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SECTION I: MULTILAYERED WRITTEN ARTEFACTS AND THEIR INTERNAL DYNAMICS

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Cover

Hamburg, State and University Library Carl von Ossietzky, Theater-Bibliothek: 1988a, fol. 23'.
Different changes in a prompt book of Gotthold Ephraim Lessing's *Nathan der Weise*, ein
Schauspiel in fünf Aufzügen von Lessing für die Bühne gekürzt v. Schiller ('Nathan the Wise, a
play in five acts by Lessing abridged for the stage by [Friedrich] Schiller'); first performance in
Hamburg in the present version: 2 December 1803 (according to the playbill) <<https://resolver.sub.uni-hamburg.de/kitodo/HANSh3323>>. © Public Domain Mark 1.0. See the contribution by
Martin Schäfer and Alexander Weinstock in this volume.

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Article

The Authority of Musical Layers: On the Materialisation of Sound in Western Music*

Ivana Rentsch | Hamburg

1. Introduction

If a written artefact has more than one layer, then the question of their relationship to each other inevitably arises. In order to determine the authority of the individual layers, the function of the notations must be considered. Although determining the layers may prove to be quite a challenge in the case of textual materials, it is even more demanding in the case of musical written artefacts, not least because of sign theory. However, examining the layers is all the more worthwhile because the question of their authority in musical material is inextricably connected with the elementary question of what music is. This is not a matter of aesthetic hair-splitting, but is actually a basic ontological problem. If one understands music as an intentional acoustic phenomenon in the broadest sense, then a virtually unlimited domain emerges on the one hand – be it the song of a geisha, the synthetic ringtone of a mobile phone or Beethoven's Ninth Symphony. On the other hand, all these forms of music share the trait of being fleeting and immaterial; only in the moment of sonic realisation does music become music. In view of this ontological key characteristic, it seems rather odd that the majority of Western music has been transmitted through text sources. Apart from its equally problematic documentation by audio media, musical tradition only exists today thanks to its notation on stone, parchment and paper. Cases of this kind do not involve music that has 'materialised', though. As Polish philosopher Roman Ingarden said in his *Ontologie der Kunst* in 1962, '[t]he identification of the musical work of art with its score is [...] wrong'.² With these words, he pinpointed a basic musicological predicament. There is no escape from the paradoxical constellation that a musical '*work of art*' is '*not*

a real object'³ and that access to the phenomenon of music usually results by means of realised notations. Proceeding from Ingarden's understanding of music as an 'intentional object',⁴ the authorities of notation and the phenomenon of sound must be inspected. As music requires reproduction to assume its ontological presence, aspects of performance play a central role in it. What the authority of the musical text (which is not the same as the music itself) consists of and how the authority of the phenomenon of sound functions as an 'intentional object' in Western music will now be demonstrated by examples in music history from antiquity, the early modern period and the nineteenth century, as it is here that an aesthetic criterion achieves a towering validity, lending additional explosiveness to the tricky constellation of musical text and sounding realisation: the concept of a composition as a work of art.

2. Musical notation as a set of instructions

Let us begin with the historical authority of scores first. Even though scores are not the same thing as the music itself, they offer no less than 'intentional access to a work of art that was once created for people who perform it or at least read and imagine it in their fantasies', Ingarden says.⁵ Up to around 1900 when early recordings were made, the music that had been disseminated around the world was based exclusively on written scores – meaning that all non-notated music not transmitted by an unbroken oral tradition was irretrievably lost. The fact that a sound execution of musical notation requires extensive knowledge of the meaning of the signs only makes the issue more difficult. For a real conception of sound, it hardly helps to know about the high regard for music in antiquity, for example, as very limited hard evidence of

* This article is based on a paper presented at the workshop entitled 'Authority of Layers – Layers of Authority: On the Dynamics of Multilayered Written Artefacts and their Cultural Contexts' held at the 'UWA' Cluster of Excellence on 3–4 December 2021. The paper was translated from German by Rebecca Schmid. I would like to thank her as well as Johanna Backhaus for their help with the editorial revision for the publication.

² Ingarden 1962, 23. Translated by Rebecca Schmid.

³ Ingarden 1962, 27 (the highlighting is in the original work).

⁴ Ingarden 1962, 66.

⁵ Ingarden 1962, 26.

music has been passed down from that period.⁶ As striking as it is that the notation on the Seikilos epitaph indicates pitch and rhythm, it is nonetheless unclear whether this melody was intoned in a high or low pitch, quickly or slowly, with or without any instrumental accompaniment, with or without an accent, sung or declaimed (Fig. 1); every rendering in a modern notation system is a hypothesis.

The musical realisation of a hypothetical transcription leads to an even more questionable result; the only thing one can say with any certainty is that the original sonic realisation is impossible to determine now. This ancient example starkly reveals something that applies to every performance of musical notation without exception: the text provides the only access to the ‘intentional’ composition, yet the range of interpretations remains enormous. No notation may determine a single correct, distinct ‘identity’⁷ – which is why all performance variants based on this source can make an equally valid claim to embodying the Seikilos melody. The relationship between material notation and the immaterial phenomenon of sound is always precarious. What changed over the course of the centuries, however, is the weight granted to both aspects. Contrary to ancient Rome and Greece – which can be presumed to have involved a largely oral tradition, given the curious absence of practical sources of music⁸ – the question of the authority of a text emerges with every notation that is passed down (something which enters Western music in the ninth century). That the significance of scores constantly changed over the course of the centuries is as clear as the reinterpretation of notation as a work of art starting around 1800.

To grasp the extent to which notation was able to advance itself to a sacrosanct position within music in the course of the prevailing aesthetic of art starting in the late eighteenth century, it is helpful to call to mind the moment of rejection in the early modern music practice of the seventeenth and early eighteenth centuries. It is impossible to speak here of an absolute claim to notation. On the contrary, it is performance practice that has the decisive word. In the early modern period, it seems noteworthy that this clear weighting in favour of fleeting performance also re-emerges in the most important compositional phenomenon between 1600 and the second half of the eighteenth century, namely

in the *basso continuo*. Essentially, the *basso continuo* emerged as a style-defining phenomenon in Europe over a period lasting almost two centuries. In fact, this technique spread from North Italy at a breathtaking pace and seized all of Europe within just a few decades. It is exemplary at this juncture to refer to Thomas Selle’s *Ich schlafe* of 1632 (Fig. 2). Generally speaking, it is about the fact that every composition reveals a *basso continuo* line above which the one-voiced notation must be played in harmony. Apart from the obvious prerequisite that the completion of this singly notated voice leads to an improvised polyphonic movement on the basis of major/minor tonality, all the specifications are missing: how many instruments are used and which they are, in what character, carried out in chords or broken down into fast notes.

The voice of the *basso continuo* opens up a considerable space. The consequences for musical performances are of a fundamental nature: the endless number of possibilities to execute a *basso continuo* displaces the artistic authority far beyond technical reproduction and to the musicians. The quality of a performance was measured according to the high improvisatory components, which should not be pedantically rehearsed, but rather arise as spontaneously as possible from the mood of the moment. As a result, Selle’s *Ich schlafe* had to sound different every time: the conservation of a single interpretation by recording technology – which by its nature sounds identical with every playback – is not enough if we wish to understand early modern music properly. In any case, a performance that would have rendered every written note of a composition with the greatest exactitude would be deemed as fundamentally inaccurate on an aesthetic level.⁹

As long as a considerable portion of artistic authority lay with the musician and a structural function was assigned to the notated composition as a starting point, the inherent deficit of musical notation experienced a positive reinterpretation as an artistically desired free space. As the aesthetic concept of a work of art began to assert itself in music from the eighteenth century onwards, however, the authority shifted entirely from the performance practice to the composer and thus to the score.

⁶ Wiora 1988.

⁷ Ingarden 1962, 115–136.

⁸ Wiora 1988, 5–6.

⁹ See Rentsch 2020 on the aesthetic consequences of the *basso continuo* and the high value of improvisatory components.



Fig. 1: The Seikilos stele (1st–2nd century CE), Copenhagen, The National Museum of Denmark, 14897.

Thomas Selle
Ich schlafe (D2.01)

Tenor

8 Ich schla - - - - - fe, a - ber mein Her - ze

BC

6 5 \flat $\frac{5}{4}$ \sharp \flat

9

T

8 wa - chet, a - ber mein Her - ze wa - chet, a - ber mein Her - ze

BC

9 \flat $\frac{5}{4}$ \sharp $\frac{5}{4}$ 3

15

T

8 wa - chet, a - ber mein Her - ze wa - chet. Da ist die Stim - me mei - nes Freun - des, da ist die

BC

15 $\frac{5}{4}$ \sharp \flat 3 4 4 3 $\frac{5}{3}$ 6 $\frac{5}{4}$ 3

21

T

8 Stim - me mei - nes Freun - des, der an - klop - fet, der an - klop - fet, der an - klop -

BC

21 \sharp $\frac{8}{3}$ 6 4 5 $\frac{8}{3}$ 6 4 5 3

27

T

8 fet: Tu mir auf, tu mir auf, tu mir auf, tu mir auf, tu mir auf, mei - ne Freun - din, mei - ne

BC

27 \sharp 7 6

33

T

8 Schwes - ter, mei - ne Tau - be, mei - ne Freun - din, denn mein Haupt ist voll Tau - - -

BC

33 \sharp \sharp 6 5 6

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Fig. 2: Thomas Selle, *Ich schlafe*, 1632, measures 1–14 (beginning). The vocal part of the tenor above (T), the *basso continuo* in the lower system (BC). Selle, *Ich schlafe* (D.2.01), eds Rentsch and Pöche, 2017–2018.

3. Music as a work of art: scores as a matter of interpretation

As soon as a composition achieves the status of an individual work of art and the will of the author becomes the measure of all things, an enormous increase in the value of the notation unavoidably results.¹⁰ Ultimately, the artistic idea of sound is only transmitted indirectly through scores. This leads to a peculiar difficulty: on the one hand, the work of art is ascribed its own individual, precisely determined form, while on the other, the score, which is regarded as the transmitter of the author's will, can only capture this claimed individual constitution to a limited extent. The void between material notation and the immaterial phenomenon of sound makes it factually impossible to document a single valid means of performance. Opus numbers do make their claim, but they do not change the fact that a single valid form cannot be determined.

Two methodological approaches to musicology emerge from this paradoxical situation. Firstly, there is the great value of philology,¹¹ which aims to reconstruct an authorial intention with the preparation of critical editions. Even if a concept of genius has not been central in the wake of 'critique génétique' in modern philology – which rather uncovers creative processes – the concept of a musical work of art remains essentially unchanged. Secondly, research on reception is given fundamental importance – which can hardly come as a surprise in view of the ontological discrepancy between a musical text and the sounding realisation. In the case of music, it is ultimately a phenomenon of reception *sui generis*: only through the reception of scores does the musical work of art manifest itself. It therefore appears to be characteristic that in connection with the 'Konstanzer Schule' (the Constance school of thinking), none other than the literary scholar Hans Robert Jauß emphasised that his research on reception aesthetics had been inspired by musicology.¹² That the 'essence of a work of art' reveals itself 'within its historical lifetime'¹³ is all the more fitting for musical compositions, as they do not exist without practical reception. But because historical transmission is based upon scores to a significant extent, research into musical reception is intimately combined with philology.

What this means for the question of authority in music will now be discussed using the example of Richard Wagner – why, from the vantage point of reception aesthetics, it is not only the authority of the composer, but multiple authorities that determine the phenomenon of sound, and to what extent these authorities present themselves in philological layers.

If one moved through the process of creation chronologically, then the copy of the score would rank first – as the first layer of material. With the help of the notes, the composer aims to produce instructions that are as precise as possible with regard to sonic realisation. The fact that these instructions cannot be complete – and, as Ingarden says, that the score possesses 'a range of characteristics which do not correspond to the work of art which they delineate, and vice versa'¹⁴ – curtails the significance of the material, as authentic as the document may be. To attain sonic realisation, the void which inevitably emerges between notation and this realisation must be bridged. Contrary to the early modern practice of *basso continuo*, an emphatic understanding of the work of art excludes improvisatory access. The *opus absolutum et finitum* does not tolerate any change – an aporia, or impasse, for music. Theodor W. Adorno formulated an effective position in dealing with the technical deficit of notation in his fragmentary *Theory of Musical Reproduction*:

But the zone of indeterminacy that is inherent in the work is not, at the same time, an absolute; rather, the unity of the work in its fixed written state always also contains the law of its pervasion. The question nature of musical writing, interpretation as a problem, means nothing other than gaining insight from an immersion in the notation, an insight which is capable of transforming the indeterminacy essential to the work into an equally essential determinacy legitimated by the work's own objectivity. Every musical text is both things at once: a fundamentally insoluble riddle and the principle for its solution.¹⁵

¹⁰ Regarding the relationship of scores, notation and the work concept, which is central to musicological study, see Danuser and Krummacker 1991.

¹¹ Dahlhaus 1991, 108.

¹² Jauß 1991, 14; Hinrichsen 2000, 84.

¹³ Jauß 1991, 14.

¹⁴ Ingarden 1962, 26.

¹⁵ Adorno 2006, 182.

The ‘zone of indeterminacy’ that exists in every musical notation is not surrendered to the musicians as an artistic free space, but rather is connected back to the score. The ‘riddle’ harbours ‘the principle for its solution’. The consequences for the status of the score are fundamental: the material advances from practical instructions to the subject of hermeneutics. For this reason, it is no longer an issue of pure performance in sonic realisation, but rather one of interpretation. The fact that this applies to every single musical work of art emerges through the difficult context of an absolute claim to art and deficient notation:

The necessity of interpretation manifests itself as the neediness of musical texts. It is a law that any such text contains a zone of indeterminacy, a layer of questions that cannot be answered directly through the ideal of sound, and which requires interpretation as something that augments the text in order to achieve its objectification in the first place.¹⁶

In order not to become incomprehensible musical ‘gobble-degook’,¹⁷ the haze of uncertainty that is inherent in every score must be lifted through interpretation – the key to which lies in the score itself. This paradox is resolved by the aesthetic idea of a composition and is formulated from the score, becoming both the point of departure and the essence of sonic reproduction. That this ‘idea’ is non-verbal – supported by analytic arguments, but not provable and not free of formative aural experiences either – renders the sought-after ‘objectivity’ an *aporia*. Even if the hermeneutic circle does not allow itself to be broken, it nevertheless provides a viable starting point for an evaluation of the musical material and therefore for the only thing that is passed down by historic works of art.

4. Authorities and musical layers

Richard Wagner is predestined to be a case study for many reasons. Without a doubt, he was one of the most influential musicians of the nineteenth century, as he was a composer, conductor and writer. These different roles intertwine extensively in Wagner’s 1869 publication *About Conducting*, with which he laid the foundation stone for an understanding of musical interpretation which Adorno would invoke almost a century later. Wagner emphatically demanded a flexible

approach to conducting, placing the highest value on ‘correct’ tempo and appropriate ‘tempo modifications’.¹⁸ The ideal for practical performance propagated here had extensive consequences for an assessment of the score. Wagner clearly considered it futile to write down his sonic ideals in detail and did not even attempt to differentiate the specifications, which were traditionally rather standard. As a score only provides a rudimentary framework for a performance, by implication, Wagner declares every reproduction wrong that closely adheres to the text. His judgment of contemporary conductors is crushing:

Regrettably, I don’t know a single man whom I might trust to beat proper time in a single passage of any of my operas—at least, none from the general staff of our time-beating army. [...] We are tempted to despair about whether these gentlemen are truly musicians, because they clearly display no musical feeling at all. Nevertheless, they hear very precisely (mathematically speaking [...]).¹⁹

The ‘musical feeling’ which Wagner introduces as a positive opposite pole to ‘mathematical’ exactitude essentially anticipates the concept of interpretation. Ultimately, ‘musical feeling’ also aims to derive what is impossible to notate from the score – not on hand from structural principles, as in Adorno’s case, but rather by definition from the melodic material.²⁰ As differentiated fluctuations in tempo can only be portrayed in a very limited way, they could not be notated. If one adds further decisive parameters such as dynamics or agogics that are directly coupled with decisions about tempo, the reconstruction of Wagner’s ideas remains a utopia.²¹

Seen against this backdrop, it appears all the more valuable that handwritten layers are included in performance materials that pass down fragments of past interpretations. The reason for these layers is purely practical: the ‘zone of uncertainty’ represents a problem for conductors and musicians, the solution to which seems indispensable for a performance.

¹⁶ Adorno 2006, 180.

¹⁷ Adorno 2006, 181.

¹⁸ Wagner 2015, 100–101. Translated by Rebecca Schmid.

¹⁹ Walton 2021, 105; see for the German version Wagner 2015, 78.

²⁰ Wagner 2015, 15.

²¹ For *Rheingold*, Michael Allis was able to carry out a rather more accurate approximation of the actual tempo relations thanks to a detailed list of tempi created by Edward Dannreuther on the occasion of rehearsals for the 1876 world premiere in Bayreuth; see Allis 2008.

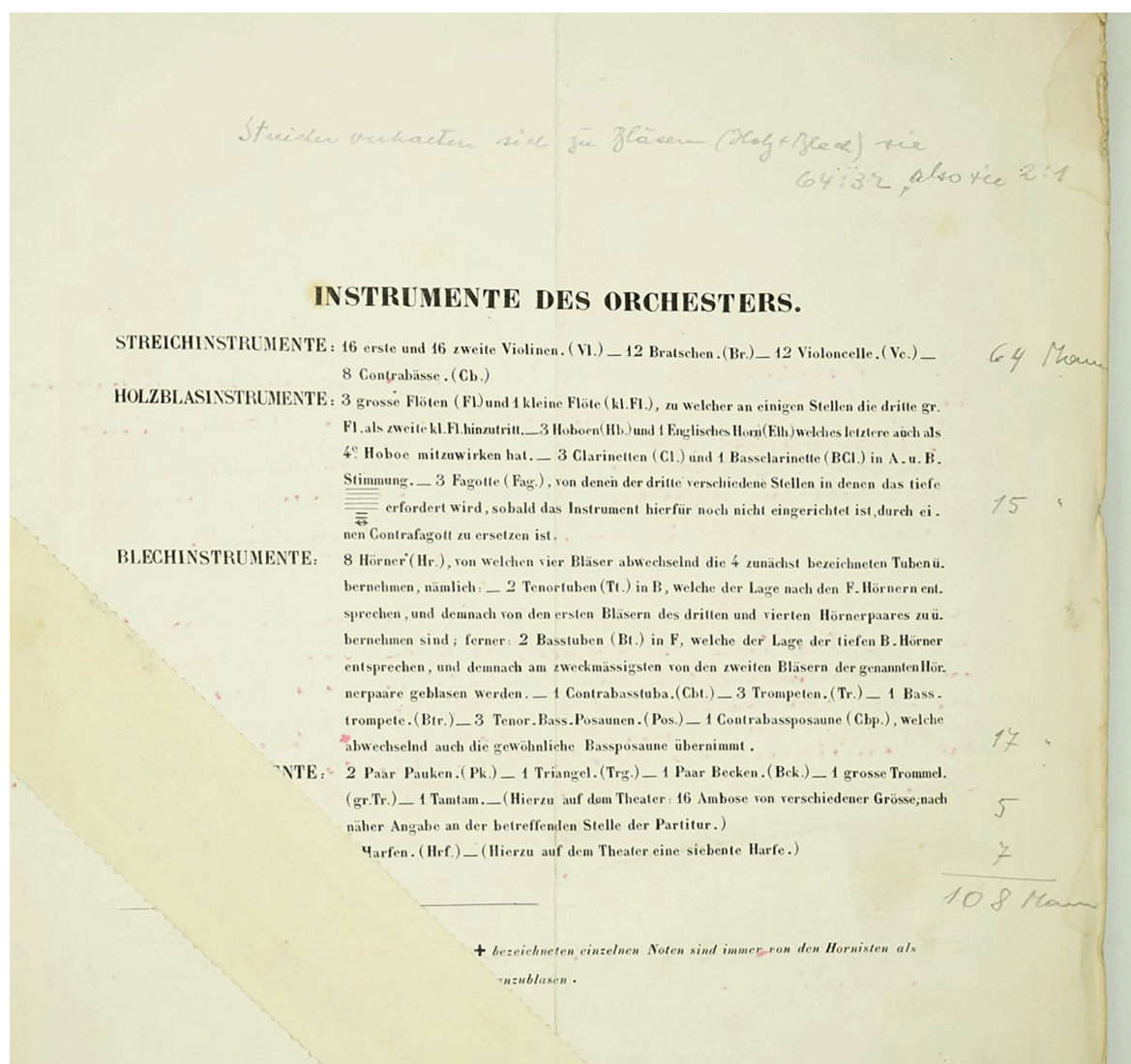


Fig. 3: Richard Wagner, *Das Rheingold*, Mainz: Schott, Conductor's score, annotated copy Prague, Národní divadlo, Archive 'Neues Deutsches Theater', DT0 P1, cast information.

And countless annotations in scores, piano reductions and orchestral and choral voices reveal that some things do not become part of the 'musical feeling' automatically.

I would like to mention two examples here to briefly demonstrate that the knowledge to be gained from these annotations is far removed from reconstructing detailed modifications in tempo, concentrate instead on strokes, completions or instrumentation. Both examples are taken from the performance material for Wagner's *Rheingold*, which was preserved in the archives of the Neues Deutsches Theater in Prague. Among all the performance material of Wagner's *Ring des Nibelungen* known so far, these sources seem to be the most closely connected to the composer. At the same time, one has to bear in mind that the situation is a rather difficult one: performance materials could be used

over decades and for different performance cycles, so they may have accumulated various layers of writing that cannot be dated precisely. When they were no longer needed, they were normally disposed of; not even the material for the world premiere of Wagner's *Ring* was passed down to us. Nor was the conductor's score for Anton Seidel, Wagner's preferred conductor, or the performance material for Angelo Neumann's 'Richard Wagner Theater'. Wagner chose Neumann as the successor and guardian of the 'correct' performance tradition a few years before he died, which accorded Neumann a particular position in early Wagnerian reception.²² Neumann went to Bremen in 1883 after Wagner's death, but then followed the call to the more prestigious

²² Neumann 1907.

Deutsches Theater in Prague. It hardly comes as a surprise that Neumann continually strove to do the greatest possible justice to Wagner's ideas, which Neumann was able to get to know in detail through years of close interaction with the composer. As a large part of the performance material was preserved between 1888 – the year in which the Neues Deutsches Theater opened – and 1938 when it was closed, it can give us a glimpse into the 'sound world' of the late nineteenth century.²³

By referring to the conductor's score of the *Rheingold*, which was preserved in Prague, I shall briefly show which layers of performance practice can be laid bare and which cannot. The oldest stamp on the conductor's score – which, like all performance materials, belonged to the theatre's director, Angelo Neumann – dates to 1905, although it cannot be determined if the score, which had originally been printed by Schott Publishing in 1873, was already in Neumann's possession a few years earlier. The score appears noteworthy with regard to the instrumentation, among other things. From a current perspective, which assumes that the instruments stipulated by Wagner were actually used, the number of interventions catches one's eye. The current state of research does not allow us to determine the extent to which financial difficulties or aesthetic reasons were responsible for this, however. As a result, the handwritten annotations on the printed score – which was intended for an orchestra of 108 musicians ('108 Mann')²⁴ – could either indicate that the large instrumentation was, indeed, available or that the original ratio of '2:1' between strings and wind instruments had to be observed in the case of a smaller orchestra (Fig. 3). After extensive explanations about the instrumentation in red ink – most likely the oldest layer of the conductor's score – major retouches can be seen right at the beginning of the *Rheingold* Prelude. What is particularly striking is the supplementation of the lower contrabasses with an organ pedal ('auch Orgelpedal'),²⁵ leading to a major alteration of the originally notated bassoon–double-bass sound (Fig. 4). In addition, the constant crossing out or re-instrumentation

of the third bassoon brings with it an inherent change to the woodwinds. Since we know about the use of an organ at the beginning of the *Rheingold* Prelude at the 1876 premiere in Bayreuth and since there are also traces in Schwerin,²⁶ the sources from Prague reveal the relevance which Neumann conceded to this addition as well as its limitation to the beginning.²⁷

A second example will give us an idea of the dynamic practice involved. To obtain as big a crescendo as possible with the first trumpet in measures 537–539, 'the second trumpet must begin on piano & help the first trumpet a bit so the latter can crescendo on the final g!' ('Hier muß der 2^e Trompeter mit einem piano einsetzen & dem ersten Trompeter etwas nachhelfen, damit Letzterer am letzten g noch crescendieren kann!') (Fig. 5).²⁸ The simple instrumentation does not suffice to achieve the fortissimo that is added in handwriting, but not indicated in the printed music (measure 539).

The number of interventions to the instrumentation is enormous and would simply be unthinkable today regarding the reception of Wagner, but it corresponded with common practice at the time. The extent to which the authority of the score is curtailed is documented by orchestral retouches, which were also practised by people close to Wagner – who never considered his own scores as being final versions.²⁹ The typically handwritten layers form a commentary of performance practice on the starting layer of the score. The authority of reception thereby enters the realm of the authority of the composer and the composition. Since performance practice-based reception is only admissible as an interpretation in the sense of an aesthetic work of art, the layers contain information about the respective understanding of 'musical feeling'. That this 'musical feeling' – contrary to Wagner's own view – cannot be absolute, but is historically bound, renders the annotations materialised evidence of an understanding of music that has been irretrievably lost. Nevertheless, it is in the nature of things that the performance practice-based layers are confronted with the impossibility of recreating the immaterial sonic conceptions in a differentiated manner. In this case, the 'zone of uncertainty' of the starting

²³ See 'Handwritten Layers of Operatic Practices. The Reception of Richard Wagner at the "Neues Deutsches Theater" in Prague', project RFD12, Cluster of Excellence, Universität Hamburg, <<https://www.csmc.uni-hamburg.de/written-artefacts/research-fields/field-d/rfd12.html>>.

²⁴ Wagner 1873, Prague, Národní divadlo, Archive 'Neues Deutsches Theater', DT O 1/P1, Conductor's score, B ('Instruments of the orchestra'), handwritten annotations.

²⁵ Wagner 1873, 1, annotation in red ink at the left of the upper brace.

²⁶ Ahrens 1997; Jaehn 2011.

²⁷ The hypotheses formulated by Ahrens about further use of the organ in *Rheingold* (Ahrens 1997, 146–147) are not confirmed by the Prague performance material.

²⁸ Wagner 1873, 48, annotation in red ink, at the left of the lower brace.

²⁹ Voss 2002, viii.

1036
TV.

VORSPIEL UND ERSTE SCENE.

(Auf dem Grunde des Rheines. Gemüthliche Dämmerung, nach oben zu lichter, nach unten zu dunkler. Die Höhe ist von wogendem Gewässer erfüllt, das rastlos von rechts nach links zu strömt. Nach der Tiefe zu lösen die Fluthen sich in einen immer feineren feuchten Nebel auf, so dass der Raum der Manneshöhe vom Boden auf gänzlich frei vom Wasser zu sein scheint, welches wie in Wolkenzügen über den wüthlichen Grund dahin fließt. Ueberall ragen schroffe Felsenriffe aus der Tiefe auf, und grünen den Raum der Bühne ab; der ganze Boden ist in wildes Zackengequirr verspalten, so dass er nirgends vollkommen eben ist, und nach allen Seiten hin in düchtester Finsterniss tiefere Schlüfte annehmen lässt. — Das Orchester beginnt bei noch niedergezogenem Vorhange.)

Ruhig heitere Bewegung.

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4 zweite

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8 Fag.

8 Co. Ba.

12 8 HÖRNER.

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Fig. 4: Richard Wagner, *Das Rheingold*, Mainz: Schott, Conductor's score, annotated copy Prague, Národní divadlo, Archive 'Neues Deutsches Theater', p. 1.

48

Triangel.

Becken.

1. Tromp in C.

VIOLINEN.

I. 1 u. 2. cresc.

II. 1 u. 2. cresc.

I. 3 u. 4. cresc.

II. 3 u. 4. cresc.

I. 5 u. 6. cresc.

II. 5 u. 6. cresc.

I. 7 u. 8. cresc.

II. 7 u. 8. cresc.

2. Harfen.

p cresc.

Die drei Rheintöchter zusammen das Riff anmuthig umschwebend:

2. Tromp in C.

Viol.

WOGL.

WELLG.

FLOSSH.

Hei - a ja - hei - a! hei - a ja - hei - a! wal - la la la la lei a ja - hei!

Hei - a ja - hei - a! hei - a ja - hei - a! wal - la la la la lei a ja - hei!

Hei - a ja - hei - a! hei - a ja - hei - a! wal - la la la la lei a ja - hei!

Hei - a ja - hei - a! hei - a ja - hei - a! wal - la la la la lei a ja - hei!

Hier muß der 2. Trompeter mit einem piano eingestiegen werden, damit der letzte g noch crescendo sein kann!

Fig. 5: Richard Wagner, *Das Rheingold*, Mainz: Schott, Conductor's score, annotated copy Prague, Národní divadlo, Archive 'Neues Deutsches Theater', p. 48.

notation merges with the ‘zone of uncertainty’ of the notations above it. The insight lies in the confrontation of the layers – in other words, in the confrontation of the authority of authorship with the authority of interpretation. In this relation lies the only possibility of approaching a historical sonority beyond the original layer of the composition and thus the ‘work of art itself’. These additional layers are the material remains of an art that echoed long ago.

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