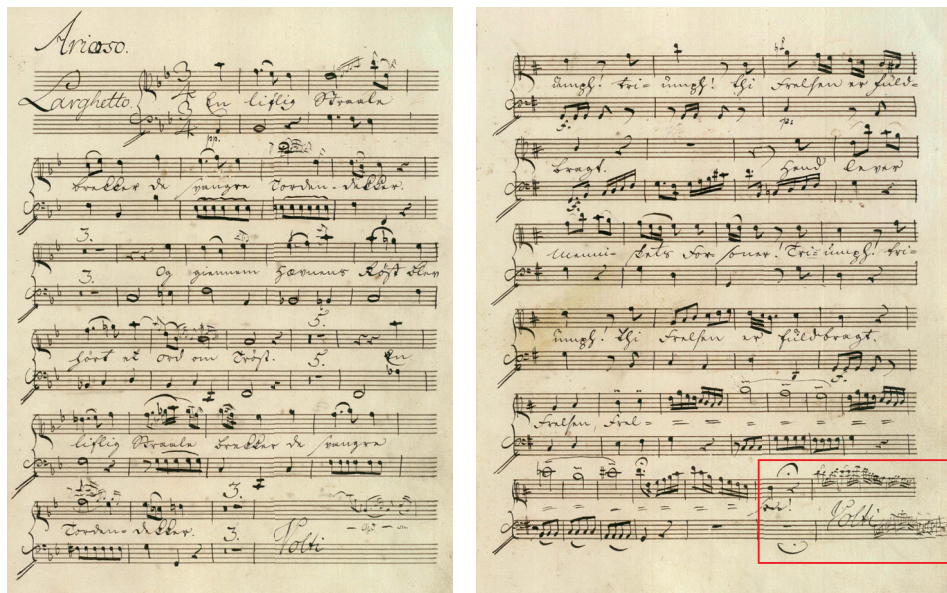
Scheibe added embellishments. These issues are part of performance practice which an editor might consider less relevant for the definition of the work and hence excluded from the full score; yet the details are essential for the performance of the work.

EMBELLISHMENTS

The numerous embellishments in the canto solo part have been added in ink by Scheibe suggesting that they were carefully considered even before rehearsals took place (see Ill. 10). However, it is possible that the vocal parts were composed with specific singers in mind. Thus the canto part, sung by 'Madam Knudsen' a pupil of Sarti's, would reflect her talent and abilities – in particular whether she was able to embellish the part according to Scheibe's wishes or not. Since she was young and rather inexperienced as a singer she would probably need more guidance than many of the other vocal soloists.²⁵

The part also includes an insertion by Scheibe (Ill. 11) implying that changes were made after completing the performance material. The ornaments in the insertion are added in pencil, and because they are rather faint it is unfortunately difficult

²⁵ See also above n. 13 and below concerning the bass singer's part. Later Johanne Sofie Knudsen would become a famous actress at the Royal Theatre, see e.g. *Den dramatiske Journal*, 1772, nos. 9, 12, 20. She was 27 when she sang in the Passion Cantata of 1769.



Ill. 10a–b. a) Canto solo part with embellishments added in ink by Scheibe, and b) the cadenza added by Scheibe in ink to be sung on the fermata, penultimate stave, bar four; Scheibe, ‘Sørg-Kantate ved Christi Grav’, *DK-Kk*, Gieddes Saml. XI, 25, movement 10, canto solo, fol. 6r, and movement 17, canto solo, fol. 14r.

to determine whether they were added by the composer, the soloist, or a third party. The additions certainly suggest that embellishments were cautiously thought through prior to the performance. Though there are quite a substantial number of embellishments, they are not highly virtuosic as one finds in operas of the time; rather, they are small, subtle ornaments emphasizing particular words and phrases (see Ill. 10; the only exception is the embellishment occurring at the cadenza). It is surprising, however, that there are so many ornaments. The surviving choir parts do not contain any sort of ornaments, but one wonders whether the missing tenor solo might have included some, similar to the canto solo. The written-out ornaments would not have appeared in Scheibe’s working copy – and perhaps not even in the final post-performance fair copy – since they were an essential part of performance practice conventions, even though they were carefully considered before the first rehearsal. A modern critical edition reflecting the performance material would mean including such details. It seems somewhat extreme to omit them, arguing that they would not have appeared in Scheibe’s autograph score of the work.

There is no doubt that the tenor part would have contained information not available in the other orchestral material. Since the level of information in the surviving instrumental parts – that is, they include the tenor as cue notes, thus not comprising all information – is most likely not the same as that of the now lost



III. 11. Insertion in canto solo with hardly visible embellishments added in pencil; Scheibe, 'Sørge-Kantate ved Christi Grav', *DK-Kk*, Gieddes Saml. XI, 25, movement 12, canto solo, fol. 11 (inserted between fols. 7v-8r).

original vocal part. The modern score will reflect this inconsistency presenting the Passion Cantata as a work with a minor handicap: the edition will reflect that the cantata was performed with carefully thought through embellishments in the canto solo, and that the tenor solo has not survived.

PRONUNCIATION

One might question the relevancy of reproducing how a German singer was to pronounce the Danish text in 1769 (see Ill. 12). Since the transcription of sounds (pronunciation) were added in the performance material by the composer, they are variants and would therefore be included in the list of variants; anyone interested



Ill. 12. Pronunciation of Danish noted in the basso solo: 'gode' = '[g]ou[de]'; 'smage' = 'smaagge'; 'dem' = 'demmm'; and 'troede' = '[tr]ou[de]'. Other examples are: 'vort' = 'worrt'; 'svagt' = 'swakt' (in margin: 'schwacht'); 'formørkede' = 'formürkede'; '[for]giæves' = 'gähves' or 'gäfves'; 'Sejer' = 'Sejer' (later also: 'Seier'); 'Dom' = 'Daam'; '[ud]valgte' = 'walte'; 'Røst' = 'Rüß[t]'; 'et' = 'it'; 'trygt' = 'trächtt'; 'lagt' = 'lacht'; 'Fiender' = 'Fihnder'; 'men' and 'Haand' (words underlined but no solution indicated); 'tör' = 'tür' (?); 'Sjæl' = 'Själ'; 'o-ver' = 'Hohe[-ver]' (two notes slurred on first syllable). Scheibe, 'Sørge-Kantate ved Christi Grav', DK-Kk, Gieddes Saml. XI, 25, movement 9, basso solo, fol. 6r.

may find them there. As one might define this kind of information as of secondary importance, it seems reasonable to exclude the information from the modern full score or performance material, though it is a detail which certainly should be reflected on in the introduction. This is an instance in which the editor presumably would omit information, relegating it to the list of variants.

CONCLUSION

As the nineteenth-century Bach edition promotes, performance material may be used in order to establish a musical work. It will certainly not be a universal, autonomous work cleansed of the various historical and social contexts. On the contrary, basing a modern critical edition on this kind of material, suffused in a complex web of contexts, will merely reflect brief instances, particular events bound with practice and performability at precisely those moments in history when the work was performed. The work is dependent on and inevitably bound to a whole range of contexts. When it comes to the present Passion Cantata of 1769, the performance material is the only source that has survived, and to gain insight into Scheibe's cantata the editor is forced to employ the instrumental and vocal parts for establishing a critical edition. Problems do arise such as some part material may reflect one particular context while other parts reflect a different one. The critically established, modern score might thus show aspects which are incompatible – a problem that somehow needs to be solved.

It would have been easier if a contemporary eighteenth-century full score had survived. Yet, as I have argued, it is not necessarily the autograph ink score which is the most interesting source, and certainly not *per se* the principal one representing the work. It is evident that we have to be careful not to impose definitions and interpretations on to an array of sources: an autograph ink fair copy might indeed have had another purpose, another audience, as it were: it seems that what we term 'ink fair copy' would often not reflect a discrete stage in the compositional process but rather reveal a dynamic or prolonged creative activity including reworkings of the music even after the completion of score.²⁶ The work's main features were retained but the details – the background noise or variation as it were – were variable and might reflect specific performances or changes added at the whims of the composer. The work concept of the eighteenth century is much more dynamic, leading us as editors to an approach that is not exclusively focused on the composer's intentions. At the same time, it is evident that Scheibe emphasizes the importance of the autograph ink fair copy since he apparently took the time to produce them after the works had been presented to an audience, thus acknowledging that changes made to the performance material at the proofreading stage or even during rehearsals were important for the final authoritative version. Scheibe's detailed explanation regarding his working process producing score and performance material is interesting and may explain some of the inconsistencies encountered in the surviving material.

26 See Ill. 2.

However, Scheibe is a highly exceptional composer of the eighteenth century in that he sought to promote the idea of final intentions – an idea that is very seldom found among other composers of the time; and regarding the vast majority of these composers, one might provocatively argue that choosing the ink working score as principal source is the simple solution avoiding all the additional contexts thus keeping the work within an easier manageable framework. The performance material does insist on a much more complex set of contexts due to the fact that the full score's 'incomplete' notation was copied out in parts often adding more information. Based on the working score, the copyist interpreted its notation when producing the instrumental and vocal parts; this material was read and interpreted by singers and musicians, and the performance was most often led by the composer.

SUMMARY

When dealing with the critical editing of music of the eighteenth century, it seems fairly easy to select the composer's ink fair manuscript as copy text – that is, if such a manuscript has survived. In a few cases, however, also the original performance material is available. The article argues that it is important to take into account the instrumental parts and use them actively in the editing process as they reveal a different set of contexts to that of the ink fair copy scores. Scheibe's *Passion Cantata* of 1769 is used as an example of the various problems an editor encounters for, since a contemporary score has not survived, it is necessary to employ the performance material. In addition, the set of parts is incomplete forcing the critical editor to reconstruct the tenor part basing it on the cue notes in the harpsichord and violin parts, for instance. Overall, the material creates a number of intricate problems since it contains contradictory information on performance practice, and the editor has therefore to make some difficult choices.