
The Unknown Beethoven:

Studying domestic arrangements of his symphonic works using digital tools

Christine Siegert
Beethoven-Haus Bonn
Research Centre "Beethoven-Archiv"

Mark Saccomano
Paderborn University
The Center for Music, Edition, Media (ZenMEM)

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The dissemination of Beethoven's large-scale works occurred mainly in domestic arrangements, not in concert hall performances. These arrangements challenge traditional definitions of the work that place sole authority with the composer, highlighting the roles played by publishers, arrangers, and engaged amateurs in nineteenth-century music distribution. The Beethoven in the House project aims to document and analyze this rich and often overlooked repertoire. To that end, the project team has been developing a web-based tool that allows musicologists to select and compare passages from different versions of the same work. We discuss some of our preliminary findings and how the seemingly straightforward task of comparison turns out to involve multiple layers of musical structure.

Background

Bearbeitungen von Beethovens op. 2 Nr. 1 (Auswahl)

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- um 1826 Bearbeitung der Sonaten op. 2 Nr. 1, op. 10 Nr. 2 und Nr. 1 für Streichquartett von Alexander Brand als „Trois quatuors“, Mainz: Schott

Nachricht.

Ich glaube es dem Publikum und mir selbst schuldig zu seyn, öffentlich anzugezeigen, dass die beyden Quintetten aus C dur und Es dur, wovon das eine (ausgezogen aus einer Simphonie von mir) bey Hrn. Mollo in Wien, das andere (ausgezogen aus dem bekannten Septett von mir op. 20.) bey Hrn. Hofmeister in Leipzig erschienen ist, nicht Original Quintetten, sondern nur Uebersetzungen sind, welche die Herren Verleger veranstaltet haben. — Das Uebersetzen überhaupt ist eine Sache, wogegen sich heut zu Tage (in unserem fruchtbaren Zeitalter — der Uebersetzungen) ein Autor nur umsonst sträuben würde, aber man kann wenigstens mit Recht fordern, dass die Verleger es auf dem Titelblatte anzeigen, damit die Ehre des Autors nicht geschmälert, und das Publikum nicht hintergangen werde. — Dies, um dergleichen Fällen in der Zukunft vorzubringen. — Ich mache zugleich besanne, dass ebenso ein neues Original-Quintett von meiner Komposition aus C dur Op. 29, bey Breitkopf und Hartel in Leipzig erscheinen wird.

Ludwig v. Beethoven.

Wiener Zeitung vom 26. [recte: 27.] Oktober 1802;
erneut abgedruckt am 30. Oktober 1802

Anzeige.

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Allgemeine musikalische Zeitung, Intelligenzblatt vom
4. November 1802

Beethoven in the House: Projektförderung

Gefördert durch



Deutsche
Forschungsgemeinschaft



Arts and
Humanities
Research Council

Projekt-Nr. 429039809

Projekt-Nr. AH/T01279X/1

Beethoven in the House

Digital Studies of Domestic Music Arrangements

BTHVN

BEETHOVEN-HAUS
BONN



PADERBORN UNIVERSITY
The University for the Information Society



UNIVERSITY OF
OXFORD



OXFORD
e-RESEARCH
CENTRE

RISM

DIGITAL
CENTER

Prof. Dr. Christine Siegert
Elisabete Shibata
Dr. Christin Heitman
(October–November 2020)

Dr. Johannes Kepper
Dr. Mark Saccomano
Lisa Rosendahl

Dr. Kevin Page
David Lewis

Dr. Andrew Hankinson

This project is funded by the
UK Arts and Humanities Research Council (AHRC)
Project reference AH/T01279X/1

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<http://domestic-beethoven.eu>



Domestic Music

Playing music “in private in the home, informally for its own sake, perhaps with one or two people casually listening in, but not intended as a formal performance: ... a type of *musicking* that centers on the act of musical participation and the special social and artistic experience it generates.”

Bashford 2010, p. 303

Domestic Music

Though the public concert became a dominating force in musical life during the nineteenth century, the primary “audience” for whom many composers wrote in the first three quarters of the period was not a listening audience gathered at a professional performance. Rather, composers’ public consisted of the critics and music lovers who would purchase and review (and play) their works throughout Europe.

The piano ... made it possible to transfer ... public music to the private sphere, and in quantities that dwarfed whatever could be experienced in public venues.

Lott 2018, pp. 20, 26

Why do arrangements differ?

- Artistic differences about how to make the **best** version
- Primary **purpose** of the arrangement:
 - Virtuosic or concert use
 - Study score
 - Salon use
 - Private use
- Competence of the customer base
- Perceived **character** of the music

David Lewis

Where might arrangements differ?

- **Dense counterpoint** – often requires simplification or recomposition
- **Pitch extremes** or tessitura breaks
- **Timbral effects** – particularly seeing how they are treated between compositions or by different arrangers
- **Timbral changes** – how is the transition managed?
- **Bare or repetitive passages** – an opportunity for creative intervention?
- **Orchestral dynamics** – especially in thin textures. Octave doublings, chord filling, tremolandi, etc. may be substituted.

David Lewis



Encoding

ALLEGRO VIVACE
CON ^e BRIO.



S. et C. 2577.

D-BNba C92/3

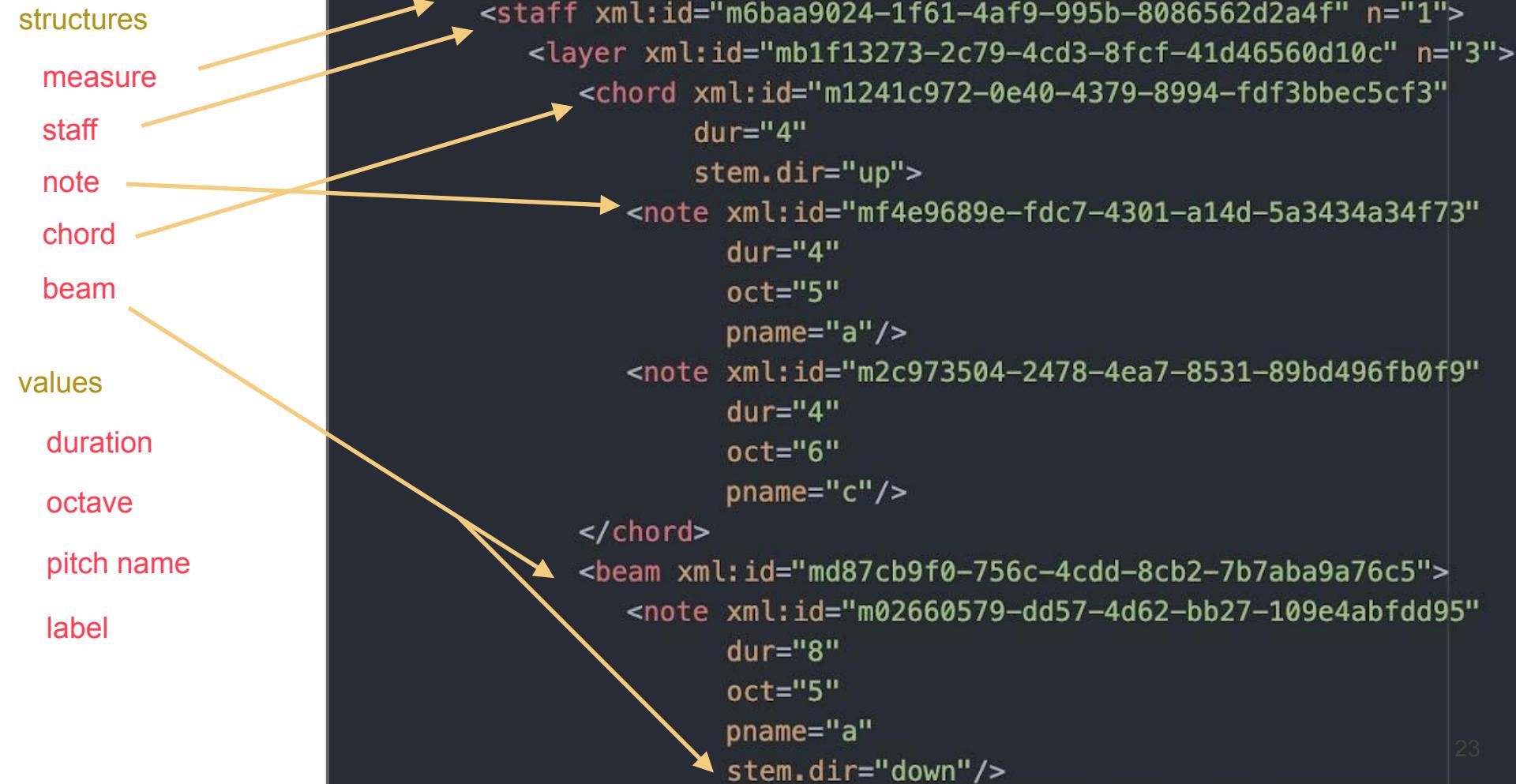


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structures
measure
staff
note
chord
beam

values
duration
octave
pitch name
label

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structures

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chord

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ALLEGRO VIVACE

CON e BRIO.



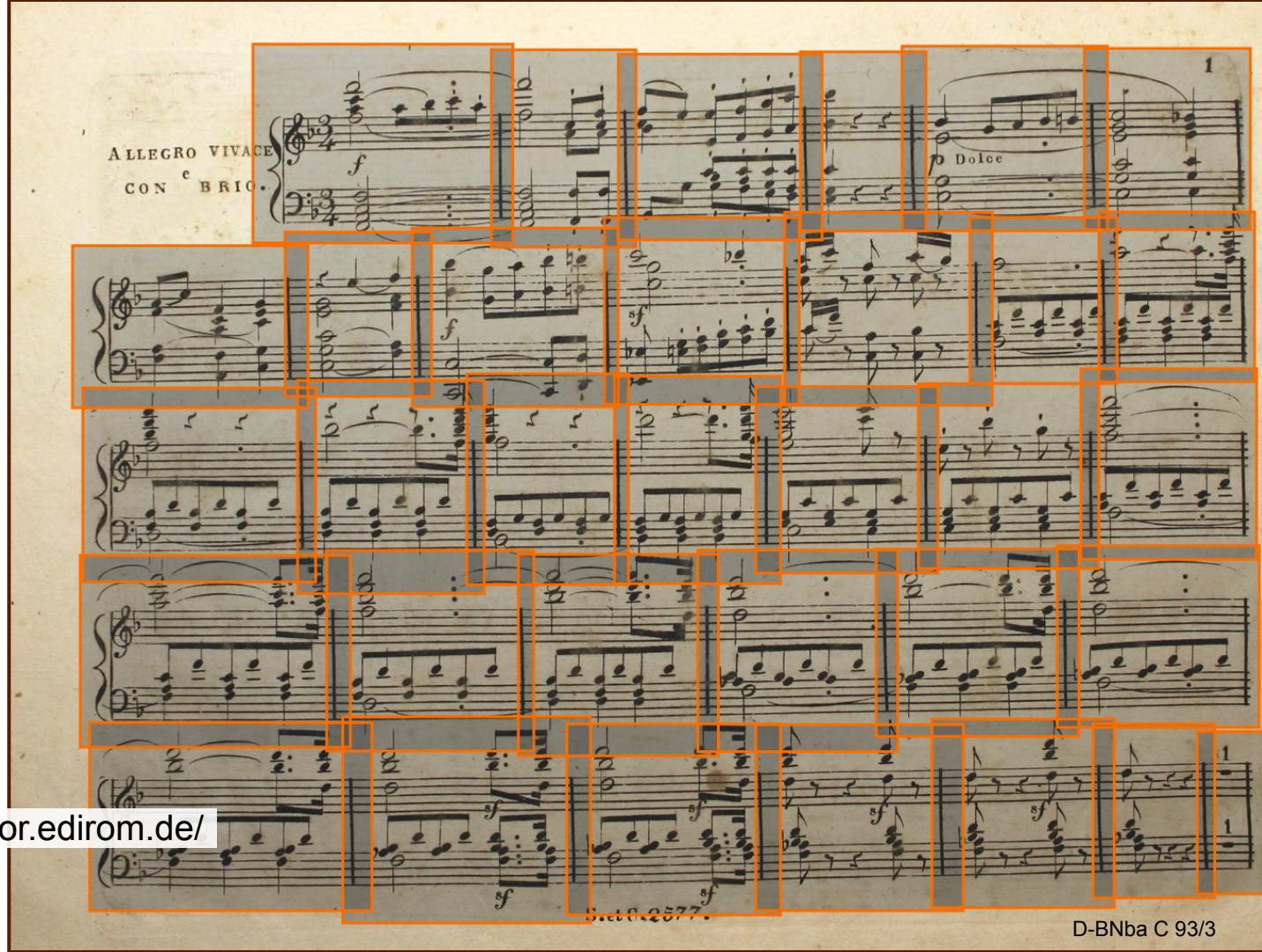
S. et C. 2577.

OMR

Optical Music Recognition

Edirom Measure Detector

<https://measure-detector.edirom.de/>





Trio Violino.mei

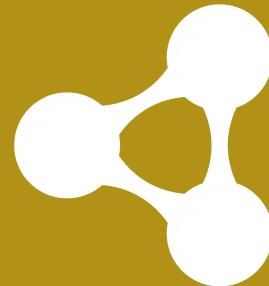
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Data Model





Solid Project



Linked Open Data

Linked Open Data

Applications can “exploit the extra (and possibly more precise) knowledge from other datasets...”

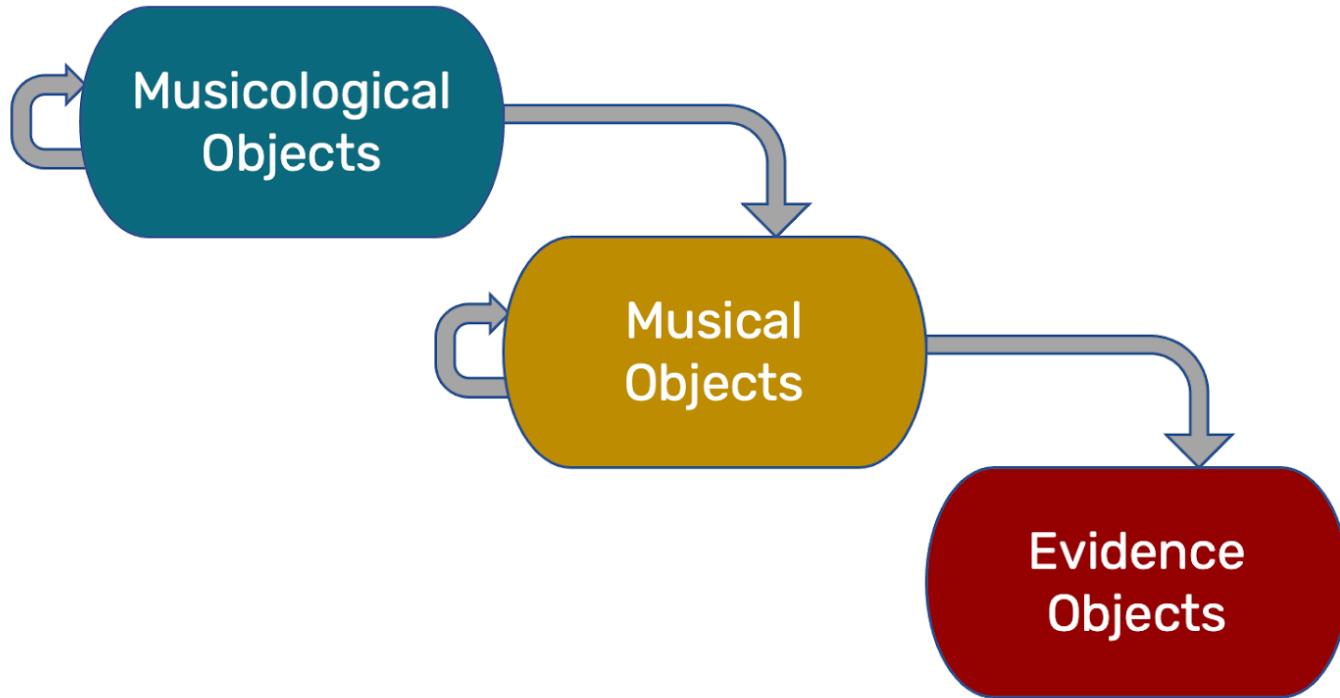
“By virtue of integrating facts from several datasets, the application may provide a much better user experience.”

<https://www.w3.org/standards/semanticweb/data>

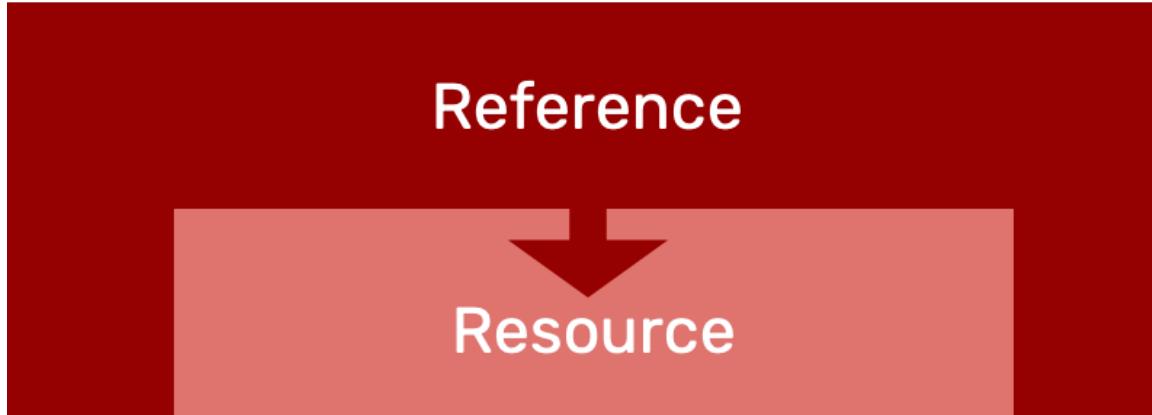
“Arrangement”

We inherit from the humanistic tradition a set of modeling practices and concepts that [are] **invisible through their very familiarity**

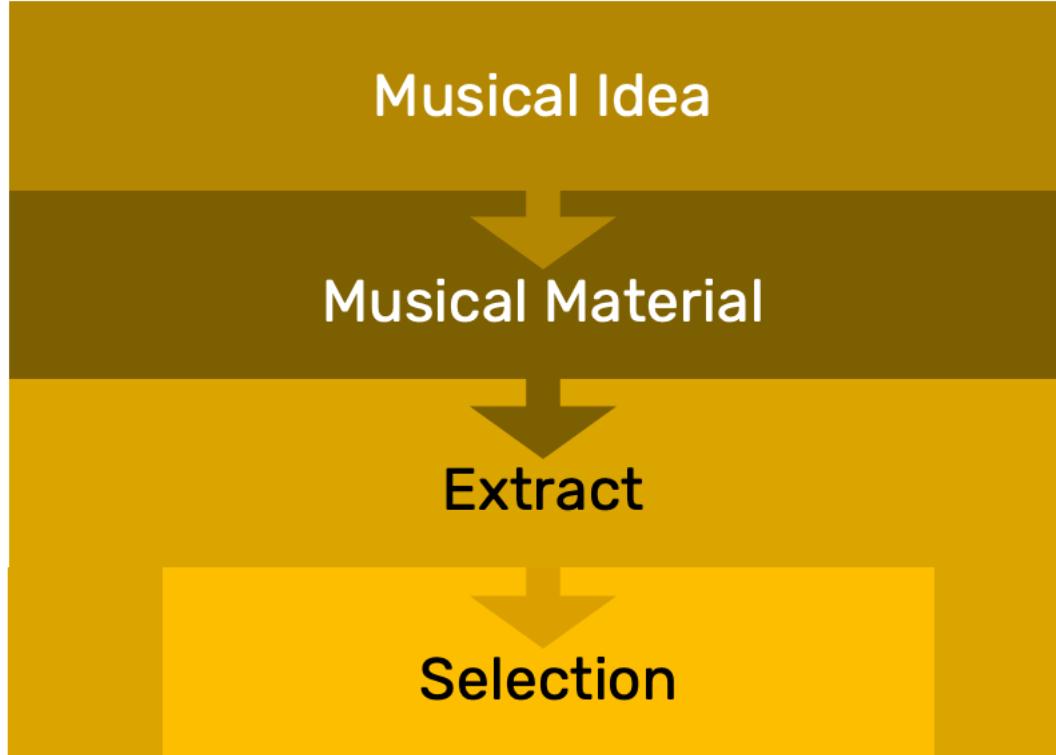
Julia Flanders and Fotis Jannidis, "Data modeling in a digital humanities context: an introduction," in *The Shape of Data in the Digital Humanities Modeling Texts and Text-based Resources*, J. Flanders and F. Jannidis, eds., (New York: Routledge, 2019), 5.



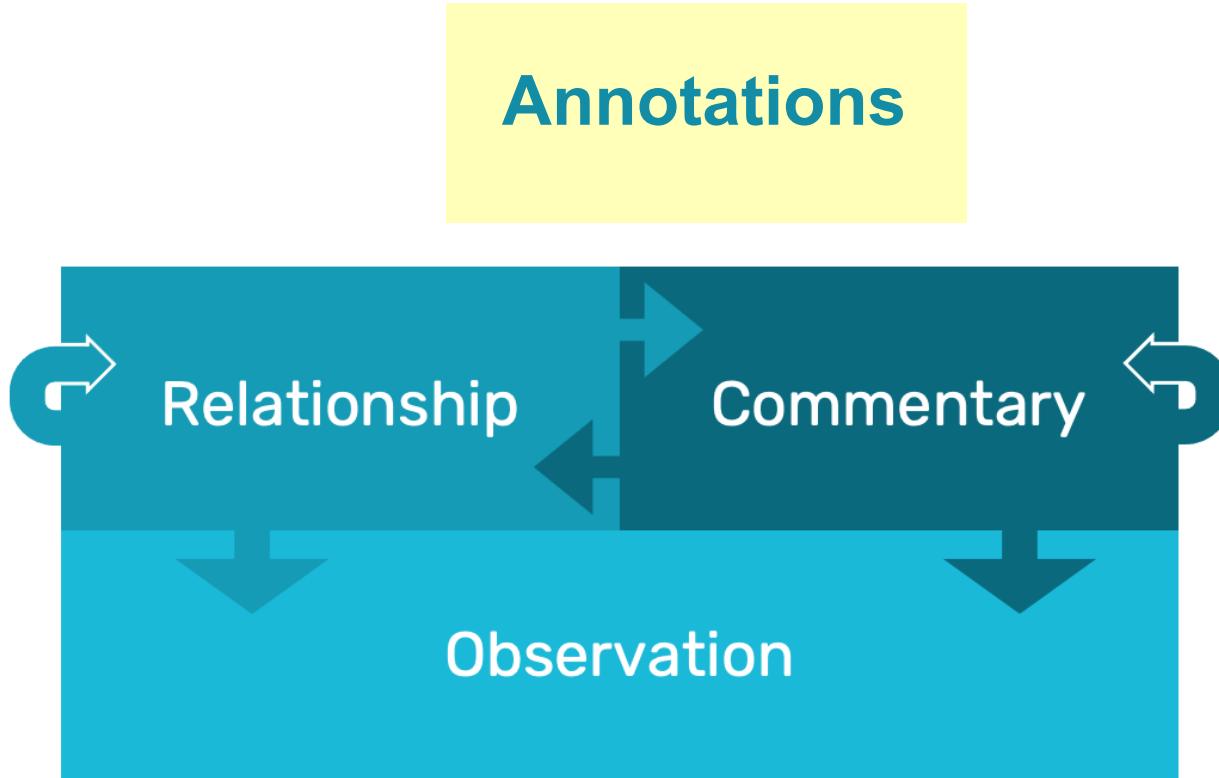
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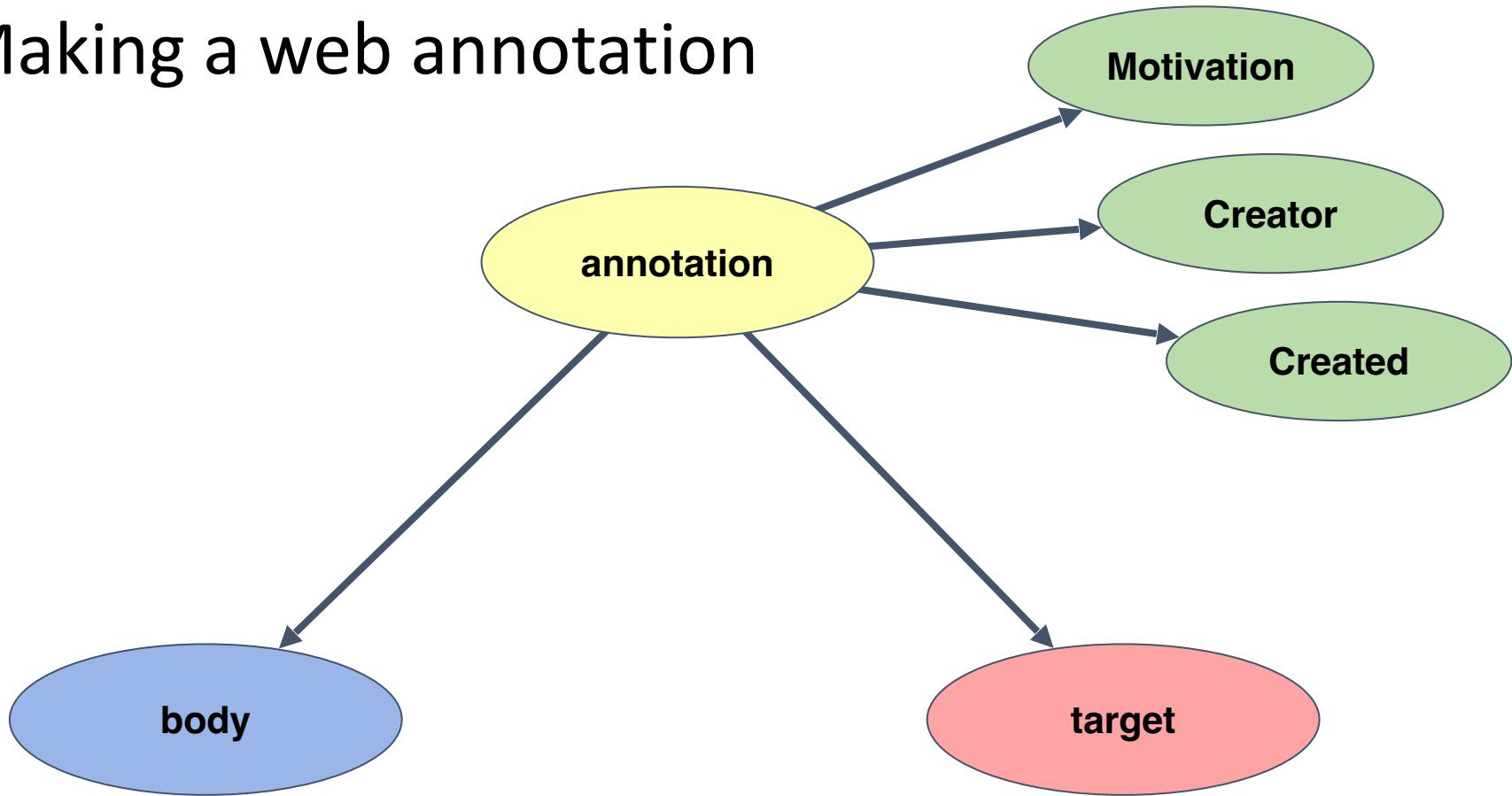
Musical Objects



Musicological Objects



Making a web annotation



Web Annotation

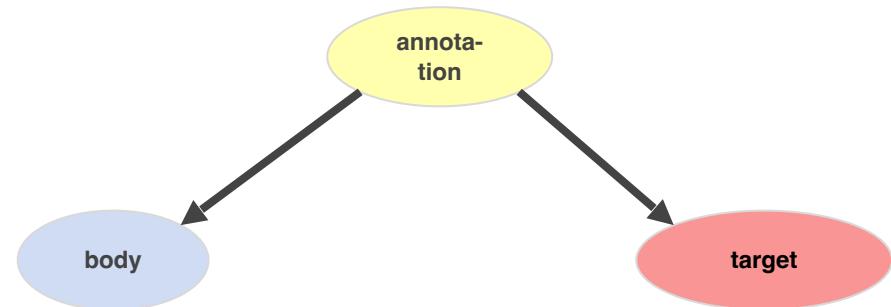
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Body:

"There is a fff dynamic marking here. This is a rare event in Beethoven's works."



Web Annotation

Annot: 1

Target:

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Body:

"There is a fff dynamic marking here. This is a rare event in Beethoven's works."

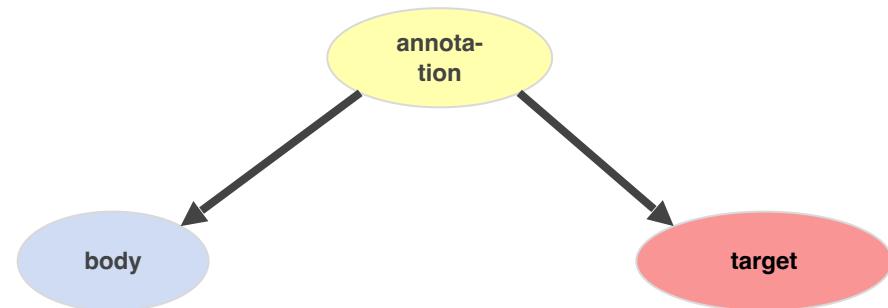
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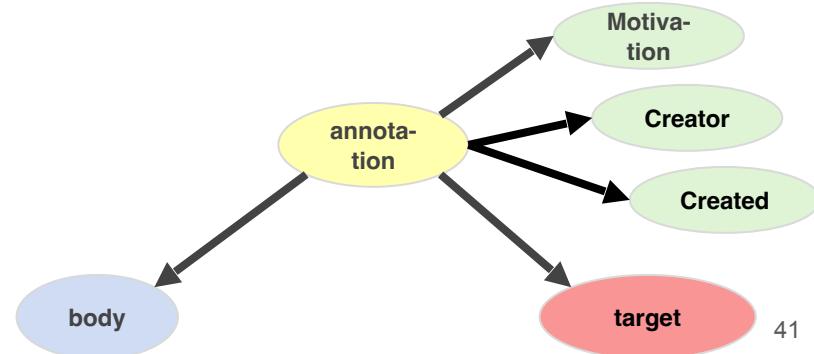
Body:

"There is a ff dynamic marking here.



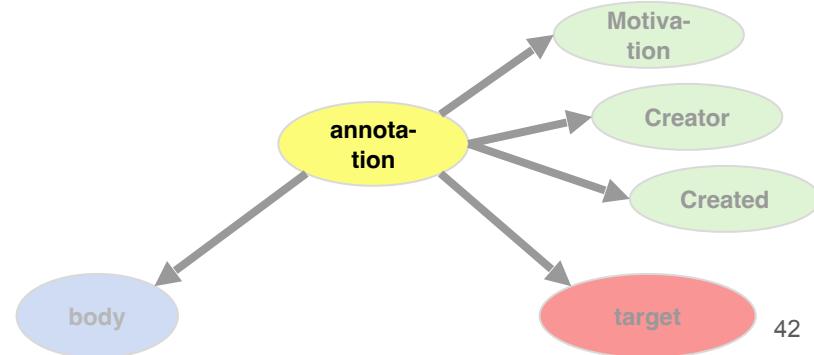
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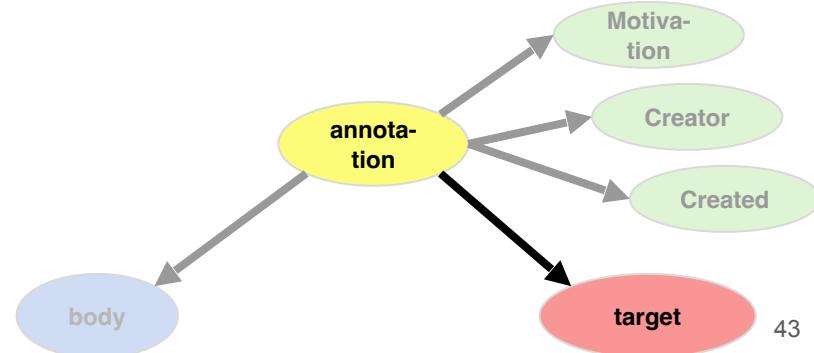
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}
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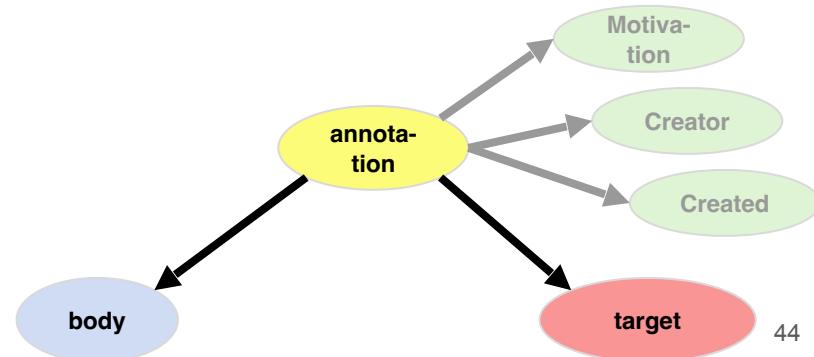
Web Annotation

```
{  
  "@context": "http://www.w3.org/ns/anno.jsonld",  
  "@id": "https://domesticb.solidcommunity.net/public/aa777ee0-281e-997c82a5449a.jsonld",  
  "type": "Annotation",  
  
  "target": [  
    {"id": "https://domestic-beethoven.eu/C93-30_Partitur.xml#measure_04d9286"}  
  ],  
  
  "body": [  
    {  
      "type": "TextualBody",  
      "value": "Triple forte - fff"  
    }  
  ],  
  
  "motivation": "describing",  
  "creator": "scholar123",  
  "created": "2021-11-15T18:21:17.825Z"  
}
```



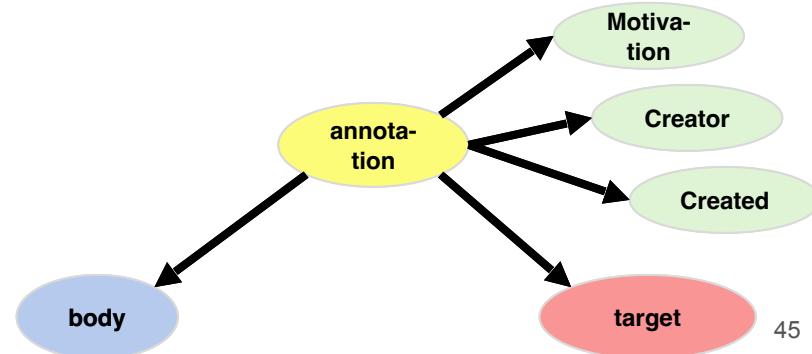
Web Annotation

```
{  
  "@context": "http://www.w3.org/ns/anno.jsonld",  
  "@id": "https://domesticb.solidcommunity.net/public/aa777ee0-281e-997c82a5449a.jsonld",  
  "type": "Annotation",  
  
  "target": [  
    {"id": "https://domestic-beethoven.eu/C93-30_Partitur.xml#measure_04d9286"}  
  ],  
  
  "body": [  
    {  
      "type": "TextualBody",  
      "value": "Triple forte - fff"  
    }  
  ],  
  
  "motivation": "describing",  
  "creator": "scholar123",  
  "created": "2021-11-15T18:21:17.825Z"  
}
```

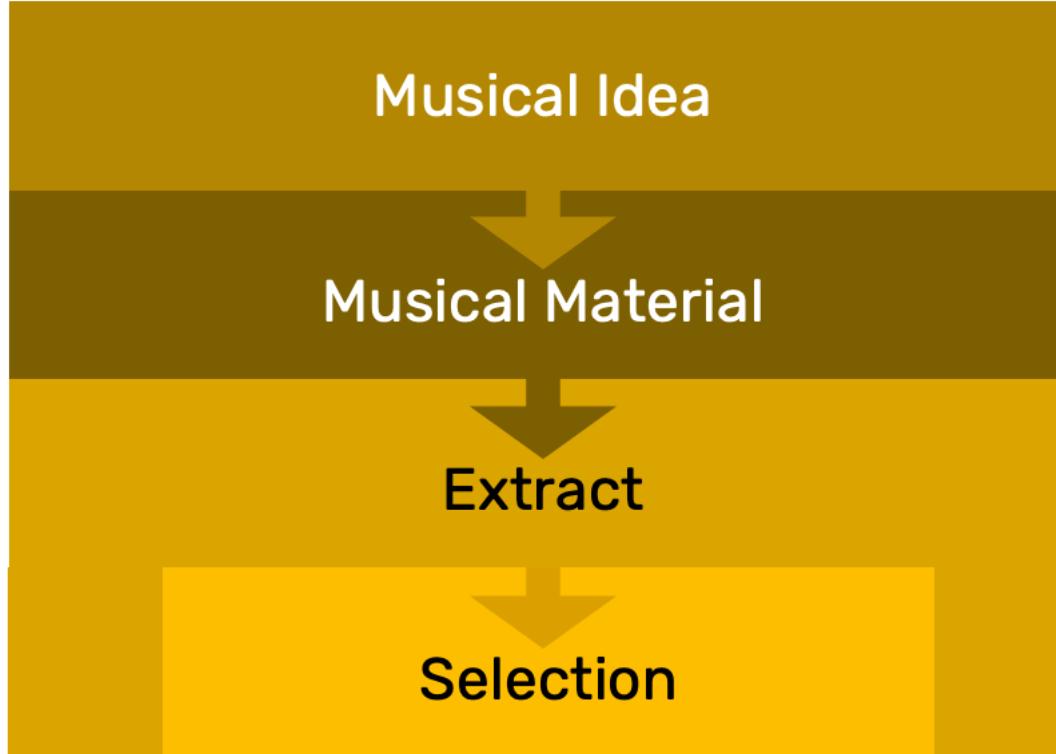


Web Annotation

```
{  
  "@context": "http://www.w3.org/ns/anno.jsonld",  
  "@id": "https://domesticb.solidcommunity.net/public/aa777ee0-281e-997c82a5449a.jsonld",  
  "type": "Annotation",  
  
  "target": [  
    {"id": "https://domestic-beethoven.eu/C93-30_Partitur.xml#measure_04d9286"}  
  ],  
  
  "body": [  
    {  
      "type": "TextualBody",  
      "value": "Triple forte - fff"  
    }  
  ],  
  
  "motivation": "describing",  
  "creator": "scholar123",  
  "created": "2021-11-15T18:21:17.825Z"  
}
```



Musical Objects



Resource

https://github.com/DomesticBeethoven/data/main/op92/D-BNbaC92_48.mei

https://github.com/DomesticBeethoven/data/main/op92/D-BNbaC_SILCH_5.mei

Pittman,
“The Epiphany: Star Shining Brightly”

Silcher,
“Persischer Nachgesang”

Resource

D-BNbaC_SILCH_5.mei

Silcher,
“Persischer Nachgesang”

D-BNbaC92_48.mei

Pittman,
“The Epiphany:
Star Shining Brightly”

```
<measure label="1" xml:id="m3b367">  
<measure label="2" xml:id="m21df6">  
    .  
    .  
    .  
<measure xml:id="m7579c" label="8">
```

```
<measure label="3" xml:id="nbe96b">  
<measure label="4" xml:id="n626f7">  
    .  
    .  
    .  
<measure label="10" xml:id="n0b983">
```

Reference

Resource

[D-BNbaC_SILCH_5.mei](#)

Silcher,
“Persischer Nachgesang”

[D-BNbaC92_48.mei](#)

Pittman,
“The Epiphany:
Star Shining Brightly”

D-BNaC_SILCH_5.mei#m3b367
D-BNaC_SILCH_5.mei#m21df6

.

.

.

D-BNaC_SILCH_5.mei#m7579c

D-BNbaC92_48.mei#nbe96b
D-BNbaC92_48.mei#n626f7

.

.

.

D-BNbaC92_48.mei#n0b983"

Selection

Reference

Resource

[D-BNbaC_SILCH_5.mei](#)

Silcher,
“Persischer Nachgesang”

[D-BNbaC92_48.mei](#)

Pittman,
“The Epiphany:
Star Shining Brightly”

Selection

Silcher, mm. 1 - 8

Pittman, mm. 3 - 10

Reference

D-BNaC_SILCH_5.mei#m3b367
D-BNaC_SILCH_5.mei#m21df6

D-BNbaC92_48.mei#nbe96b
D-BNbaC92_48.mei#n626f7

Resource

[D-BNbaC_SILCH_5.mei](#)

Silcher,
“Persischer Nachgesang”

[D-BNbaC92_48.mei](#)

Pittman,
“The Epiphany:
Star Shining Brightly”

Selection

Silcher, mm. 1 - 8

Pittman, mm. 3 - 10

Pittman, mm. 3 - 10
facsimile

Reference

D-BNaC_SILCH_5.mei#m3b367
D-BNaC_SILCH_5.mei#m21df6

D-BNbaC92_48.mei#nbe96b
D-BNbaC92_48.mei#n626f7

D-BNbaC92_48.jpg
#xywh=10,50,500,200

Resource

D-BNbaC_SILCH_5.mei

Silcher,
“Persischer Nachgesang”

D-BNbaC92_48.mei

Pittman,
“The Epiphany:
Star Shining Brightly”



Selection

Silcher, mm. 1 - 8

Pittman, mm. 3 - 10

Pittman, mm. 3 - 10
recording

Reference

D-BNaC_SILCH_5.mei#m3b367
D-BNaC_SILCH_5.mei#m21df6

D-BNbaC92_48.mei#nbe96b
D-BNbaC92_48.mei#n626f7

pittman.mp3#t4,15

Resource

D-BNbaC_SILCH_5.mei

Silcher,
“Persischer Nachgesang”

D-BNbaC92_48.mei

Pittman,
“The Epiphany:
Star Shining Brightly”

pittman.mp3



Extract

Silcher, 1st verse

Pittman, 1st verse

Selection

Silcher, mm. 1 - 8

Pittman, mm. 3 - 10

Pittman, mm. 3 - 10
recording

Reference

D-BNaC_SILCH_5.mei#m3b367
D-BNaC_SILCH_5.mei#m21df6

D-BNbaC92_48.mei#nbe96b
D-BNbaC92_48.mei#n626f7

pittman.mp3#t4,15

Resource

D-BNbaC_SILCH_5.mei

Silcher,
“Persischer Nachgesang”

D-BNbaC92_48.mei

Pittman,
“The Epiphany:
Star Shining Brightly”

pittman.mp3



Musical Idea

Op.93, ii: Allegretto, Theme 1

Musical Material

Op.93, ii: Allegretto, Theme 1 First Statement

Extract

Silcher, 1st verse

Pittman, 1st verse

Selection

Silcher, mm. 1 - 8

Pittman, mm. 3 - 10

Pittman, mm. 3 - 10
recording

Reference

D-BNaC_SILCH_5.mei#m3b367
D-BNaC_SILCH_5.mei#m21df6

D-BNbaC92_48.mei#nbe96b
D-BNbaC92_48.mei#n626f7

pittman.mp3#t4, 15

Resource

D-BNbaC_SILCH_5.mei

Silcher,
“Persischer Nachgesang”

D-BNbaC92_48.mei

Pittman,
“The Epiphany:
Star Shining Brightly”

pittman.mp3



Musical Idea

Op.93, ii: Allegretto, Theme 1

Musical Material

Op.93, ii: Allegretto, Theme 1 First Statement

Extract

Silcher, 1st verse

Pittman, 1st verse

Silcher, 2nd verse

Pittman, 2nd verse

Silcher, 3rd verse

Pittman, 3rd verse

Selection

Silcher, mm. 1 - 8

Pittman, mm. 3 - 10

Pittman, mm. 3 - 10

recording

Work

Expression

Manifestation

Musical Idea

Musical Material

Extract

Selection

Reference

is realized by

is embodied by

has member

has parts

Work

Expression

Manifestation

Musical Idea

Musical Material

Extract

Selection

Reference

is realized by

is embodied by

has member

has parts

Musical Idea

Musical Material

Extract

Selection

Reference

Extract:

93/i, exposition,
2nd theme accompaniment
Orchestra score
Bassoon part

Extract:

93/i, exposition,
2nd theme accompaniment
Piano Trio
Violoncello part

Musical Idea

Musical Material

Extract

Selection

Reference

Musical Material:
93/i, exposition,
2nd theme accompaniment

Extract:
93/i, exposition,
2nd theme accompaniment
Orchestra score
Bassoon part

Extract:
93/i, exposition,
2nd theme accompaniment
Piano Trio
Violoncello part

Musical Material

Musical Material:

93/i, exposition,
2nd theme accompaniment

Extract

Extract:

93/i, exposition,
2nd theme accompaniment
Orchestra score
Bassoon part

Extract:

93/i, exposition,
2nd theme accompaniment
Piano Trio
Violoncello part

annotation

type: comparison

body: "This passage marked staccato in orchestra score but pizzicato in trio"

annotation

type: observation

body: "staccato"

annotation

type: observation

body: "pizzicato"

Musical Material

Musical Material:

93/i, exposition,
2nd theme accompaniment

Extract

Extract:

93/i, exposition,
2nd theme accompaniment
Orchestra score
Bassoon part

Extract:

93/i, exposition,
2nd theme accompaniment
Piano Trio
Violoncello part

annotation

type: commentary

body: "Arranger decided to render passage as pizzicato though could have been staccato. Perhaps the pizz. was thought to be more idiomatic, and thus the preferred way to render the passage."

annotation

type: observation

body: "staccato"

annotation

type: observation

body: "pizzicato"

Prototype

Project Goals

- Create persistent research objects
- Author persistent annotations
- Reusable data and technology

Recent progress

- Construct data model
- Render encoded scores
- Select extracts to compare
- Align segments

References

- Bashford, Christina. 2010. "Historiography and Invisible Musics: Domestic Chamber Music in Nineteenth-Century Britain." *Journal of the American Musicological Society* 63, no. 2 (Summer 2010): 291–360.
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Acknowledgements

Beethoven in the House
Project Team

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Beethoven in the House

Digital Studies of Domestic Music Arrangements

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BONN



PADERBORN UNIVERSITY
The University for the Information Society



UNIVERSITY OF
OXFORD



OXFORD
e-RESEARCH
CENTRE

RISM

DIGITAL
CENTER

Prof. Dr. Christine Siegert
Elisabete Shibata
Dr. Christin Heitman
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Dr. Johannes Kepper
Dr. Mark Saccomano
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David Lewis

Dr. Andrew Hankinson

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<http://domestic-beethoven.eu>