### Table of Contents

- **Foreword**  
  - v
- **Translator’s Preface and Acknowledgments**  
  - vii

**I. Presuppositions**  
1. **Music and Language**  
   - 1. Parallels and Divergences  
   - 2. Syntagma and Paradigma  
2. **Tradition and Understanding**  
   - 1. Systematic Considerations  
   - 2. Historical Considerations  
3. **The Work and the Text**  
   - 1. The Concept of the Musical Work  
   - 2. Awareness of Textual Correctness  

**II. Definition**  
1. **Narrowest and Broadest Sense of the Term**  
2. “Musical Philology”  
3. **Bibliographical, Antiquarian, Philological, and Historical Music Research**  

**III. Foundations**  
1. **Sources**  
2. **Context**  
3. **Competence**  

**IV. Textual Criticism**  
1. **Digression 1: Reproaches of “Positivism”**  
2. **Source Criticism**  
   - 1. Specialized Source Studies  
   - 2. Source Description  
     - a. Paper  
     - b. Fascicles and bindings  
     - c. Handwriting  
     - d. Prints  
   - 3. Evaluation of Sources  

http://d-nb.info/1026847974
B. "Lower" Criticism
   1. Collation 58
   2. Eclectic, Statistical Methods, codex optimus, copy-text, "Guiding Manuscript" 59
   3. Filiation 63
   4. Interpretation 68
   5. Conjectural Criticism 69
   6. Criticism with Vocal Texts 70

C. "Higher" Criticism and History of the Work 71
   1. Authenticity Criticism 72
   2. Dating 75
   3. Genre Determination 76
   4. Determination of Occasion, Purpose, and Performance Conditions 76
   5. History of Influence 78
   6. History of the Creative Process 80

Digression 2: Romantic and Empiricist Theory of Creativity 81

7. History of Influence 83

V. Hermeneutics 85
   A. Concept and Method
      1. Definition 85
      2. An Objection from Philosophical Hermeneutics 88
      3. Hermeneutic Rules (Canons) 91
      4. Criticism of Exegesis 93

   B. Objects of Understanding: Methods of Explanation 97
      1. The Meaning of the Musical Text: Transcription and Performance-Practice Interpretation
         a. Scoring and arrangement of staves 99
         b. Note forms and values 100
         c. Clefs 101
         d. Bar (measure) and bar line 102
         e. Diastematics 103
         f. Key signature and accidentals 103
         g. Rhythm 104
         h. Un-mathematical practices of notation 105
**TABLE OF CONTENTS**

1. Ligatures and colorations 105
j. Notational riddles 105
k. Annotations, vocal texts, text underlay 106
l. Figured bass 107
m. Performance of ornaments, improvisation of appoggiaturas, cadenzas, embellishments 108
n. Dynamics, articulation, tempo, agogics, playing technique, expression 108
o. Scoring and instrumentation 109
p. Amount of scoring 110
q. The historical instrument 111
r. Tuning (temperament), tuning standard, transposition 111
s. Placement of musicians and conducting 111
t. The acoustical properties and lighting of the hall 112

2. The Composition’s Meaning [The Meaning of the “Work”]
a. Formal analysis 113
b. Historical analysis 117

*Digression 3: The Musical Concept of Time* 119
c. Content analysis and semantic interpretation (hermeneutics in the “narrower” sense) 119
d. Pragmatic explanation and interpretation from “broader contexts” 122
e. The demand for the explanation based on “effective history” 123

C. Addressees of Explanation and Its Forms of Communication 125

VI. Work Criticism 127

*Digression 4: Musical Aesthetic of the Variant* 131

VII. Editorial Technique 137
A. Facsimile 137
B. Diplomatic Edition 140