

Johannes Kepper | Richard Sanger

Scholarly Editions 2.0

how digital media promote new editorial concepts



FREISCHÜTZ
DIGITAL

A Cosmopolitan Composer in Pre-Revolutionary Europe
Giuseppe Sarti

BEETHOVENS

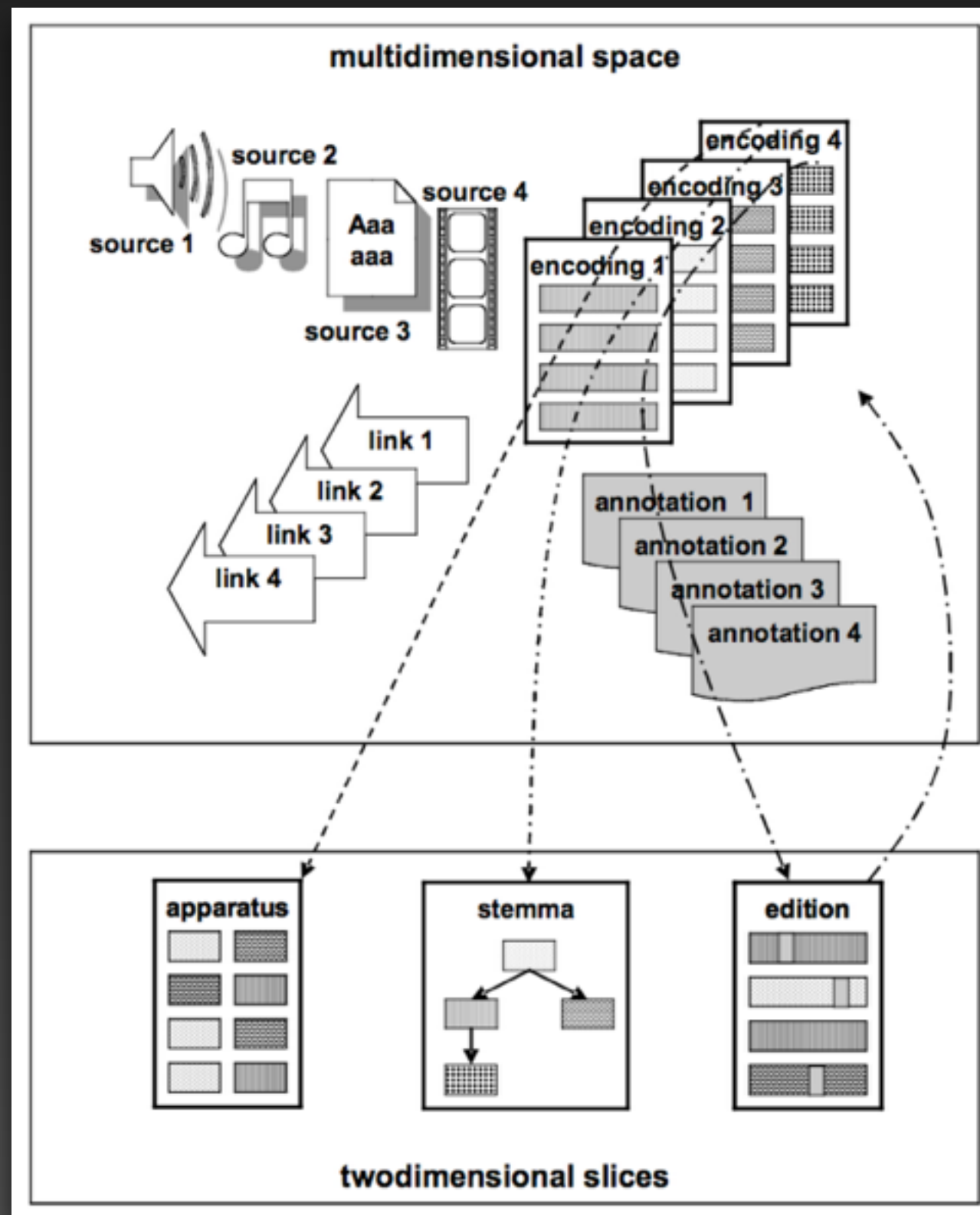
W E R K S T A T T

GENETISCHE TEXTKRITIK UND DIGITALE MUSIKEDITION



FREISCHÜTZ
DIGITAL

Wiering et al.: Multidimensional Model



libretto edition

KA-tx4 (Handexemplar Webers)

Ansicht ▾

nimmt den Kranz heraus; es ist ein silberner Todtenkranz.

Annchen.

Kopist 1 ▾ selbst erschrocken.

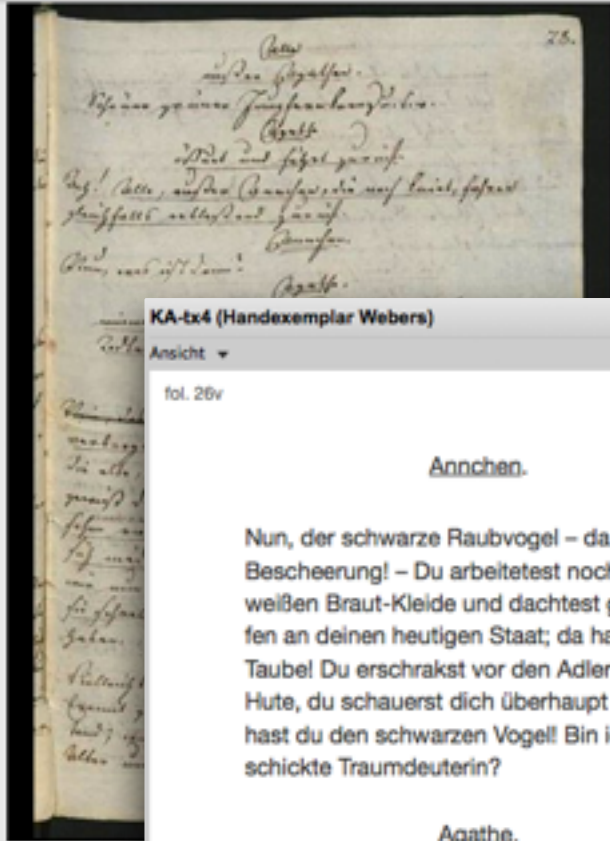
Kopist 2 ▾ selbst sehr erschrocken. +

Kopist 1 ▾ **Nein, das ist - aufspringend und ihre Verlegenheit verbergend. Das ist nicht zum Aushalten! Da hat**

Weber ▾ **Ein Todtenkranz? Nein, das ist - aufspringend und ihre Verlegenheit verbergend. Das ist nicht zum Aushalten! Da hat** +

Kopist 2 ▾ **Eine Todtenkrone! - aufspringend und ihre Verlegenheit verbergend. Himmel, das ist - Nein, das ist nicht zum Aushalten! Da hat** =

die alte, halbblinde Botenfrau oder die Verkäuferin gewiß die Schachteln vertauscht! Die Brautjungfern



KA-tx4 (Handexemplar Webers)

Ansicht ▾

fol. 20v

Annchen.

Nun, der schwarze Raubvogel – da hast du ja die ganze Bescheerung! – Du arbeitetest noch spät an deinem weißen Braut-Kleide und dachtest gewiß vorm Einschlafen an deinen heutigen Staat; da hast du die weiße Taubel Du erschrakst vor den Adlerfedern auf Maxens Hute, du schauerst dich überhaupt vor Raubvögeln; da hast du den schwarzen Vogel! Bin ich nicht eine geschickte Traumdeuterin?

Agathe.

Deine Liebe für mich macht dich dazu, liebes, fröhliches Kind!

Annchen.

Nun, der schwarze Raubvogel – da hast du ja die ganze Bescheerung! du arbeitetest noch spät an dem weißen Brautkleide und dachtest gewiß vor dem Einschlafen an deinen heutigen Staat; da hast du die weiße Taubel du erschrakst vor den Adlerfedern auf Maxens Hute, es schauert dir überhaupt vor Raubvögeln; da hast du den schwarzen Vogel! Bin ich nicht eine geschickte Traumdeuterin?

Agathe.

Deine Liebe zu mir macht dich dazu, liebes, fröhliches Kind! Gleichwohl – hast du nie gehört, daß Träume in Erfüllung gingen?

Annchen, –vor sich.

D-tx2

Carl Maria von Weber

CARL-MARIA-VON-WEBER-GESAMTAUSGABE

Carl Maria von Weber > Diaries > [A061603](#)

Text XML Facsimile

Sunday, March 25, 1821

d: 25^t Sonntag. geschrieben an Brühl, Schleißinger, Beer, Wolf, Lichtenstein, J. P. Schmidt, Marie Montalban. gut. voll. Romanze des Ännchen von Kind erhalten und sogleich entworfen.



facsimile-based edition

The screenshot displays a digital music edition interface for 'Der Freischütz'. The main window is titled 'A (D-B)' and shows a facsimile of the title page of the manuscript. The text on the page includes: 'Der Freischütze', 'Romantische Oper in drei Aufzügen', 'gedicht, von Fried. Kind.', 'Musik, von Carl Maria von Weber', and 'Dresden, am 24. März 1820.' A red circular stamp is visible on the page. The interface includes a navigation bar with 'Ansicht', 'Darstellung', 'Anmerkungen', and 'Gehe zu...'. A sidebar on the right lists 'WERK: Der Freischütz' and 'MUSIKEDITION: Übersicht, Dokumentation, Demonstratoren, Quellen'. Below the sidebar, the sources 'A (D-B)' and 'KA₁ (D-W)' are listed. A second window, titled 'KA1 (D-W)', is overlaid on the main window, showing a facsimile of a musical score page. The score is for 'Cantate, Adagio' and includes parts for Flauto, Clavi, Clarinetto, Corni in C, Fagotti, Trombe in C, Tromboni, Violini, Viola, Violoncello, and Bassi. The interface includes a navigation bar with 'Ansicht', 'Darstellung', 'Anmerkungen', and 'Gehe zu...'. A footer at the bottom of the interface shows 'A (D-B)' and 'KA1 (D-W)' tabs, and a source attribution: 'Quelle: Wolfenbüttel Herzog August Bibliothek'.

dynamic rendering

The image displays a software interface for dynamic rendering of a music score. It features two main score panels and a control panel on the right.

Top Score Panel: Labeled "Core" with a dropdown menu set to "Autograph". It shows a multi-staff musical score with a vertical orange highlight. A red bar highlights a specific section of the score.

Bottom Score Panel: Labeled "Core" with a dropdown menu set to "KA2". It shows the same musical score with the orange highlight, but without the red bar.

Control Panel (Right): Titled "Skalierung", it includes a horizontal slider and a blue button labeled "Ansicht hinzufügen".

multitrack audio

Select an excerpt:

Select Audio Source: Original

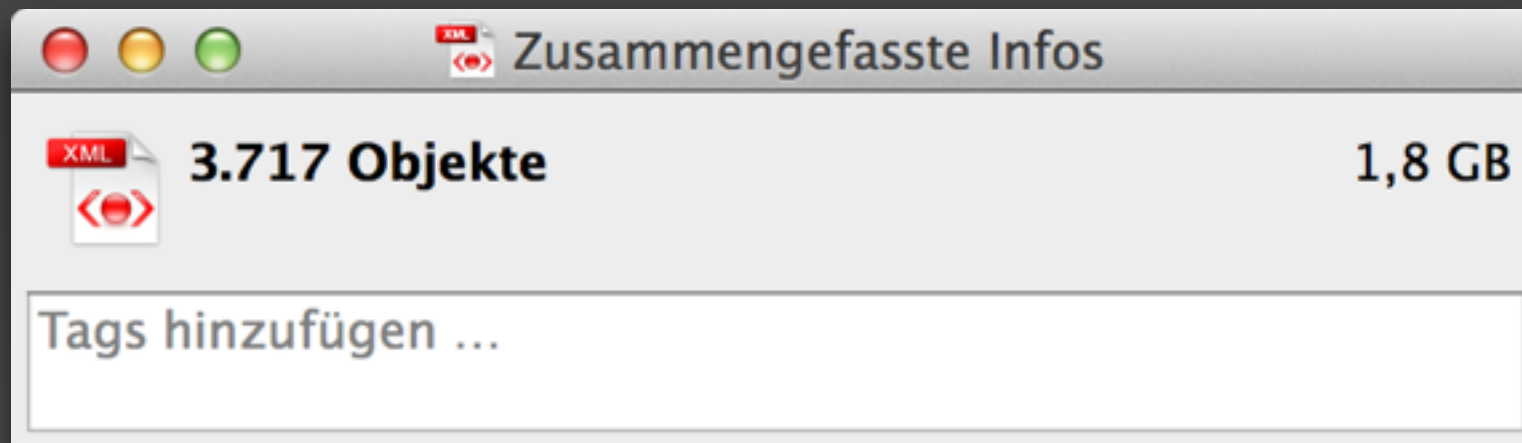
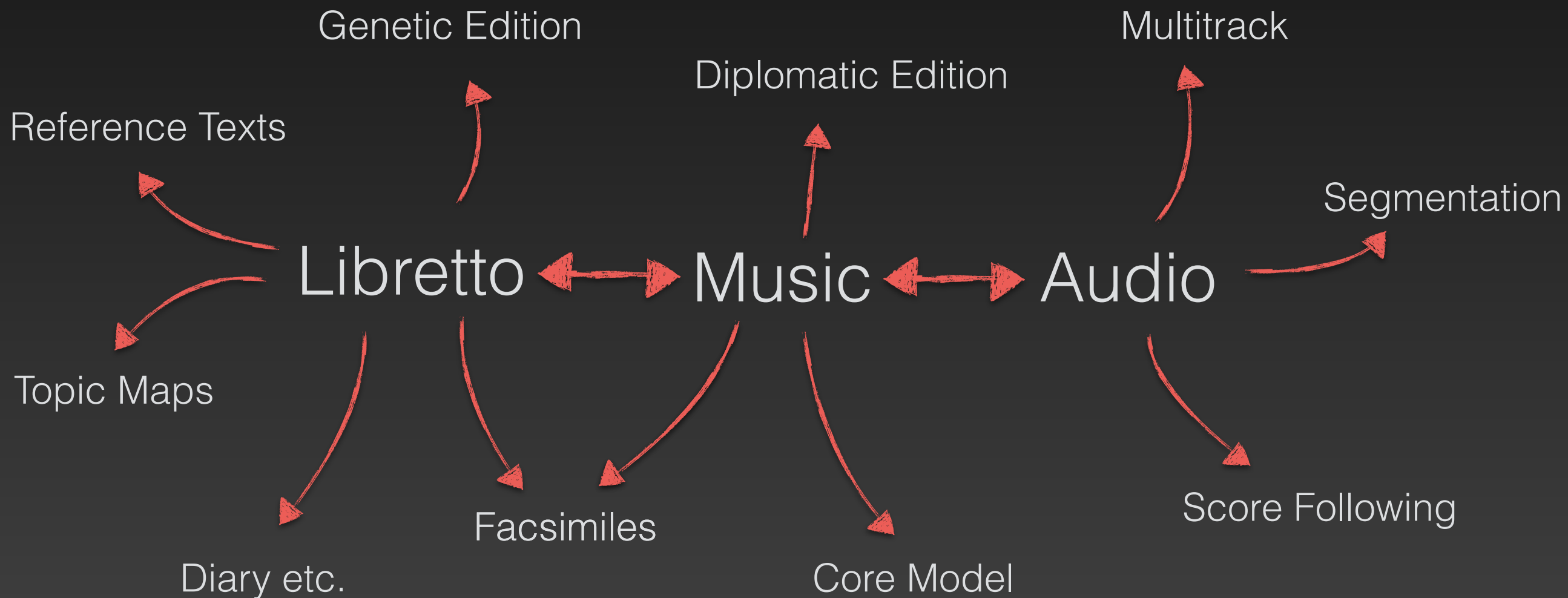
Violin 1

Violin 2

Solo

Timeline: 0:32 / 4:37 / 32 / 277 sec

Instrument	Active Periods (Approximate)
'Flauti'	0:32 - 1:15
'Clarinetti in A'	0:32 - 1:15
'Corni in A'	0:32 - 1:15
'Fagotti'	0:32 - 1:15
'[Staff 7]'	0:32 - 1:15
'[Staff 8]'	0:32 - 1:15
'Viola'	0:32 - 1:15
'Agathe'	0:32 - 1:15
'Ännchen'	0:32 - 1:15
'C: bassi'	0:32 - 1:15
'Violoncelli'	0:32 - 1:15



A Cosmopolitan Composer in Pre-Revolutionary Europe

Giuseppe Sarti

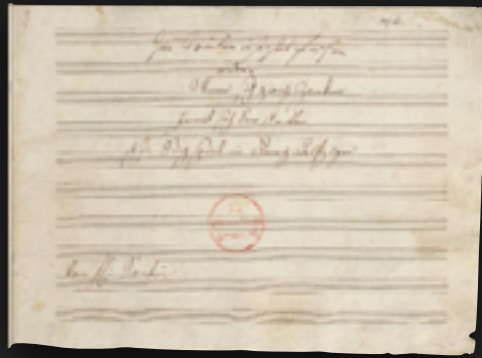
Giulio Sabino (1781)

Fra i due litiganti il terzo gode (1782)

Fra i due litiganti il terzo gode (1782)

80+ known performances

40+ existing manuscripts

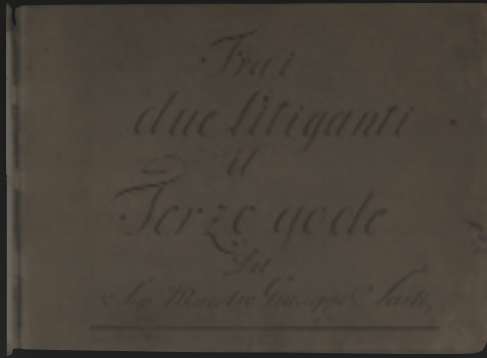


A

B

C

D

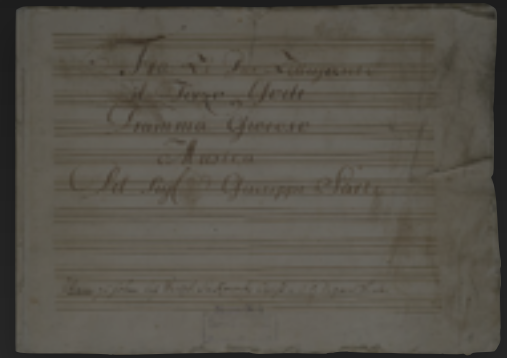


A

B

~~C~~

D*

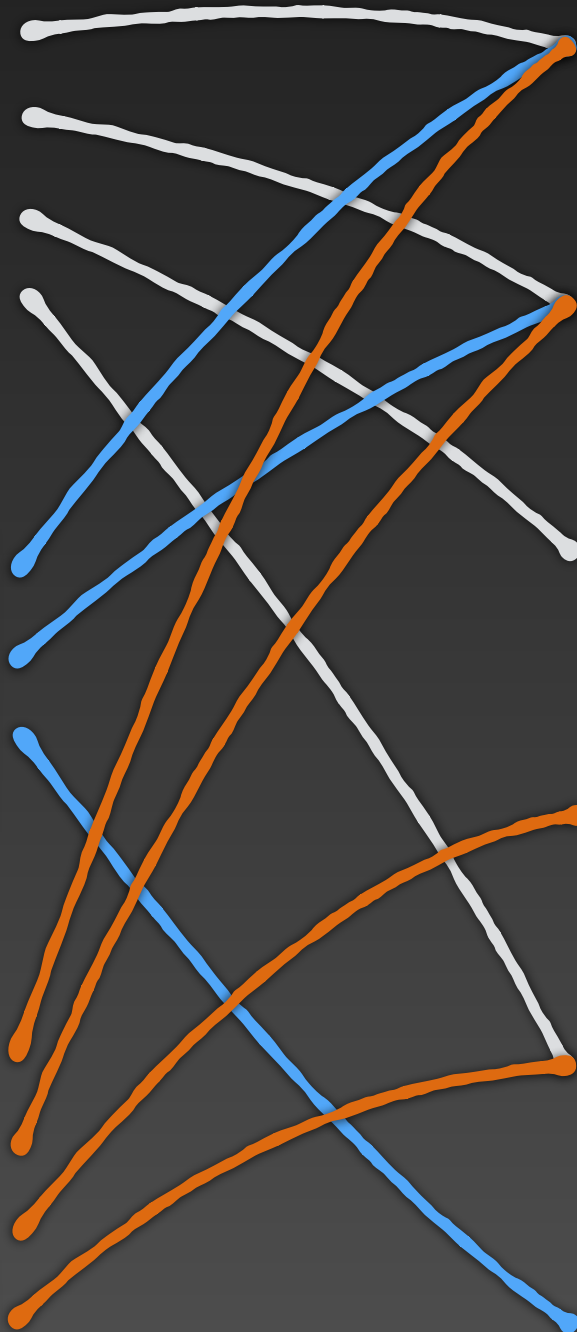
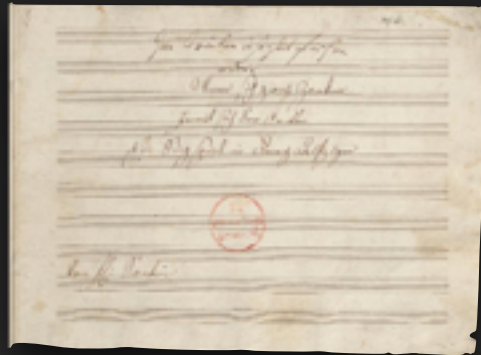


A

B

C*

D*



A

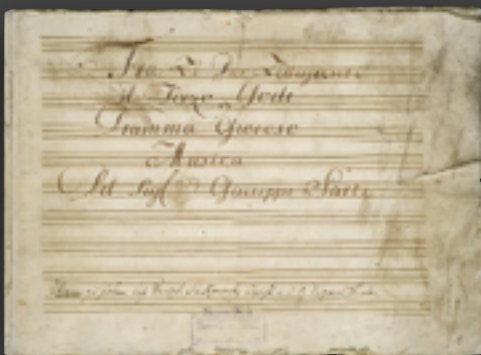
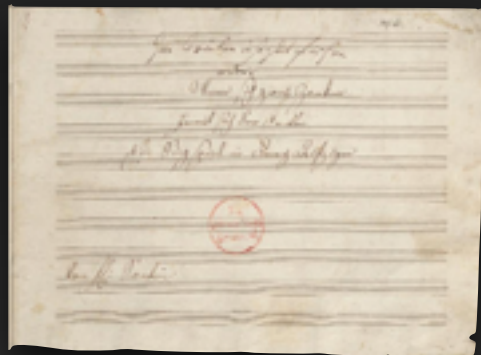
B

C

C*

D

D*



Macro Variation

covered at
source level

Micro Variation

covered at
movement level

A

B

C

C*

D

D*

BEETHOVENS

W E R K S T A T T

GENETISCHE TEXTKRITIK UND DIGITALE MUSIKEDITION

Ludwig van Beethoven: Piano Sonata in c minor Op. 111, 1st movement

Manuscript

Jan 13ten primum 1822

1

The manuscript shows the first movement of Beethoven's Piano Sonata in c minor, Op. 111. It is written on ten staves. The notation includes treble and bass clefs, a common time signature, and various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, and *ped.*. There are also some scribbles and corrections throughout the score.

Mr. Sch. G. H. L. v. ...
 ...
 ...
 ...

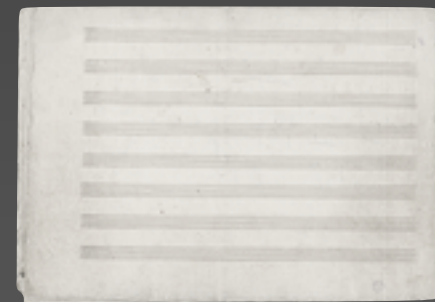
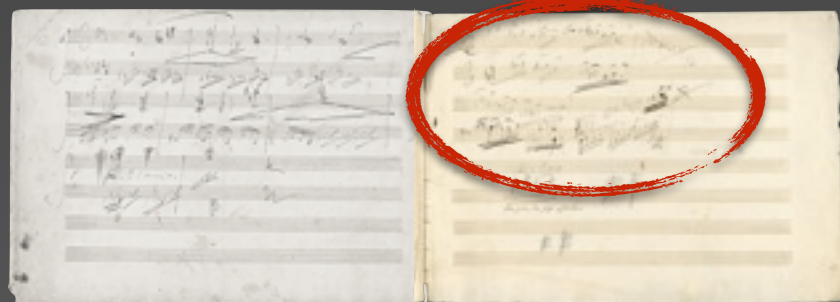
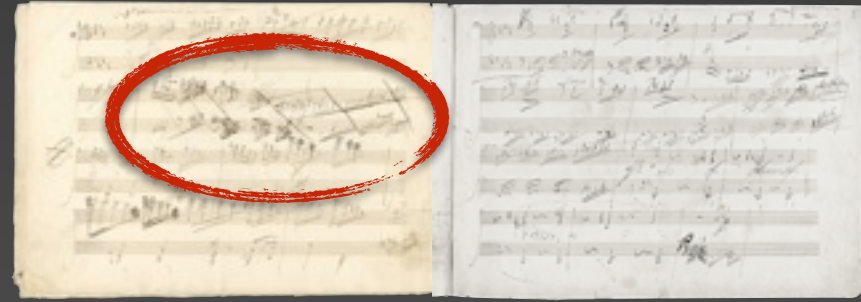
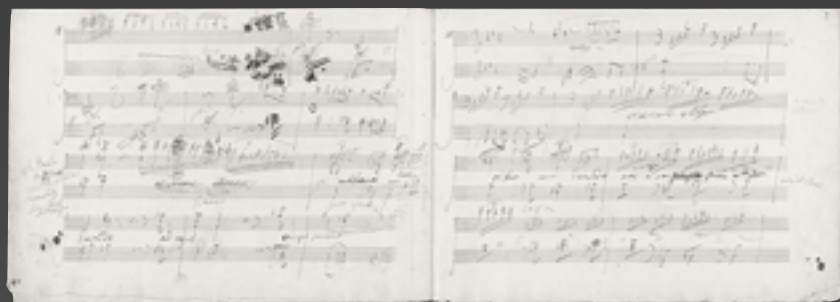
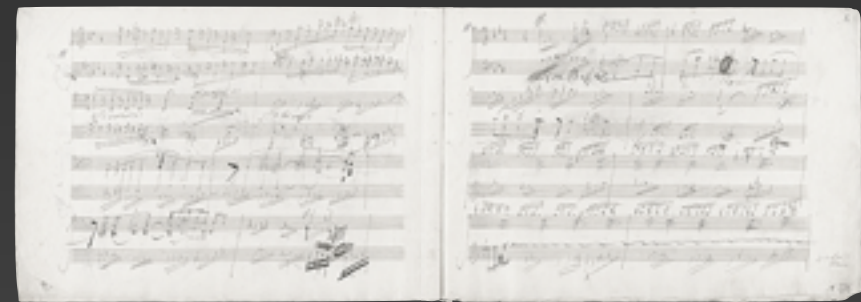
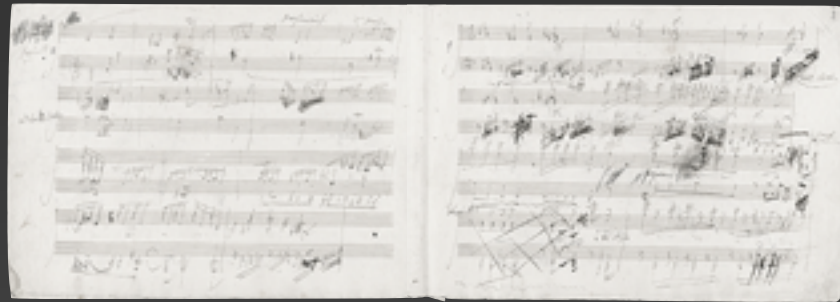
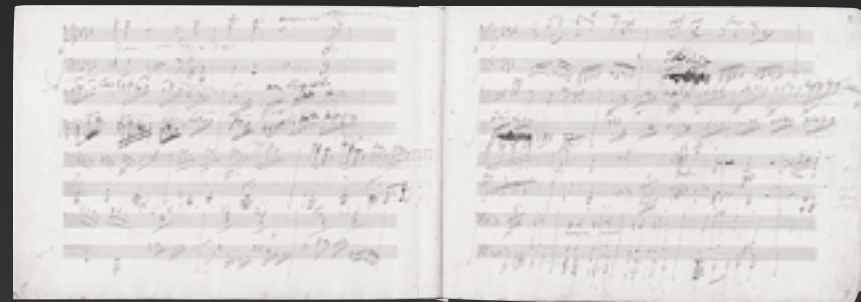
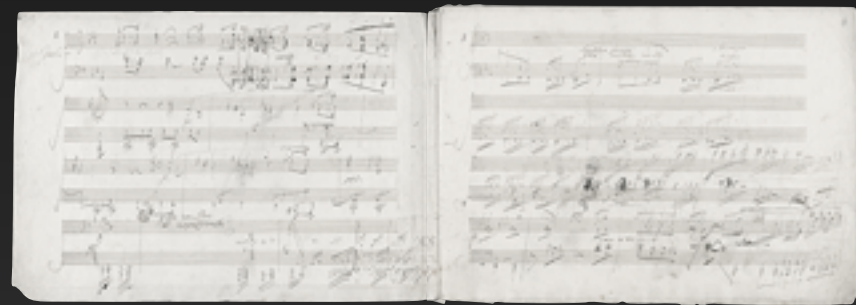
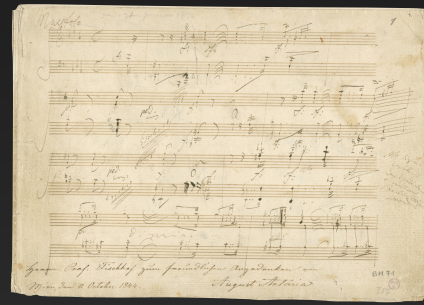
Ergeben Prof. Tischhof zum freundlichen Andenken von
 Wien, den 11 October 1844.
 August Antaria

BH 71

B.H. E.

152

Ludwig van Beethoven: *Piano Sonata in c minor* Op. 111, 1st movement



Coloring Mode

- Sequence of Variants
- Textual Layers
- Textual Genesis

Show Measure Numbers

- Variante a ●
- Variante b ●
- Variante c ●
- Variante d ●
- Variante E ●
- Variante f ●
- Variante G ●
- Variante H ●

```
<note xml:id="e6937c9e8" pname="b" oct="3" dur="16" stem.dir="down" facs="#3e0f4725">
  <accid xml:id="e488fba83" accid="n" facs="#edd45512 #b4f0cc64"/>
</note>
```

Details ✕

🎵 B3

measure 133, left hand

- Highlight in Facsimile
- Show in Transcription
- </> Open in XML

Facsimile

encoded
with

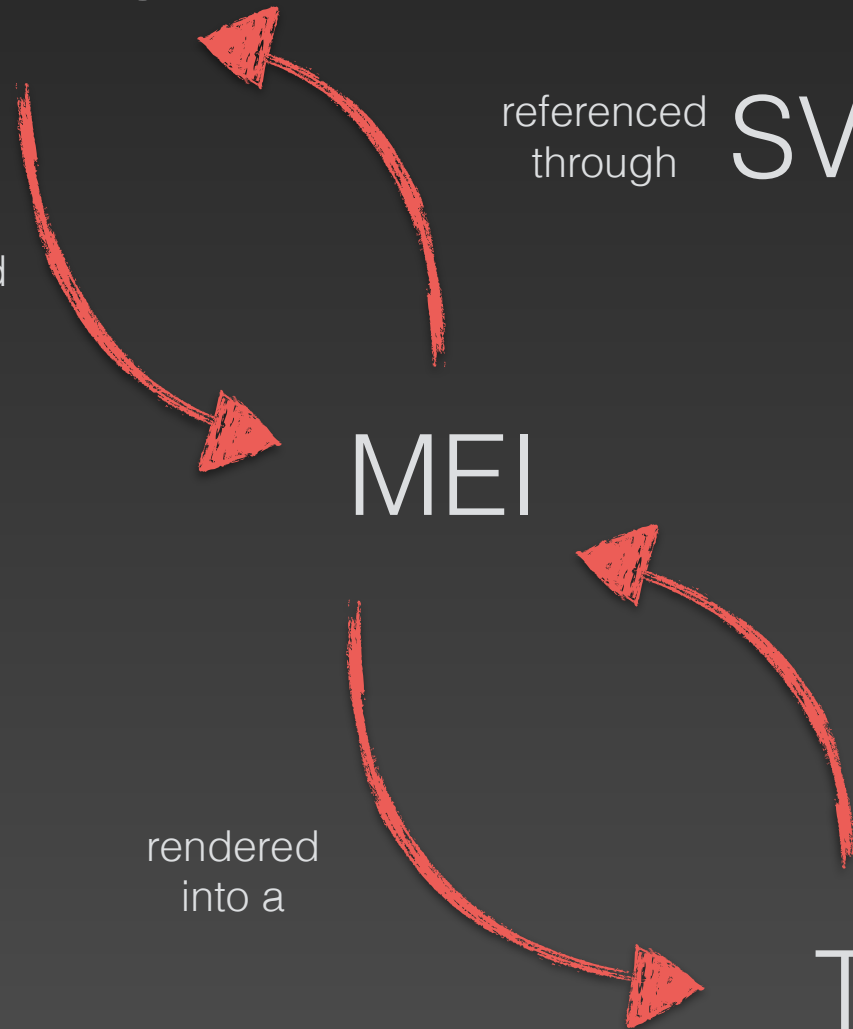
referenced
through **SVG**

MEI

referenced
through **Verovio**

rendered
into a

Transcription



metatexts



The image shows two pages of handwritten musical notation on aged paper. The top page has several staves of music with various notes and clefs. A red circle highlights a specific note on the first staff, and a red arrow points from it to a circled note on the bottom page. The bottom page also has musical notation, with a red circle highlighting a note. The text below is a transcription of the XML metadata for these annotations.

```
<metaMark xml:id="e8ba466c4" staff="1"
  place="above" function="navigation"
  target="#dePage17" tstamp="5" facs="#fe283925
  #f6c65d7b-74aa #cbf929e5">Vi=</metaMark>
```

```
<metaMark xml:id="dePage17" staff="1"
  place="above" function="navigation"
  tstamp="0" facs="#7b4b1148
  #9b06c0f6">=de</metaMark>
```


Handwritten musical notation on a five-line staff. The notation includes various note heads, stems, and beams. A large section of the staff is heavily scribbled over with dark ink, obscuring the underlying notes. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation on a five-line staff. The notation includes various note heads, stems, and beams. A large section of the staff is heavily scribbled over with dark ink, obscuring the underlying notes. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

Partial view of handwritten musical notation on a five-line staff, showing a few notes and a large bracket-like structure on the right side of the page.



FREISCHÜTZ
DIGITAL

A Cosmopolitan Composer in Pre-Revolutionary Europe

Giuseppe Sarti

BEETHOVENS
WERKSTATT

GENETISCHE TEXTKRITIK UND DIGITALE MUSIKEDITION

MUSIC ENCODING



INITIATIVE

