

Encoding musical variants

What is a musical source?

A physical instance of a musical work

- Notation: a notated original or copy
- Sound: an audio instance of a musical work

Source survival

Staples of musical repertory are known through surviving sources

Whole repertories can be lost

Multiple sources can survive When multiple copies survive, discrepancies among them are common <MEI>

Source authorities

Who is authorized to identify a first/best version of a source?

Composer, editor, publisher

We may know printed works in multiple versions

Popular music: we know one version (copyright conventions)

What is a musical variant?

Musical variants come in a range of degrees

Definitions serve practical needs

1. Note-level variants

Very common

- Missing note/extra note
- Sharp/flat/natural discrepancy
- Difference in articulation marks
 - Sstaccato vs. unmarked
 - Different slurs, detaxhed legatos, note diminutions

Note-level differences

May reflect differences of interpretation



- Single vs double dots (bars 1-3)
- 5+3 interpretation (bass, bar 3) vs 9 + 3
- Editorial accidental (bar 2, bass)

Note-level group and phrase-level variants

Vivaldi Concerto in E Minor, Op. 3, No. 5 movement iii

(a)(A) clarichord transcription

(b)(b) Violino Pr.,
Villoncello parts

[Allegro]



Allegro



Allegro



Broad scope for realization

Arpeggiation in Vivaldi's
Concerto Op. 8, No. 8

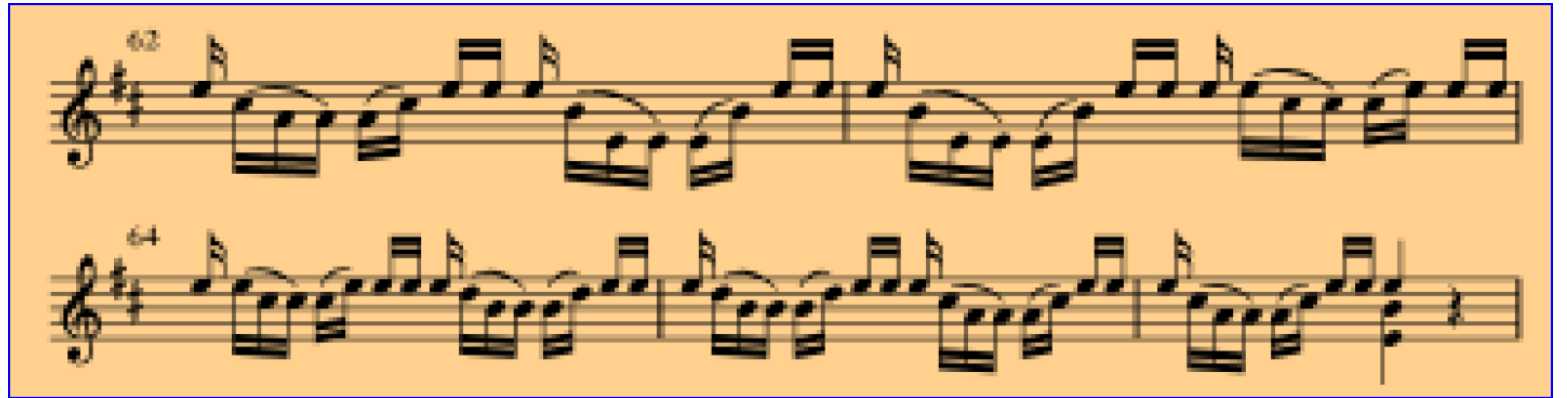
Chordal presentation

Reialized presentation



Unusual bowing in Vivaldi's Op. 8, No. 11, 1st mvmt

Example suggests which string each
note should be played on



Part-level and structural variants

Instrumental substitutions

- e.g. oboe instead of violin

Structural variants

- Alternative aria or slow movement
 - E.g. Vivaldi flute concerto Op.. 10, No 2 (G Minor) = “Night”

Structural variants

Vivaldi Op. 10, No. 2 (“Night” concerto)

Key = G Minor

Slow movement – “Sleep”

Version A = G Minor

Version B

Key Bb Major

The image displays a musical score for the slow movement of Vivaldi's Op. 10, No. 2, "Night" concerto. The score is written for a single melodic line in G minor, 3/4 time, and is marked "Largo". The tempo and dynamics are indicated as "Largo" and "Tutti gli stromenti sordini" (all instruments muted). The score is divided into three systems. The first system begins with a whole rest, followed by a measure with a fermata and a "2" above it, indicating a second ending. The second system starts at measure 11 and continues with a series of eighth and sixteenth notes, some beamed together. The third system starts at measure 20 and continues with a series of eighth and sixteenth notes, some beamed together. The key signature is G minor (two flats: Bb and F). The time signature is 3/4. The score is presented on a light orange background with a blue border.

Tree-structure variatns

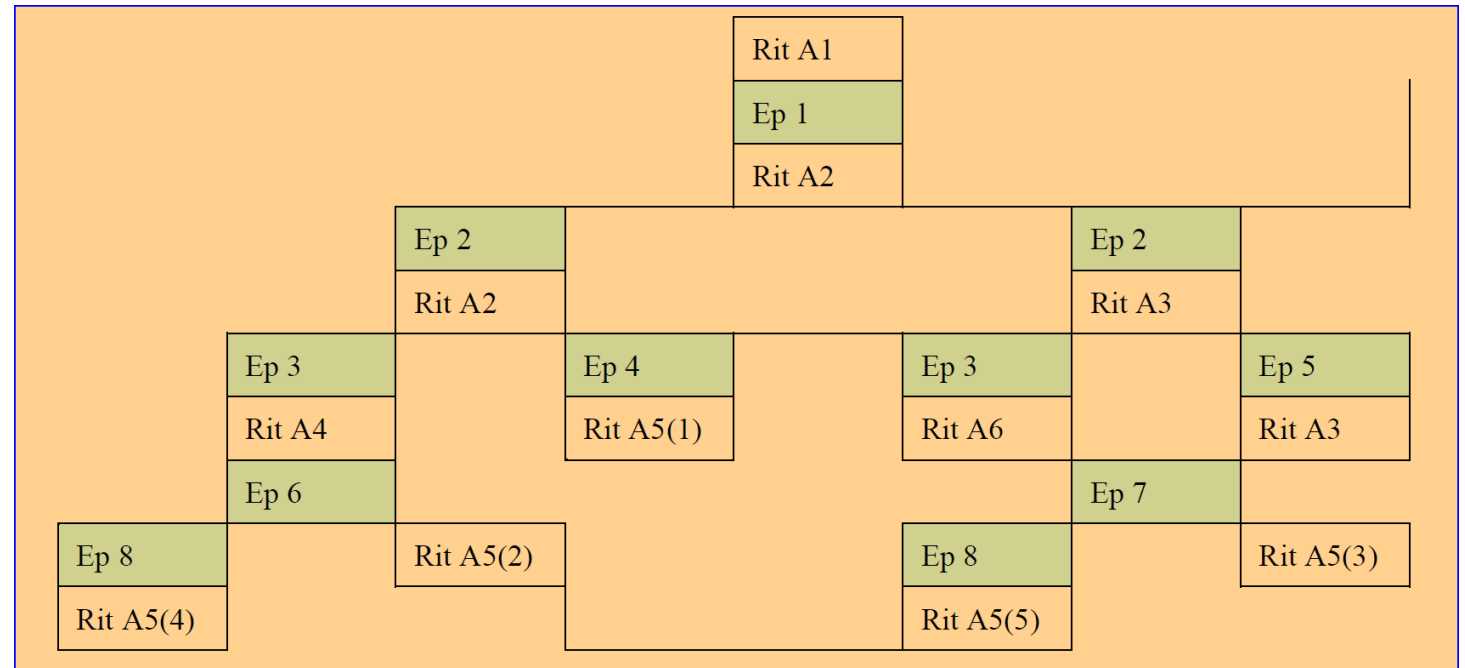
- Extensive revisions all contained in one source, which may produce
 - Movements of varying lengths
 - Presence/absence of ritornellos where expected

Vivaldi Op. 8, No. 11

Movement 3

Structural sections

Possible paths (nott exhaustive)



Paths:

Rit A1, Ep 1, Rit A2, Ep 2, Rit A2, Ep 3, Rit A4, Ep 6, Ep 8, Rit A5(4).

148 bars

Rit A1, Ep 1, Rit A2, Ep 2, Rit A2, Ep 4, Rit A4, Ep 6, Rit 5(2).

163 bars

Rit A1, Ep 1, Rit A2, Ep 2, Rit A2, Ep 4, Rit A5(1).

205 bars

Rit A1, Ep 1, Rit A2, Ep 2, Rit A3, Ep 3, Rit A6, Ep 7, Ep 8, Rit A5(3).

197 bars

Rit A1, Ep 1, Rit A2, Ep 2, Rit A3, Ep 5, Rit A3, Ep 7, Rit A5(5).

201 bars