beethoven

Simfonija v F-duru, opus 68

»ljublanski prepis«

Ludwig Van Beethoven

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Simfonija v E-duru, opus 68

»ljublanski prepis«

uredil Jonatan Vinkler

Ludwig van Beethoven

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Symphony in F major, opus 68: 'Ljubljana transcript'

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Prolegomena

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Ludwig van Beethoven je v pismu z dne 4. maja 1819 stopil v osebni stik z Ljubljano in z njenim bogatim glasbenim življenjem s starodavno tradicijo, ki sega globoko v srednji vek. Toplo se je zahvalil za diplomu ob izvolitvi v častnega člana *Filharmonične družbe* v Ljubljani, ki so mu jo izročili 15. marca istega leta na Dunaju kot takrat najslavnejšemu živečemu skladatelju. Njegova dela so bila v Ljubljani že do tedaj izvajana s skoraj podobno vnemo kot v skladateljevem domačem mestu Dunaju. V ospredju torej ni bilo laskanje skladateljskemu imenu, ki bi si ga Ljubljančani želeli kot trofejo v naboru drugih do tedaj v častni knjigi družbe zbranih zvencev imen, marveč so želeli na osebni način zapečatiti trdnejšo vez s skladateljem in – predvsem – s slogovno smerjo v glasbi, ki ji je bil Beethoven tedaj poglavitni kašipot. Mejni v evropski oz. kar svetovni glasbeni zgodovini, ki ga je predstavljala dunajska klasika Haydna, Mozarta in Beethovna, so takoj zaznali in poustvarjalno ovrednotili tudi v prestolnici majhne province in številčno še manjšega naroda, ki mu usoda in druge sile niso dovoljevale živeti skupaj, v eni sami politični entiteti. Habsburška monarhija je Slovencem – poleg podložniških dolžnosti – priznala tudi določene jezikovne in državljske pravice, odrekala pa status »zgodovinskega naroda«. Organizacijsko in družbeno-politično je slovensko ozemlje ostajalo razkosano v deželne enote, od katerih je en del – Prekmurje – pripadal celo ogrskemu delu monarhije. Kultura, predvsem jezik in glasba, sta bila tako med Slovenci od davnine skoraj edino identifikacijsko vezivo: številčno majhen narod mora pač računati na argumente, ki so bistveno drugačni od meča in sile mišic. Tudi pojavi geni-

jev so zaradi številčne majhnosti procentualno sicer primerljivi, vendar predvidljivo redkejši. V ta kontekst se zato umešča nagona sla po radovednosti in oplajanju z vedenjem in inovacijami, ki se dogajajo v svetu, obenem pa želja, da bi tudi sami nekaj prispevali v to skupno kaščo človeštva. Ob tem je naravno, da si rodoljublje skoraj samoumevno podaja roko s svetovljansko vedoželjnim kozmopolitizmom.

V takšen okvir se je v Ljubljani umestila tudi Beethovnova *Šesta simfonija v F-duru*, opus 68 – »Pastoralna«. Domneva je, da je ta avtorizirani rokopisni prepis z Beethovnovimi zaznamki tisto delo, ki ga je skladatelj v pismu zahvale omenjal ob obljubi, da bo kot dokaz, da zna ceniti počastitev svojega imenovanja, poslal Filharmonični družbi »preko omenjenega gospoda magistratnega svetnika Tuscherja eno svoje, še neobjavljeno delo«. Ker je bila partitura *Pastoralne* natisnjena šele leta 1826, v Ljubljani pa so jo izvajali že prej, in ker je med Beethovnovimi rokopisi to simfonično delo edini skladatelj glasbeni rokopisni dokument, ki je od takrat navzoč v Ljubljani, je domneva s temi razlogi krepko utemeljena. Druga pisna pričevanja so založena ali ob usodnih zgodovinskih premenah stoletij celo uničena.

Želja, da se postavi to znamenito Beethovnova simfonija na razpolago širši umetniški in znanstveni javnosti, je eden poglavitnih motivov znanstveno-kritične izdaje tega dragocenega vira, ki ga hrani Narodna in univerzitetna knjižnica (NUK) v Ljubljani. Izdaja tako stopa ob bok Beethovnovemu rokopisu in prvemu avtoriziranemu, toda močno poškodovanemu in zato v znatnem delu neberljivemu prepisu simfonije, ki ju hranijo v skladateljevem rojstnem Bonnu, ter drugim doku-

mentom, ki imajo opraviti s to simfonijo. Poleg želje dati v roke javnosti celovit in jasno berljiv rokopis Beethovnovе *Pastoralne*, ki ima tudi pomemben status skladateljeve avtorizacije in lastnoročnih zaznamkov, pa izdaja opravlja tudi dolžnost do skupne evropske kulturne zakladnice, zavezo do skupnega dobrega v združeni Evropi. Neposredna spodbuda pa je bila omenjena 200-letnica osebnega stika skladatelja z Ljubljano, ki jo je Akademija za glasbo Univerze v Ljubljani želela posebej obeležiti s koncertom v izvedbi lastnega simfoničnega orkestra in s tiskano znanstveno-kritično izdajo tega rokopisnega zapisa. S tem se mladim glasbenikom želi ponuditi snovno oprijemljiv osebni stik s tem znamenitim skladateljem, ki ga srečujejo v mnogoterih inačicah pri svojem akademskem študiju glasbe. Rokopis simfonije je po čudnih premenah zgodovinskih usod nekaj časa celo bival pod streho Akademije za glasbo, dokler ni bil leta 1955 predan v sedanjo varnejšo hrambo v Glasbeno zbirko Narodne in univerzitetne knjižnice. Dragocena znanstveno-kritična izdaja želi biti tako najprej živi stik s skladateljem L. van Beethovnom, postala pa bo tudi darilo ob posebnih nagradah tistim, ki se bodo izraziteje izkazali na glasbenopoustvarjalnem ali muzikološko-raziskovalnem področju. Podobno bodo storile tudi druge ustanove, ki pristopajo k temu projektu bodisi kot partnerji te izdaje (Akademija za glasbo, Narodna in univerzitetna knjižnica ter Univerza na Primorskem) bodisi kot darežljivi mecen (Goričane, tovarna papirja Medvode, d. o. o., in drugi). Brez obojih bi Akademija za glasbo Univerze v Ljubljani te izdaje ne mogla izpeljati.

Pri izdaji tega rokopisnega vira je treba poleg pobudnika in nosilca izvedbe izdaje – Akademije za glasbo Univerze v Ljubljani – posebej izpostaviti Narodno in univerzitetno knjižnico v Ljubljani, ki je – kot sedanji hranitelj rokopisa – radodarno dala na voljo skenograme v visoki resoluciji. Ta prispevek tvori – skupaj s še petimi uvodnimi poglavji – osrednje in bistveno fizično jedro te izdaje. Pet znanstvenih prispevkov nudi le širši znanstvenokritični spoznavni okvir, ki nas uvede v razumevanje Beethovnovеga »ljublanskega« rokopisa. Prispevek dr. Jerneja Weissa se osredotoča na oblikovni in vsebinski oris *Simfonije št. 6 v F-duru*, op. 68 – »Pastoralne«, na njeno in skladateljevo umesti-

tev v širši časovni in družbeni prostor, obenem pa tudi v ožje glasbeno okolje tedanje Ljubljane in posebej Filharmonične družbe ter Beethovnovеga častnega članstva v njej. Posebno pozornost namenja zagonetnemu vprašanju prihoda rokopisne partiture v Ljubljano. Na to vprašanje se deloma navezuje tudi drugo poglavje, delo dr. Alenke Bagarič, ki vsebuje natančen kodikološki opis ljubljanskega avtoriziranega prepisa *Pastoralne*, opis raznih dogajanj, ki jih kažejo zaznamki – tudi Beethovnovi (sic!) – na straneh rokopisa ob njenem nastanku in kasneje, in različnih znakov tudi fizičnih posegov v samo partituro (npr. obreza knjižnega bloka v živi rob), ki jo je med usodnimi menjavami lastnikov doživljal ta rokopis. Razveseljivo dejstvo pa je, da je ljubljanski rokopis *Pastoralne* v notnem delu v celoti izjemno jasen in čitljiv, vključno z Beethovnovimi zaznamki v partituri in na njenih robovih. V primerjavi s prvim znatno poškodovanim avtoriziranim prepisom (Bonn) postane prav ta »ljubljski« zelo dragocena podlaga za sedanje in prihodnje raziskave. Kodikološkemu opisu zato nekako samoumevno sledita poglavji, ki se z glasbeno pronicljivostjo poglobljata v posebnosti in interpretativno vrednost prav »ljubljske« kopije Beethovnovе *Šeste simfonije*. Uroš Lajovic, dirigent, skladatelj ter dolgoletni profesor dirigiranja na Visoki šoli za glasbeno in scensko umetnost na Dunaju, je v obeh poglavjih strnil svoje uvide in spoznanja, ki jih je ob poglobljenem branju rokopisa zbiral v desetletjih neposrednega stika s to partituro in Beethovnovо glasbo nasploh. V svojih ugotovitvah odpira nekatera nova vprašanja, ki jih bo treba upoštevati pri prihodnjih izdajah »prve roke« (*pratekst*), s posebnim poudarkom na sodobnih zahtevah »po čim vernejši interpretaciji notnega teksta« (U. Lajovic).

Nobeden od petih znanstvenih prispevkov k tej izdaji nima namena zamejiti razprave, marveč so napisani v izrecni želji, da vprašanja odpirajo tako, da izzovejo znanstveno diskusijo v smeri, kjer bodo možna nadaljnja postavljanja vprašanj in nadaljnji odgovori, pač na način, kot vsaki znanosti pritiče. Ob tem rokopisu se tako kar sama po sebi ponuja želja, morda celo nuja, po uporabi »forenzične« metode za analizo rokopisov. Za polje muzikologije bi bila bržda na tem primeru smiselna uporaba neinvazivne raziskovalne metode, kot jo pozna zgodovinopisje pri barvni

in kemični analizi črnih rokopisov ali pa umetnostna zgodovina na področju analiz plasti ob nastajanju slik. Podobno bi tudi na področju muzikoloških raziskav, npr. prav na primeru vseh treh rokopisnih partitur *Pastoralne* – Beethovnov avtograf in prvi (Bonn) ter drugi avtorizirani prepis (Ljubljana) –, lahko dobili genealoško neovrgljivo informacijo o tem, kaj in v kakšnem sosledju zapisov z rdečim svinčnikom je Beethoven v resnici zapisal – in torej mislil. Za takšno raziskavo zadostujejo namreč že majhni delci ostankov barve, ki so jih čas ali druge nepravilnosti dveh stoletij tudi močneje poškodovale. Prav takšno širšo razpravo v času bo namreč omogočala, poleg manjšega števila tiskanih izvodov, tudi objava na spletu (spletna stran Založbe Univerze na Primorskem, Digitalna knjižnica Slovenije – dLib), kjer bo izdaja te »ljubljske« kopije Beethovnov *Šeste simfonije* tudi mednarodno vsakomur dostopna po običajnih licenčnih pogojih Creative Commons 4.0. Takšno dostopnost smo namreč dolžni omogočiti simfoniji, ki pomeni skupaj s sočasno komponirano *Peto simfonijo*, op. 67, in drugimi Beethovnovimi deli istega obdobja ne le prelomnico v skladateljevem ustvarjalnem razvoju, marveč tudi močno vzpodbudo pri vznikanju novega sloga v svetovni glasbi, ki se je iz klasičnega levila v romantiko.

Nezanemarljivo pomemben prispevek pri pripravi tiskane in spletne izdaje, kot tudi vse uredniško, oblikovalsko in stavsko delo skupaj s prelomom besedil, je velikodušno prevzela v roke mlada, toda ugledna Založba Univerze na Primorskem, edina univerzitetna založba (*university press*) v Republiki Sloveniji, s katero Akademija za glasbo že tradicionalno uspešno sodeluje. Če se dar skenogramov iz Narodne in univerzitetne knjižnice ter petero znanstvenih člankov umeščajo v kategorijo presežnih lastnosti *bonum* in *verum*, se Založbin prispevek vsega uredniškega in ostalega dela pri izdaji umešča v obe drugi temeljni kategoriji – *pulchrum* in *unum* –, saj je vsem elementom skupnega projekta izdaje dodal prav tisto, kar posamezne dele med sabo povezuje v eno, nerazdeljeno in v sebi sklenjeno celoto, v *unum*.

Povezovalni vidik – *unum* – je pri pričujoči izdaji načrtno prisoten in zavestno močno v ospredju. Tukaj v prvi vrsti niso v mislih tri neposredno sodelujoče ugledne ustanove (UL AG, NUK in UP), ki so se kot

partnerice idejno in delovno povezale pri tej znanstveno-kritični izdaji rokopisnega vira Beethovnov simfonije op. 68. Pri izdaji je – poleg povedanega – prisoten tudi precej širši in pomemben povezovalni vidik v glasbeno-zgodovinskih, muzikoloških, poustvarjalnih in receptivnih razsežnostih, ki jih tvorijo osebe različnih obdobj, narodov in idejnih prepričanj. Vzor tega je bil ob koncu 18. stoletja zlasti krog razsvetljenčev, ki so se zbirali okoli znanega mecena Žiga Zoisa (Japelj, Kumerdej, Linhart, Vodnik, Kopitar idr.) in sprožili novo poglavje v ljubljanskem kulturnem življenju. Njihov vpliv se je lahko opazil še desetletja. Isti veter je v svoja jadra zajela tudi *Filharmonična družba*. Ta je leta 1794 vzniknila iz svoje znamenite predhodnice z imenom *Academia Phil – Harmonicorum Labaci* iz leta 1701. *Filharmonična družba* se je z njo ves čas močno identificirala. *Academia Phil – Harmonicorum Labaci* je nastala na krilih zadnjih utripov humanističnih idealov Platonove Akademije iz časov renesanse in zgodnjega baroka. Vzniknila je namreč v bujnem kulturnem in intelektualnem razcvetu, ki se je z izjemnim entuziazmom sprožil na celotnem ozemlju srednje Evrope v prvem ugodnem času, tj. desetletje po bitki na Kahlenbergu pri Dunaju (1683), ko je bilo tudi v Ljubljani jasno, da so stoletna krvava turška pustošenja trajneje prekinjena. Zlasti slovenske dežele, ki so bile dotlej stoletja žrtev, obenem pa branik pred otomanskimi zavojevalnimi vpadi za vso osrednjo in severozahodno Evropo, so v pičlem desetletju na novo oživele. Razcvet akademij je le eden od izrazov na novo prebujenega tudi kulturnega življenja. V *Leges Academiae Phil – Harmonicorum Labaci* iz leta 1701 je duh Platonove Akademije na vsakem koraku zato pričakovano navzoč z novo, oživljeno svežino. Gojili so ga vsi njeni ustanovitelji, ki so bili vrsto let prej člani nekaj starejše *Academiae Operosorum*. Zanimiva in obenem pomenljiva je tesna zveza ustanoviteljev te ljubljanske akademije z rimsko izrazito literarno usmerjeno *Accademia dell'Arcadia*, ki se je sklicevala na staro izročilo pastirjev – pesnikov mitične pokrajine Arcadie v antični Grčiji. Zanimivo je zato stoletje kasneje slediti tudi miselnim premenam znotraj Filharmonične družbe, kako na krilih romantizma, ki ga priteguje pogled v neokrnjene pradačne vire, iščejo stik s svojo predhodnico in njenimi ideali iz leta 1701. To široko idejno nasledstvo

dokazujejo številni dokumenti, z viri potrjeni zapisi ob slavih obletnic (vključno s pomoto v letnici 1702 zaradi branja le enega – Dolničarjevega – vira), vse do prenehanja delovanja leta 1918 ob znanih razvalinah konca prve svetovne vojne. Ni mogoče ne misliti niti verjeti, da bi Beethoven za vse to vedel, niti vedeti, kaj je imel v mislih, ko se je v želji ostati zvest pisni obljubi odločal poslati v Ljubljano prav svojo *Pastoralno simfonijo* in ne kakšne drugačne skladbe iz istega ustvarjalnega obdobja. Pač še eno le srečno naključje. Kakor koli že: premene poimenovanja, ki si jih je *Filharmonična družba* nadajala ob statutih iz leta 1794 (*musikalische Gesellschaft*) in onih drugih iz leta 1801 (*Philharmonische Gesellschaft*) z očitnim namigom na poimenovanje svoje stoletje starejše predhodnice *Academia Phil – Harmonicorum* iz leta 1701, ki je pred tem za kratek čas usahnila, kažejo zelo očitno, da Filharmonična družba ni želela prekiniti z vzori in idejno zasnovo ustanoviteljev pred sto leti.

Filharmonična družba je dolgo, vse do ostre ločitve duhov na krilih rastočega militantnega nacionalizma v zadnji tretjini 19. stoletja – slednje je ob koncu vojne leta 1918 žal pripeljalo do njene ukinitve –, poleg Slovencev v ustvarjalnem sožitju združevala tudi Nemce in Italijane, ki so takrat živeli v Ljubljani. Pomenljivi so številni dokumentirani dokazi in izrazi povezovalnega sodelovanja, ki jih je zgodovinopisje podrobno analiziralo, tudi v časih ostrega ločevanja duhov v 19. stoletju. Ob našem primeru imamo na razpolago precej elementov za trditev: glasba, kadar nima drugih primesi in ni zlorabljen v drugačne namene, zmore biti ne le povezovalka uma in čustev različno mislečih, marveč tudi navdihovalka novih ustvarjalnih poti. Glasba namreč v moči svoje notranje biti zelo dobro ve, da sta si rodoljubje in kozmopolitizem naravna zaveznika, nacionalizem, ki pa svoj narod in njegova čustva zlorablja v lastne ne vedno dobre namene, pa je zajedalec obeh. Glasba vseh časov tudi to zelo dobro ve.

Da je povezovalni duh še vedno živ tudi v novih razmerah mlade države starodavnih korenin, dokazujejo tudi želja in vse dejavno strnjene moči, ki so bile ves čas nesebično na delu ob tej izdaji. Samo temu, da bi ta starodavni in povezovalno-sodelovalni duh humanizma ostal še naprej živ, je namenjena ta znanstveno-kritična izdaja rokopisnega vira Be-

ethovnovne *Simfonije št. 6, »Pastoralne«*, op. 68, ki je natanko pred dvesto leti prispela iz krajev na sončni strani pod Kahlenbergom pri Dunaju, kjer je Beethoven takrat prebival, v Ljubljano, na sončno stran Julijskih Alp. Sovpada pa tudi s praznovanji stote obletnice ustanovitve prve univerze v slovenskem jeziku, Univerze v Ljubljani, in 80-letnice poimenovanja Akademije za glasbo Univerze v Ljubljani, in to v mestu, ki je visokošolske študije poznalo že dolgo pred tem, glasbeno poustvarjanje in izobraževanje pa sega celo v srednji vek. Jurij Slatkonja (Georg Chrysippus Carniolus Labacensis), Baltazar iz Mozirja (Baltasar Prasßpergius Meerspurgensis), Jacobus Handl Gallus Carniolus in številni drugi niso vzniknili iz nič. Vsi smo vpeti v stoletna dogajanja in napore, smo njih sad in nasledniki, ki nas tudi v spremenjenih časih družijo podobne in nadčasovne vrednote, katerih plemeniti in morda najintimnejši izraz je tudi glasba.

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Prologue

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II

In his letter of 4 May 1819, Ludwig van Beethoven made personal contact with Ljubljana and its rich musical life with an ancient tradition dating well back to the Middle Ages. He expressed warm thanks for the diploma granted upon his election as an honorary member of the *Philharmonic Society* in Ljubljana, which he had received on 15 March the same year in Vienna as the then most famous living composer. In Ljubljana, his works had until then been performed with a zeal almost similar to that in the composer's hometown, Vienna. Therefore, it was not the flattering of the composer's name that was in the foreground, but a wish to confirm, in a personal way, a more robust bond with the composer and, most of all, the course of the musical style of which Beethoven was the leading bearer. They had immediately perceived the boundary in European, better yet, world musical history, represented by the Viennese classical music of Haydn, Mozart, and Beethoven, and also evaluated it interpretively in the capital of a small province, and an even smaller nation prevented by destiny and other forces from living together, in a single political entity. Aside from their duties as subjects, Slovenes were also acknowledged specific language and citizen rights by the Habsburg monarchy, but denied the status of a 'historical nation'. Organisationally and socio-politically, the Slovenian territory remained divided into provincial units; one part – Prekmurje – even belonged to the Hungarian part of the monarchy. The culture – mostly language and music – has since ancient times been practically the only cohesive element of identity among Slovenes: a nation small in numbers must count on arguments essentially different from the sword and

physical strength. The phenomena of geniuses, too, although comparable percentage-wise due to small numerical size, are predictably rarer. Therefore, an instinctive drive for curiosity and fertilisation with knowledge and innovations fits this context, along with the desire to also independently contribute something into this joint repository of humanity. Alongside this, it is natural that patriotism almost self-evidently goes hand-in-hand with an inquisitive cosmopolitanism.

It was in such a context that Beethoven's Sixth Symphony in F major, opus 68 – 'Pastoral', appeared in Ljubljana. It is presumed that this authorised manuscript transcript with Beethoven's annotations is the same work that the composer mentioned in a letter of gratitude while promising, as proof of his ability to appreciate the honouring of his naming, to send to the Philharmonic Society 'through the mentioned sir magistrate councillor Tuscher a work of his, yet unpublished'. Since the Pastoral score was printed in 1826 but had been performed earlier in Ljubljana, and, as this symphonic work is, among Beethoven's manuscripts, the composer's only musical manuscript present in Ljubljana since then, the presumption is firmly grounded for these reasons. Other written testimonies have been mislaid, or even destroyed in fatal historical shifts over the centuries.

The wish to make this notable symphony by Beethoven available to the broader artistic and scientific public is one of the principal motives for the scientific critical edition of this precious source, kept by the National and University Library (NUK) in Ljubljana. Thus, the edition stands side by side with Beethoven's manuscript and the first authorised but heavily damaged and, therefore, in the substantial part unreadable

transcript of the symphony kept in the composer's birth city of Bonn, and other documents concerning this symphony. Apart from the desire to present to the public an integral and legible manuscript of Beethoven's 'Pastoral', which is also significant due to the composer's authorisation and autographic annotations, the edition simultaneously carries out its duty toward the joint European cultural treasury, an obligation to the common good in united Europe.

A direct incentive, however, was the mentioned 200th anniversary of the composer's personal contact with Ljubljana, which the Academy of Music of the University of Ljubljana wanted to separately commemorate with a concert performed by its symphony orchestra, as well as a printed scientific critical edition of this manuscript. With this, young musicians are to be offered a materially tangible contact with this famous conductor whom they encounter in numerous manners in their academic music studies. In peculiar shifts of history, the manuscript even dwelled under the roof of the Academy of Music for a while, until delivered to its current, safer keeping in the Music Collection of the National and University Library. A precious scientific and critical edition aspires first to be a living contact with conductor Ludwig van Beethoven, but will also become a gift upon special awards to those who prove themselves more expressively in musical performance or musicology. Those joining this project, either as partners of this edition (Academy of Music, National and University Library, University of Primorska), or as its generous patrons (Goričane Paper Mill, Medvode, among others), will also act similarly. Without them, the Academy of Music of the University of Ljubljana would not have been able to produce this edition.

In publishing this manuscript source, apart from the initiator and executor of the edition – the Academy of Music of the University of Ljubljana – it is especially necessary to point to the National and University Library in Ljubljana which – as the current keeper of the manuscript – generously made high-resolution scans available. This contribution forms – together with another five chapters – the central and crucial physical core of this edition. Five academic contributions merely offer a broader scientific and critical comprehensive framework, in-

troducing readers to understanding Beethoven's 'Ljubljana' manuscript. The contribution of Ph.D. Jernej Weiss focuses on the formative and content outlines of Symphony no. 6 in F major, op. 68 – 'Pastoral', its installation, and the composer's, in broader time-and-social space, but also simultaneously in the narrower musical environment of the then Ljubljana, especially the Philharmonic Society and Beethoven's honorary membership of it. Particular attention is dedicated to the perplexing question of the manuscript score's arrival in Ljubljana.

Also partially related to this question is the second chapter by Ph.D. Alenka Bagarič, containing a precise codicological description of the Ljubljana authorised manuscript of the Pastoral, a description of various activity, shown by the annotations – especially those in Beethoven's own hand – on the sides of the manuscript at its formation and later, and different signs of also physical interventions into the score itself (e.g., trimming of the book block into the quick edge), made to the manuscript during changing of owners. A fortunate fact, however, is that the Ljubljana manuscript of the 'Pastoral' is exceptionally clear and legible in its musical part, including Beethoven's annotations in the score and on its margins. Compared to the first substantially damaged authorised transcript (Bonn), it is precisely the Ljubljana one that becomes a precious ground for current and future research.

Therefore, the codicological description is somewhat obviously followed by two chapters that delve with musical insight into the peculiarities and interpretative value of the 'Ljubljana' copy of Beethoven's Sixth Symphony. Uroš Lajovic, conductor, composer, and long-term professor of conducting at the University of Music and Performing Arts in Vienna, summarised in both chapters his insights and realisations collected over the in-depth reading of the manuscript in decades of direct contact with this score and Beethoven's music in general. In his findings, he raised some new questions that will have to be considered in future 'first-hand' (i.e., original text) editions, with a special emphasis on contemporary demands 'for a most authentic interpretation of the music text' (Lajovic).

None of the five contributions to this edition aim to limit the discussion but are rather written in the unambiguous desire to open ques-

tions in a way that they challenge scientific discussion in the direction in which further questions and answers are possible, certainly in a manner befitting every science. In examining this particular manuscript (due to its age, uniqueness and rarity, as well as its symbolic meaning), a scientist may wish or even need to apply forensic methods. For the field of musicology, using a non-invasive research method, in this case, would indeed make sense, as known by historiography in colour and chemical analysis of inks in manuscripts, or by art history in the analysis of the layers at the formation of paintings. Similarly, in the field of musicological research, for example, precisely in the case of all three manuscript scores of the 'Pastoral' – Beethoven's autograph and the first (Bonn) and second authorised transcript (Ljubljana) – one could obtain genealogically undisputable information on what and in what sequence Beethoven actually wrote with a red pencil, and, therefore, what he meant. Namely, even small particles of paint residues, also when severely damaged over the time of two centuries, suffice for such research. This is exactly the kind of wider discussion that will also be enabled, along with a smaller number of print copies, by publication online (website of the University of Primorska Press, Digital Library of Slovenia – dLib) where the edition of this 'Ljubljana' copy of Beethoven's Sixth Symphony will also be internationally accessible to everyone under the usual Creative Commons 4.0 license terms. Providing such availability is rightfully owed to the symphony which represents, along with the Fifth Symphony, op. 67, composed at the same time, and other works by Beethoven, not only a turning point in the composer's creative evolution, but also a powerful encouragement in the emergence of a new style in world music, sloughing from classical into the Romantic period.

A considerable contribution in preparing print and online editions, as well as all editorial, design and typography work, was generously given by the new but reputable University of Primorska Press, the only university press in the Republic of Slovenia, with which the Academy of Music has been traditionally and successfully collaborating. If the donated scans from the National and University Library, and five scientific articles range in the category of transcendent properties *bonum* and

verum, the contribution of entire editorial and other work by the press qualifies in both the remaining ground categories – *pulchrum* and *unum* – since all the elements of the joint edition project were added precisely what cross-connects the individual elements among one another in a single, undivided and inter-connected entirety – in *unum*.

The connecting element – *unum* – is deliberately present in the edition at hand, and consciously firmly in foreground. In mind here are not the three directly collaborating renowned institutions (UL AG, NUK, and UP) who connected as partners work- and idea-wise in this scientific and critical edition of the manuscript source of Beethoven's Symphony op. 68. Present in the edition – aside from the mentioned – is also a considerably wider and important connecting aspect in musical-historical, musicological, interpretative, and receptive dimensions, formed by persons of different epochs, nations, and convictions. At the end of the 18th century, the main model for this were individuals from Enlightenment circles who gathered around the famous patron Žiga Zois (Japelj, Kumerdej, Linhart, Vodnik, Kopitar et al.) and triggered a new chapter in the cultural life of Ljubljana. Their influence could still be perceived decades later. The same wind also filled the sails of the *Philharmonic Society*. In 1794, it sprang from its famous predecessor by the name *Academia Phil-Harmonicorum Labaci* from 1701. The *Philharmonic Society* strongly identified itself with it the whole time. *Academia Phil-Harmonicorum Labaci* formed on the wings of the latest beats of the Platonic Academy's humanistic ideals from the times of the Renaissance and early Baroque. Specifically, it sprang from an exuberant cultural and intellectual prime that triggered itself with exceptional enthusiasm in the entire territory of central Europe at the first favourable time – a decade following the battle of Kahlenberg near Vienna (1683), when it was also evident in Ljubljana that the century-old bloody Turkish desolations were more permanently eliminated. Especially Slovenian lands, until then for centuries a victim, but at the same time a rampart for all of central Europe against Ottoman incursions of conquest, became revived anew in a mere decade. The flourishing academies were only one of the expressions of the newly awakened land, also its cultural life. In

Leges Academiae Phil – Harmonicorum Labaci of 1701, therefore, the spirit of the Platonic Academy is expectedly present with a newly revived freshness. It was cultured by all its founders who had been members of the somewhat older *Academiae Operosorum* earlier. Interesting and meaningful at the same time is the close bond of this Ljubljana academy's founders with the Roman, distinctly literary-oriented *Accademia dell'Arcadia* which appealed to the old tradition of shepherd-poets of the mythical Arcadia region in ancient Greece. Therefore, it is also interesting to follow the mental shifts within the Philharmonic Society, searching for contact with their predecessor and its ideals from 1701 on the wings of Romanticism, attracted by the glimpse in undamaged prehistoric sources. This extensive succession of ideas is proven by numerous documents, written records confirmed by sources on anniversary celebrations (including an error in the date 1702 because of only reading a single source, by Dolničar) to the end of activity in 1918 in the ruins of the First World War. It is impossible to think or believe that Beethoven could have known about all this, nor to know what was in his mind when, in his wish to stay true to written promise, he decided to send his 'Pastoral' symphony to Ljubljana, and not some different composition from the same creative period. Indeed, this is another fortunate coincidence. Be it as it may, the shifts in naming that the Philharmonic Society had been giving itself in its statutes from 1793 (*muzikalische Gesellschaft*) and others from 1801 (*philharmonische Gesellschaft*), obviously hinting the naming of its century-older predecessor *Academia Phil-Harmonicorum* from 1701, which had briefly withered before, very clearly show that the Philharmonic Society did not wish to break with the models and the ideal conception of its founders a hundred years previous.

The *Philharmonic Society* has long, until the hard parting of ideas on the wings of growing militant nationalism in the last third of the 19th century – the latter unfortunately brought to its abolishment at the end of the war in 1918 – also united in a creative cohabitation the Germans and Italians who had then been living in Ljubljana. Meaningful are numerous documented evidence and expressions of uniting collaboration

which historiography has analysed in detail, even in times of hard parting of ideas in the 19th century. In our case, plenty of elements are available to claim: music, when free of other alloys and not abused for different purposes, can not only be a joiner of mind and emotions of those who do not think alike, but also an inspirer of new creative paths. Music, in the power of its inner essence, knows very well that patriotism and cosmopolitanism are natural allies, where nationalism, abusing its own nation and their feelings for its proper and not always good purposes, is a parasite on both. The music of all times also knows this very well.

The connecting spirit remains alive, also under the new circumstances of a young state of ancient roots, which is proven by the desire and all the actively united strengths that were selflessly at work the whole time in this edition. To keep this ancient and connectively-collaborative spirit of humanism alive is the sole intent of this scientific and critical edition of the manuscript source of Beethoven's Symphony no. 6, 'Pastoral', op. 68, which arrived precisely two hundred years ago from places under Kahlenberg near Vienna, where Beethoven then resided, to Ljubljana, on the sunny side of the Julian Alps. But it also coincides with celebrations of the 100th anniversary of the first university in the Slovenian language, the University of Ljubljana, and the 80th anniversary of the naming of Academy of Music of the University of Ljubljana, all in a city that had already known higher studies long before, whereas musical interpretation and education even reaches in the Middle Ages. Jurij Slatkonja (Georg Chrysippus Carniolus Labacensis), Baltazar of Mozirje (Baltasar Prasßpergius Meerspurgensis), Jacobus Handl Gallus Carniolus, and many others, did not spring from nothing. We are all part of century-old happenings and endeavours, their fruit and successors, even in changing times brought together by values similar and greater than time, the noble and perhaps most intimate expression is music as well.

On behalf of
University of Ljubljana Academy of Music
National and University Library
University of Primorska

~~Overture~~

No 6.

Symphonie pastorale

Beethoven

112
12
224
224
548

Beethovens

Sinfonie pastorale

48. 6.

Landesbibliothek Bonn

Allo ma non troppo

Augmentation fort an Augmentation wachse nur von einem auf dem
Stunde im Manuscript annehmen

Violini

Viola

Flauti

Oboe

in B^b
Clarineti

Fagotti

Cori

Violoncelli

Bassi

Ms. 1765/1955

Handwritten musical notation on three staves. The first staff contains a melodic line with a slur. The second staff contains a chordal line with a slur. The third staff contains a single note. The notation is in a historical style, possibly 18th or 19th century.

cres. = *cen. do*

cres. = *cen. do*

cres. = *cen. do*

Handwritten musical notation on two staves. The first staff contains a melodic line with a slur. The second staff contains a single note. The notation is in a historical style, possibly 18th or 19th century.

cres. = *cen. do*

mit

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings. The first measure is marked *p.* (piano). The second measure is marked *cres.* (crescendo). The third measure is marked *ten.* (tenuto). The fourth measure is marked *simile* and *do*. The fifth measure is marked *simile* and *do*. The sixth measure is marked *simile* and *do*. The seventh measure is marked *simile* and *do*. The eighth measure is marked *simile* and *do*. The ninth measure is marked *simile* and *do*. The tenth measure is marked *simile* and *do*.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings. The first measure is marked *p.* (piano). The second measure is marked *cres.* (crescendo). The third measure is marked *ten.* (tenuto). The fourth measure is marked *do*. The fifth measure is marked *do*. The sixth measure is marked *do*. The seventh measure is marked *do*. The eighth measure is marked *do*. The ninth measure is marked *do*. The tenth measure is marked *do*. The eleventh measure is marked *do*. The twelfth measure is marked *do*. The thirteenth measure is marked *do*. The fourteenth measure is marked *do*. The fifteenth measure is marked *do*. The sixteenth measure is marked *do*. The seventeenth measure is marked *do*. The eighteenth measure is marked *do*. The nineteenth measure is marked *do*. The twentieth measure is marked *do*. The twenty-first measure is marked *do*. The twenty-second measure is marked *do*. The twenty-third measure is marked *do*. The twenty-fourth measure is marked *do*. The twenty-fifth measure is marked *do*. The twenty-sixth measure is marked *do*. The twenty-seventh measure is marked *do*. The twenty-eighth measure is marked *do*. The twenty-ninth measure is marked *do*. The thirtieth measure is marked *do*. The thirty-first measure is marked *do*. The thirty-second measure is marked *do*. The thirty-third measure is marked *do*. The thirty-fourth measure is marked *do*. The thirty-fifth measure is marked *do*. The thirty-sixth measure is marked *do*. The thirty-seventh measure is marked *do*. The thirty-eighth measure is marked *do*. The thirty-ninth measure is marked *do*. The fortieth measure is marked *do*. The forty-first measure is marked *do*. The forty-second measure is marked *do*. The forty-third measure is marked *do*. The forty-fourth measure is marked *do*. The forty-fifth measure is marked *do*. The forty-sixth measure is marked *do*. The forty-seventh measure is marked *do*. The forty-eighth measure is marked *do*. The forty-ninth measure is marked *do*. The fiftieth measure is marked *do*. The fifty-first measure is marked *do*. The fifty-second measure is marked *do*. The fifty-third measure is marked *do*. The fifty-fourth measure is marked *do*. The fifty-fifth measure is marked *do*. The fifty-sixth measure is marked *do*. The fifty-seventh measure is marked *do*. The fifty-eighth measure is marked *do*. The fifty-ninth measure is marked *do*. The sixtieth measure is marked *do*. The sixty-first measure is marked *do*. The sixty-second measure is marked *do*. The sixty-third measure is marked *do*. The sixty-fourth measure is marked *do*. The sixty-fifth measure is marked *do*. The sixty-sixth measure is marked *do*. The sixty-seventh measure is marked *do*. The sixty-eighth measure is marked *do*. The sixty-ninth measure is marked *do*. The seventieth measure is marked *do*. The seventy-first measure is marked *do*. The seventy-second measure is marked *do*. The seventy-third measure is marked *do*. The seventy-fourth measure is marked *do*. The seventy-fifth measure is marked *do*. The seventy-sixth measure is marked *do*. The seventy-seventh measure is marked *do*. The seventy-eighth measure is marked *do*. The seventy-ninth measure is marked *do*. The eightieth measure is marked *do*. The eighty-first measure is marked *do*. The eighty-second measure is marked *do*. The eighty-third measure is marked *do*. The eighty-fourth measure is marked *do*. The eighty-fifth measure is marked *do*. The eighty-sixth measure is marked *do*. The eighty-seventh measure is marked *do*. The eighty-eighth measure is marked *do*. The eighty-ninth measure is marked *do*. The ninetieth measure is marked *do*. The ninety-first measure is marked *do*. The ninety-second measure is marked *do*. The ninety-third measure is marked *do*. The ninety-fourth measure is marked *do*. The ninety-fifth measure is marked *do*. The ninety-sixth measure is marked *do*. The ninety-seventh measure is marked *do*. The ninety-eighth measure is marked *do*. The ninety-ninth measure is marked *do*. The hundredth measure is marked *do*.

Handwritten musical score on aged paper, featuring multiple staves and various musical notations.

The score is organized into systems of staves. The first system includes the word *simile* written across the staves. The notation includes notes, rests, and dynamic markings such as *dim.* (diminuendo) and *pp.* (pianissimo). The notation is written in a cursive, handwritten style.

The score is divided into measures by vertical bar lines. The notation includes various musical symbols, including notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *crec.* (crescendo) and *p.* (piano). The score is organized into measures by vertical bar lines.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *crec.* (crescendo) and *p.* (piano). The score is organized into measures by vertical bar lines.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in a stylized, possibly phonetic or shorthand script, appearing below the notes. The notation includes various musical symbols such as notes, rests, and bar lines. The score is organized into measures across several staves. The lyrics include words like "ren", "cen", "ai", "oboe", and "unif".

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into six systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and symbols include:

- unif* (unison) markings above certain staves.
- cor Oboe* (Cor Anglais/Oboe) markings above certain staves.
- Dynamic markings such as *ff* (fortissimo) and *f* (forte).
- Rehearsal marks (double bar lines with dots) indicating the start of new sections.

The notation is written in a historical style, likely from the 18th or 19th century, and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *unif* is written on the first and second staves. The word *simile* is written on the third staff. The score is organized into measures by vertical bar lines.

The musical score is written on six staves. The first staff contains a series of notes, some of which are beamed together. The second staff also contains notes, with the word *unif* written below it. The third staff features a large note with the word *simile* written above it. The fourth staff contains notes and rests, with the word *unif* written below it. The fifth and sixth staves continue the musical notation. The score is organized into measures by vertical bar lines.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into measures, with some measures containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation include:

- Notes: Quarter notes, eighth notes, and sixteenth notes.
- Rests: Quarter rests, eighth rests, and sixteenth rests.
- Dynamic markings: *carro* and *p.* (piano).
- Articulation: Slurs and accents.
- Staff lines: Multiple staves are used, with some measures containing multiple staves.

The score is written in a historical style, with some ink bleed-through visible from the reverse side of the page.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into two main systems, each containing five measures. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Top):

- Measure 1: Features a complex melodic line with a slur and a dynamic marking *cres.*
- Measure 2: Continues the melodic line with a slur and a dynamic marking *cres.*
- Measure 3: Features a complex melodic line with a slur and a dynamic marking *cres.*
- Measure 4: Continues the melodic line with a slur and a dynamic marking *cres.*
- Measure 5: Features a complex melodic line with a slur and a dynamic marking *cres.*

System 2 (Bottom):

- Measure 1: Features a complex melodic line with a slur and a dynamic marking *cres.*
- Measure 2: Continues the melodic line with a slur and a dynamic marking *cres.*
- Measure 3: Features a complex melodic line with a slur and a dynamic marking *cres.*
- Measure 4: Continues the melodic line with a slur and a dynamic marking *cres.*
- Measure 5: Features a complex melodic line with a slur and a dynamic marking *cres.*

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into several systems, each containing multiple staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation include:

- Notes and rests on staves.
- Dynamic markings such as *cres.* (crescendo) and *ff* (fortissimo).
- Groupings of notes and rests using parentheses and brackets.
- Handwritten annotations and markings, including a large "C: D." in the lower left.

A handwritten musical score on six staves, organized into three systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system (top two staves) features a treble clef and a key signature of one sharp (F#). The second system (middle two staves) includes the instruction "cres:" (crescendo) written below the first staff. The third system (bottom two staves) includes the instruction "unif" (uniform) written above the first staff. The notation is fluid and characteristic of a composer's sketch or a working draft.

Handwritten musical score on aged paper, featuring multiple staves and complex notation. The score is organized into systems, with some staves containing dense, rapid passages of notes, possibly indicating a virtuosic or technically demanding section. The notation includes various note values, rests, and dynamic markings such as *del.* (diminuendo) and *del.* (diminuendo).

The score is written on a system of 11 staves. The notation is dense and complex, with many notes beamed together in groups. There are several measures with rests, some marked with a '1' or '2'. The handwriting is fluid and characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and some staining.

This is a handwritten musical score on 17 staves. The notation is in a historical style, possibly from the 18th or 19th century. The score is organized into systems, with some staves grouped by brackets. The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *rimile*. There are also some markings that look like *37a* and *otto*. The paper is aged and shows some staining and wear.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *cres.* and *ten.*

The score is organized into six measures across the page. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first measure includes a *p.* marking. The second measure includes a *cres.* marking. The third measure includes a *cres.* marking. The fourth measure includes a *ten.* marking. The fifth measure includes a *ten.* marking. The sixth measure includes a *ten.* marking.

The notation is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some staining.

in pow

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into measures across the staves. The notation is dense and appears to be a complex musical composition. The handwriting is in black ink on aged, slightly yellowed paper. The staves are numbered 1 through 10 from top to bottom. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into measures across the staves. The notation is dense and appears to be a complex musical composition. The handwriting is in black ink on aged, slightly yellowed paper. The staves are numbered 1 through 10 from top to bottom.

Adagio

Handwritten musical score on aged paper, featuring a single staff at the top and four systems of two staves each below. The notation includes various musical symbols such as notes, rests, and accidentals.

The top staff contains a melodic line with several measures, including a double bar line and a key signature change to two sharps (F# and C#). Below the top staff, the word "in qua" is written in cursive.

The four systems of two staves each contain a variety of musical notation, including notes, rests, and accidentals. The notation is dense and appears to be a complex musical composition.

in qua

[illegible]

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written on multiple staves, with the primary activity occurring in the upper half of the page. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "simile" is written twice in cursive, indicating a continuation of a previous musical texture. The paper shows signs of age, including foxing and some staining. The bottom half of the page contains several empty staves, suggesting the score continues on the following page.

pp.

simile

simile

pp.

pp.

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano) and *cres.* (crescendo). The score is organized into measures by vertical bar lines.

The first system consists of three staves. The top staff contains a melodic line with notes and rests, marked with *p.* and *cres.*. The middle staff contains a line of notes, some with *p.* markings. The bottom staff contains a line of notes, some with *p.* markings.

The second system also consists of three staves. The top staff contains a melodic line with notes and rests, marked with *p.* and *cres.*. The middle staff contains a line of notes, some with *p.* markings. The bottom staff contains a line of notes, some with *p.* markings.

The third system consists of three staves. The top staff contains a melodic line with notes and rests, marked with *p.* and *cres.*. The middle staff contains a line of notes, some with *p.* markings. The bottom staff contains a line of notes, some with *p.* markings.

simile
cres: poco a poco.

simile
cres: poco a poco.

cres: poco a poco.

cres: poco a poco.

cres: poco a poco,
cres: poco a poco.
cres: poco a poco.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, key signatures (one sharp), and various note values (quarter, eighth, and sixteenth notes). The word "simile" is written in cursive across several staves, indicating a repeat of a previous musical phrase. A specific instruction "p. cres. poco a poco" is written in the middle of the score. The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.

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Handwritten musical score on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Left):

- Staff 1: Musical notation with notes and rests.
- Staff 2: Musical notation with notes and rests.
- Staff 3: Musical notation with notes and rests.
- Staff 4: Musical notation with notes and rests.
- Staff 5: Musical notation with notes and rests.

System 2 (Right):

- Staff 1: Musical notation with notes and rests.
- Staff 2: Musical notation with notes and rests.
- Staff 3: Musical notation with notes and rests.
- Staff 4: Musical notation with notes and rests.
- Staff 5: Musical notation with notes and rests.

Dynamic Markings:

- simile* (written above and below staves in both systems).
- cres. poco a poco* (written above the third staff of the right system).

Handwritten musical score on page 27, featuring multiple staves with notes, rests, and the word *simile* repeated several times. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *cres.* and *simile*. The score is written in a cursive, handwritten style on aged paper.

The score consists of several systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The second system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The third system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The fourth system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The fifth system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The sixth system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The seventh system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The eighth system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The ninth system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times. The tenth system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes notes, rests, and the word *simile* repeated several times.

Handwritten musical score on aged paper, featuring multiple staves and dynamic markings.

The score is organized into two main systems, each containing five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include:

- cres.* (crescendo)
- simile* (written multiple times)
- unif.* (uniform)

The notation is written in a cursive, handwritten style, characteristic of 19th-century musical manuscripts. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and includes many accidentals and slurs. A circular library stamp is visible in the lower right corner of the page.

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is organized into measures by vertical bar lines. The first staff contains a melodic line with eighth and sixteenth notes. The second staff has a melodic line with a crescendo marking. The third staff features a melodic line with a piano marking. The fourth staff has a melodic line with a piano marking. The fifth staff contains a melodic line with a piano marking. The sixth staff has a melodic line with a piano marking. The seventh staff contains a melodic line with a piano marking. The eighth staff has a melodic line with a piano marking. The ninth staff contains a melodic line with a piano marking. The tenth staff has a melodic line with a piano marking. The notation includes various note values, rests, and dynamic markings such as *p.*, *cres.*, and *ad.*. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings.

The score is organized into two main systems, each with four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Left):

- Staff 1: *simile* (with a double bar line and a fermata-like symbol)
- Staff 2: *simile* (with a double bar line)
- Staff 3: *simile* (with a double bar line)
- Staff 4: *simile* (with a double bar line)

System 2 (Right):

- Staff 1: *simile* (with a double bar line and a fermata-like symbol)
- Staff 2: *cres. poco a poco* (with a double bar line)
- Staff 3: *cres. poco a poco* (with a double bar line)
- Staff 4: *cres. poco a poco* (with a double bar line)

The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on page 33. The page contains multiple staves of music, including vocal lines and piano accompaniment. The word "simile" is written in cursive and underlined on several staves, indicating that the subsequent musical notation should be played similarly to the preceding section. The notation includes various note values, rests, and dynamic markings. The score is written in ink on aged, slightly yellowed paper.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and symbols visible include:

- simile* (written multiple times)
- crec.* (crescendo)
- Dynamic markings: f (forte), p (piano), mf (mezzo-forte), ff (fortissimo)
- Rehearsal marks (double bar lines with dots)
- Handwritten notes and rests across several staves

The score is organized into measures separated by vertical bar lines, with some measures containing multiple staves of music.

Handwritten musical score on six staves, featuring various musical notations and the word "simile" repeated multiple times.

The notation includes:

- Staff 1: Treble clef, key signature of one sharp (F#), time signature of 3/4. It begins with a half note F#4, followed by a measure containing a quarter note F#4, an eighth note G#4, and a quarter note A4. The word "simile" is written below the staff.
- Staff 2: Treble clef, key signature of one sharp (F#), time signature of 3/4. It begins with a half note F#4, followed by a measure containing a quarter note F#4, an eighth note G#4, and a quarter note A4. The word "simile" is written below the staff.
- Staff 3: Treble clef, key signature of one sharp (F#), time signature of 3/4. It begins with a half note F#4, followed by a measure containing a quarter note F#4, an eighth note G#4, and a quarter note A4. The word "simile" is written below the staff.
- Staff 4: Treble clef, key signature of one sharp (F#), time signature of 3/4. It begins with a half note F#4, followed by a measure containing a quarter note F#4, an eighth note G#4, and a quarter note A4. The word "simile" is written below the staff.
- Staff 5: Treble clef, key signature of one sharp (F#), time signature of 3/4. It begins with a half note F#4, followed by a measure containing a quarter note F#4, an eighth note G#4, and a quarter note A4. The word "simile" is written below the staff.
- Staff 6: Treble clef, key signature of one sharp (F#), time signature of 3/4. It begins with a half note F#4, followed by a measure containing a quarter note F#4, an eighth note G#4, and a quarter note A4. The word "simile" is written below the staff.

The score is written in a cursive, handwritten style on aged paper. The word "simile" is used to indicate that the subsequent musical notation should be played in a similar manner to the preceding notation.

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This is a handwritten musical score on aged, yellowed paper. The score is organized into ten horizontal staves. The notation is in a historical style, featuring various clefs (including soprano, alto, and tenor clefs), notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'dim.' and 'in gna'. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on a system of two staves. The notation includes notes, rests, and dynamic markings.

Staff 1 (Top):

- Measure 1: *in) qua* (written below the staff)
- Measure 2: *simile* (written above the staff)
- Measure 3: *p:* (written below the staff)
- Measure 4: *p:* (written below the staff)
- Measure 5: *p:* (written below the staff)
- Measure 6: *p:* (written below the staff)
- Measure 7: *p:* (written below the staff)

Staff 2 (Bottom):

- Measure 1: *p:* (written below the staff)
- Measure 2: *p:* (written below the staff)
- Measure 3: *p:* (written below the staff)
- Measure 4: *p:* (written below the staff)
- Measure 5: *p:* (written below the staff)
- Measure 6: *p:* (written below the staff)
- Measure 7: *p:* (written below the staff)

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *molto* and *mol.*

The score is written on a system of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

Key features of the notation include:

- Notes and rests on various staves.
- Dynamic markings: *molto* (written vertically) and *mol.* (written horizontally).
- Handwritten musical notation, including notes, rests, and dynamic markings.

This page contains a handwritten musical score on aged paper. The score is organized into two systems, each consisting of five staves. The notation is in black ink and includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. The second system continues the musical piece, featuring similar notation and dynamic markings. The handwriting is clear and legible, typical of a composer's manuscript. The page is numbered 39 in the top right corner.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *sfz.* and *pp.*. The notation includes various note values, rests, and phrasing slurs. A large, dark ink smudge is visible on the right side of the page, obscuring some of the notation. The bottom section of the page contains additional staves with musical notation, including a prominent red mark on one of the notes.

This is a handwritten musical score on aged, yellowed paper. The score is organized into ten horizontal staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The markings include 'p' (piano), 'f' (forte), 'unif' (uniform), and 'C. D.' (Crescendo Diminuendo). The paper shows signs of age, including a large brown stain on the left side and some foxing. The handwriting is in dark ink, and the overall layout is typical of 18th or 19th-century musical manuscripts.

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols such as notes, rests, and clefs, along with handwritten text annotations.

Annotations visible on the page include:

- Viol. Co. uno 2do*
- C. Dr.*

The score is organized into several systems, each containing multiple staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered "93" in the top right corner. The notation is written in dark ink and consists of several systems of staves. The top system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation features various musical symbols such as notes, rests, beams, and slurs. There are also some markings that appear to be "p." (piano) and "C. 6d." (C-clef, 6th degree). The paper shows signs of age, including creases and discoloration. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts.

pp: Staccato

Handwritten musical score on a system of ten staves. The notation includes various musical symbols such as notes, rests, and beams. The score is organized into measures by vertical bar lines. The notation is written in a historical style, possibly from the 18th or 19th century.

otto
pizz. i.

Handwritten musical score for a string quartet, featuring staves with notes, rests, and dynamic markings like "dim.", "pp.", "arco.", and "simile". The score is written on aged, yellowed paper with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "simile" is written in cursive, and "arco." is written in a more formal hand. The score is divided into measures by vertical bar lines. The overall style is that of a 19th-century manuscript.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves.

Key markings and annotations include:

- crev:* (multiple instances)
- sen:* (multiple instances)
- in oca*
- Car Boc*
- folio* (multiple instances)
- ario*
- pp:*
- ad.*

The notation is dense, with many notes and rests, and includes some complex rhythmic figures. The handwriting is in a cursive style typical of 18th or 19th-century musical manuscripts.

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system includes the marking *3^{za}* above the first staff.

The second system includes the marking *coi aboc unij* above the first staff.

The third system includes the marking *unij* above the first staff.

The fourth system includes the marking *coi aboc unij* above the first staff.

The notation is written in a historical style, likely from the 18th or 19th century, and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score on six staves, featuring complex notation including notes, rests, and dynamic markings such as *unif* and *3/4*.

The score is written on six staves. The first staff begins with a *3/4* marking. The second staff contains several *unif* markings. The third staff contains *unif* and *3/4* markings. The fourth staff contains *unif* and *3/4* markings. The fifth staff contains *unif* and *3/4* markings. The sixth staff contains *unif* and *3/4* markings.

Handwritten musical score on aged paper, featuring five systems of staves. Each system consists of a vocal line (top staff) and a piano accompaniment line (bottom staff). The notation is in German, with lyrics written below the vocal line. The paper shows signs of age, including yellowing and some staining.

System 1:

Vocal line: *Ich will dich loben*
Piano line: *Ich will dich loben*

System 2:

Vocal line: *Ich will dich loben*
Piano line: *Ich will dich loben*

System 3:

Vocal line: *Ich will dich loben*
Piano line: *Ich will dich loben*

System 4:

Vocal line: *Ich will dich loben*
Piano line: *Ich will dich loben*

System 5:

Vocal line: *Ich will dich loben*
Piano line: *Ich will dich loben*

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and symbols include:

- arco* (arco) and *p.* (piano) markings.
- Notes and rests on staves.
- Dynamic markings like *p.* (piano).
- Handwritten musical notation, including notes and rests.

Handwritten musical score on aged paper, featuring multiple staves and musical notation. The notation includes notes, rests, and dynamic markings such as *crec.* (crescendo) and *res.* (ritardando). The score is organized into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

The score consists of several systems of staves. The top system includes staves with notes and rests, and a staff with the marking *crec.* followed by notes. The middle system includes staves with notes and rests, and a staff with the marking *res.* followed by notes. The bottom system includes staves with notes and rests, and a staff with the marking *crec.* followed by notes.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *cres.* and *pp = cresc.*

The score is organized into systems of staves. The notation includes various note values, rests, and dynamic markings. The handwriting is in ink, and the paper shows signs of age and wear.

Key markings and features include:

- cres.* (crescendo) markings on the lower staves.
- pp = cresc.* (pianissimo = crescendo) marking on the middle staves.
- Various note values and rests throughout the score.
- Handwritten musical notation on multiple staves.

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several systems of staves. The first system includes a vocal line with lyrics "F. coi oboe" and a piano line. The second system continues the vocal and piano parts, with a "cres." marking. The third system shows a more complex arrangement with multiple staves, including a section labeled "unif" and another labeled "tutti". The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano) and *pp.* (pianissimo). The score is written in a historical style, possibly from the 18th or 19th century.

The text at the bottom of the first system reads: *G. R. in qua C. uno T^{mo} do*

The text at the bottom of the second system reads: *C. uno T^{mo} do G. R. in qua*

Handwritten musical score on six staves, featuring various musical notations including notes, rests, and dynamic markings.

The score is organized into measures by vertical bar lines. The notation includes:

- Staff 1 (Top):** Contains several measures of music with notes and rests. A measure in the second system is marked with a fermata and the word "rit." (ritardando).
- Staff 2:** Continues the melodic line with notes and rests.
- Staff 3:** Features a series of beamed eighth notes in the first measure, followed by rests and notes.
- Staff 4:** Contains a series of notes, some with slurs, and rests.
- Staff 5:** Includes a measure with a fermata and the word "rit." (ritardando), followed by notes and rests.
- Staff 6 (Bottom):** Contains a series of notes and rests, with some measures featuring a fermata.

Handwritten text at the bottom of the page reads: *♩: ♩: c: vni in gva*

Handwritten musical score on ten staves, featuring various musical notations and dynamic markings.

The score is organized into two systems of five staves each. The notation includes:

- Staff 1 (Top):** Melodic line with notes and rests. Markings: *crev.*
- Staff 2:** Melodic line with notes and rests. Markings: *crev.*
- Staff 3:** Chordal texture with notes grouped by a slur. Markings: *crev.*
- Staff 4:** Chordal texture with notes grouped by a slur. Markings: *crev.*
- Staff 5:** Chordal texture with notes grouped by a slur. Markings: *crev.*
- Staff 6:** Chordal texture with notes grouped by a slur. Markings: *crev.*
- Staff 7:** Chordal texture with notes grouped by a slur. Markings: *crev.*
- Staff 8:** Chordal texture with notes grouped by a slur. Markings: *crev.*
- Staff 9:** Chordal texture with notes grouped by a slur. Markings: *crev.*
- Staff 10 (Bottom):** Melodic line with notes and rests. Markings: *crev.*

Additional markings include *arco* on the right side of the score, indicating a change in playing technique. The notation is written in a cursive, handwritten style.

Handwritten musical score on page 59. The page contains several staves of music, including a vocal line at the top and a piano accompaniment below. The notation includes notes, rests, and dynamic markings such as *cresc.* (crescendo). The score is written in a historical style, likely from the 18th or 19th century. The music is organized into measures by vertical bar lines. The bottom of the page shows empty staves, indicating the end of the written music on this page.

Handwritten musical score for 'L'Alceste' by Gluck. The score is written on ten staves, with the top two staves likely representing vocal parts and the bottom six staves representing piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word 'dimin.' (diminuendo) is written above the first staff, and 'simile' is written above the fifth and seventh staves. The score is written in a cursive, handwritten style.

Handwritten musical score for a piece titled "Diminuendo Sempre". The score is written on ten staves. The first staff features a melodic line with the instruction "Diminuendo Sempre" written above it. The second staff continues the melody with the instruction "Diminuendo Sempre" and "simile" written above it. The third staff is a bass line with the instruction "Diminuendo Sempre" written below it. The fourth staff is a bass line with the instruction "Diminuendo Sempre" written below it. The fifth staff is a bass line with the instruction "Diminuendo Sempre" written below it. The sixth staff is a bass line with the instruction "Diminuendo Sempre" written below it. The seventh staff is a bass line with the instruction "Diminuendo Sempre" written below it. The eighth staff is a bass line with the instruction "Diminuendo Sempre" written below it. The ninth staff is a bass line with the instruction "Diminuendo Sempre" written below it. The tenth staff is a bass line with the instruction "Diminuendo Sempre" written below it. The score is written in a cursive, handwritten style.

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *del* (delicately). The score is organized into measures by vertical bar lines. The notation is written in a cursive, handwritten style, characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on page 63. The score is written on ten staves. The first staff contains a melodic line with a key signature of one flat (B-flat) and a common time signature. The second staff contains a bass line. The third staff contains a melodic line with a key signature of one flat and a common time signature. The fourth staff contains a bass line. The fifth staff contains a melodic line with a key signature of one flat and a common time signature. The sixth staff contains a bass line. The seventh staff contains a melodic line with a key signature of one flat and a common time signature. The eighth staff contains a bass line. The ninth staff contains a melodic line with a key signature of one flat and a common time signature. The tenth staff contains a bass line. The lyrics "ten ten ten ten" are written under the seventh staff. The word "id." is written at the end of the first staff.

Handwritten musical score on aged paper, featuring multiple staves and musical notation. The notation includes notes, rests, and dynamic markings such as *al.* (allegro) and *in gva* (in giga).

The score is organized into systems. The top system consists of five staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with a *in gva* marking. The third staff contains a bass line with a *al.* marking. The fourth and fifth staves contain a complex, multi-measure passage with many beamed notes, likely for a keyboard instrument.

The middle system consists of five staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with a *al.* marking. The third and fourth staves contain a complex, multi-measure passage with many beamed notes, likely for a keyboard instrument. The fifth staff contains a bass line with a *al.* marking.

The bottom system consists of five staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with a *al.* marking. The third and fourth staves contain a complex, multi-measure passage with many beamed notes, likely for a keyboard instrument. The fifth staff contains a bass line with a *al.* marking.

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the handwritten text "in gaa" below the notes. The third staff starts with a bass clef. The fourth and fifth staves contain complex, multi-measure passages with many beamed notes. The sixth staff has a dynamic marking "p:" (piano). The seventh staff continues the complex passages. The eighth staff has a dynamic marking "p:" (piano). The ninth and tenth staves show more melodic lines. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the handwritten text "in gaa". The third staff begins with the handwritten text "in gaa". The fourth staff contains the handwritten text "Al. 2. col oboe". The notation continues across the remaining staves, featuring a variety of note values and rests.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef and a key signature of one flat. The second staff contains the handwritten text "in qua". The third staff contains the handwritten text "S. Fin qua". The fourth staff contains the handwritten text "in qua". The fifth staff contains the handwritten text "in qua". The sixth staff contains the handwritten text "in qua". The seventh staff contains the handwritten text "in qua". The eighth staff contains the handwritten text "in qua". The ninth staff contains the handwritten text "in qua". The tenth staff contains the handwritten text "in qua".

D: Fin in ovae

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two main systems. The upper system consists of six staves, with the first three staves grouped by a brace and labeled *D: Fin in ovae*. The lower system consists of three staves. The notation includes various musical symbols such as notes, rests, and accidentals, written in a cursive, handwritten style. The paper shows signs of age, including discoloration and some staining at the bottom right.

Handwritten musical score for "Dimmi" by Giuseppe Verdi. The score is written on ten staves. The top three staves are for the vocal line, with lyrics "Dimmi:". The next three staves are for the piano accompaniment, with lyrics "Dimmi:". The bottom four staves are for the basso continuo line, with lyrics "Dimmi:". The score is written in a cursive style. A circular library stamp is visible on the right side of the page.

Handwritten musical score on aged paper, featuring multiple staves and musical notation. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The score is organized into measures by vertical bar lines. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into measures by vertical bar lines. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into measures by vertical bar lines. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *mol. assai* (molto assai). The score is organized into measures by vertical bar lines. The notation is written in a cursive, handwritten style. The first system consists of three staves. The second system consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of three staves. The sixth system consists of three staves. The seventh system consists of three staves. The eighth system consists of three staves. The ninth system consists of three staves. The tenth system consists of three staves. The eleventh system consists of three staves. The twelfth system consists of three staves. The thirteenth system consists of three staves. The fourteenth system consists of three staves. The fifteenth system consists of three staves. The sixteenth system consists of three staves. The seventeenth system consists of three staves. The eighteenth system consists of three staves. The nineteenth system consists of three staves. The twentieth system consists of three staves. The twenty-first system consists of three staves. The twenty-second system consists of three staves. The twenty-third system consists of three staves. The twenty-fourth system consists of three staves. The twenty-fifth system consists of three staves. The twenty-sixth system consists of three staves. The twenty-seventh system consists of three staves. The twenty-eighth system consists of three staves. The twenty-ninth system consists of three staves. The thirtieth system consists of three staves. The thirty-first system consists of three staves. The thirty-second system consists of three staves. The thirty-third system consists of three staves. The thirty-fourth system consists of three staves. The thirty-fifth system consists of three staves. The thirty-sixth system consists of three staves. The thirty-seventh system consists of three staves. The thirty-eighth system consists of three staves. The thirty-ninth system consists of three staves. The fortieth system consists of three staves. The forty-first system consists of three staves. The forty-second system consists of three staves. The forty-third system consists of three staves. The forty-fourth system consists of three staves. The forty-fifth system consists of three staves. The forty-sixth system consists of three staves. The forty-seventh system consists of three staves. The forty-eighth system consists of three staves. The forty-ninth system consists of three staves. The fiftieth system consists of three staves. The fifty-first system consists of three staves. The fifty-second system consists of three staves. The fifty-third system consists of three staves. The fifty-fourth system consists of three staves. The fifty-fifth system consists of three staves. The fifty-sixth system consists of three staves. The fifty-seventh system consists of three staves. The fifty-eighth system consists of three staves. The fifty-ninth system consists of three staves. The sixtieth system consists of three staves. The sixty-first system consists of three staves. The sixty-second system consists of three staves. The sixty-third system consists of three staves. The sixty-fourth system consists of three staves. The sixty-fifth system consists of three staves. The sixty-sixth system consists of three staves. The sixty-seventh system consists of three staves. The sixty-eighth system consists of three staves. The sixty-ninth system consists of three staves. The seventieth system consists of three staves. The seventy-first system consists of three staves. The seventy-second system consists of three staves. The seventy-third system consists of three staves. The seventy-fourth system consists of three staves. The seventy-fifth system consists of three staves. The seventy-sixth system consists of three staves. The seventy-seventh system consists of three staves. The seventy-eighth system consists of three staves. The seventy-ninth system consists of three staves. The eightieth system consists of three staves. The eighty-first system consists of three staves. The eighty-second system consists of three staves. The eighty-third system consists of three staves. The eighty-fourth system consists of three staves. The eighty-fifth system consists of three staves. The eighty-sixth system consists of three staves. The eighty-seventh system consists of three staves. The eighty-eighth system consists of three staves. The eighty-ninth system consists of three staves. The ninetieth system consists of three staves. The ninety-first system consists of three staves. The ninety-second system consists of three staves. The ninety-third system consists of three staves. The ninety-fourth system consists of three staves. The ninety-fifth system consists of three staves. The ninety-sixth system consists of three staves. The ninety-seventh system consists of three staves. The ninety-eighth system consists of three staves. The ninety-ninth system consists of three staves. The hundredth system consists of three staves.

Handwritten musical score on six staves, organized into six measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first three measures show a progression of musical notation across the staves. The fourth measure contains the word *dimmi.* written below the first staff, indicating a dynamic instruction. The fifth and sixth measures continue the musical notation, with the word *dimmi.* appearing again below the first staff in the fifth measure.

The notation is written in a cursive, handwritten style, characteristic of historical musical manuscripts. The staves are hand-drawn, and the ink is dark, likely from a quill or fountain pen.

Solo
Del:

The musical score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Solo" is written above the first staff, and "Del:" is written below it. The score is divided into measures by vertical bar lines. The paper shows signs of age, including yellowing and some staining.

Adagio un poco

Con Sordini

Violini

Viola

Flauti

Oboe

Clarineti

Fagotti

Corni in B

Violoncelli

Bassi

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *cres.*, *ren*, *an*, *do*, *fp.*, *p.*, and *tr.*. The notation includes various rhythmic values and phrasing slurs, suggesting a complex musical composition. The score is organized into measures separated by vertical bar lines.

Handwritten musical score on a single page, numbered 25 in the top right corner. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first two systems (staves 1-4) contain complex melodic lines with many beamed notes and slurs. The third system (staves 5-6) includes dynamic markings such as *cres.* (crescendo) and *pp.* (pianissimo). The fourth system (staves 7-8) continues the melodic development with similar notation. The fifth system (staves 9-10) concludes the page with further melodic and dynamic notation, including *cres.* and *pp.* markings. The paper shows signs of age, including some staining and wear.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

The score is organized into four measures, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano), *cres.* (crescendo), and *Solo*.

Key markings and features include:

- Solo* marking at the beginning of the first measure.
- p.* (piano) markings throughout the score.
- cres.* (crescendo) markings indicating increasing volume.
- Complex musical notation, including beamed notes and rests.
- A *Solo* marking above the staff in the third measure.
- A *4* marking below the staff in the third measure.
- A *10ft* marking above the staff in the fourth measure.

The bottom of the page shows several empty staves, suggesting the score continues on the next page.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p.* (piano) and *del.* (delicate). The score is organized into measures by vertical bar lines. The handwriting is in dark ink, and the paper shows signs of age and wear.

The score is written on ten staves. The first four staves contain a complex melodic and harmonic passage with many beamed notes and slurs. The fifth staff has a long rest. The sixth and seventh staves continue the melodic line. The eighth staff has a long rest. The ninth and tenth staves conclude the passage with more melodic and harmonic writing. Dynamic markings include *p.* at the beginning of the first staff, *del.* in the second and third staves, *p.* in the fourth staff, *p.* in the sixth staff, and *del.* in the eighth and ninth staves. There are also some markings that look like *arco* and *pizz.* in the eighth staff.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and bar lines, organized into measures across several systems. The score is written in a historical style, possibly from the 18th or 19th century.

The score is organized into four measures, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and bar lines, organized into measures across several systems. The score is written in a historical style, possibly from the 18th or 19th century.

Measure 1: The first staff contains a few notes and rests. The second and third staves contain dense, rapid passages of notes. The fourth staff contains a few notes and rests.

Measure 2: The first staff contains a few notes and rests. The second and third staves contain dense, rapid passages of notes. The fourth staff contains a few notes and rests.

Measure 3: The first staff contains a few notes and rests. The second and third staves contain dense, rapid passages of notes. The fourth staff contains a few notes and rests.

Measure 4: The first staff contains a few notes and rests. The second and third staves contain dense, rapid passages of notes. The fourth staff contains a few notes and rests.

g.

Handwritten musical score on ten staves, organized into four measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 1: The first staff contains a series of notes with a slur. The second staff has a complex melodic line. The third staff features a series of notes with a slur. The fourth staff has a series of notes with a slur. The fifth staff has a series of notes with a slur. The sixth staff has a series of notes with a slur. The seventh staff has a series of notes with a slur. The eighth staff has a series of notes with a slur. The ninth staff has a series of notes with a slur. The tenth staff has a series of notes with a slur.

Measure 2: The first staff contains a series of notes with a slur. The second staff has a complex melodic line. The third staff features a series of notes with a slur. The fourth staff has a series of notes with a slur. The fifth staff has a series of notes with a slur. The sixth staff has a series of notes with a slur. The seventh staff has a series of notes with a slur. The eighth staff has a series of notes with a slur. The ninth staff has a series of notes with a slur. The tenth staff has a series of notes with a slur.

Measure 3: The first staff contains a series of notes with a slur. The second staff has a complex melodic line. The third staff features a series of notes with a slur. The fourth staff has a series of notes with a slur. The fifth staff has a series of notes with a slur. The sixth staff has a series of notes with a slur. The seventh staff has a series of notes with a slur. The eighth staff has a series of notes with a slur. The ninth staff has a series of notes with a slur. The tenth staff has a series of notes with a slur.

Measure 4: The first staff contains a series of notes with a slur. The second staff has a complex melodic line. The third staff features a series of notes with a slur. The fourth staff has a series of notes with a slur. The fifth staff has a series of notes with a slur. The sixth staff has a series of notes with a slur. The seventh staff has a series of notes with a slur. The eighth staff has a series of notes with a slur. The ninth staff has a series of notes with a slur. The tenth staff has a series of notes with a slur.

Dynamic Markings: *unif.* (unifortissimo) is written under the fifth staff of the first measure. *crec.* (crescendo) is written multiple times across the staves in the third and fourth measures.

25

Handwritten musical score on a single page, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is written in black ink on aged, slightly yellowed paper.

The score is organized into four measures, separated by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pizz.*, *cres.*, *dim.*, and *arco*.

Key markings and annotations include:

- pizz.* (pizzicato)
- cres.* (crescendo)
- dim.* (diminuendo)
- arco* (arco)
- Sal.* (Salt)
- C. D.* (Cadenza)

The notation is dense, with many notes and rests, indicating a complex musical piece. The handwriting is fluid and characteristic of 19th-century musical notation.

30

This is a handwritten musical score on aged, yellowed paper. The score is organized into four systems, each consisting of two staves. The notation is in black ink and includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece, including *crec:* (crescendo), *dim* (diminuendo), and *do* (fortissimo). The first system shows a complex melodic line in the upper staff with many beamed notes, while the lower staff has fewer notes. The second system continues this complexity. The third system features a more rhythmic, possibly percussive or chordal texture in the upper staff. The fourth system concludes with a double bar line and repeat dots in the upper staff. The paper shows signs of age, including slight discoloration and some faint smudges.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves.

Key markings and annotations include:

- diminuendo* (written multiple times)
- p. dimi.* (piano diminuendo)
- ppp.* (pianissimo)
- crec.* (crescendo)
- arco.* (arco)
- 1^{mo} violino 1^{mo} unif.* (First Violin First Unif.)
- pizz.* (pizzicato)

The score shows a progression of musical ideas across the staves, with dynamic changes and specific performance instructions.

This is a handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. There are several dynamic markings throughout, including *cres.* (crescendo), *arco.* (arco), *unif.* (unif.), *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). The handwriting is fluid and characteristic of a composer's sketch. The paper shows signs of age, including foxing and some staining.

cres.

Col uno ^{primo} unif. fl. ^{primo}

unif.

arco.

pp

p

ppp

Handwritten musical score for "The Rose Tree" on aged paper. The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings like "cres." and "pizz.". The paper shows signs of age, including stains and foxing.

111111

Handwritten musical score on ten staves, organized into four systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "dimmi:" is written in cursive below several measures in the first three systems. The fourth system contains the word "ritard." written upside down. The manuscript is written on aged, slightly stained paper.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

The score is organized into four measures, separated by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cres.* (crescendo) and *arco.* (arco).

Key features of the notation include:

- Measure 1:** Features a complex melodic line in the upper staves, with a *cres.* marking. The lower staves show a more rhythmic pattern.
- Measure 2:** Continues the melodic development, with a *cres.* marking. The lower staves show a more rhythmic pattern.
- Measure 3:** Features a complex melodic line in the upper staves, with a *cres.* marking. The lower staves show a more rhythmic pattern.
- Measure 4:** Continues the melodic development, with a *cres.* marking. The lower staves show a more rhythmic pattern.

The notation is written in a cursive, handwritten style, typical of early 20th-century musical manuscripts. The paper shows signs of age, including discoloration and some wear.

This page contains a handwritten musical score. The notation is spread across several systems of staves. The top system includes a vocal line with a treble clef and a piano (p) dynamic marking. Below it are staves with dense, rapid sixteenth-note passages. The middle section features a vocal line with a treble clef and a piano (p) dynamic marking, with the word "in qua" written above the notes. Below this are staves with rests and a piano (p) dynamic marking. The bottom system includes a vocal line with a treble clef and a piano (p) dynamic marking, with the word "in qua" written above the notes. Below this are staves with rests and a piano (p) dynamic marking. The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves, organized into four measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 1 (leftmost):

- Staff 1: Notes with a slur, followed by a measure rest.
- Staff 2: Notes with a slur, followed by a measure rest.
- Staff 3: Notes with a slur, followed by a measure rest.
- Staff 4: Notes with a slur, followed by a measure rest.
- Staff 5: Notes with a slur, followed by a measure rest.
- Staff 6: Notes with a slur, followed by a measure rest.
- Staff 7: Notes with a slur, followed by a measure rest.
- Staff 8: Notes with a slur, followed by a measure rest.
- Staff 9: Notes with a slur, followed by a measure rest.
- Staff 10: Notes with a slur, followed by a measure rest.

Measure 2:

- Staff 1: Notes with a slur, followed by a measure rest.
- Staff 2: Notes with a slur, followed by a measure rest.
- Staff 3: Notes with a slur, followed by a measure rest.
- Staff 4: Notes with a slur, followed by a measure rest.
- Staff 5: Notes with a slur, followed by a measure rest.
- Staff 6: Notes with a slur, followed by a measure rest.
- Staff 7: Notes with a slur, followed by a measure rest.
- Staff 8: Notes with a slur, followed by a measure rest.
- Staff 9: Notes with a slur, followed by a measure rest.
- Staff 10: Notes with a slur, followed by a measure rest.

Measure 3:

- Staff 1: Notes with a slur, followed by a measure rest.
- Staff 2: Notes with a slur, followed by a measure rest.
- Staff 3: Notes with a slur, followed by a measure rest.
- Staff 4: Notes with a slur, followed by a measure rest.
- Staff 5: Notes with a slur, followed by a measure rest.
- Staff 6: Notes with a slur, followed by a measure rest.
- Staff 7: Notes with a slur, followed by a measure rest.
- Staff 8: Notes with a slur, followed by a measure rest.
- Staff 9: Notes with a slur, followed by a measure rest.
- Staff 10: Notes with a slur, followed by a measure rest.

Measure 4 (rightmost):

- Staff 1: Notes with a slur, followed by a measure rest.
- Staff 2: Notes with a slur, followed by a measure rest.
- Staff 3: Notes with a slur, followed by a measure rest.
- Staff 4: Notes with a slur, followed by a measure rest.
- Staff 5: Notes with a slur, followed by a measure rest.
- Staff 6: Notes with a slur, followed by a measure rest.
- Staff 7: Notes with a slur, followed by a measure rest.
- Staff 8: Notes with a slur, followed by a measure rest.
- Staff 9: Notes with a slur, followed by a measure rest.
- Staff 10: Notes with a slur, followed by a measure rest.

Dynamic markings and other annotations:

- cres.* (crescendo) appears on Staves 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 across the measures.
- in piano* is written on Staff 3 in the first measure.
- Solo* is written on Staff 4 in the first measure.
- rit.* (ritardando) is written on Staff 6 in the second measure.
- arco* (arco) is written on Staff 7 in the fourth measure.
- amp.* (ampio) is written on Staff 8 in the fourth measure.
- rit.* (ritardando) is written on Staff 9 in the second measure.
- rit.* (ritardando) is written on Staff 10 in the second measure.
- rit.* (ritardando) is written on Staff 10 in the fourth measure.

This page of handwritten musical notation contains approximately 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a *cres.* marking.
- Staff 2:** Features a treble clef and a key signature of one flat. It includes a *6/8* time signature and a *mod.* marking.
- Staff 3:** Contains a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 4:** Features a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 5:** Contains a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 6:** Features a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 7:** Contains a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 8:** Features a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 9:** Contains a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 10:** Features a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 11:** Contains a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.
- Staff 12:** Features a treble clef and a key signature of one flat. It includes a *mod.* marking and a *6/8* time signature.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into measures, with some measures containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation include:

- Notes and rests on staves.
- Dynamic markings such as *unif.* (uniform) and *8.* (octave).
- Repeating signs (double bar lines with dots) indicating repeated notes or figures.
- Slurs and ties connecting notes across measures.

The paper shows signs of age, including discoloration and some wear.

Handwritten musical score on ten staves, featuring various musical notations and dynamic markings.

Staff 1: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 2: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 3: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 4: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 5: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 6: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 7: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 8: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 9: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Staff 10: *cres.* (crescendo), *p.* (piano), *cres.* (crescendo).

Dynamic Markings: *cres.* (crescendo), *p.* (piano), *f* (forte), *tr.* (trill), *pizz.* (pizzicato), *arco* (arco).

Other Notations: *tr.* (trill), *pizz.* (pizzicato), *arco* (arco).

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *del* (delicately). The lyrics are written in a stylized, handwritten script, possibly representing a foreign language. The score is organized into measures by vertical bar lines.

Lyrics visible in the first system:

Si mi: = nu: = en: do

Lyrics visible in the second system:

del

Lyrics visible in the third system:

del

Lyrics visible in the fourth system:

del

Lyrics visible in the fifth system:

del

Lyrics visible in the sixth system:

del

Lyrics visible in the seventh system:

del

Lyrics visible in the eighth system:

del

Lyrics visible in the ninth system:

del

Lyrics visible in the tenth system:

del

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings such as *creo.*, *dimi.*, *nu.*, and *arce.*. The lyrics are written in a stylized, possibly Latin or Italian, script. The score is organized into measures by vertical bar lines. The paper shows signs of age, including discoloration and some staining.

The score is written on 12 staves, grouped into three systems of four staves each. The notation is a mix of treble and bass clefs. The lyrics are written below the notes, often with slurs indicating phrasing. Dynamic markings like *creo.* (crescendo) and *dimi.* (diminuendo) are used throughout. The paper is aged and yellowed, with some ink bleed-through visible from the reverse side.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- en. 2* (first measure, top staff)
- creo.* (multiple instances across the score, indicating crescendo)
- in crescendo* (middle section, right side)
- olio* (written vertically on the bottom staff, appearing twice)
- rit.* (bottom left corner)

The score is organized into measures separated by vertical bar lines, with some measures containing complex, dense musical notation.

This page contains a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is divided into four measures by vertical bar lines. The notation includes many beamed notes, suggesting a fast or complex passage. Dynamic markings such as *p.* (piano) and *f.* (forte) are used throughout. In the fourth measure, there is a handwritten annotation *inova* with a line pointing to a specific note, and below it, *re: II do inova*. The bottom of the page features several empty staves with faint, illegible markings.

A handwritten musical score for the opera "Gloria" by Giuseppe Verdi. The manuscript is written on ten staves. The first two staves contain vocal parts with lyrics in Italian: "Gl. primo solo primo in qua" and "Gl. Secondo uno primo unis". The remaining eight staves are for piano accompaniment, featuring complex chordal textures and rapid sixteenth-note passages. Dynamic markings such as "cres.", "dim.", "f", and "p" are used throughout. The notation includes various musical symbols like notes, rests, and bar lines, all in ink on aged paper.

Handwritten musical score on ten staves, organized into four systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- And.* (Andante) at the beginning of the first system.
- And.* (Andante) at the beginning of the second system.
- And.* (Andante) at the beginning of the third system.
- And.* (Andante) at the beginning of the fourth system.
- And.* (Andante) at the beginning of the fifth system.
- And.* (Andante) at the beginning of the sixth system.
- And.* (Andante) at the beginning of the seventh system.
- And.* (Andante) at the beginning of the eighth system.
- And.* (Andante) at the beginning of the ninth system.
- And.* (Andante) at the beginning of the tenth system.

[illegible]

This page of handwritten musical notation, numbered 103 in the top right corner, contains a complex arrangement of staves. The notation is written in dark ink on aged, slightly yellowed paper. The score is organized into systems, with each system typically consisting of two staves. The musical notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings are prominently featured, with 'cres.' (crescendo) appearing multiple times across the first four systems, and 'arco' (arco) appearing in the fifth system. The notation is fluid and expressive, with many notes beamed together and slurs indicating phrasing. The overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on aged paper, featuring multiple staves and dynamic markings.

The score is organized into two main systems, each containing several staves. The first system includes the following staves from top to bottom:

- Staff 1: *diminuendo* (written below the staff)
- Staff 2: *diminuendo* (written below the staff)
- Staff 3: *diminuendo* (written below the staff)
- Staff 4: *diminuendo* (written below the staff)
- Staff 5: *diminuendo* (written below the staff)
- Staff 6: *diminuendo* (written below the staff)
- Staff 7: *diminuendo* (written below the staff)
- Staff 8: *diminuendo* (written below the staff)
- Staff 9: *diminuendo* (written below the staff)
- Staff 10: *diminuendo* (written below the staff)

The second system includes the following staves from top to bottom:

- Staff 11: *diminuendo* (written below the staff)
- Staff 12: *diminuendo* (written below the staff)
- Staff 13: *diminuendo* (written below the staff)
- Staff 14: *diminuendo* (written below the staff)
- Staff 15: *diminuendo* (written below the staff)
- Staff 16: *diminuendo* (written below the staff)
- Staff 17: *diminuendo* (written below the staff)
- Staff 18: *diminuendo* (written below the staff)
- Staff 19: *diminuendo* (written below the staff)
- Staff 20: *diminuendo* (written below the staff)

Dynamic markings include *diminuendo* (diminishing) and *crec.* (crescendo). The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves.

Dynamic markings and other annotations include:

- cre.* (crescendo)
- mol* (molto)
- and.* (andante)
- rit.* (ritardando)
- tr.* (trillo)

The notation is written in a cursive, handwritten style typical of 18th or 19th-century musical manuscripts.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into four measures, separated by vertical bar lines. The first measure contains vocal-like syllables "lu lu lu" above the first staff. The notation is dense, particularly in the later measures, with many beamed notes and complex rhythmic patterns. Dynamic markings such as *crec.*, *meno*, *meno cresc.*, *meno*, *cresc.*, *meno*, *cresc.*, *meno*, *cresc.*, and *meno* are interspersed throughout the score. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and clefs. The notation is dense and appears to be a complex composition, possibly for a large ensemble or orchestra. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and clefs, suggesting a complex rhythmic and melodic structure. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on ten staves, organized into four measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 1:

- Staff 1: *pp.* (pianissimo)
- Staff 2: *pp.*
- Staff 3: *pp.*
- Staff 4: *pp.*
- Staff 5: *pp.*
- Staff 6: *pp.*
- Staff 7: *pp.*
- Staff 8: *pp.*
- Staff 9: *pp.*
- Staff 10: *pp. aro.*

Measure 2:

- Staff 4: *creo.*

Measure 3:

- Staff 4: *7777777*

Measure 4:

- Staff 1: *pp.*
- Staff 2: *pp.*
- Staff 3: *pp.*
- Staff 4: *pp.*
- Staff 5: *pp.*
- Staff 6: *pp.*
- Staff 7: *pp.*
- Staff 8: *pp.*
- Staff 9: *pp.*
- Staff 10: *pp.*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings.

The score is organized into three main systems, separated by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cres.* (crescendo), *p.* (piano), *pp.* (pianissimo), *ff.* (fortissimo), and *sf.* (sforzando).

Key features of the notation include:

- Use of parentheses to group notes or measures.
- Vertical lines indicating phrasing or structural divisions.
- Dynamic markings often written in italics.
- Some measures contain complex rhythmic patterns or chords.

The right side of the page shows empty staves, suggesting the end of the written section or a continuation on the next page.

Alto: *my my no g... pa... my...*

Violini.

pp.

Viola

pp.

Flauti

pp.

Oboe

Clarineti

Fagotti

Corni

Clarini
in C

Violoncelli

Bassi

pp.

pp.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Solo* (written multiple times)
- in gva* (written on the second staff)
- unif col vno pm* (written on the third staff)
- pp.* (written on the fourth staff)
- pp.* (written on the fifth staff)
- pp.* (written on the sixth staff)

The score is written in a historical style, likely from the 18th or 19th century, and appears to be a manuscript for a solo instrument or voice.

unil

dol.

dol.

in qua

dol.

solo

unif col uno gnu

dol.

ch

ch

ch

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- in over* (written on the second staff, first measure)
- all: mp.* (written on the second staff, measures 5 and 6)
- in over* (written on the second staff, measure 7)
- C: and I* (written on the third staff, first measure)
- mp.* (written on the fourth staff, measure 5)
- mp.* (written on the fifth staff, measure 7)

The score is organized into measures by vertical bar lines. The notation is dense, with many notes and rests across the staves.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has the word "in qua" written below it. The score is divided into measures by vertical bar lines. The notation is in a cursive, handwritten style.

in qua

sol.

sol.

sol.

p. sol.

del.

mp.

sol.

mp.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- in crescendo* (written vertically on the first staff)
- cres.* (multiple instances across the staves)
- p.* (piano, on the third staff)
- in crescendo* (written horizontally on the second staff)
- ff* (fortissimo, on the sixth staff)
- ff* (fortissimo, on the seventh staff)
- ff* (fortissimo, on the eighth staff)
- ff* (fortissimo, on the ninth staff)
- ff* (fortissimo, on the tenth staff)
- ff* (fortissimo, on the eleventh staff)
- ff* (fortissimo, on the twelfth staff)
- ff* (fortissimo, on the thirteenth staff)
- ff* (fortissimo, on the fourteenth staff)
- ff* (fortissimo, on the fifteenth staff)
- ff* (fortissimo, on the sixteenth staff)
- ff* (fortissimo, on the seventeenth staff)
- ff* (fortissimo, on the eighteenth staff)
- ff* (fortissimo, on the nineteenth staff)
- ff* (fortissimo, on the twentieth staff)
- ff* (fortissimo, on the twenty-first staff)
- ff* (fortissimo, on the twenty-second staff)
- ff* (fortissimo, on the twenty-third staff)
- ff* (fortissimo, on the twenty-fourth staff)
- ff* (fortissimo, on the twenty-fifth staff)
- ff* (fortissimo, on the twenty-sixth staff)
- ff* (fortissimo, on the twenty-seventh staff)
- ff* (fortissimo, on the twenty-eighth staff)
- ff* (fortissimo, on the twenty-ninth staff)
- ff* (fortissimo, on the thirtieth staff)
- ff* (fortissimo, on the thirty-first staff)
- ff* (fortissimo, on the thirty-second staff)
- ff* (fortissimo, on the thirty-third staff)
- ff* (fortissimo, on the thirty-fourth staff)
- ff* (fortissimo, on the thirty-fifth staff)
- ff* (fortissimo, on the thirty-sixth staff)
- ff* (fortissimo, on the thirty-seventh staff)
- ff* (fortissimo, on the thirty-eighth staff)
- ff* (fortissimo, on the thirty-ninth staff)
- ff* (fortissimo, on the fortieth staff)
- ff* (fortissimo, on the forty-first staff)
- ff* (fortissimo, on the forty-second staff)
- ff* (fortissimo, on the forty-third staff)
- ff* (fortissimo, on the forty-fourth staff)
- ff* (fortissimo, on the forty-fifth staff)
- ff* (fortissimo, on the forty-sixth staff)
- ff* (fortissimo, on the forty-seventh staff)
- ff* (fortissimo, on the forty-eighth staff)
- ff* (fortissimo, on the forty-ninth staff)
- ff* (fortissimo, on the fiftieth staff)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The script is in Persian/Arabic, with lyrics written below the staves. The score is organized into measures by vertical bar lines. The first staff has a key signature of one sharp (F#) and a common time signature (C). The notation is dense, with many notes and rests. The lyrics are written in a cursive script, likely Persian or Arabic. The overall appearance is that of a historical manuscript.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text "col uno g. oboe" is written across the middle staves. The manuscript is written in a cursive style on aged paper.

The musical score is written on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text "col uno g. oboe" is written across the middle staves. The manuscript is written in a cursive style on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs, along with Persian text written in a cursive script. The score is organized into measures across the staves.

Handwritten musical score on aged paper, featuring multiple staves and musical notation. The score includes various musical symbols, including notes, rests, and dynamic markings.

Key markings and text visible on the page include:

- dimmi* (written twice, likely indicating a dynamic or tempo change)
- unif* (likely indicating a uniform or unison texture)
- Arabic script annotations, possibly indicating performance instructions or lyrics.

The notation is dense, with many notes and rests across the staves, suggesting a complex musical composition.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *mp* (mezzo-piano) marking. Contains a series of eighth notes.

Staff 2: *mp* (mezzo-piano) marking. Contains a series of eighth notes.

Staff 3: *Solo* marking. Contains a melodic line with slurs and ties.

Staff 4: *cres.* (crescendo) marking with a wedge-shaped symbol.

Staff 5: *ff* (fortissimo) marking. Contains a series of quarter notes.

Staff 6: *ff* (fortissimo) marking. Contains a series of quarter notes.

Staff 7: *ff* (fortissimo) marking. Contains a series of quarter notes.

Staff 8: *ff* (fortissimo) marking. Contains a series of quarter notes.

Staff 9: *ff* (fortissimo) marking. Contains a series of quarter notes.

Staff 10: *ff* (fortissimo) marking. Contains a series of quarter notes.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 2: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 3: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 4: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 5: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 6: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 7: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 8: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 9: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Staff 10: Contains a series of eighth notes across the first four measures, followed by a half note in the fifth measure.

Dynamic markings include *crs.* (crescendo), *sol.* (solo), and *del.* (diminuendo).

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings.

The score is written on 12 staves, organized into three systems of four staves each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Dynamic markings such as *p.* (piano) and *sf.* (sforzando) are present.

Key features of the notation include:

- Staff 1 (top):** Contains a series of quarter notes in the first two measures, followed by rests.
- Staff 2:** Similar to Staff 1, with quarter notes and rests.
- Staff 3:** Features a series of quarter notes, some with slurs, and rests.
- Staff 4:** Contains a series of quarter notes, some with slurs, and rests.
- Staff 5:** Features a series of quarter notes, some with slurs, and rests.
- Staff 6:** Contains a series of quarter notes, some with slurs, and rests.
- Staff 7:** Features a series of quarter notes, some with slurs, and rests.
- Staff 8:** Contains a series of quarter notes, some with slurs, and rests.
- Staff 9:** Features a series of quarter notes, some with slurs, and rests.
- Staff 10:** Contains a series of quarter notes, some with slurs, and rests.
- Staff 11:** Features a series of quarter notes, some with slurs, and rests.
- Staff 12:** Contains a series of quarter notes, some with slurs, and rests.

The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 2: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 3: *cres.* (second measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 4: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 5: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 6: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 7: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 8: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 9: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

Staff 10: *cres.* (first measure), *pp.* (third measure), followed by a series of eighth notes.

A handwritten musical score on 12 staves, organized into three systems of four staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system (staves 1-4) features a melody in the top staff and accompaniment in the lower staves. The second system (staves 5-8) continues the piece with similar notation. The third system (staves 9-12) includes dynamic markings like *p* (piano) and *f* (forte), and concludes with a final cadence. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- in qua* (written below the second staff)
- cres.* (Crescendo, appearing multiple times)
- ff* (Fortissimo, appearing multiple times)
- Sempre più stretto* (Increasingly more strict, appearing multiple times)
- ff. C. b.* (Fortissimo, Cello/Bass, appearing once)

The score is written in a cursive, handwritten style on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "unif" is written on the second staff. The tempo marking "a tempo allo:" is written on the bottom staff. The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves, featuring various musical notations and lyrics.

The score is organized into ten measures, each spanning two staves. The notation includes notes, rests, and dynamic markings.

Key markings and lyrics include:

- unif* (first measure, top staff)
- in* (second measure, top staff)
- in* (third measure, top staff)
- in* (fourth measure, top staff)
- in* (fifth measure, top staff)
- in* (sixth measure, top staff)
- in* (seventh measure, top staff)
- in* (eighth measure, top staff)
- in* (ninth measure, top staff)
- in* (tenth measure, top staff)

The notation is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The score is organized into measures by vertical bar lines. The notation is dense, with many notes and beams, suggesting a complex piece of music. There are some handwritten annotations, including the word "unif" in the fourth measure of the fourth staff and "loc" in the third measure of the third staff. The paper is aged and shows some staining.

Handwritten musical score for the song "Sempere jui". The score is written on multiple staves, with the lyrics "Sempere jui" repeated throughout. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, and the overall style is characteristic of 19th-century musical notation.

Handwritten musical score on 13 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *mp* (piano mezzo-forte)

Staff 2: *unif* (uniform), *pro.* (piano)

Staff 3: *mp* (piano mezzo-forte)

Staff 4: *del* (delicate)

Staff 5: *del* (delicate)

Staff 6: *del* (delicate)

Staff 7: *del* (delicate)

Staff 8: *del* (delicate)

Staff 9: *del* (delicate)

Staff 10: *del* (delicate)

Staff 11: *del* (delicate)

Staff 12: *del* (delicate)

Staff 13: *del* (delicate)

unif

sol. in sea

sol. unif Col me V

old

old

Handwritten musical score on aged paper, featuring multiple staves and various musical notations.

The score includes the following elements:

- Staff 1 (Top):** Contains a melodic line with notes and rests. The word "in" is written below the first measure.
- Staff 2:** Contains a melodic line with notes and rests. The word "C: uno I" is written below the first measure.
- Staff 3:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 4:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 5:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 6:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 7:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 8:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 9:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 10:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 11:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 12:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 13:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 14:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 15:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 16:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 17:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 18:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 19:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.
- Staff 20:** Contains a melodic line with notes and rests. The word "jo: dol:" is written below the first measure.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "intra" is written on the second staff. The word "Solo" appears on the third staff. The word "p. Solo" appears on the fourth staff. The word "del." appears on the fifth staff. The word "del." appears on the sixth staff. The word "del." appears on the seventh staff. The word "del." appears on the eighth staff. The word "del." appears on the ninth staff. The word "del." appears on the tenth staff. The word "del." appears on the eleventh staff. The word "del." appears on the twelfth staff. The word "del." appears on the thirteenth staff. The word "del." appears on the fourteenth staff. The word "del." appears on the fifteenth staff. The word "del." appears on the sixteenth staff. The word "del." appears on the seventeenth staff. The word "del." appears on the eighteenth staff. The word "del." appears on the nineteenth staff. The word "del." appears on the twentieth staff. The word "del." appears on the twenty-first staff. The word "del." appears on the twenty-second staff. The word "del." appears on the twenty-third staff. The word "del." appears on the twenty-fourth staff. The word "del." appears on the twenty-fifth staff. The word "del." appears on the twenty-sixth staff. The word "del." appears on the twenty-seventh staff. The word "del." appears on the twenty-eighth staff. The word "del." appears on the twenty-ninth staff. The word "del." appears on the thirtieth staff. The word "del." appears on the thirty-first staff. The word "del." appears on the thirty-second staff. The word "del." appears on the thirty-third staff. The word "del." appears on the thirty-fourth staff. The word "del." appears on the thirty-fifth staff. The word "del." appears on the thirty-sixth staff. The word "del." appears on the thirty-seventh staff. The word "del." appears on the thirty-eighth staff. The word "del." appears on the thirty-ninth staff. The word "del." appears on the fortieth staff. The word "del." appears on the forty-first staff. The word "del." appears on the forty-second staff. The word "del." appears on the forty-third staff. The word "del." appears on the forty-fourth staff. The word "del." appears on the forty-fifth staff. The word "del." appears on the forty-sixth staff. The word "del." appears on the forty-seventh staff. The word "del." appears on the forty-eighth staff. The word "del." appears on the forty-ninth staff. The word "del." appears on the fiftieth staff. The word "del." appears on the fifty-first staff. The word "del." appears on the fifty-second staff. The word "del." appears on the fifty-third staff. The word "del." appears on the fifty-fourth staff. The word "del." appears on the fifty-fifth staff. The word "del." appears on the fifty-sixth staff. The word "del." appears on the fifty-seventh staff. The word "del." appears on the fifty-eighth staff. The word "del." appears on the fifty-ninth staff. The word "del." appears on the sixtieth staff. The word "del." appears on the sixty-first staff. The word "del." appears on the sixty-second staff. The word "del." appears on the sixty-third staff. The word "del." appears on the sixty-fourth staff. The word "del." appears on the sixty-fifth staff. The word "del." appears on the sixty-sixth staff. The word "del." appears on the sixty-seventh staff. The word "del." appears on the sixty-eighth staff. The word "del." appears on the sixty-ninth staff. The word "del." appears on the seventieth staff. The word "del." appears on the seventy-first staff. The word "del." appears on the seventy-second staff. The word "del." appears on the seventy-third staff. The word "del." appears on the seventy-fourth staff. The word "del." appears on the seventy-fifth staff. The word "del." appears on the seventy-sixth staff. The word "del." appears on the seventy-seventh staff. The word "del." appears on the seventy-eighth staff. The word "del." appears on the seventy-ninth staff. The word "del." appears on the eightieth staff. The word "del." appears on the eighty-first staff. The word "del." appears on the eighty-second staff. The word "del." appears on the eighty-third staff. The word "del." appears on the eighty-fourth staff. The word "del." appears on the eighty-fifth staff. The word "del." appears on the eighty-sixth staff. The word "del." appears on the eighty-seventh staff. The word "del." appears on the eighty-eighth staff. The word "del." appears on the eighty-ninth staff. The word "del." appears on the ninetieth staff. The word "del." appears on the ninety-first staff. The word "del." appears on the ninety-second staff. The word "del." appears on the ninety-third staff. The word "del." appears on the ninety-fourth staff. The word "del." appears on the ninety-fifth staff. The word "del." appears on the ninety-sixth staff. The word "del." appears on the ninety-seventh staff. The word "del." appears on the ninety-eighth staff. The word "del." appears on the ninety-ninth staff. The word "del." appears on the hundredth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Lyrics:** "in you" appears on the second staff in two locations.
- Dynamic Markings:** "cres." (crescendo) is written multiple times across the score.
- Performance Indicators:** "p." (piano) is marked on the third staff.
- Staff 1:** Contains a treble clef and a key signature of one sharp (F#).
- Staff 2:** Features the lyrics "in you" and a crescendo marking.
- Staff 3:** Includes a piano marking "p." and a crescendo marking.
- Staff 4:** Shows a crescendo marking.
- Staff 5:** Contains a crescendo marking.
- Staff 6:** Includes a crescendo marking.
- Staff 7:** Features a crescendo marking.
- Staff 8:** Includes a crescendo marking.
- Staff 9:** Contains a crescendo marking.
- Staff 10:** Includes a crescendo marking.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "in" is written on the first staff, and "gon" is written on the second staff. The score is organized into measures by vertical bar lines.

Handwritten musical score for "Gloria" by J. Haydn. The score is written on ten staves. The top staff is for the Soprano voice, followed by Alto, Tenor, and Bass voices. The bottom four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The music is in G major and 3/4 time. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs, along with Persian text written in a cursive script. The score is organized into systems, with some staves containing multiple lines of notation. The text appears to be lyrics or a form of musical notation specific to the genre.

1

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *Dimi.*

The score is written on 15 staves, organized into three systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a key signature change to one sharp (F#) and a time signature of 4/4. The second system includes a key signature change to one flat (Bb) and a time signature of 4/4. The third system includes a key signature change to one sharp (F#) and a time signature of 4/4. The notation is written in a cursive, handwritten style.

The first system (staves 1-5) begins with a treble clef and a key signature of one sharp (F#). The notation includes various notes and rests. The second system (staves 6-10) begins with a treble clef and a key signature of one flat (Bb). The notation includes various notes and rests. The third system (staves 11-15) begins with a treble clef and a key signature of one sharp (F#). The notation includes various notes and rests.

Dynamic markings include *Dimi.* (Diminuendo) on staves 11 and 12. The notation is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The top two staves contain a melody with notes and rests, marked with 'pp' and 'mf'. The third staff contains a solo line with notes and rests, marked with 'Solo'. The fourth staff contains a bass line with notes and rests, marked with 'res.'. The bottom six staves are empty.

This is a handwritten musical score on aged, yellowed paper. The score is organized into systems of staves. The top two systems each consist of two staves, with musical notation (notes and stems) written on the upper staff of each pair. The third system is more complex, featuring a single staff with a melodic line and a lower staff with a bass line. The melodic line includes a crescendo marking ('cres.') and a dynamic marking ('f'). The bass line includes a 'Solo' marking and a 'f' marking. The fourth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The melodic line includes a 'f' marking and a 'f' marking. The bass line includes a 'f' marking and a 'f' marking. The score is written in a cursive, handwritten style, typical of 19th-century musical notation. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings.

The score is written on 12 staves, organized into three systems of four staves each. The notation includes various musical symbols:

- Notes:** Quarter notes, eighth notes, and sixteenth notes are used throughout. Some notes are beamed together.
- Rests:** Whole rests and half rests are present, indicating periods of silence for the instruments.
- Dynamic Markings:** The word *dal.* (diminuendo) is written in the second measure of the fifth staff. The word *p* (piano) appears in the third measure of the sixth staff and the eighth measure of the eleventh staff.
- Phrasing:** Slurs are used to group notes across measures, indicating a continuous melodic line.
- Staff Usage:** The first four staves appear to be for a string quartet or similar ensemble, with each staff having a unique clef (soprano, alto, tenor, and bass). The fifth and sixth staves likely represent a vocal line and a basso continuo line, respectively. The remaining staves are mostly empty, suggesting they are for other instruments or voices not fully notated on this page.

This is a handwritten musical score on ten staves. The notation includes various musical symbols and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. Dynamic markings such as *cres.* (crescendo) and *p* (piano) are used throughout. The notation includes eighth notes, quarter notes, and rests. Some staves have double bar lines, indicating a change in section or a repeat. The handwriting is in dark ink on aged, slightly yellowed paper.

A handwritten musical score on 14 staves, organized into four systems of four staves each. The notation is in a historical style, featuring various note values, rests, and phrasing marks. The first system (staves 1-4) contains mostly quarter and eighth notes. The second system (staves 5-8) includes a long melodic line spanning across staves 6 and 7, with some triplet markings. The third system (staves 9-12) features a complex texture with many beamed notes and phrasing slurs. The fourth system (staves 13-14) continues the melodic and harmonic development with various note values and rests. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and the instruction "Sempre più stretto" repeated across the right side.

The score is organized into systems of staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "cres." (crescendo) and "p." (piano). The instruction "Sempre più stretto" (Always more and more strict) is written in Italian and appears repeatedly on the right side of the page, indicating a tempo or performance instruction.

Key markings include "in sol" (in G) and "Cres." (Crescendo). The notation is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

al tempo uno

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is marked *unif*. The bottom staff is marked *al tempo allo*. The score is written in a cursive, handwritten style.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. There are some annotations in the left margin, including "g: te. in g: a" and "loco".

Handwritten musical score for the hymn "Sempere joiu". The score is written on multiple staves, with the lyrics "Sempere joiu" repeated throughout. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, and the score is organized into several systems of staves. The text "in god" is also visible in some of the staves.

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "unif" is written across the upper staves, and "inova" is written across the middle staves. The word "del" is written vertically on the left side of the staves. The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures by vertical bar lines.

Key markings and annotations include:

- Top Staff:** *cres.* and *in pua* (written below the staff).
- Second Staff:** *p.* (piano) and *unif* (unifone).
- Third Staff:** *p.* (piano) and *mol. dol.* (molto dolce).
- Fourth Staff:** *cres.* (crescendo) and *mol. dol.* (molto dolce).
- Fifth Staff:** *cres.* (crescendo) and *mol. dol.* (molto dolce).
- Sixth Staff:** *cres.* (crescendo) and *mol. dol.* (molto dolce).
- Seventh Staff:** *cres.* (crescendo) and *mol. dol.* (molto dolce).
- Eighth Staff:** *cres.* (crescendo) and *mol. dol.* (molto dolce).
- Ninth Staff:** *cres.* (crescendo) and *mol. dol.* (molto dolce).
- Tenth Staff:** *cres.* (crescendo) and *mol. dol.* (molto dolce).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Presto" is written multiple times on the right side of the staves. The word "unif" is written on the first staff. The word "cres." is written on several staves. The word "arco." is written on the first staff. The word "dol." is written on the third staff. The word "cres." is written on the fourth staff. The word "cres." is written on the fifth staff. The word "cres." is written on the sixth staff. The word "cres." is written on the seventh staff. The word "cres." is written on the eighth staff. The word "cres." is written on the ninth staff. The word "cres." is written on the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The script is in a cursive, handwritten style. The score is organized into two systems of five staves each. The notation is dense and covers most of the page.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into measures across the staves. The notation is in a historical style, possibly from the 18th or 19th century.

Attacca.

Violini

Viola

Flauti

Oboe

in B
Clarineti

Fagotti

Corny F

Piccolo

Tromboni

in E♭
Trompe

in C F
Timpani

Violoncello

Bassi

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves.

Key markings and annotations include:

- cres.* (crescendo) markings in measures 5 and 6.
- cres.* (crescendo) markings in measures 7 and 8.
- cres.* (crescendo) markings in measures 9 and 10.
- cres.* (crescendo) markings in measures 11 and 12.
- cres.* (crescendo) markings in measures 13 and 14.
- cres.* (crescendo) markings in measures 15 and 16.
- cres.* (crescendo) markings in measures 17 and 18.
- cres.* (crescendo) markings in measures 19 and 20.
- cres.* (crescendo) markings in measures 21 and 22.
- cres.* (crescendo) markings in measures 23 and 24.
- cres.* (crescendo) markings in measures 25 and 26.
- cres.* (crescendo) markings in measures 27 and 28.
- cres.* (crescendo) markings in measures 29 and 30.
- cres.* (crescendo) markings in measures 31 and 32.
- cres.* (crescendo) markings in measures 33 and 34.
- cres.* (crescendo) markings in measures 35 and 36.
- cres.* (crescendo) markings in measures 37 and 38.
- cres.* (crescendo) markings in measures 39 and 40.
- cres.* (crescendo) markings in measures 41 and 42.
- cres.* (crescendo) markings in measures 43 and 44.
- cres.* (crescendo) markings in measures 45 and 46.
- cres.* (crescendo) markings in measures 47 and 48.
- cres.* (crescendo) markings in measures 49 and 50.
- cres.* (crescendo) markings in measures 51 and 52.
- cres.* (crescendo) markings in measures 53 and 54.
- cres.* (crescendo) markings in measures 55 and 56.
- cres.* (crescendo) markings in measures 57 and 58.
- cres.* (crescendo) markings in measures 59 and 60.
- cres.* (crescendo) markings in measures 61 and 62.
- cres.* (crescendo) markings in measures 63 and 64.
- cres.* (crescendo) markings in measures 65 and 66.
- cres.* (crescendo) markings in measures 67 and 68.
- cres.* (crescendo) markings in measures 69 and 70.
- cres.* (crescendo) markings in measures 71 and 72.
- cres.* (crescendo) markings in measures 73 and 74.
- cres.* (crescendo) markings in measures 75 and 76.
- cres.* (crescendo) markings in measures 77 and 78.
- cres.* (crescendo) markings in measures 79 and 80.
- cres.* (crescendo) markings in measures 81 and 82.
- cres.* (crescendo) markings in measures 83 and 84.
- cres.* (crescendo) markings in measures 85 and 86.
- cres.* (crescendo) markings in measures 87 and 88.
- cres.* (crescendo) markings in measures 89 and 90.
- cres.* (crescendo) markings in measures 91 and 92.
- cres.* (crescendo) markings in measures 93 and 94.
- cres.* (crescendo) markings in measures 95 and 96.
- cres.* (crescendo) markings in measures 97 and 98.
- cres.* (crescendo) markings in measures 99 and 100.

Handwritten musical score on 16 staves, organized into two systems of eight staves each. The notation includes various musical symbols such as notes, rests, and clefs, with some staves featuring complex rhythmic patterns and others showing more sparse notation. The manuscript is written in brown ink on aged, slightly discolored paper.

The score is divided into two systems by a horizontal line. The top system consists of eight staves, and the bottom system also consists of eight staves. The notation is dense and intricate, with many notes and rests. Some staves have a wavy line drawn across them, possibly indicating a section break or a specific musical instruction. The handwriting is clear and legible, typical of 18th or 19th-century musical notation.

Handwritten musical score on ten staves, organized into two systems of five staves each. The notation is in brown ink on aged paper. The top system contains dense musical notation, including many beamed sixteenth notes and rests. The bottom system continues the composition with similar notation, featuring a double bar line and a repeat sign in the third measure. The manuscript shows signs of age, including some staining and wear.

Handwritten musical score on 16 staves, organized into six systems of two staves each. The notation is in a historical style, featuring various note values, rests, and clefs. The first system includes a treble clef and a key signature of one flat. The second system includes a bass clef and a key signature of one flat. The third system includes a treble clef and a key signature of one flat. The fourth system includes a bass clef and a key signature of one flat. The fifth system includes a treble clef and a key signature of one flat. The sixth system includes a bass clef and a key signature of one flat. The notation is dense and includes many accidentals and ornaments. The paper is aged and shows some staining.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into measures by vertical bar lines. The notation is written in a historical style, possibly from the 18th or 19th century. The first staff contains a series of notes, while the subsequent staves contain rests and some specific musical markings. The notation is written in a historical style, possibly from the 18th or 19th century.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols, clefs, and dynamic markings.

The score is organized into measures across several staves. The notation includes various musical symbols, clefs, and dynamic markings.

Key features of the notation include:

- Dynamic markings: *pp* (pianissimo) is visible in several measures.
- Clefs: Treble and bass clefs are present.
- Notes and rests: Various note values and rests are used throughout the score.
- Bar lines: Vertical lines divide the music into measures.

The score concludes with a double bar line and a final measure containing a key signature change and a final note.

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on 15 staves. The top system contains the vocal melody and piano accompaniment. The middle system contains the piano accompaniment. The bottom system contains the vocal melody and piano accompaniment. The score is written in G major and 2/4 time. The tempo is marked "Allegro". The score is handwritten in ink on aged paper.

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into measures by vertical bar lines. The handwriting is in brown ink, and the paper shows signs of age and wear.

The score is divided into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in brown ink, and the paper shows signs of age and wear.

Key features of the notation include:

- Notes and rests on staves.
- Clefs and key signatures.
- Bar lines separating measures.
- Handwritten text, including the word "unif." (unifone) in the upper right section.
- Various musical symbols and ornaments.

The score appears to be a manuscript for a musical composition, possibly a vocal or instrumental piece, given the variety of staves and the presence of lyrics or performance instructions.

A handwritten musical score on 11 staves, organized into three systems. The first system consists of the top three staves, the second system of the next four staves, and the third system of the bottom four staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff of each system contains complex melodic lines with many beamed notes. The second and third staves of the first system are labeled 'gva' and 'gva' respectively, and contain rhythmic patterns with vertical stems and dots. The fourth and fifth staves of the first system contain more complex notation with many beamed notes and slurs. The sixth and seventh staves of the first system contain rhythmic patterns with vertical stems and dots. The eighth and ninth staves of the first system contain more complex notation with many beamed notes and slurs. The tenth and eleventh staves of the first system contain rhythmic patterns with vertical stems and dots. The second system consists of the next four staves, which follow a similar pattern of complex notation and rhythmic patterns. The third system consists of the bottom four staves, which also follow a similar pattern. The notation is written in a cursive, handwritten style, and the paper shows signs of age and wear.

This is a handwritten musical score on 11 staves, organized into two systems of six staves each. The notation is in brown ink on aged paper. The first system (staves 1-6) contains complex melodic and harmonic lines. The second system (staves 7-11) continues the composition, with some staves showing rests. Key features include:

- Staff 1:** Melodic line with various note values and accidentals.
- Staff 2:** Similar melodic line, often in parallel motion with the first staff.
- Staff 3:** Continuation of the upper melodic voice.
- Staff 4:** Melodic line with some rests.
- Staff 5:** Melodic line with some rests.
- Staff 6:** Melodic line with some rests.
- Staff 7:** Continuation of the lower melodic voice.
- Staff 8:** Continuation of the lower melodic voice.
- Staff 9:** Continuation of the lower melodic voice.
- Staff 10:** Continuation of the lower melodic voice.
- Staff 11:** Continuation of the lower melodic voice.

Dynamic markings such as *p:*, *cres:*, and *ff* are used throughout the score. The notation includes many accidentals (sharps, flats, naturals) and various note values (quarter, eighth, sixteenth notes). The handwriting is fluid and characteristic of 18th or 19th-century musical notation.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves.

Key markings and annotations include:

- f* (forte) at the beginning of the first staff.
- p* (piano) in the first measure of the first staff.
- cres:* (crescendo) markings in the second and third measures of the first staff.
- g* (grave) in the second measure of the second staff.
- Sempre più f* (Sempre più forte) in the fifth measure of the first staff.
- Sempre più f* (Sempre più forte) in the fifth measure of the second staff.
- cres:* (crescendo) markings in the second and third measures of the third staff.
- f* (forte) in the fifth measure of the third staff.

Sempre più f

This image shows a page of handwritten musical notation for the opera 'L'Alceste' by Christoph Willibald Gluck. The score is written on aged, yellowed paper and includes parts for vocalists and piano accompaniment.

Vocal Parts:

- Soprano:** The top staff features a vocal line with various notes, rests, and ornaments. It begins with a treble clef and a key signature of one sharp (F#).
- Alto:** The staff below the soprano is labeled 'Alto' and contains a vocal line with similar notation.
- Tenore:** The third staff is labeled 'Tenore' and contains a vocal line.

Piano Accompaniment:

- The bottom two staves are for the piano accompaniment, featuring chords and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten Annotations:

- The word 'Alto' is written above the third staff.
- The word 'Tenore' is written above the fourth staff.
- There are numerous handwritten notes and markings throughout the score, including 'Alto', 'Tenore', and various musical symbols.

General Observations:

- The notation is in a historical style, characteristic of 18th-century musical manuscripts.
- The paper shows signs of age, including discoloration and some wear.
- The handwriting is in a cursive script, typical of the period.

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a structured format across six systems. The paper shows signs of age, including discoloration and some staining.

The score is organized into six systems, each consisting of multiple staves. The notation is handwritten in brown ink. The first system (top) includes a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The second system continues the musical piece, featuring similar notation. The third system includes a double bar line and a repeat sign. The fourth system continues the piece, with a key signature change to one flat (Bb). The fifth system includes a double bar line and a repeat sign. The sixth system (bottom) concludes the piece with a final cadence and a key signature of one flat (Bb).

Sempre clim:

Sempre Dim:

Sempre Dim:

Sempre Dim

clim:

Sempre piai

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into six measures, separated by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first three measures contain complex melodic lines in the upper staves, with some notes beamed together. The lower staves in these measures show rests and some rhythmic notation. The fourth measure introduces a new section with the handwritten instruction *Sempre Dim* (Always Diminuendo) written above the staff. This section continues through the sixth measure, featuring a melodic line with a *Dim* (Diminuendo) marking. The bottom staff of the page contains a series of notes and rests, possibly representing a bass line or a continuation of the melody.

Handwritten musical score on aged paper, featuring multiple staves and musical notation. The score includes various musical symbols, including notes, rests, and dynamic markings such as *p* (piano) and *dim.* (diminuendo). The notation is written in a cursive, handwritten style. The score is organized into measures by vertical bar lines. The bottom staff contains a series of notes, possibly a bass line or a specific instrument part, with the word *pin* written below it. The overall appearance is that of a historical manuscript or a composer's sketch.

Handwritten musical score on 12 staves. The notation includes notes, rests, and dynamic markings such as *pp* and *dolce*. The score is written in a historical style, possibly for a keyboard instrument.

Staff 1: *pp* [Notes: quarter, half, quarter, quarter, quarter, quarter, quarter, quarter]

Staff 2: *pp* [Notes: quarter, half, quarter, quarter, quarter, quarter, quarter, quarter]

Staff 3: *pp* [Notes: quarter, half, quarter, quarter, quarter, quarter, quarter, quarter]

Staff 4: [Empty]

Staff 5: *Solo* [Notes: quarter, half, quarter, quarter, quarter, quarter, quarter, quarter]

Staff 6: *dolce* [Notes: quarter, half, quarter, quarter, quarter, quarter, quarter, quarter]

Staff 7: [Notes: quarter, half, quarter, quarter, quarter, quarter, quarter, quarter]

Staff 8: [Empty]

Staff 9: [Empty]

Staff 10: [Empty]

Staff 11: [Empty]

Staff 12: [Empty]

Bottom section (Staff 13-16): *pp* [Notes: quarter, half, quarter, quarter, quarter, quarter, quarter, quarter]

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and bar lines, written in a historical style. The score is organized into measures, with some measures containing complex rhythmic patterns and others showing rests. The notation is written in brown ink on a light-colored, aged paper.

The score is written on 12 staves. The first four staves contain the main melody, with notes and rests. The fifth staff contains a series of rests. The sixth staff contains a series of notes, some of which are beamed together. The seventh staff contains a series of rests. The eighth staff contains a series of notes, some of which are beamed together. The ninth staff contains a series of rests. The tenth staff contains a series of notes, some of which are beamed together. The eleventh staff contains a series of rests. The twelfth staff contains a series of notes, some of which are beamed together.

The notation is written in a historical style, with notes and rests represented by various symbols. The score is organized into measures, with some measures containing complex rhythmic patterns and others showing rests. The notation is written in brown ink on a light-colored, aged paper.

And. Dim. Dim.

185

Violini

Viola

Flauti

Oboe

Clarineti

Fagotti

Corni

Tromboni

Clarini

Violoncelli

Bassi

The musical score is written on eleven staves, each corresponding to a different instrument. The notation is in a cursive, handwritten style. The first staff, for Violini, begins with a treble clef and a key signature of one sharp (F#). The second staff, for Viola, also begins with a treble clef and a key signature of one sharp. The third staff, for Flauti, begins with a treble clef and a key signature of one sharp. The fourth staff, for Oboe, begins with a treble clef and a key signature of one sharp. The fifth staff, for Clarineti, begins with a treble clef and a key signature of one sharp. The sixth staff, for Fagotti, begins with a bass clef and a key signature of one sharp. The seventh staff, for Corni, begins with a bass clef and a key signature of one sharp. The eighth staff, for Tromboni, begins with a bass clef and a key signature of one sharp. The ninth staff, for Clarini, begins with a bass clef and a key signature of one sharp. The tenth staff, for Violoncelli, begins with a bass clef and a key signature of one sharp. The eleventh staff, for Bassi, begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'Solo', 'p.', 'f.', and 'cres.'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings visible include:

- mp:* (mezzo-piano) at the beginning of the first staff.
- p:* (piano) in the second staff.
- pp:* (pianissimo) in the third staff.
- p:* (piano) in the fourth staff.
- pp:* (pianissimo) in the fifth staff.
- pp:* (pianissimo) in the sixth staff.
- pp:* (pianissimo) in the seventh staff.
- pp:* (pianissimo) in the eighth staff.
- pp:* (pianissimo) in the ninth staff.
- pp:* (pianissimo) in the tenth staff.

The score is written in a cursive, handwritten style on aged paper.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with the first six staves containing the vocal melody and the last four staves containing the piano accompaniment. The music is in 2/4 time and features various musical notations, including notes, rests, and dynamic markings.

Vocal Part (Staves 1-6):

- Staff 1: Melody begins with a quarter note, followed by a half note, and a quarter note. Dynamics: *cres.*
- Staff 2: Melody continues with a quarter note, followed by a half note, and a quarter note. Dynamics: *cres.*
- Staff 3: Melody continues with a quarter note, followed by a half note, and a quarter note. Dynamics: *piu forte*
- Staff 4: Melody continues with a quarter note, followed by a half note, and a quarter note. Dynamics: *simile*
- Staff 5: Melody continues with a quarter note, followed by a half note, and a quarter note. Dynamics: *simile*
- Staff 6: Melody continues with a quarter note, followed by a half note, and a quarter note. Dynamics: *simile*

Piano Part (Staves 7-10):

- Staff 7: Accompaniment begins with a quarter note, followed by a half note, and a quarter note. Dynamics: *cres.*
- Staff 8: Accompaniment continues with a quarter note, followed by a half note, and a quarter note. Dynamics: *cres.*
- Staff 9: Accompaniment continues with a quarter note, followed by a half note, and a quarter note. Dynamics: *cres.*
- Staff 10: Accompaniment continues with a quarter note, followed by a half note, and a quarter note. Dynamics: *cres.*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "simile" is written in several places, indicating repeated patterns. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- simile* (written multiple times)
- arco* (written above a staff)
- in qua* (written below a staff)
- creo:* (written below a staff)
- unif* (written below a staff)
- arco* (written below a staff)

The notation is dense and covers most of the staves, with some staves showing repeated rhythmic patterns indicated by "simile".

A handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in a cursive script, with some words appearing above and below the staves. The score is organized into measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The lyrics include "in ora", "loco.", "ten", and "otto". There are also some markings like "p." and "f." which likely stand for piano and forte respectively. The notation is dense, with many notes and rests, suggesting a complex musical piece. The overall style is that of a 19th-century manuscript.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *ff* and *dim*. The notation is written in black ink, and the paper shows signs of wear and discoloration.

The score is organized into two systems, each containing five staves. The notation includes various musical symbols, such as notes, rests, and dynamic markings, indicating a complex musical composition. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts.

Key features of the notation include:

- Notes and rests on five-line staves.
- Dynamic markings: *ff* (fortissimo) and *dim* (diminuendo).
- Slurs and ties connecting notes across staves.
- Handwritten annotations and markings, including a large "3" in the first system.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The notation is dense and covers most of the staves, with some areas showing lighter, possibly corrected or lighter ink, markings. The overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings.

Dynamic Markings:

- in organ* (written vertically on the left side of the first system)
- tr* (trill, above the first staff of the first system)
- unif* (unison, above the second staff of the first system)
- p. cres.* (piano crescendo, appearing multiple times across the score)
- cres.* (crescendo, appearing multiple times across the score)
- in qua* (written above the second staff of the fourth system)

The score is organized into systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score on 19 staves, page 193. The notation is in a historical style, featuring various clefs (soprano, alto, tenor, bass, and piano) and complex rhythmic markings. The score is divided into measures by vertical bar lines. Key markings include "dimin." (diminuendo) and "dol." (dolce). The notation includes many accidentals (sharps, flats, naturals) and dynamic markings. The handwriting is in dark ink on aged, slightly yellowed paper. The score appears to be a single melodic line with some accompaniment, possibly for a solo instrument or voice. The notation is dense and covers most of the page, with some staves at the bottom being less filled in.

Handwritten musical notation on three staves. The top staff contains a series of notes with a crescendo marking 'cres.' and an equals sign. The middle staff contains a series of notes with a crescendo marking 'cres.' and an equals sign. The bottom staff contains a series of notes with a crescendo marking 'cres.' and an equals sign.

Handwritten musical notation on three staves. The top staff contains a series of notes with a crescendo marking 'cres.' and an equals sign. The middle staff contains a series of notes with a crescendo marking 'cres.' and an equals sign. The bottom staff contains a series of notes with a crescendo marking 'cres.' and an equals sign.

Handwritten musical notation on three staves. The top staff contains a series of notes with a crescendo marking 'cres.' and an equals sign. The middle staff contains a series of notes with a crescendo marking 'cres.' and an equals sign. The bottom staff contains a series of notes with a crescendo marking 'cres.' and an equals sign.

Handwritten musical score on aged paper, featuring multiple staves and various musical notations.

The score is organized into systems across several staves. The top system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, some marked with "simile", and a section marked "staccato.".

The middle section features a large block of notes, some marked with "simile", and a section marked "cres." (crescendo). Below this, there are several staves with notes, some marked with "simile", and a section marked "staccato.".

The bottom section includes a bass clef staff with a key signature of one flat (Bb) and a common time signature (C). It contains a series of notes, some marked with "arco.", and a section marked "staccato.".

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The handwriting is in ink, and the paper shows signs of age and wear.

Handwritten musical score on 191 staves, organized into six systems of three staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *mol.* and *p*. The manuscript includes complex melodic lines, often with slurs and ties, and some sections with repeated notes. The paper is aged and shows signs of wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The first staff contains a series of notes with a treble clef. The second staff contains a series of notes with a treble clef. The third staff contains a series of notes with a treble clef. The fourth staff contains a series of notes with a treble clef. The fifth staff contains a series of notes with a treble clef. The sixth staff contains a series of notes with a treble clef. The seventh staff contains a series of notes with a treble clef. The eighth staff contains a series of notes with a treble clef. The ninth staff contains a series of notes with a treble clef. The tenth staff contains a series of notes with a treble clef.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The first staff contains a series of notes with a treble clef. The second staff contains a series of notes with a treble clef. The third staff contains a series of notes with a treble clef. The fourth staff contains a series of notes with a treble clef. The fifth staff contains a series of notes with a treble clef. The sixth staff contains a series of notes with a treble clef. The seventh staff contains a series of notes with a treble clef. The eighth staff contains a series of notes with a treble clef. The ninth staff contains a series of notes with a treble clef. The tenth staff contains a series of notes with a treble clef.

Handwritten musical score for a piece titled "Fin. over". The score is written on ten staves, with the first five staves containing the main musical notation and the last five staves containing a bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p", "f", "cresc.", and "dim.". The handwriting is in ink on aged, slightly yellowed paper.

Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- p.* (piano) at the beginning of the first staff in the second system.
- in gva* (in grave) written above the staff in the third system.
- unif* (unifone) written above the staff in the fourth system.
- arco. p.* (arco. piano) written below the staff in the fifth system.

The score is written in a cursive, handwritten style on aged, slightly discolored paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures by vertical bar lines.

Key markings and annotations include:

- simile* (written twice, once at the top right and once in the middle right)
- in ssa* (written twice, once in the second measure and once in the third measure)
- Co: Oboe & F: in ssa* (written in the third measure)
- f* (forte) and *fz* (forzando) dynamic markings
- unif* (uniform) marking
- id* (possibly indicating a specific instrument or part)

The notation is dense, with many notes and rests, suggesting a complex musical piece. The handwriting is in ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *dimmi:* *in gva* *mu - end* *p:* *dimmi:* *del* *cres:*

Staff 2: *Solo* *di - mi:* *mu - end* *p:* *dimmi:* *pp:* *cres:*

Staff 3: *dimmi:* *p:* *dimmi:* *pp:* *cres:*

Staff 4: *dimmi:* *p:* *dimmi:* *pp:* *cres:*

Staff 5: *dimmi:* *p:* *dimmi:* *pp:* *cres:*

Staff 6: *dimmi:* *p:* *dimmi:* *pp:* *cres:*

Staff 7: *dimmi:* *p:* *dimmi:* *pp:* *cres:*

Staff 8: *dimmi:* *p:* *dimmi:* *pp:* *cres:*

Staff 9: *dimmi:* *p:* *dimmi:* *pp:* *cres:*

Staff 10: *dimmi:* *p:* *dimmi:* *pp:* *cres:*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- pizz. cres.* (pizzicato crescendo) on the second staff.
- p. dol.* (piano dolce) on the third staff.
- cres.* (crescendo) on the eighth staff.
- trid.* (tridulation) on the ninth staff.

The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The notation is dense, with many notes and rests, and includes various musical symbols such as beams, slurs, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and performance instructions.

The score is organized into measures across several staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key performance instructions visible include:

- cres.* (Crescendo)
- staccato*
- pizz.* (Pizzicato)
- for* (For)

The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two main systems, each consisting of three staves. The top system contains a vocal line (soprano or alto clef), a piano accompaniment (treble and bass clefs), and a cello/contrabass line (bass clef). The bottom system contains a violin line (treble clef) and a viola line (alto clef). The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The ink is dark brown. In the upper right, there is a handwritten number '205'. In the middle right, the word 'arco' is written above a series of slanted lines, and 'in suam' is written below them. The paper shows signs of age, including creases and discoloration.

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols such as notes, rests, and clefs. The word "simile" is written in several places, indicating repeated or similar passages. The score is organized into measures by vertical bar lines.

The score is written on 12 staves, grouped into three systems of four staves each. The notation includes various musical symbols such as notes, rests, and clefs. The word "simile" is written in several places, indicating repeated or similar passages. The score is organized into measures by vertical bar lines.

The first system (staves 1-4) begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and clefs. The word "simile" is written in several places, indicating repeated or similar passages. The score is organized into measures by vertical bar lines.

The second system (staves 5-8) continues the musical notation. The word "simile" is written in several places, indicating repeated or similar passages. The score is organized into measures by vertical bar lines.

The third system (staves 9-12) concludes the musical notation on this page. The word "simile" is written in several places, indicating repeated or similar passages. The score is organized into measures by vertical bar lines.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The score is divided into measures by vertical bar lines. Annotations include "in qua" on the second staff, "Coro." on the third staff, and "Fin" on the eighth staff. The handwriting is in dark ink on aged, slightly stained paper.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *molto* and *molto*. The piece concludes with a double bar line and a final note.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *molto* and *molto*. The piece concludes with a double bar line and a final note.

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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *molto* and *molto*. The piece concludes with a double bar line and a final note.

Handwritten musical score on five systems. Each system contains five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *unif*. The manuscript is written in dark ink on aged, slightly discolored paper. The notation is dense and covers most of the page area.

Handwritten musical score on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Top Five Staves):

- Staff 1: Contains notes and rests, with a *p: cres:* marking.
- Staff 2: Contains notes and rests, with a *p: cres:* marking.
- Staff 3: Features a dense, rapid passage of notes, possibly a tremolo or a fast scale, with a *p: cres:* marking.
- Staff 4: Contains notes and rests, with a *p: cres:* marking.
- Staff 5: Contains notes and rests, with a *p: cres:* marking.

System 2 (Bottom Five Staves):

- Staff 6: Contains notes and rests, with a *p: cres:* marking.
- Staff 7: Contains notes and rests, with a *p: cres:* marking.
- Staff 8: Features a dense, rapid passage of notes, possibly a tremolo or a fast scale, with a *p: cres:* marking.
- Staff 9: Contains notes and rests, with a *p: cres:* marking.
- Staff 10: Contains notes and rests, with a *p: cres:* marking.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves containing multiple measures of music. The handwriting is in ink, and the paper shows signs of age and wear.

Dynamic markings visible include:

- pp: dimm.* (pianissimo, diminishing)
- pp:* (pianissimo)
- pp: dimm.* (pianissimo, diminishing)
- pp:* (pianissimo)

The score appears to be a single melodic line with accompaniment, possibly for a piano or organ. The notation is dense, with many notes and rests. The staves are numbered 1 through 15 on the left side.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures by vertical bar lines.

Key markings and annotations include:

- rimile* (written above the third measure)
- cres.* (written below the third measure)
- p. cres.* (written above the fourth measure)
- cres.* (written below the fourth measure)
- cres.* (written below the fifth measure)
- cres.* (written below the sixth measure)

The notation is dense, particularly in the upper staves, with many notes and rests. The lower staves contain fewer notes, with some measures being empty.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as "simile", "unif", and "pizz". The score is divided into measures by vertical bar lines.

Staff 1: Treble clef, notes, rests.

Staff 2: Treble clef, notes, rests, *simile*.

Staff 3: Treble clef, notes, rests, *simile*.

Staff 4: Treble clef, notes, rests.

Staff 5: Treble clef, notes, rests.

Staff 6: Treble clef, notes, rests.

Staff 7: Treble clef, notes, rests.

Staff 8: Treble clef, notes, rests.

Staff 9: Treble clef, notes, rests.

Staff 10: Treble clef, notes, rests, *pizz.*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings.

The score is organized into systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cres.* (crescendo) and *arco*.

Key features of the notation include:

- Dynamic markings:** *cres.* (crescendo) is written in several places, indicating increasing volume. *arco* is also present, likely referring to the bowing technique for string instruments.
- Staff arrangement:** The score is written on multiple staves, with some staves containing more complex notation (e.g., triplets or rapid passages) and others containing simpler notation or rests.
- Handwritten style:** The notation is handwritten, showing characteristic cursive and slanted handwriting typical of 18th or 19th-century musical manuscripts.

The score spans several measures, with the notation continuing across the bottom of the page.

Handwritten musical score on aged paper, featuring multiple staves and complex notation. The score is organized into systems, with some sections marked by large, decorative flourishes. The notation includes various musical symbols, such as notes, rests, and dynamic markings, written in dark ink. The paper shows signs of age, including discoloration and some staining.

The score is written on 12 staves, arranged in two columns of six. The notation is complex, featuring many beamed notes and rests. There are several large, decorative flourishes that span across multiple staves, possibly indicating a change in section or a specific musical technique. The ink is dark, and the paper is aged and slightly discolored.

Key features of the notation include:

- Many beamed notes, suggesting rapid passages or tremolos.
- Rests of various durations, indicating pauses in the music.
- Dynamic markings, such as *in ova* and *res.*, which may refer to specific musical techniques or performance instructions.
- Large, decorative flourishes that span across multiple staves, possibly indicating a change in section or a specific musical technique.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is for the vocal line, starting with "dim." and "in quart". The second staff is for the piano accompaniment, starting with "pp." and "del.". The third staff is for the vocal line, starting with "dim." and "in quart". The fourth staff is for the piano accompaniment, starting with "pp." and "del.". The fifth staff is for the vocal line, starting with "dim." and "in quart". The sixth staff is for the piano accompaniment, starting with "pp." and "del.". The seventh staff is for the vocal line, starting with "dim." and "in quart". The eighth staff is for the piano accompaniment, starting with "pp." and "del.". The ninth staff is for the vocal line, starting with "dim." and "in quart". The tenth staff is for the piano accompaniment, starting with "pp." and "del.". The score includes various musical notations such as notes, rests, and dynamic markings.

This is a handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems across the staves. Key features include:

- Staff 1:** Contains a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 2:** Features a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 3:** Contains a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 4:** Features a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 5:** Contains a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 6:** Features a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 7:** Contains a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 8:** Features a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 9:** Contains a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).
- Staff 10:** Features a series of notes, some with slurs, and a dynamic marking *cres.* (crescendo).

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation. The paper is aged and shows some staining.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *p.* and *cres.* The music is written in a cursive, handwritten style.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *unif.* and *p.*. The music is written in a cursive, handwritten style.

violoncelli & Fag.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *sol.* and *p. cres.* The music is written in a cursive, handwritten style.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *p.* and *cres.* The music is written in a cursive, handwritten style.

violoncelli

A handwritten musical score on 12 staves, organized into three systems of four staves each. The notation is in black ink on aged, slightly yellowed paper. The first system (staves 1-4) contains dense melodic and harmonic writing. The second system (staves 5-8) features a prominent melodic line on the fifth staff, marked with a 'Solo' annotation, and includes 'Cres.' markings on the first and eighth staves. The third system (staves 9-12) continues the musical development with various rhythmic patterns and chordal structures. The handwriting is fluid and characteristic of 19th-century musical notation.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and text include:

- simile* (repeated in several measures)
- in ova* (written above a staff)
- Qui Fagotti* (written vertically on the left side)
- De Fagotti* (written vertically on the left side)
- loco* (written above a staff)
- otto* (written above a staff)

The score is organized into measures by vertical bar lines, with some measures containing multiple staves of music.

Handwritten musical score on five systems. The first two systems are for a keyboard instrument, each with a treble and bass staff. The word "simile" is written above the first staff of each system. The third system is for a vocal line, with a single staff. The fourth and fifth systems are for a string quartet, each with four staves (violin I, violin II, viola, and cello/bass). The notation includes various musical symbols such as notes, rests, and slurs.

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert. The score is written on ten staves. The first six staves contain dense musical notation with many beamed notes, suggesting a rapid melody. The notation includes various dynamic markings such as "diminuendo", "dim.", "p.", "f.", and "pp.". The seventh staff is empty. The eighth staff contains a few notes and rests. The ninth and tenth staves contain a few notes and rests. The score is written in ink on aged, slightly yellowed paper.

[illegible]

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings such as *pp*, *molto voce*, *in piano*, *pp. dol.*, and *pp. dol. q.*. The lyrics are written in a cursive script, likely Italian, and include the words "molto voce" and "in piano". The score is organized into measures, with some measures containing multiple staves of music. The paper shows signs of age, including discoloration and some staining.

This is a handwritten musical score on aged, yellowed paper. The score is written across approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The following text is present in the score:

- mp.* (mezzo-piano) - appears multiple times at the beginning of staves.
- in ova* - written on a staff in the middle-left section.
- Corno 1^{mo} con Sordidini* - written on a staff in the lower-left section.
- Handwritten notes and rests are scattered throughout the staves, with some notes beamed together.
- There are several vertical lines drawn across the staves, possibly indicating measures or sections.

Simfonija št. 6 v F-duru, »Pastoralna«, Ludwiga van Beethovna, častnega člana Filharmonične družbe v Ljubljani

Korenite spremembe, ki so jih sprožili francoska revolucija ter z njo povezani družbeno-politični dogodki, so temeljito prevetrile do tedaj veljavna razmerja moči v Evropi in postopoma vplivale na daljnosežne premike v glasbeni teoriji in praksi. Že leta 1805 je, denimo, Napoleono-vo zavojevanje Dunaja povzročilo umik prve različice Beethovnovga *Fidelia* s programa po le treh predstavah. Skladno z novimi vojaškimi razmerami je mogoče zaznati tudi določeno prilagoditev glasbenega okusa občinstva, ki se je najizraziteje odražala v nastanku številnih tedaj nadvse popularnih koračnic, katerih »slava« je nato hitro ugasnila. Le-te običajno nadvse slikovito rišejo zmagoslavne bitke na kopnem oz. morju. Celo Beethoven je npr. v skladbi *Wellingtonova zmaga ali bitka pri Vitorii* (*Wellingtons Sieg, oder die Schlacht bei Vitoria*, 1813) podlegel skušnjavi zadovoljitve splošnega okusa publike.¹ Podobno je tudi z uglasbitvijo brambovske pesmi *Österreich über alles* Heinricha Josepha von Collina – njeno pomensko predrugачeno slovensko priredbo (*Estrajh za vse*) je pripravil Valentin Vodnik – po-

skušal podpreti odpor proti pariškim okupatorjem.² Po velikih kontinentalnih spopadih 18. stoletja je bila v dobi vojn med Napoleonom in koalicijami evropskih sil mobilizacijska moč glasbe že dodobra preizkušena.³ Posebej habsburška prestolnica je postajala vedno vplivnejše merilo glasbenega dogajanja in je vse bolj prevzemala vodilno mesto med evropskimi glasbenimi središči. Bogastvo in sijaj Habsburžanov sta privabljala številne glasbenike iz vse Evrope, med njimi tudi Beethovna, ki je s svojimi simfonijami nedvomno najprelomneje in najdaljnosežneje zaznamoval simfonično ustvarjalnost v 19. stoletju. Ko je leta 1799 začel ustvarjati svoj simfonični prvenec, se je ravno iztekalo za tovrstno ustvarjanje izjemno produktivno stoletje. In vendar so bile simfonije oz. posamezni stavki le-teh dotlej večinoma izvajani zgolj kot del mešanega sporeda, na katerem so se običajno menjavali

¹ Carl Dahlhaus, *Die Musik des 19. Jahrhunderts: Neues Handbuch der Musikwissenschaft*, št. 6 (Laaber: Laaber Verlag, 1996), 64.

² »Ludwig van Beethoven, Skizzenblatt zum Wehrmannslied ‚Österreich über alles‘ von Heinrich Joseph von Collin Unv 18, zu ‚Mignon‘ op. 75,« Sammlung H. C. Bodmer, HCB Mh 79, Beethoven-Haus Bonn, https://www.beethoven.de/sixcms/detail.php?id=&template=dokseite_digitaes_archiv_de&dokid=ha:wm225&_seite=1.

³ Igor Grdina, »Aktivizem, meditacija in kontemplacija: glasba in prva svetovna vojna,« *Muzikološki zbornik* 53, št. 2 (2017): 6.

z uverturami, opernimi arijami, oratorijskimi zbori, liedertafovskimi kvarteti ter bravuroznimi solističnimi improvizacijami. Tako pisano sestavo odkrivajo koncertni sporedi različnih filharmoničnih družb, ki so se ob izteku 18. in na začetku 19. stoletja začele pojavljati po vsej Evropi in v tem času bistveno spodbudile izvedbe simfonične literature. Med njimi zavzema s svojo letnico ustanovitve 1794 posebno častljivo mesto tudi ljubljanska Filharmonična družba (*Philharmonische Gesellschaft*), katere delovanje je posebej tesno povezano z Beethovnovo dediščino. Eden najznamenitejših primerov tovrstnega mešanega sporeda je koncert, ki ga je Beethoven 22. decembra 1808 pripravil v slovitem dunajskem gledališču *Theater an der Wien*. Na programu so bila zgolj njegova dela, med njimi *simfoniji št. 5 v c-molu in št. 6 v F-duru* (»Pastoralna«), *Koncert za klavir in orkester št. 4 v G-duru*, *Fantazija za klavir, zbor in orkester*, koncertna sopranska arija *Ah, perfido* itd.⁴

Prav z deli vélikega nemškega skladatelja je torej simfonija vse bolj postajala osrednja glasbena zvrst koncertnih sporedov simfonične glasbe. Tako njegov zaokrožen opus devetih simfonij z izraznim intenziviranjem in radikalnim individualiziranjem sloga, v kolikor ga primerjamo z nadvse številčnimi simfoničnimi opusi njegovih predhodnikov, izkazuje povsem nov pogled na simfonično ustvarjalnost.⁵ Beethoven je torej v svojih simfonijah vseskozi iskal vedno nove oblikovne in instrumentacijske rešitve, ki so učinkovale na občinstvo kot produkti genialnega uma, kmalu čaščenega kot prvega med skladatelji svojega naroda.⁶

4 David Wyn Jones, »The Concert of 22 December 1808,« v David Wyn Jones, *Beethoven: Pastoral Symphony* (Cambridge: Cambridge University Press, 1995), 1–2.

5 Peter Schnaus, ur., *Europäische Musik in Schlaglichtern* (Mannheim, Wien, Zürich: Meyers Lexikonverlag, 1990), 313.

6 Matjaž Barbo, *Simfonija prve polovice 19. stoletja* (Ljubljana: Oddelek za muzikologijo Filozofske fakultete, 2008), 14–5.

Simfonija št. 6 v F-duru (op. 68), »Pastoralna«

Leta 1809 je ob izidu partov *Simfonije št. 6 v F-duru* zapisal znamenite besede: »*Bolj izraz občutij kot slikanje* [*Mehr Ausdruck der Empfindung als Mahlerey*]«. Poudarek, ki ga je z omenjeno mislijo skladatelj namenil izrazu občutij pred slikanjem, je sovpadel s prevladujočim estetskim nazorom njegovega časa, ki je bil izraziteje usmerjen predvsem v odslikavanje občutij, v »poetsko«, ki da proseva izza same zvočne podobe dela.⁷ Vsebina *Pastoralne simfonije* tako ni zgolj nekakšna podoba Platonovega posnemanja posnetka (z Beethovnovimi besedami »*Mahlerey*«), ki mu umetnost kot skrita prenašalka v naravi skritega idearija služi, temveč je nosilka ideje same, je njeno utelešenje (»*Ausdruck der Empfindung*«).⁸

Posledično Beethovnova *Šesta simfonija* prav z vidika preseganja in prelamljanja principa mimezis, tj. posnemanja tega, kar obstaja v naravi, v Beethovnovem opusu še danes zavzema prav posebno mesto. Četudi bi jo namreč lahko razumeli kot Beethovnov izraz ljubezni do podeželja, njena »pastoralnost« izkazuje veliko več. Gre predvsem za povezanost skladatelja z zgodnjimi romantičnimi ideali. Njena poetskost se tako v prvi vrsti identificira s tedaj aktualnim estetskim normativnim sistemom, ki je, kot se zdi, za vse umetnosti postavljal vse bolj zavezujočo paradigmo. Prek nje je ponovno prihajal v ospredje klic »*retour à la nature*« francoskega razsvetljenstva, kot poziv k idili pastirskega življenja – simbol sožitja z naravo. Slednja simbolizira neomadeževano prvin-skost, pristnost, umirjenost, harmonijo itd. To je bilo tisto, po čemer je kopnel romantični umetnik v svoji svetobolni razcepljenosti, ki ga je gnala proč od »krutega« realnega sveta.⁹

Beethoven je že v svojih skicah k *Pastoralni simfoniji* zapisal, da bi »*poslušalci morali sami odkriti situacije* [*Man überlässt es dem Zuhörer, die Situationen auszufinden*]«, ki jih v njej prikazuje njegova glasba, obenem pa se je zavedal, da je »*vsakršno slikanje v instrumentalni glasbi iz-*

7 Barbo, *Simfonija prve polovice 19. stoletja*, 18.

8 Matjaž Barbo, *Simfonija v 19. stoletju: zadrege zvrsti* (Ljubljana: Znanstvena založba Filozofske fakultete, 2012), 20.

9 Barbo, *Simfonija prve polovice 19. stoletja*, 18.

gubljeno, če je le-to pretirano poudarjeno [Jede Mahlerei, nachdem sie in der Instrumentalmusik zu weit getrieben, verliert]«. ¹⁰ Tudi ko se zdi, da je vsebina *Šeste simfonije* navidez jasno razpoznavna, skladatelj poslušalcu na nek način sporoča, da je to le videz, izza katerega se skriva pravi pomen.

Delo je Beethoven napisal od poletja 1807 do jeseni 1808 v podeželskem okolju Heiligenstadta in Badna na obrobju Dunaja. Simfonijska je tako nastala v zelo nemirnih časih, tri leta zatem, ko je habsburška prestolnica klonila pod naskokom Napoleonove armade. Hud udarec, ki ga je Beethovnu leta 1802 zadala napredujoča izguba sluha, je z leti sicer postajal vse bolj tòp, toda skupaj z nekaterimi personalnimi problemi je naglušnost pogosto eskalirala v konfliktna razmerja z bližnjimi. Tako niso presenetljivi skladateljevi vse pogostejši umiki v naravo in občudovanje njenih lepot, ki so bržkone prispevali k navdihu in pripravi na ustvarjalni proces.

Prvič so *Pastoralno simfonijo* izvedli pod skladateljevim vodstvom na znamenitem javnem koncertu 22. decembra 1808 v *Theater an der Wien*. Več kot štiri ure glasbe je Beethoven dopolnil še z nekaj klavirskimi improvizacijami. Skladatelj Johann Friedrich Reichardt se je pozneje tega dogodka spominjal:

Sedeli smo v strupenem mrazu od pol sedme do pol enajste zvečer in se prepričali, da je včasih tudi dobrega lahko preveč [Da haben wir denn auch in bitterster Kälte von halb sieben bis halb elf ausgehalten, und die Erfahrung bewährt gefunden, daß man des Guten und mehr noch des Starken leicht zu viel haben kann.] ¹¹

V takšnem ozračju simfonijska seveda ni mogla izzvati pretiranega navdušenja.

Zaradi svojih zunajglasbenih namigov je delo še dolgo po prazvedbi burilo domišljijo predvsem pristašev t. i. programske glasbe. Ob tem

se zdi potrebno omeniti, da je bila pastoralna vse od antike naprej pomemben element v umetnosti. V renesansi in baroku je močno vplivala tako na slikarstvo kot literaturo in druge humanistične discipline. V glasbi je sprva prevladovala v madrigalu, nemški pastirski igri, mašah in italijanski pastoralni operi. Prisotna pa je bila tudi v instrumentalni glasbi, posebej izrazito v 18. stoletju: od Vivaldijevih violinskih koncertov v zbirki *Preizkušnja harmonije in invencije* (*Il cimento dell'armonia e dell'invenzione*) do Haydnovega oratorija *Letni časi* in nenazadnje pastoralnih sinfonij v Händlovem *Mesiju* oz. Bachovem *Božičnem oratoriju*. ¹² V širšem kontekstu je Beethovnova *Šesta* globoko zasidrana v omenjenem pastoralnem žanru, ki idealizira imaginarno podobo skladnega življenja z naravo in v kateri se razpleta fantazija idealnih medčloveških odnosov. ¹³ Sicer pa je pastoralna tematika tudi kasneje navdihovala številne simfonike, med njimi Aleksandra Konstantinoviča Glazunova v *Simfoniji št. 7 v F-duru* in Ralpa Vaughana Williamsa v *Tretji simfoniji* itd.

V Beethovnovi partituri poleg t. i. karakterističnih elementov »pastoralne« glasbe najdemo veliko namigov na svet pastore. Med najočitnejšimi primeri tovrstnih »upodobitev« sta onomatopoetsko posnemanje petja slavčka (*Nachtigal*), prepelice (*Wachtel*) oz. kukavice (*Kuckuck*) v drugem in imitiranje poletne nevihte z grmenjem v četrtem stavku simfonije. K pastoralnemu vzdušju dodatno prispevajo tudi čiste kvinte, ki spominjajo na kvinte dud, ostinati, raba »rustikalnih« instrumentov, ki jih, denimo, v tretjem stavku ponazarja oboa, izrazite ponavljajoče se terce ipd. ¹⁴ Ob tem se zdi potrebno ponovno poudariti, da ima idilični svet narave v Beethovnovem pastoralnem kontekstu predvsem simbolni pomen. Zato kljub številnim asociacijam na konkretne zvoke iz narave, nezgrešljivim podobam ptičjega petja ali nevihte *Šesta* dejansko v svojem bistvu ne pomeni »slikanja«, temveč je predvsem »izraz občutij« oz. izraz romantičnega hrepenenja po pastoralni harmoniji. ¹⁵

¹⁰ Thomas-San-Galli in Wolfgang Alexander, *Ludwig van Beethoven* (Berlin: Dearbooks, 2014), 250.

¹¹ Peter Gülke, »...immer das Ganze vor Augen«: *Studien zu Beethoven* (Stuttgart, Weimar: Metzler, Bärenreiter, 2000), 139.

¹² David Wyn Jones, »The Pastoral Tradition«, v David Wyn Jones, *Beethoven: Pastoral Symphony* (Cambridge: Cambridge University Press, 1995), 14–6.

¹³ Barbo, *Simfonijske prve polovice 19. stoletja*, 18.

¹⁴ Ibid., 19.

¹⁵ Ibid.

S petimi stavki je *Pastoralna* najneobičajnejša med vsemi Beethovnovimi simfonijami. Na prvi pogled se zdi, da gre za nekonvencionalno število, ki kljubuje tedaj prevladujoči štiristavčni zvrstni normiranosti simfonije v prid geniju porajajoče se romantike, pa vendar se pravo ozadje petstavčnosti skriva v skladateljevem cikličnem razumevanju simfonije. Da bi razumeli omenjeno trditev, je treba nekoliko boljše vpogleda v strukturne zakonitosti *Pastoralne simfonije*.

Pred izidom partiture je Beethoven več let razmišljal, kako bi naslovil posamezne stavke. Naposled se je odločil za naslednje poimenovanje:

1. *Prebujenje vedrih občutkov ob prihodu na deželo* [*Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande*];
2. *Prizor ob potoku* [*Szene am Bach*];
3. *Veselo druženje podeželanov* [*Lustiges Zusammensein der Landleute*];
4. *Nevihta – Vihar* [*Gewitter – Sturm*] in
5. *Spev pastirjev. Veseli in hvaležni občutki po nevihti* [*Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm*].

Teh pet kvazibukoličnih slik je skladatelj pravzaprav združil v tri stavke, s tem da so tretja, četrta in peta med seboj povezane brez premorov.

Prvi stavek (*Allegro ma non troppo*) je napisan v sonatni obliki s široko razpredeno kodo. Že sam uvodni motiv vsebuje tri elemente za nadaljnjo gradnjo. Ta lahkotna misel v nekakšnem kvazimonotematskem smislu zaznamuje celoten stavek, kajti ostalo motivično-tematsko gradivo jo zgolj neprisiljeno dopolnjuje. Tako je razpoloženje vseskozi umirjeno in prijetno.

Drugi stavek (*Andante molto mosso*) nas s svojo tekočo eteričnostjo popelje do prizora ob potoku. Napisan je v sonatni obliki z dvema tema, ki nista v izrazitejšem kontrastu. Zaključuje ga znamenito posne-manje ptičjega petja, in sicer slišimo »petje« slavička (flavta), oglašanje prepelice (oboa) in kukavice (klarinet). Leta 1823 naj bi med sprehodom po gozdu v bližini Heiligenstadta že popolnoma gluhi skladatelj dejal prijatelju Antonu Schindlerju:

*Tukaj sem pisal Prizor ob potoku. Z menoj so komponirali strnadi tu zgoraj, pa prepelice, slavčki in kukavice. [Hier habe ich die Szene am Bach geschrieben, und die Goldammern da oben, die Wachteln, Nachtigallen und Kuckucke ringsum haben mitkomponiert.]*¹⁶

Vendar se zdi, da gre bolj kot za realen opis za še eno v vrsti idealizacij kasnejšega romantičnega imaginarija.

Tretji stavek (*Allegro*) je duhovit, nekoliko grotesken kmečki ples, v katerem se nad pedalnim tonom izmenjujeta dve sorodni temi. Nemara se je skladatelju zdela za to najprimernejša oblika scherza, ki ji je Beethoven znal dati karakteristično obeležje z različnimi drobnimi oponašanji podeželskega muziciranja. Tako je za stavek značilna »diletantska« spremljava s toniko in dominantno; vztrajna solistična melodija v oboi pa prepričljivo posnema pastirsko žveglo. Kot trio scherza zazveni potrkan ples (*Schuhplattler*). Vse se dvakrat ponovi, ko pa naj bi se prvi del ponovil še tretjič, grozeča nevihta z besnečim viharjem naznani glasbenodramaturški mejnik.

Četrty stavek (*Allegro*) jo postavi v središče dogajanja, saj nadvse realistično »slika« grom in strelo, ploho in slednjič rahel dežek. Beethoven je dal stavku za takratni čas virtuosno, četudi ne povsem svojsko podobo omenjenih vremenskih pojavov, ki so bili že poprej često predmet glasbenih ponazoritev. Dramatičnemu poteku sledi tudi razširjena instrumentacija, saj Beethoven v orkestracijo doda še dve pozavni in pikolo. O stavku je Hector Berlioz, ki je kot številni drugi pristaši programske glasbe prav v *Pastoralni* našel idealno predhodnico svojih programskih simfonij, zapisal:

*Poslušajte te sunke vetra, ki prinašajo dež, mrmranje basov in visoke tone pikola, ki naznanjajo sprostitve grozljivega viharja. [...] To nista več dež in veter, to so potop, poplava in konec sveta.*¹⁷

16 George Grove, *Beethoven und seine neun Symphonien; Deutsche Bearbeitung von Max Hehemann* (London: Novello, 1906), 196.

17 Hector Berlioz, *The Art of Music and Other Essays: A Travers Chants* (Bloomington, Indianapolis: Indiana University Press, 1994), 23–4.

Glasbeno dogajanje se brez premora nadaljuje v finale (*Allegretto*). Oblikovno tudi tega stavka ni mogoče povsem enoznačno interpretirati: spominja na razširjeni rondo s kodo. Čeprav finale večinoma temelji na prvi temi, kmalu prepoznamo tudi drugo – le-ta spominja na motiv iz začetka simfonije –, kar daje Beethovnovi »idilični pokrajini« simetrično podobo. Velja izpostaviti tudi kodo, za katero se zdi, da vsebinsko predstavlja ponotranjeni višek skladbe, koral oz., bolje rečeno, vokalno koncipiran del kompozicije. Besedilo slednjega bi se kot nekakšna zahvala za stvarstvo po zapisu iz skice za zadnji stavek (»*Ausdruck des Dankens. Herr, wir danken Dir*«) lahko glasilo: »*Zahvaljujemo se ti, vsemogočni Bog! [Wir danken Dir, allmächtiger Gott!]*«.¹⁸

Celotni glasbeni potek *Pastoralne simfonije* je torej podrejen sonatnemu ciklu, pri katerem nevihtni stavek deluje kot nekakšen razvojni odsek, finale pa zavzema mesto kvazireprize. Prenos enotnega dramaturškega loka na štiristavčno delo je bila ideja, ki so jo po Beethovnu prevzeli številni simfoniki v 19. stoletju. Iz nje izhaja tudi vključitev dodanega četrtega stavka, ki v sebi nosi dramatiko, sicer lastno prvim stavkom simfonij. Le-tej se je Beethoven v uvodnem stavku *Šeste* presenetljivo odpovedal. Tako je tudi v tem pogledu očitno, da skladatelj uresničuje težnjo po ciklični zaokrožitvi stavkov, ki se razvijajo v harmonično idilo, romantično ponazorjeno s pomiritvijo viharja in razjasnitvijo.¹⁹

Beethoven kot častni član Filharmonične družbe v Ljubljani

Šele koncertno delovanje leta 1794 ustanovljene ljubljanske Filharmonične družbe je pri nas spodbudilo seznanjanje z najsodobnejšo simfonično literaturo in v domala vseh segmentih močno okrepilo progresivnost simfonične glasbe v deželah med Alpami in Jadranom. Med častnimi člani omenjene družbe najdemo številne domače in tuje glas-

benike. Med prvimi začetnika simfonizma na Slovenskem Františka Josefa Benedikta Dusika,²⁰ med kasnejšimi pa tudi posamezne glasbene ravnatelje družbe, med katerimi velja izpostaviti Antona Nedvěda, Josefa Zöhrerja in Hansa Gerstnerja. Sicer pa je Filharmonična družba svoj ugled utrjevala predvsem s članstvi nekaterih najvidnejših tujih skladateljev in glasbenih poustvarjalcev (med njimi npr. Josepha Haydna, Nicolòja Paganinija, Johannes Brahmsa idr.).²¹

Z njihovimi imenovanji je Filharmonična družba skozi 19. stoletje potrjevala svoje visoko zastavljene cilje, ki jih je posebno ambiciozno uresničevala na začetku svoje poti, tj. v obdobju klasicizma. Glede na velike ambicije družbe je bilo skorajda samoumevno, da bo v svoje vrste skušala zvabiti tudi najpomembnejšega predstavnika tega obdobja – Ludwiga van Beethovna.

Prvi ohranjeni katalog muzikalij (*Musicalien-Catalog*)²² Filharmonične družbe iz let 1794–1804 kaže, da je moralo biti do leta 1808, ko se je prvič porodila zamisel o vabilu Beethovnu za častnega člana družbe, za njimi obdobje uspešnega delovanja. Med Beethovnovimi kompozicijami, ki so jih pogosto uvrščali na koncertne sporede Filharmonične družbe, so kmalu v začetku stoletja izvedli prvi dve Beethovnovi simfoniji, *Klavirski koncert št. 1 v C-duru* ter nekatera komorna dela.

Jasnejšo sliko o koncertnem dogajanju si sicer lahko ustvarimo šele od leta 1816 dalje, saj so koncertni sporedi, razen enega iz leta 1811, ki je reproduciran v publikaciji Emila Bocka,²³ delno ohranjeni šele od leta

20 Matjaž Barbo, *František Josef Benedikt Dusík: The Biography of an Eighteenth-Century Composer* (Wien: Hollitzer Wissenschaftsverlag, 2011), 46.

21 Ivan Klemenčič, »Častni člani ljubljanske Filharmonične družbe,« v *Evropski glasbeni klasicizem in njegov odmev na Slovenskem*, uredila Dragotin Cvetko in Danilo Pokorn (Ljubljana: SAZU, 1988a), 123–34.

22 *Musicalien-Catalog der Philharmonischen Gesellschaft in Laibach Zum Gebrauch für auswärtige Herren Mitglieder dieser Gesellschaft Nro 1 Seit 1. Nov. 1797 bis letzten Juni 1804 / Wird halbjährig fortgesetzt*. Glej NUK, arhiv Filharmonične družbe.

23 Emil Bock, *Die philharmonische Gesellschaft in Laibach* (Laibach: Kleinmayr & Bamberg, 1902), 13.

18 Grove, *Beethoven und seine neun Symphonien*, 205.

19 Barbo, *Simfonija prve polovice 19. stoletja*, 21.

1816 naprej.²⁴ Bock kot otvoritveno delo akademije,²⁵ ki je bilo na sporedu 8. januarja 1811, navaja veliko simfonijo Ludwiga van Beethovna (»*Eine grosse Symphonie von Herrn van Beethoven*«²⁶). Za katero simfonijo je šlo, ne moremo z gotovostjo trditi; zdi se, da je bila to *Eroica*.²⁷

Relevantnih virov primanjkuje tudi v povezavi s prvo izvedbo Beethovnovе *Šeste simfonije* pri nas. Tako kljub izčrpnim študijam, ki osvetljujejo skladateljeve vezi z Ljubljano,²⁸ kronologija prve izvedbe *Pastoralne* na Slovenskem ni docela pojasnjena. Najpomembnejši preučevalci Beethovnovе simfonične poustvarjalnosti v Ljubljani sicer domnevajo, da je bila *Simfonija št. 6 v F-duru* pri nas prvič izvedena 28. februarja 1818.²⁹ Katalogi muzikalij Filharmonične družbe v Ljubljani pa izkazujejo, da naj bi prva dva stavka *Pastoralne simfonije* na koncertih družbe zazvenela šele 11. aprila 1823, čemur je 23. maja 1823 sledila izvedba simfonije v celoti.³⁰

24 V prispevku se opiramo na koncertne sporede, hranjene v Glasbeni zbirki Narodne in univerzitetne knjižnice v Ljubljani. Glej NUK, arhiv Filharmonične družbe, mapa Koncertni sporedi.

25 Tako so se tedaj imenovalе slavnostne prireditve s kulturnim sporedom.

26 Bock, *Die philharmonische Gesellschaft*, 13.

27 Klemenčič, »Častni člani ljubljanske Filharmonične družbe,« 123.

28 Primož Kuret, *Ljubljanska filharmonična družba: 1794–1919* (Ljubljana: Nova revija, 2005), 47–55. Glej tudi: Ivan Klemenčič, »Beethovnova 6. simfonija in zveze z Ljubljano,« v *Zbornik Narodne in univerzitetne knjižnice: II*, uredili Branko Berčič, Jože Munda, Maks Veselko in France Vurnik (Ljubljana: NUK, 1978), 91–9; Ivan Klemenčič, *Slovenska filharmonija in njene predhodnice* (Ljubljana: Slovenska filharmonija, 1988b), 32; Ivan Klemenčič, *Slovenska glasba v evropskem okviru* (Celje: Celjska Mohorjeva družba, 2008), 111–30; in Klemenčič, »Častni člani ljubljanske Filharmonične družbe,« 128.

29 Klemenčič, »Beethovnova 6. simfonija in zveze z Ljubljano,« 96. Glej tudi: Kuret, *Ljubljanska filharmonična družba*, 49; Sieghard Brandenburg, *Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg* (Bonn: Beethoven-Häuser, 2000b), 27; in Jens Dufner, *Beethoven Werke, Symphonien III* (München: G. Henzle Verlag, 2013a), 277.

30 Sara Železnik, *Koncertni sporedi Filharmonične družbe 1816–1872* (Ljubljana: Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 2012b), 82–3.

Beethovna so sicer za častnega člana ljubljanske Filharmonične družbe želeli izvoliti že leta 1808, tj. v letu nastanka *Pastoralne simfonije*. O vzroku za njegovo prvotno neizvolitev govori poročilo na Dunaju živečega zdravnika, sicer tudi častnega člana ljubljanske Filharmonične družbe Antona Schmitta. Slednji je bil določen za posredovanje pri skladatelju, vendar je v Ljubljano naposled sporočil, da je Beethoven »*preveč muhast in premalo uslužen* [Beethoven hat ebenso viele Launen, als wenig Dienstfertigkeit.]«³¹ V omenjenem pismu je Schmitt tedajni direkciji družbe zaupal še, da bi svoj glas raje namenil odličnemu pianistu in skladatelju Johannu Nepomuku Hummlu. Zdi se, da je direkcija tedaj kolebala med vabilom Beethovnu oz. Hummlu, ki pa kasneje nikdar ni postal član družbe. Po vsej verjetnosti so ocenili, da bi bilo vabilo Beethovnu, ki je tedaj že veljal za enega najslavnejših živečih skladateljev, preveč tvegano. Tako se direkcija sprva ni odločila za vabilo. Filharmoniki so nato šele leta 1819 s posredovanjem dunajskega magistratnega svetnika Mathiasa von Tuscherja skladatelju izročili diplomo s častnim članstvom z datumom 15. marec 1819, skupaj s statutom družbe in članskim seznamom.³² Pismo citiramo v celoti:

Die hiesige philharmonische Gesellschaft, deren Zweck Verfeinerung des Gefühls und Bildung des Geschmacks im Gebiete der Tonkunst ist, mußte bei ihrem ratlosen Streben, dem Vereine nach innen und ausen auch durch zweckmäßige Wahl neuer Glieder, immer mehr Gehalt, Solidität und Zierde zu geben, allgemein von dem Wunsche durchdrungen werden, die Zahl ihrer

31 »*Ich meines Theils würde in dieser Rücksicht mein votum blos für den letzten, nämlich Hummels Sohn geben, der bei dem regierenden Fürst Niklas Esterhazy 2. Hofkapellmeister ist (Haydn ist der erste). Beethoven hat ebenso viele Launen, als wenig Dienstfertigkeit.*« (V zvezi s tem bi glasoval le za zadnjega, Hummelovega sina, ki pri vladajočem kapelniku Nikolaju Esterhazyju deluje kot drugi kapelnik (Haydn je prvi). Sicer pa je Beethoven preveč muhast in premalo uslužen.) Friedrich Keesbacher, *Die philharmonische Gesellschaft in Laibach seit dem Jahre ihrer Gründung 1702 bis zu ihren letzten Umgestaltung 1862. Eine geschichtliche Skizze* (Laibach, 1862b), 50.

32 Keesbacher, *Die philharmonische Gesellschaft in Laibach*, 50.

*Ehrenmitglieder durch Eu. Wohlgeb. geziert zu wissen. Das Organ dieser Gesellschaft, die unterzeichnete Direktion, erfüllt, den allgemeinen Wunsch der Gesellschaft realisierend, diesmal ihre angenehmste Pflicht, indem sie E. W. durch die Ernennung zum Ehrenmitgliede den vollsten Beweis ihrer tiefsten Verehrung anzunehmen ersucht und zugleich ein Exemplar der Statuten und des Verzeichnisses der dermaligen Mitglieder hier beischließt. Laibach am 15. März 1819.*³³

Beethoven se je nato družbi zahvalil s pismom z dne 4. maja 1819, v katerem je zapisal, da zna ceniti priznanje za »neznatne« zaslugе v glasbeni umetnosti, ki mu jih je ljubljanska Filharmonična družba pripoznala s to počastitvijo.

V pismu je zapisal:

An die Philharmonische Gesellschaft in Laibach.

Den EhrenVollen Beweiß, welchen mir die würdigen Mitglieder der Philarm. Gesellschaft als Anerkennung meiner geringen Verdienste in der Tonkunst dadurch gegeben haben, daß sie mich zu ihrem Ehren Mitgliede erwählt haben, und mir das Diplom darüber durch Hr. MagistratsRath v. Tüscher haben zustellen lassen, weiß ich zu würdigen, und werde zu seiner Zeit als einen Beweiß dieser meiner würdigung ein noch nicht öffentlich erschienenes Werk durch obgedachten Herrn M.R. v. Tüscher an die Gesellschaft die Ehre haben gelangen zu lassen.

33 »Tukajšnja filharmonična družba je z namenom izboljšanja občutja in vzgoje okusa na področju glasbe morala skozi neutrudno prizadevanje, družbi navznoter in navzven tudi s smotrno izbiro novih članov dati vedno večjo težo, solidnost in ponos, biti prežeta z željo, število častnih članov okrasiti z vašim blagorodjem. Podpisana direkcija kot organ družbe tokrat skozi realizacijo splošne želje le-te, izpolni najbolj prijetno dolžnost s tem, da vaše blagorodje imenuje za častnega člana in prosi za sprejetje tega dokaza, polnega svojega najglobljega občudovanja. Dodan je primerek statutuov in spisek dosedanjih članov. Ljubljana 15. marca 1819.« Ibid.

Wo übrigens die Gesellschaft meiner bedarf, werde ich jederzeit mich dazu bereit finden lassen –

*Der Philharmonischen Gesellschaft
Ergebenstes EhrenMitglied*

Ludwig Van Beethoven.

*Wien am 4:ten Maj 1819*³⁴

O omenjenem dogajanju je svoje bralce obvestil tudi *Illyrisches Blatt*, priloga *Laibacher Zeitung*:

Für alle Mitglieder der Laibacher philharmonischen Gesellschaft, ihre Gönner und Freunde dürfen es angenehm seyn, zu wissen, daß besagte Gesellschaft den berühmten Ludwig van Beethoven, dessen clasische Compositionen die Laibacher Musikfreunde in so vilen musicalischen Accademien bewundern, sich zum Ehrenmitgliede erwählt und demselben das Diplom übersendet haben. Dieses Diplom wurde von Seiten der großen Componisten nicht nur sehr gütig aufgenommen, sondern es erfolgte hierüber auch noch eine eigenhändige, ungemein erfreuliche Rückantwort des Inhalts, daß dieser berühmte Tonkünst-

34 »Filharmonični družbi v Ljubljani. Častni dokaz, ki so mi ga podelili častivredni člani Filharmonične družbe kot priznanje mojim neznatnim zaslugam za glasbo, da so me izvolili za svojega častnega člana in mi izročili diplomu prek magistratnega svetnika gospoda Tuscherja, znam ceniti in bom ob priliki kot dokaz svojega spoštovanja poslal družbi prek omenjenega gospoda magistratnega svetnika Tuscherja eno svoje, še neobjavljeno delo – Kjer bi me družba sicer potrebovala, bom vedno pripravljen. Filharmonične družbe najvdanejši častni član Ludwig van Beethoven. Dunaj, 4. maja 1819« »Ludwig van Beethoven, Brief an die Philharmonische Gesellschaft in Laibach, Wien, 4. Mai 1819, Autograph.«

Ludwig van Beethoven, Pismo Filharmonični družbi v Ljubljani, Dunaj, 4. maj 1819, rokopis,
 Beethoven-Haus Bonn, Sammlung H.C. Bodmer.

Muzikantendochter v. Dürffner
 haben zu fallen, auch, ein
 in zu würdigen, und auch
 zu einer Zeit, da man weiß
 die eine andere Würdigung
 ein vor nicht öffentlich war.
 Später und diese oben
 haben Herrn M. S. v. Dürffner
 an der engsten Stelle ein
 oder haben gelobt zu sein.

es alsigant da engsten
 unserer Anwesenheit, auch in
 und Zeit und der Zeit
 finden auch.

der Philosophen
 der engsten

der engsten
 der engsten

der engsten der engsten.

der engsten
 der engsten
 1819

*ler das Diplom der Laibacher philharmonischen Gesellschaft als einen, ehrenvollen Beweis von den Anerkennung seiner (wie es sich bescheiden ausdrückt, geringen –) Verdienste ansehe und daß die Gesellschaft jederzeit auf seine freundschaftliche Gesinnung rechnen dürfe.*³⁵

Beethovno pismo je doletela precej nenavadna zgodovinska usoda. Sprva je nanj opozoril prvi kronist družbe, znani ljubljanski zdravnik Friedrich Keesbacher,³⁶ ko je leta 1862 izdal kroniko Filharmonične družbe.³⁷ V arhivu Filharmonične družbe je nato Beethovno pismo več desetletij zavzemalo častno mesto, vse dokler ga niso v novi povojni kulturno-politični realnosti južnoslovanske države, v kateri družba v dotedanjem obsegu ni mogla več delovati, poleg številnih drugih dragocenosti prodali. Sprva v Švico, züriškemu zbiralcu Hansu Conradu Bodmerju, leta 1956 pa v Beethovnov arhiv v Bonnu,³⁸ kjer pismo hranijo danes.³⁹

Izvolitev Beethovna za častnega člana je nedvomno pomembno prispevala k dvigu ugleda Filharmonične družbe. Čeprav se zgodnji poskus izvolitve ni posrečil, do Beethovnovga imenovanja leta 1819, upoštevajoč mednarodno merilo, ni prišlo pozno. Tako je, denimo, slovito *Društvo prijateljev glasbe* (*Gesellschaft der Musikfreunde*) na Dunaju Be-

35 »Za vse člane ljubljanske Filharmonične družbe, njihove podpornike in prijatelje bo prijetno vedeti, da je omenjena družba izvolila za častnega člana znane- ga Ludwiga van Beethovna, čigar klasične skladbe so ljubljanski prijatelji glasbe na mnogih akademijah občudovali, in mu poslala diplomo. Te diplome veliki skladatelj ni samo dobrohotno sprejel, ampak svojeručno, izjemno prijazno odgovoril, da jo sprejema kot časten dokaz priznanja svojih (kot se je skromno izrazil, majhnih) zaslug in da lahko družba vedno računa na njegovo prijateljsko naklonjenost.« Kuret, *Ljubljanska filharmonična družba*, 51.

36 Zvonka Zupanič Slavec, *Zgodovina zdravstva in medicine na Slovenskem: medicina skozi čas, javno zdravstvo, farmacija* (Ljubljana: Slovenska matica, 2017), 110, 122.

37 Keesbacher, *Die philharmonische Gesellschaft in Laibach*, 51.

38 Klemenčič, »Beethovnova 6. simfonija in zveze z Ljubljano,« 97–8.

39 »Ludwig van Beethoven, Brief an die Philharmonische Gesellschaft in Laibach, Wien, 4. Mai 1819, Autograph«.

ethovna za častnega člana izvolilo zgolj tri leta pred njegovo starejšo ljubljansko »sorodnico«. Vsekakor pa je Beethovnova izvolitev za častnega člana Filharmonične družbe v Ljubljani pomembno odmevala tako doma kot v tujini in vplivala na delovanje družbe vse do njenega neformalnega konca 19. julija 1921, ko je bila družba kot Filharmonično društvo priključena ljubljanski Glasbeni matici.⁴⁰

Beethovne simfonije na koncertnih sporedih Filharmonične družbe v Ljubljani

Ker se znaten del arhiva Filharmonične družbe v Ljubljani ni ohranil,⁴¹ lahko podobo koncertnega življenja ljubljanske Filharmonične družbe in s tem tudi poustvarjalnosti Beethovnovih simfonij v Ljubljani rekonstruiramo na podlagi preostalih ohranjenih koncertnih sporedov in katalogov muzikalij.⁴² K jasnejši predstavi o organiziranosti koncertnih sezon in pogostosti posameznih akademij vsekakor prispevajo tudi letna poročila (*Jahresbericht*), ki jih je Filharmonična družba izdajala od leta 1862 naprej.⁴³ V Glasbeni zbirki Narodne in univerzitetne knjižnice v Ljubljani, ki hrani gradivo, povezano z ljubljansko Filharmonično družbo, so ohranjeni štirje katalogi muzikalij družbe. Prvi, že omenjeni, je iz leta 1804. Iz novejšega obdobja pa najdemo še tri: med njimi je

40 Kuret, *Ljubljanska filharmonična družba*, 443.

41 Jernej Weiss, »Načrtna ukinitve Filharmonične družbe v Ljubljani in njen zadnji glasbeni ravnatelj Hans Gerstner,« v Jernej Weiss, *Hans Gerstner (1851–1939): življenje za glasbo* (Maribor: Litera in Univerza v Mariboru, 2010), 67–74. Glej tudi: Jernej Weiss, *Češki glasbeniki v 19. in na začetku 20. stoletja na Slovenskem* (Maribor: Litera in Univerza v Mariboru, 2012), 200.

42 Sara Železnik, *Repertoarne smernice Filharmonične družbe v Ljubljani: katalogi muzikalij Filharmonične družbe* (Ljubljana: Znanstvena založba Filozofske fakultete, 2014).

43 Ta so organizirana kronološko, z natančnimi popisi vseh pomembnejših dogodkov, ne zgolj koncertov, temveč tudi organizacijskih sestankov, smrti članov, različnih sprejemov, izletov, poročil o delovanju glasbene šole, na koncu pa je vsakokrat priložen tudi seznam članov in navedena direkcija družbe kot tudi podano finančno poročilo.

najstarejši iz leta 1898, drugi je iz leta 1904, za najmlajšega, listkovnega, katerega točen datum nastanka ni znan, pa se zdi, da je bil izdelan po letu 1914.⁴⁴ Čeprav so zapisi iz katalogov muzikalij ter koncertnih sporedov pogosto pomanjkljivi,⁴⁵ lahko za Filharmonično družbo rekonstruiramo dokaj natančno podobo izvedb Beethovnovih del. Ta so pri ljubljanski publiki večinoma naletela na ugoden sprejem, Beethoven pa je kmalu postal »hišni« skladatelj Filharmonične družbe, katerega spomin je slednja posebej slovesno počastila na nekaterih jubilejnih koncertih.⁴⁶

Iz koncertnih sporedov je razvidno, da je bila na koncertih Filharmonične družbe do leta 1872, ko je bila ustanovljena osrednja slovenska glasbena ustanova, Glasbena matica v Ljubljani, med Beethovnovimi simfonijami največkrat izvedena *Simfonijska št. 2 v D-duru*, in sicer trinajstkrat. Sledijo ji *Prva* (z enajstimi izvedbami) in *Sedma simfonijska* (z devetimi) ter *Pastoralna simfonijska* (s sedmimi), ostale Beethovnovе simfonije pa so bile izvedene veliko bolj poredko. Med njimi zgolj *Simfonijska št. 5 v c-molu* (s štirimi) presega več kot dve izvedbi,⁴⁷ izvedbe *Devete simfonije* pa v omenjenem obdobju sploh ni mogoče zaslediti. Kot smo že omenili, so na koncertih ljubljanske Filharmonične družbe tudi v 19. stoletju – skladno z vsakokratnimi izvedbenimi zmoglostmi družbe – pogosteje izvajali posamezne stavke simfonij in ne simfoničnih ciklusov v celoti.

Izmed preostalih Beethovnovih skladb so bile najpogosteje izvajane uverture *Prometej* (21-krat), *Fidelio* (14-krat) in *Egmont* (13-krat), izmed

pesmi pa izstopata *Adelaide* in *Božja čast*. Omeniti moramo tudi *Septet v Es-duru* in oratorij *Kristus na Oljski gori*, katerega posamezne dele so izvajali pogosto, kot celota pa je bil zagotovo izveden vsaj trikrat.⁴⁸

Po letu 1830 so simfonije skoraj povsem izginile s koncertnih sporedov Filharmonične družbe. Glavni razlog za to se zdi predvsem vse večja prevlada italijanskega opernega repertoarja, pogojena s sočasno spremembo recepcijskih pričakovanj publike. Le-ta so po letu 1830 tudi na koncertnih sporedih Filharmonične družbe narekovala postopno zamenjavo skladb dunajske klasike z deli italijanskih opernih mojstrov. Tako so izvedbe simfoničnih kompozicij vse do začetka petdesetih let 19. stoletja sila redke – večinoma so jih nadomestili s posameznimi uverturami in z drugimi opernimi točkami, posledično pa so redkejšje tudi izvedbe Beethovnovih simfonij.

Če so bila dela slednjega med letoma 1817 in 1825 nekakšna stalnica koncertnih sporedov Filharmonične družbe – v povprečju so jih izvedli tudi na deset in več koncertih letno –, je to število z začetkom tridesetih let močno upadlo. Tako poslej na koncertnih sporedih Filharmonične družbe v Ljubljani najdemo le še en ali dva naslova Beethovnovih del letno, med njimi pa kot po pravilu ni simfoničnih skladb. Med izjemami je prav *Pastoralna simfonijska*, kar, kot se zdi, kaže na poseben pomen, ki ga je imela za Ljubljano: 2. aprila 1841 so tako izvedli njen prvi stavek, 18. februarja 1842 pa *Andante*. 8. novembra 1844 je bila nato izjemoma na sporedu tudi celotna Beethovnova *Simfonijska št. 7 v A-duru*. V obdobju med letoma 1851 in 1858, v katerem so simfonije ponovno postale stalnica koncertnih sporedov Filharmonične družbe, so nato postopoma spet začela prevladovati simfonična dela Mozarta in Beethovna.⁴⁹

Poleg akademij je Filharmonična družba prirejala tudi številne druge dogodke, ki so izstopali iz običajne koncertne prakse. Razlika se kaže predvsem v namenskosti omenjenih prireditev. Takšna veja koncertne-

44 Sara Železnik, »Kompozicije Ludwiga van Beethovna na koncertnih sporedih in v arhivu muzikalij ljubljanske Filharmonične družbe,« *Muzikološki zbornik* 48, št. 1 (2012a): 52.

45 Najpogosteje se v zapisih pojavita zgolj oznaka *Sinfonie* (in njej podobne različice zapisa) ter skladateljev priimek. Pogosto tako nista zapisana niti opus niti tonaliteta, ponekod pa ni naveden niti avtor. Enako velja tudi za nekatere vokalne točke; tako je, denimo, zapisano zgolj *Arie für Sopran* brez avtorja, večkrat pa tudi zgolj naslov arije brez navedbe dela, iz katerega izhaja. Ibid., 51.

46 Železnik, *Koncertni sporedi Filharmonične družbe 1816–1872*, 21–365.

47 Kuret, *Ljubljanska filharmonična družba*, 474–626.

48 8. novembra 1822, 6. aprila 1852 in 18. marca 1856 (Železnik, »Kompozicije Ludwiga van Beethovna na koncertnih sporedih in v arhivu muzikalij ljubljanske Filharmonične družbe,« 52).

49 Železnik, *Koncertni sporedi Filharmonične družbe 1816–1872*, 15.

ga udejstvovanja so bile prireditve, namenjene praznovanju cesarjevega rojstnega dne ali godu ter proslavljanju pomembnejših nacionalnih dogodkov kot tudi praznovanj pomembnih obletnic skladateljev, katerih delo je bilo povezano z delovanjem družbe. Posebej pomembno so v tej zvezi odmevali dogodki v povezavi z Beethovnom. Tako sta zgolj nekaj dni po skladateljevi smrti v takrat osrednjem ljubljanskem časopisu *Lai-bacher Zeitung* izšli dve poročili o Beethovnovi bolezni oz. smrti.

30. marca 1827, štiri dni zatem, ko je v habsburški prestolnici odjeknila novica o Beethovnovi smrti, je bilo na naslovnici omenjenega ljubljanskega dnevnika objavljeno poročilo z Dunaja, datirano z 21. marcem 1827. To poročila o Beethovnovem slabem zdravstvenem stanju, v njem pa je zapisano:

Unser Beethoven liegt beynahe schon volle vier Monathe an einer äußerst langwierigen und schmerzhaften Krankheit, der Wassersucht, darnieder, welche, wenn sie nicht sein Leben bedroht, ihn doch für lange Zeit in der Thätigkeit seines regen Geistes hindern dürfte. Kaum erfuhr man in London den traurigen Zustand dieses hochgefeierten Meisters, als einer seiner wärmsten Freunde und Verehrer, Hr. [Ignaz] Moscheles, mit regem Eifer die Sache der dortigen philharmonischen Gesellschaft vortrug, welche dann in einer großen Versammlung einstimmig beschloß, ihn nicht nur für den Augenblick, sondern auch für die Zukunft mit allem zu unterstützen, was er nur immer bedürfte. In Folge dessen ließ die Gesellschaft Hrn v. Beethoven durch das Haus Rothschild einstweilen 1000 fl. übermachen, mit dem Beysatze, nichts zu sparen, was ihm seine Gesundheit, und damit wieder sein freyes Wirken im Reiche der Töne verschaffen könne. – Mit welcher innigen Rührung Beethoven diese edelmüthige Handlung vernahm, läßt sich wohl kaum beschreiben, und hätten, die würdigen Männer in London davon Zeugen seyn können, so würde dieß schon allein hinreichende Belohnung für sie gewesen seyn. Beethoven ist in ärztlicher Hinsicht in den besten Händen. Seine Umgebung besteht aus seinem Jugendfreunde, dem kais. königl. wirklichen Hof-

*rathe von Breuning, und seinem vieljährig erprobten Freunde, Hrn. Musikdirector [Anton] Schindler, der ihm mit aller Aufopferung die Dienste eines wahren Freundes erweist. Möge es der Vorsehung gefallen, uns und der gesammten Kunstwelt diesen Heros der Tonkunst noch lange zu erhalten.*⁵⁰

3. aprila 1827 – teden po Beethovnovi smrti – je nato častnik na naslovnici povzel še žalostno novico iz habsburške prestolnice:

*Die Hoffnungen und Wünsche, welche die zahlreichen Freunde und Verehrer Beethovens für die Wiederherstellung dieses großen Künstlers gehegt hatten, sind leider nicht in Erfüllung gegangen. Ludwig van Beethoven unterlag am 26. d. M. Nachmittags zwischen 5 und 6 Uhr der langen und schmerzhaften Krankheit, an welcher er seit mehreren Monathen gelitten hatte. – Sein Leichenbegängniß wird morgen, den 29. d. M. Nachmittags 3 ½ Uhr, von seiner Wohnung im Schwarzspanierhause aus, Statt finden.*⁵¹

50 »Zaradi izjemno dolgotrajne bolezni je naš Beethoven že polne štiri mesece prikovan na posteljo. Zbolel je namreč za vodenico, ki ga bo, če že ne življenjsko ogrozila, še dolgo ovirala v dejavnostih njegovega živahnega duha. V Londonu so za žalostno stanje tega nadvse slavnega mojstra izvedeli, ko je eden njegovih najbližjih prijateljev in občudovalcev, g. [Ignaz] Moscheles, z veliko vnemo zado predstavljal tamkajšnji filharmonični družbi. Le-ta je nato na velikem zborovanju enoglasno sklenila, da ga ne bo samo trenutno, temveč tudi v prihodnje podprla z vsem, karkoli bi potreboval. Posledično je družba g. Beethovnu ob podpori hiše Rothschild zaenkrat donirala 1000 guldnov s pristavkom, naj ne varčuje z ničemer, kar bi mu lahko priskrbelo zdravja in s tem spet svobodno udejstvovanje v kraljestvu tonov. – S kakšno notranjo ganjenostjo je Beethoven izvedel za to plemenito dejanje, se da najbrž komaj opisati, in če bi dostojanstveni možje iz Londona lahko bili temu priče, bi že samo to za njih bilo zadostno plačilo. Beethoven je v najboljših zdravniških rokah. Obdan je s strani prijateljev iz mladosti, c. k. dvornega svetnika von Breuninga in njegovega skozi mnoga leta preizkušenega prijatelja, g. glasbenega direktorja [Antona] Schindlerja, ki mu je z vso požrtvovanostjo izkazal usluge pravega prijatelja. Da bi le Previdnosti uga-jalo nam in celotnem umetniškem svetu tega heroja tonske umetnosti še dolgo ohraniti pri življenju.« *Laibacher Zeitung*, št. 26, 30. marec, 1827, 101.

51 »Upanja in želje, ki so jih številni prijatelji in občudovalci Beethovna gojili za okrevanje tega velikega umetnika, se na žalost niso izpolnile. Ludwig van

Med najodmevnejšimi prireditvami, ki jih je ljubljanska Filharmonična družba kasneje posvetila spominu na Beethovna, je bila proslava stote obletnice Beethovnovnega rojstva leta 1870. Filharmonična družba v Ljubljani je spomin na svojega najpomembnejšega častnega člana počastila z dvema koncertoma, 12. in 13. novembra 1870.

Družba se je na dogodek pripravljala dalj časa. Za boljšo organizacijo so osnovali več odborov. Častnemu je predsedoval Anton Schöppl, deželni svetnik in poznejši vitez von Sonnewalden, ki je od leta 1859 dalje kot direktor v upravnem smislu vodil Filharmonično družbo, namestitvenemu takratni župan Ljubljane Josef Suppan, umetniški odbor pa je vodil tedanji glasbeni ravnatelj Filharmonične družbe Anton Nedvěd.⁵²

Prireditvi so posvetili nemalo pozornosti, saj so morali pridobiti pevce in orkestraše tudi izven Ljubljane. Ljubljanskih pevcev je bilo 60 (od tega 40 moških), iz Celja je prišlo 40 pevcev in 12 pevk, iz Kočevja sedem pevcev, iz Trsta in Maribora po dva ter iz Gorice trije pevci. Gos- tovi v orkestru je bilo največ iz Gradca in Zagreba (skupaj 12), iz Trsta in Maribora po eden in štirje iz Koroške.⁵³ Skupaj je torej nastopilo kar 126 pevcev in več kot 60 instrumentalistov.

Koncert se je začel s slavnostnim prologom, ki ga je posebej za to priložnost pripravil Friedrich Keesbacher. Ob zadnji kitici uvodnega govora so odkrili Beethovnov doprsni kip, bogato okrašen s cvetjem. Prologu je sledila uvertura k operi *Fidelio* in nato kantata za zbor in orkester *Mirno morje in srečna vožnja* (*Meeresstille und glückliche Fahrt*). Tržaški violinist Julius Heller je zatem nastopil s *Koncertom za violino in orkester*

Beethoven je 26. tega meseca med 17. in 18. uro podlegel dolgi in boleči bolezni, zaradi katere je več mesecev trpel. – Sprevid do pokopališča se bo začel jutri, 29. tega meseca popoldan ob 15.30, izpred njegovega [Beethovnovnega] stanovanja na Schwarzschanerhauser. » Laibacher Zeitung, št. 27, 3. april, 1827, 105.

52 *Siebenter und Achter Jahresbericht der philharmonischen Gesellschaft in Laibach pro 1869 & 1870 (vom 1. Jänner 1869 bis letzten September 1870 und vom 1. October 1870 bis letzten September 1871)* (Laibach: Verlag der philharmonischen Gesellschaft, 1871), 4. <http://www.dlib.si/details/URN:NBN:SI:DO-C-WFDGPLNO>.

53 Železnik, »Kompozicije Ludwiga van Beethovna na koncertnih sporedih,« 57.

v D-duru, sledila je koncertna sopranska arija *Ah, perfido*, ki jo je zapela članica Deželnega gledališča ga. Frankenberg, nato pa *Fantazija za klavir, zbor in orkester v c-molu*, pri izvedbi katere so sodelovali pianist Josef Zöhrer in pevski solisti. Po *Fantaziji* je moški zbor izvedel še zborovsko priredbo sopranskega samospeva *Božja čast* (*Die Ehre Gottes*), koncert pa je sklenil zaključni zbor iz oratorija *Kristus na Oljski gori*.⁵⁴

Večer se je nadaljeval z govorom deželnega svetnika Schöppla o Beethovnu in pomenu njegove glasbe za glasbeno kulturo, prebrali so pozdravne telegrame iz Celovca in Maribora, nato pa je sledil še pevski večer, na katerem so izvajali tudi skladbe drugih skladateljev, ne zgolj Beethovnovih. Prvi del proslave Beethovnovnega rojstva je na ugodne odmeve naletel predvsem v časopisu *Laibacher Zeitung*, ki je dogodku posvetil posebno pozornost in v svojem feljtonu 12. novembra 1870 citiral Grillparzerjev govor ob Beethovnovem pogrebu,⁵⁵ nato pa dva dni kasneje poročal še o obeh slavnostnih koncertnih večerih.⁵⁶ Občinstvo naj bi ob velikem navdušenju vsako točko pospremlilo z bučnim aplavzom. Ne- podpisani kritik pa je v svojem poročilu posebej izpostavil izjemen na- stop violinista Hellerja in o njem zapisal:

*Den Glanzpunkt des Concertes bildete aber unstreitig des Violin- concert, vorgetragen von Herrn Heller. Wir haben in Herrn Heller einen vollendeten Künstler kennen gelernt. Diese Leichtigkeit des Bogens, diese Reinheit, Klarheit und Schmiegsamkeit des Tones, diese perlende Anmuth der Passagen können nur die Resultate eines ausgebildeten großen Talentes sein.*⁵⁷

13. novembra je sledil še drugi dan Beethovnovnega slavlja, ki se je začel s skupno vajo vseh udeležencev. Na koncertu so sprva izvedli Beet-

54 Kuret, *Ljubljanska filharmonična družba*, 169–70.

55 *Laibacher Zeitung*, št. 259, 12. november, 1870, 1855–56.

56 *Laibacher Zeitung*, št. 260, 14. november, 1870, 1865–66.

57 »Višek koncerta pa je bil nedvomno Violinski koncert v izvedbi gospoda Hellerja, v katerem smo spoznali popolnega umetnika. Takšna lahkotnost lokovanja, ta čistost, jasnost in voljnost tona, biserne miline pasaž so lahko le rezultat izobliko- vanega velikega talenta.« Ibid., 1865.

Program Beethovnovoga slavja in vabilo nanj (1870).

Einladung zur Theilnahme
an der
zur Erinnerung an den 100. Jahrestag der Geburt
Ludwig van Beethoven's
veranstalteten
BEETHOVEN - FEIER
in Laibach
am 12. und 13. November 1870.

Programm:

I. Tag.
I. Festconcert Abends im landschaftl. Theater,
hierauf
Sängerabend in den Localitäten der bürgerlichen Schießstätte.

II. Tag.
II. Festconcert Mittags im landsh. Theater, Abends Festball im Casino.

Die beiden Concerte und der Sängerabend werden von der philharmonischen Gesellschaft unter Mitwirkung des Giller Männergesangsvereines und Damenchores und auswärtiger Künstler, der Festball vom Casino-Vereine für die Festtheilnehmer veranstaltet.

Festkarten, welche zur Theilnahme an sämmtlichen genannten Festlichkeiten berechneten, sind vom **1. bis incl. 9. November** d. J. zu haben:

Für die **Mitglieder der philharm. Gesellschaft** beim Gesellschaftskassier Herrn **A. Cantoni** (Hauptplatz Nr. 12, II. Stock) von 10—3 Uhr täglich, für **Nichtmitglieder** in der Handlung des Herrn **Josef Karinger** (Hauptplatz).

Preise der Festkarten.

A. Für Mitglieder der philharmonischen Gesellschaft:
Karten für Familien zu 3 Personen **3 fl.**
" " Einzelne **2 "**

B. Für Nichtmitglieder:
Karten für Familien zu 3 Personen **5 "**
" " Einzelne **3 "**

Das musikalische Programm wird durch die öffentlichen Blätter und mittelst Anschlagzetteln veröffentlicht werden.

Karten zu dem am 13. November d. J., nach dem Mittags-Concerte im Glassalon der Casino-Restaurations stattfindenden **Fest-Diner** (das Couvert zu **1 fl. 30 fr.**) sind bei den Herren Cantoni und Karinger zu haben.

Laibach am 24. October 1870.

Das Comité für die Beethoven-Feier.

Verlag der philh. Gesellschaft. Laibach. Druck v. Witzig.

hovno *Simfonijo št. 5 v c-molu*, sledila je izvedba samospevov *Mignon* in *Nova ljubezen, novo življenje* (*Neue Liebe, neues Leben*) v interpretaciji sopranistke Leopoldine Gregorič in samospevov *Spomin* (*Andenken*) ter *Sposlikanim trakom* (*Mit einem gemalten Band*) v izvedbi Alexandra Rüdingerja, člana Deželnega gledališča. Koncert so zaključili z izvedbo kantate *Atenske razvaline* (*Die Ruinen von Athen*) za soliste, zbor in orkester. Po koncertu je za udeležence sledilo slavnostno kosilo, ob 21. uri pa so v slovesno okrašenih kazinskih prostorih priredili še ples.⁵⁸

Poročevalci so bili posebej navdušeni nad izvedbo Beethovnovе *Simfonije v c-molu*. Sicer pa je obletnica Beethovnovеga rojstva na poustvarjalnem področju izpostavila predvsem osebnost dirigenta Antona Nedvčda, ki je bil gotovo najzaslužnejši za uspešno izvedbo glasbenih prireditev. Zanj je omenjeno Beethovново slavlje zagotovo pomenilo enega izmed poustvarjalnih vrhuncev v njegovi karieri.

Dogodkov se je udeležil tudi skladatelj biograf, sicer ameriški konzul v Trstu, Alexander W. Thayer, in v družbinem letnem poročilu objavil sestavek o slavju z datumom 19. november 1870.⁵⁹ Filharmonična družba je ob velikem uspehu Beethovnovе slavnosti pridobila samozaupanje v lastne sile in dokazala, da je sposobna organizirati tudi obsežnejše glasbene prireditve. Tako je Beethovnova stoletnica v 19. stoletju za glasbeno Ljubljano vsekakor pomenila enega izmed pomembnejših dogodkov, ki je še dolgo odmeval.

Skladbe Ludwiga van Beethovna pa niso bile aktualne zgolj v slavnostnih dneh, temveč so imele domala vseskozi poseben status tudi na rednih akademijah Filharmonične družbe, te na Slovenskem osrednje koncertne ustanove v 19. stoletju. V njeni nadvse bogati poustvarjalni zgodovini je tako sledila še vrsta drugih pomembnih Beethovnovih spominskih koncertov. Repertoar Filharmonične družbe v Ljubljani se zdi tako glede na prve izvedbe Beethovnovih simfonij povsem pri-

merljiv z nekaterimi najpomembnejšimi sočasnimi tujimi koncertnimi institucijami.

Seveda pa Beethovnov pomen za Ljubljano ni bil omejen zgolj na aktualnost njegovih kompozicij, katerih izvedbe so k nam privabile tudi številne tuje renomirane glasbene poustvarjalce. Nenazadnje so prav tovrstna častna članstva, slavnostne akademije in drugi odmevni dogodki v nadvse bogati poustvarjalni zgodovini ljubljanske Filharmonične družbe v dobršni meri definirali kulturno zavest tedaj mlade bidermajerske meščanske kulture in Ljubljano povezali z nekaterimi najpomembnejšimi glasbenimi središči Habsburške monarhije. Iz njih izhaja tudi potrebna samozavest nekaterih ključnih protagonistov delovanja Filharmonične družbe v Ljubljani. Njim gre zasluga, da je kranjska prestolnica kljub svoji relativni majhnosti postala pomemben sestavni del tedaj najaktualnejših evropskih glasbenih tokov.

⁵⁸ Kuret, *Ljubljanska filharmonična družba*, 170.

⁵⁹ *Siebenter und Achter Jahresbericht der philharmonischen Gesellschaft in Laibach*, 6–14.

Avtorizirani prepis partiture Beethovnovе *Šeste simfonije v F-duru*, opus 68

Avtorizirani prepis partiture Beethovnovе *Šeste simfonije v F-duru*, op. 68, je eden od zakladov Narodne in univerzitetne knjižnice v Ljubljani. Odkar ga hrani, ga je večkrat postavila na ogled, v čitalnici glasbene zbirke pa so ga preučevali in občudovali eminentni raziskovalci in poustvarjalci, poznavalci Beethovnovеga dela, kot tudi drugi zainteresirani obiskovalci.¹ Poti rokopisa pred ustalitvijo v NUK pa so nejasnejše in skrivnostnejše. Nekatere v preteklosti izrečene domneve v zvezi z njegovo provenienco so danes pojasnjene, druge opuščene, najbolj izzivajoče pa še čakajo na faktum, ki ga morda še premorejo zastrti na široko razpršeni pisni viri. Partitura je bila prepisana iz Beethovnovеga avtografa v zadnji četrtini leta 1808 in je služila za prvo javno izvedbo simfonije na Dunaju 22. decembra 1808.² Prepisal jo je poklicni kopist Joseph

Klumpar, s katerim je Beethoven sodeloval med letoma 1805 in 1808.³ Skladatelj je partituri dopisal naslov, dodal več navodil za igranje ter popravil nekaj not.

Partituro je leta 1862 iz arhiva ljubljanske Filharmonične družbe potegnil njen kronist Friedrich Keesbacher (1831–1901) ter v zgodovinskem pregledu delovanja društva, objavljenem v prilogi ljubljanskega časnika *Laibacher Zeitung*, javnost prvič opozoril nanjo.⁴ Keesbacher, po poklicu zdravnik, se je naselil v Ljubljani le leto pred tem, zato se je pri zbiranju podatkov opiral na pripovedovanje sodobnikov in društveni arhiv. Ob pregledovanju dokumentov je naletel na že po-

¹ Ob 200-letnici Beethovnovеga rojstva je Glasbeni oddelek NUK pripravil Beethovnovо razstavo. Med drugim so razstavili prvotiske, izdane za časa skladateljevega življenja, najstarejše koncertne sporede z izvedbami Beethovnovih skladb ter gradivo v zvezi z izvolitvijo Beethovna za častnega člana ljubljanske Filharmonične družbe.

² Jens Dufner, »Kritischer Bericht,« v *Beethoven Werke*, Abt. 1, Bd. 3, *Symphonien III*, ur. Jens Dufner (München: G. Henle, 2013b), 277.

³ Alan Tyson, »Notes on Five of Beethoven's Copyists,« *Journal of the American Musicological Society* 23, št. 3 (1970): 456–60; Sieghard Brandenburg, ur., *Ludwig van Beethoven – Briefwechsel Gesamtausgabe*, 1 (München: G. Henle Verlag, 1996–1998), 327–8; Jens Dufner, »Schreibdialoge. Beethoven und sein Kopist Joseph Klumpar,« v *Bonner Beethoven-Studien*, Band 11, uredili Bernhard R. Appel, Joanna Cobb Biermann in Julia Ronge (Bonn: Beethoven-Haus Bonn, Carus, 2014), 68.

⁴ Friedrich Keesbacher, »Die philharmonische Gesellschaft in Laibach, seit dem Jahre ihrer Gründung 1702, bis zu ihren letzten Umgestaltung 1862. Eine geschichtliche Skizze,« *Blätter aus Krain*, 18. oktober, 1862a, 169–70, in v posebnem odtisu Friedrich Keesbacher, *Die philharmonische Gesellschaft in Laibach seit dem Jahre ihrer Gründung 1702 bis zu ihren letzten Umgestaltung 1862. Eine geschichtliche Skizze* (Laibach, 1862b), 51–2.

zabljen Beethovnov pismo zahvale za podelitev častnega članstva iz leta 1819 ter ob branju privzdignil obrvi. Pozornost je vzbujala mojstrova obljuba, da bo družbi ob priložnosti v zahvalo za imenovanje poslal svoje še neizdano delo. Prepis *Šeste simfonije* s pripisom »Beethovens Hand mit Röthel« je bil med društvenimi muzikalijami edini vir, ki bi ga veliki mojster utegnil držati v svojih rokah. Čeprav je Keesbacher odstavek o Beethovnovih stikih z Ljubljano sklenil s pomenljivimi besedami – »naj bo kakorkoli že, v vsakem primeru ima družba v dveh z rdečo napisanih besedah drag spomin na velikega mojstra glasbene umetnosti in ne zamerimo, če si dovoli domnevati, da je na tako časten način prejela eno najpomembnejših Beethovnovih del« –,⁵ je bila misel o najdbi skladbe, ki jo je skladatelj kot zahvalo za častno članstvo poslal glasbenikom v Ljubljano, preveč zamamna, da bi vanjo zares bili želeli dvomiti.⁶

- 5 »Sei dem aber wie ihm wolle, jedenfalls besitzt die Gesellschaft in den 2 mit Rothstift geschriebenen Worten ein liebes Andenken an den Großmeister der Tonkunst und man kann es derselben nicht verargen, wenn sie der Vermuthung Raum gibt, eines der bedeutendsten Werke Beethovens in so ehrender Weise erhalten zu haben.« Keesbacher, »Die philharmonische Gesellschaft in Laibach,« 170.
- 6 Keesbacherjevi domnevi so raziskovalci glasbene preteklosti na Slovenskem zadnjih sedemdeset let tako pritrdjevali kot nasprotovali. Utemeljitev niso temeljile na oprijemljivih virih, razen v člankih Ivana Klemenčiča, ki se je skliceval na primerjalne raziskave, opravljene v mednarodnem okviru v sedemdesetih in devetdesetih letih prejšnjega stoletja. (Ivan Klemenčič, »Beethovna 6. simfonija in zveze z Ljubljano,« v *Zbornik Narodne in univerzitetne knjižnice: II*, uredili Branko Berčič, Jože Munda, Maks Veselko in France Vurnik (Ljubljana: NUK, 1978), 91–9; Ivan Klemenčič, »Šesta simfonija Ludwiga van Beethovna in njegove zveze z Ljubljano,« v *Zbornik ob jubileju Jožeta Sivca*, uredila Jurij Snoj in Darko Frelj (Ljubljana: Založba ZRC, ZRC SAZU, 2000), 119–30.) Razprava je izšla tudi v angleškem prevodu: Ivan Klemenčič, »The Sixth Symphony by Ludwig van Beethoven and His Connections with Ljubljana,« v *Glazbene kulture na Jadranu u razdoblju klasicizma: radovi s mednarodnog muzikološkog skupa održanog u Dubrovniku, Hrvatska, 24.–26.05.2001 = Musical Cultures in the Adriatic Region Ruring the Age of Classicism: Proceedings of the International Musicological Symposium Held in*

Partitura, kot jo imamo pred seboj danes, najprepričljivejša priča o svoji nekdanji podobi, spremembah in rabi. Njen format je prečen, z višino, dolžino in s širino platnice 22 x 31,5 x 2,4 cm. Listi merijo približno 21,3 x 30 cm. Debelina platnice je 0,3 cm. Hrbet je upognjen, na njem so odtisi treh vezic; vezan je v usnje, prednja in zadnja platnica iz trde lepenke sta prevlečeni z rjavim marmoriranim papirjem. Na prednji platnici je okrasno izrezana nalepka z napisom »N° 1.«, pri čemer je številka 1 prečrtana in popravljena v »6«, in dvema okroglima žigoma Filharmonične družbe v Ljubljani (»Philharm. Gesellschaft in Laibach«). Med platnice so uvezani ovoj in 113 folijev v petih sešitkih različnih obsegov, ki sovpadajo s petimi stavki simfonije. Knjižni blok je šivan z nitjo skozi hrbet. Obreza je brizgana z modrim pikčastim obrizgom. Vezava je bila v novjšem času delno restavrirana (verjetno ob razstavi v NUK leta 1967 ali 1970). Dodana ali zamenjana sta bila kapitelni trak in kapitel ter nalepljena nova vezna lista. Med ovoj in naslovnico ter med strani 76–77, 98–99, 184–185 je bil vlepljen prosojni japonski papir. Strani so bile oštevilčene arhivsko na *recto* oziroma neparnih straneh ter na zadnji popisani strani, verjetno ob inventarizaciji in bibliografski obdelavi v knjižnici. V rokopisu ni sledi starejše paginacije.

Prisotnih je več vrst mehansko rastriranega notnega papirja. Prvi trije stavki so pisani na dvanajstsystemschem papirju. Črtovja so visoka približno 0,75 cm in dolga približno 25,7 cm. Razdalja med najvišjo črto prvega in najnižjo črto zadnjega črtovja meri 18,5 cm. Vodni znak je šesterokraka morska zvezda (višina in širina 2,8 cm) nad črkami EGA (širina 8,5 cm) in polmesec z obrazom (širina 3,2 cm).⁷ Že na otip se razlikuje prvi in zadnji list tretjega stavka z odtisom treh polmesecev (širina približno 9 cm) in črk GFA (širina 6,5 cm). Četrty in peti stavek sta napisana na štirinajstsystemschem papirju. Črtovja četrtega stavka so visoka približno 0,7 cm in dolga približno 25,7 cm. Razdalja med najvišjo črto

Dubrovnik, Croatia, on May 24–26, 2001, uredila Vjera Katalinić in Stanislav Tuksar (Zagreb: Hrvatsko muzikološko društvo, 2004), 105–19.

- 7 Pole papirja so prerezane sredi vodnih znakov, zato višine ni bilo mogoče izmeriti.

Fol.	Str.	Vsebina	Papir	Vodni znak
1r	1	naslovnica		
1v–38v	2–76	1. stavek	12-vrstični	morska zvezda – EGA – polmesec z obrazom (1. list 3. stavka: trije polmeseci – GFA)
39r–55v	77–110	2. stavek		
56r–80v	111–160	3. stavek		
81r–92v	161–184	4. stavek	14-vrstični	IF – trije polmeseci
93r–113v	185–226	5. stavek	14-vrstični	orel z dvignjenimi krili – GFA – trije polmeseci

prvega in najnižjo zadnjega črtovja meri 18,6 cm. Vodni znak na papirju sta črki IF in trije polmeseci (širina približno 11 cm). Vodni znak na papirju petega stavka je orel z dvignjenimi krili (širina 5,5 cm) nad črkami GFA (širina 6,5 cm) in trije polmeseci (širina približno 8,5 cm). Črtovja so visoka približno 0,65 cm in dolga približno 25,7 cm. Razdalja med najvišjo črto prvega in najnižjo zadnjega črtovja meri 19,3 cm.

Vtisi v papir kažejo, da so bile pole papirja zgibane horizontalno in vertikalno ter prerezane po daljšem pregibu. Tako dobljeni prepognjeni listi ali bifoliji v prečnem formatu so bili zloženi drug v drugega glede na predvideno število strani za prepis celega stavka. Odstopanja kažejo na spremembe v procesu prepisovanja ali na kasnejše zamenjave.

Prvi stavek obsega 19 prepognjenih listov, sešitih po sredinskem pregibu s štirimi neenakomerno dolgimi šivi. Vidne so sledi starejše perforacije (pet vbodov na razdaljah približno 3,5 cm med prvim in drugim ter približno 5,5 cm med naslednjimi tremi). Drugi stavek obsega 8 prepognjenih listov, sešitih po sredini hrbtna. Med 6. in 7. listom je na levi strani vшит dodaten folij. Dolžine šivov in sledi perforacije so enake oziroma v istih razmerjih kot v prvem stavku. V tretjem stavku so listi zloženi veliko kompleksneje kot pri predhodnih. V dva zunanja bifolija sta vložena dva svežnja listov s petimi oziroma štirimi prepognjenimi listi, za njima je vlepljen še en prepognjen list. Oba svežnja sta sešita s štirimi neenakomerno dolgimi šivi. Med tretji in četrti list drugega svežnja je na levi vшит

dodaten folij. Sledi prvotne perforacije so vidne v drugem svežnju. Peti stavek obsega 10 prepognjenih listov, sešitih po sredini hrbtna s štirimi šivi. Med drugi in tretji list je na desni strani vшит dodatni folij (del vodnega znaka z lilijo kaže na enako vrsto papirja, kot je bila uporabljena v zadnjih dveh stavkih Beethovnovnega avtografa).⁸ Na desnih folijih so vidni trije vbodi, oddaljeni drug od drugega približno 5,5 cm. Četrti stavek obsega 6 prepognjenih listov, sešitih po sredini s štirimi temnejšimi šivi ter od polovice še z daljšim svetlejším šivom. Na straneh 165 in 168 so manjši delčki, prelepljeni z rastriranim papirjem in korigirani.

V desnem spodnjem kotu zadnjih folijev drugega, tretjega in petega stavka je vidna kopistova zabeležka obsega oziroma količina porabljenih listov, ki se ujema s številom listov v sešitku (2. stavek: 8 ½; 3. stavek: nečitljivo; 5. stavek: »10 ½«).

Način zlaganja papirja, sledi vbodov ter porumenelost zunanjih strani ovojnih listov posameznih stavkov dokazujejo, da partitura prvotno ni bila zvezana v celoto, ampak v ločene sešitke. Predvsem strani 1 (naslovnica), 77 (začetek 2. stavka) in 185 (začetek 5. stavka) pričajo o intenzivnejši izpostavljenosti svetlobi in drugim vplivom okolja kot sosednje notranje strani, spodnje strani prepognjenih listov pa so tudi bolj

8 Sieghard Brandenburg, »Kommentar,« v *Ludwig van Beethoven. Sechste Symphonie F-Dur, Opus 68: Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn* (Bonn: Beethoven-Haus, 2000a), 10, 12–3.

umazane. Izjema je četrti stavek, na katerem razen sledov listanja na zunanjih spodnjih vogalih strani, ki so sicer prisotne v celotni partituri, ni opaznih izrazitejših vplivov okolja.

Rokopis je pisan s črnilom z roko Beethovnovnega kopista Klumparja, razen četrtega stavka, ki ga je napisal doslej neidentificirani prepisovalec oz. zapisovalec. Na več mestih so vidna dopolnila oziroma popravki z grafitnim svinčnikom, na dveh mestih pa tudi z rdečo kredo (Röthel). Poleg pisave glavnega prepisovalca so tako na ovoju in naslovnici kot v notnem zapisu prisotne poteze drugih rok.

Na uvezanem ovoju je z neidentificirano starejšo pisavo napisano: »Symphonie pastorale«. Naslov je obrobjen s tanko okrasno vijugo, pod njim je naveden skladatelj: »Beethoven«. Nad naslovom je dvakrat prečrtan (s poševnimi črticami v desno in levo stran), a razločno viden zapis: »Ouverture«. V isti višini je proti desnemu robu strani zapisana številka »N° 6.«, proti levemu pa žig Filharmonične družbe.

Na naslovnici je z močno obledelim rdečim svinčnikom z latiničnimi črkami napisano »Sinfonia pastorale«. Začetka obeh besed, ki sta zapisani ena pod drugo, sta nekoliko prekrita z močno potegnjenima, v sredi prekrizanima črtama. Enako prekrizani rdeči črti sta tudi na spodnji polovici strani. Pod zapis je nekdo v nemški pisavi dodal: »Beethovens Hand mit Röthel.« Zadnji vpis na stran je najverjetneje dodal skrbnik društvenega notnega arhiva, ki je na vrhu črtovja zapisal: »Beethovens«, »Sinfonie pastorale«, pod naslov pa še »N° 6.«.

Partitura je urejena po načinu Beethovnovih avtografov tistih let. Godala so zapisana ločeno, in sicer violine in viole na vrhu, violončeli in kontrabasi pa na dnu partiture. V prvem in drugem stavku so v desetih notnih črtovjih drug pod drugim v enakem vrstnem redu kot v avtografu nanizani parti za prve violine, druge violine (*violini*), violo (*viola*), flavti (*flauti*), oboi (*oboe*), klarineta (*clarinetti*), fagota (*fagotti*), rogova (*corni*), violončela (*violoncelli*) in kontrabase (*bassi*). V drugem stavku igrajo violine s sordino (*violini con sordini*). V tretjem stavku je zapolnjenih enajst notnih črtovij, saj je Beethoven pred violončela postavil še trobenti (*clarini*). Partitura petega stavka z vključitvijo dveh pozavn (*tromboni*), postavljenih pred trobenti, obsega trinajst sistemov. Uglasi-

tev klarinetov (*in B*) je dopisana v prvem stavku, rogov (*in B*) v drugem ter trobent (*in C*) v tretjem in petem stavku. V četrtem stavku razporeditev partov v partituri odstopa od avtografa, razlikuje pa se tudi njihovo poimenovanje. V štirinajstih notnih črtovjih so parti za prve violine, druge violine (*violini*), violo (*viola*), flavti (*flauti*), oboi (*oboe*), klarineta (*clarinetti in B*), fagota (*fagotti*), rogova (*corny F*), pikolo (*piccolo*), pozavni (*trombony*), trobenti (*Trompe in Es*), pavke (*Timpani in C F*), violončela (*violoncello*) in kontrabase (*bassi*).

Kopist Klumpar je partituro prepisal neposredno iz avtografa. Dokaz za to so z njegovo roko dodane številke na zgornjem robu Beethovnovnega rokopisa, ki se skladajo s sicer neoštevilčenimi stranmi vsakega od stavkov prepisa. Poleg tega niza števil je v avtografu viden tudi še delno zabrisan niz števil, ki se ujema z razporeditvijo strani kopistovega prvega prepisa partiture. Nedvomno gre za dispozicijo strani pred začetkom prepisovanja, saj so številke postavljene na taktnico zadnjega takta v obsegu ene strani. Podatek o številu strani je služil pripravi notnega papirja.

V kritičnem poročilu Jensa Dufnerja k izdaji simfonije v Beethovnovih zbranih delih, ki se opira na raziskave primarnih virov, opravljene v zadnjih desetletjih, so podrobno razčlenjeni posamezne faze v izpisovanju avtografa, prepisovanju partiture in instrumentalnih partov ter skladateljevi posegi v notne zapise.⁹

Primerjalne analize so pokazale, da je kopist iz avtografa prepisoval trikrat. Najprej je, verjetno še pred junijem 1808, izgotovil instrumentalne parte za že dokončane prve tri stavke simfonije. Poleti 1808 je Beethoven dokončal zadnja dva stavka simfonije in kopist je celotno partituro do srede septembra prepisal za založnika Gottfrieda Christopha Härtla. Po tej predlogi je izdelal tudi parte za zadnja dva stavka. Domnevno so služili za vaje in privatno izvajanje v krogu Beethovnovih mecenov.¹⁰ Di-

9 Dufner, »Kritischer Bericht,« 279–87; Brandenburg, »Kommentar,« 18–28; Jonathan Del Mar, *Ludwig van Beethoven. Symphonie Nr. 6 in F-Dur: Pastorale, op. 68. Critical commentary* (Kassel etc.: Bärenreiter, 1998), 18–28; Shin Augustinus Kojima, »Probleme im Notentext der Pastoralsymphonie op. 68 von Beethoven,« *Beethoven-Jahrbuch* 9 (1977): 223–43.

10 Brandenburg, »Kommentar,« 22–3.

namične oznake in nekatere druge dopolnitve, ki sta jih v avtograf in prepise partov naknadno vnesla Beethoven ali Klumpar, je v prepis partiture z rdečo kredo zabeležila neidentificirana tuja roka. Beethoven je tako avtograf kot prepis še enkrat pregledal ter korekture in dopolnitve z rdečo kredo zapisoval vzporedno v oba vira, v prepisu pa je popravil tudi nekatere očitne napake in nedoslednosti v dinamičnih označbah. Sredi septembra je založnik Härtel prepisano partituro odnesel v Leipzig in od takrat Beethovnu ni bila več dosegljiva. Dufner ugotavlja, da se začne na tej stopnji razvojna pot simfonije razdvajati, saj Beethoven obeh partitur (avtografa in prepisa), tudi zaradi različne namembnosti, ni uskladjal dosledno. Avtograf je ostal merodajen pri Beethovnovem pregledu orkestralnih partov ter za izdelave izvajalske partiture, prepis pa je bil osnova kasnejšega natisa. Šele potem, ko je prepis partiture Beethoven že izročil založniku, je v izvirno partituro vnesel tudi korekture in dodatke iz že preigranih rokopisnih partov. Tokrat je zapisoval s svinčnikom in deloma tudi s črnilom ter vpise praviloma tudi dodatno zaznamoval s križcem na zunanjem robu. Šlo je predvsem za preciziranje dinamike in artikulacije, dopolnjevanje navodil za izvajanje pa tudi za izpisovanje praznih mest in popravljanje napak. Dopolnjeval in popravljal je tudi v obratni smeri.

Drugi prepis oz. izvajalska partitura, ki se danes hrani v Ljubljani, v nasprotju s prvim, ki ga je Beethoven prodal leipziškemu založniku kot tiskarsko predlogo, upošteva vse Beethovnovе uskladitve in dodatke iz avtografa, ne pa tudi popravkov, ki jih je Beethoven dodal samo v prvi prepis. Poleg tega se je kopistu pripetilo nekaj napak in nedoslednosti. Pred prvo javno izvedbo je Beethoven korigiral le še prepisano partituro in parte. Zadnjih popravkov v avtograf ni več vpisoval, zato se zdi, da je štel drugi prepis izvirnika za referenčni zapis dela. Na prazno prvo stran je z rdečo barvo prvič zapisal naslov »Sinfonia pastorale«.¹¹

¹¹ Danes so vse tri rokopisne partiture dostopne na spletu: *Sinfonia 6ta*, avtograf, [1808], Beethoven-Haus Bonn, BH 64, in *6ta Sinfonia Pastorella*, avtorizirani prepis, [1808], Beethoven-Haus Bonn, NE 146 v Digitales Archiv na naslovu <http://www.beethoven.de/de/digitales-archiv>; *Sinfonia pastorale*, avtorizirani prepis, [1808]. Narodna in univerzitetna knjižnica, Ljubljana, Glas-

Poleg naslova je v drugem prepisu partiture še približno deset Beethovnovih lastnoročnih popravkov in dodatkov s svinčnikom. V drugem stavku je spremenil instrumentacijo basovske linije tako, da je igranje parta violončel omejil na dva solista, preostali pa igrajo skupaj s kontrabasi. Spremembe v avtograf ni zabeležil, jo je pa 28. marca 1809 sporočil založniku v pismu, kateremu je priložil danes žal izgubljeni korekturni seznam.¹² Navodilo je bilo v part violončela izvirne izdaje instrumentalnih partov dodano kot opomba na dnu strani (*Due Violoncelli Solo 1^{mo} e 2^{do} con Sordino gli Violoncelli Tutti coi Bassi*). Takte od 20 do 122 (od strani 81 do 106) je Beethoven pod partituro oštevilčil. Domneva se, da se številčenje navezuje na pripravo izgubljenega korekturnega seznama za založnika, saj je popravkov znotraj teh taktov največ.¹³ V partih flavte in oboe je na štirih mestih popravil noto ter dodal znak za artikulacijo. Oznake za staccato v partu violine na strani 89 so edini dodatek z rdečo barvo, za katerega se predpostavlja, da jih je skladatelj dopisal na vajah pred koncertom.¹⁴ Na strani 99 je pod partituro skicirano opozorilo kopistu za 1. flavto. Gre za podoben način beleženja idej, kot ga je najti v avtografu. Poleg popravkov v notah je Beethoven v drugem in v petem stavku spremenil začetno oznako tempa.

Čeprav so v partituri Beethovnovе korekture zabeležene s svinčnikom, pa niso vsi dodatki s svinčnikom Beethovnovi. Na koncu tretjega stavka (str. 160) je pod črtovjem dopisan znak »Θ«, katerega pomena iz partiture ne moremo razbrati. V štirih stavkih so nad partituro dopisane orientacijske črke oziroma črke »za vajo« (1. stavek: B–G, 2. stavek: B–F, 4. stavek: B–C, 5. stavek: D–G). Opazimo lahko tudi popravke bolj ali manj očitnih napak s črnilom v svetlejši rjavi barvi.

bena zbirka, M tre Beethoven (Inv. št. MZ 1765/1955) v Digitalni knjižnici Slovenije na naslovu <http://www.dlib.si>.

¹² »... bey Andante in derselbigen Sinf. Ist noch anzumerken in der Baßstimme: gleich anfangs: *due Violoncello Solo 1mo e 2do con Sordino gli Violoncelli tutti coi Bassi*«. Sieghard Brandenburg, ur., *Ludwig van Beethoven – Briefwechsel Gesamtausgabe*, 2 (München: G. Henle, 1996), 53–4.

¹³ Klemenčič, »Šesta simfonija Ludwiga,« 122; Dufner, »Kritischer Bericht,« 278.

¹⁴ Del Mar, *Ludwig van Beethoven*, 39.

Beethovnovi lastnoročni popravki in dodatki s svinčnikom

2. stavek

Str.	Sistem/takt	Popravki in dodatki
77	Nad črtovjem, levo	Dopisano: ? [obrezano] ¹⁵
77	Naslov	Črtkano prečrtano: <i>Scene</i> ¹⁶
77	9 (violončelo)	<p>Pred <i>violoncelli</i> dopisano: <i>Due</i> V spodnji vrstici: <i>primo e secondo solo Con Sordino</i></p>
77	Spodnji rob	<p>Dopisano: <i>Violoncelli tutti coi Bassi</i></p>

¹⁵ Del Mar je po spodnji vijugi s svinčnikom sklepal, da bi bila popravljena oznaka tempa lahko »quasi allegro« (Del Mar, *Ludwig van Beethoven*, 35).

¹⁶ Verjetno zgolj korekcija kopistovega prepisa.

Str.	Sistem/takt	Popravki in dodatki
81	12/4	Številka takta: 20
84	11/ 1	Številka takta: 30
86	12/3	Številka takta: 40
88	4 (flavta)/4	Tretja nota h ² popravljena v c ³
		Druga in tretja nota portato
88	4	Na zunanjem robu notnega sistema: +
89	4 (flavta)/1	Druga nota h ² popravljena v c ³

Str.	Sistem/takt	Popravki in dodatki
89	4	Na zunanjem robu notnega sistema: +
89	I (violine)/4	Šestnajstinke staccato z rdečo kredo
91	11/2	Številka takta: 60
93	11/4	Številka takta: 70
95	11/4	Prečrtana številka takta: 80
95	6 (klarinet)/4	Notama dodana loka
96	6 (klarinet)/1	Spodnji noti dodan lok
96	11/2	Številka takta: 80
96	4 (flavta)/3	Dodana celinska pavza
96	4 (flavta)/4	Prečrtani navzdol obrnjeni vratovi in dodana celinska pavza
98	11/4	Številka takta: 90

Str.	Sistem/takt	Popravki in dodatki
99	12/1-4	Melodija prve flavte zapisana oktavo nižje
101	11/2	Številka takta: 100
103	11/4	Številka takta: 10
106	5 (oboa)/4	Tretja nota e ² popravljena v f ²
		Druga in tretja nota portato
106	5	Na zunanjem robu notnega sistema: +
106	12/4	Številka takta: 22
107	5 (oboa)/1	Tretja nota e ² popravljena v f ²
107	5	Na zunanjem robu notnega sistema: +
109	4 (flavta)/5	Prvi noti dodan lok

5. stavek

Str.	Sistem/takt	Popravki in dodatki
185	Nad črtovjem, levo	Dopisano: <i>quasi allegro</i>

185	12 (violončelo)/5–6	Notama dodana loka, svinčnik ¹⁷

Drugi popravki in dodatki

Str.	Sistem/takt	Popravki in dodatki
2	Naslov	Beseda <i>Rückunft</i> v <i>Ankunft</i> , črnilo
29	1 (violine)/4	Četrtni noti dodan višaj, črnilo
34	7 (fagot)/1	Zgornji noti dodan višaj, višaj spodnje note prečrtan, črnilo
67	10 (violončelo)/4	Zadnji noti dodan lok, črnilo
83	6 (klarinet)/4	Prvi spodnji noti dodan višaj, črnilo
86	6 (klarinet)/3	Nad prvi noti dopisano: g, črnilo
111	Naslov	Beseda <i>Zusammensein</i> v <i>Zusammenseyn</i> , črnilo
115	1 (violina)/5	Druga nota f ¹ popravljena v g ¹ , svinčnik
160	11/10	Dopisano: Θ, svinčnik

¹⁷ Loka sta verjetno dodana pomotoma (Del Mar, *Ludwig van Beethoven*, 55).

Svoje napake je kopist popravljaj na prav poseben način. Da mu ni bilo treba sproti odlagati namočenega peresa, si je mesto z napako ob robu strani označil s kratko poševno črtico in jo popravil kasneje. V partituri so vidne sledi brisanja, pa tudi popravljena mesta, ki jih ni označil ob robu vrstice (npr. str. 61). Prva poševna črtica je na strani 5, v štirih stavkih pa jih je skupaj 45.

Četrty stavek simfonije ni izvirni Klumparjev prepis. Ugotovljeno je bilo, da je bil spartiran po izvirni izdaji partov.¹⁸ Število strani v prepisu se sicer ujema z zadnjo naznačeno stranjo v Beethovnovem avtografu, vendar je razporeditev taktov po straneh v prepisu drugačna. Spremenjeno je tudi zapovrstje partov v partituri. V avtografu je pikolo umeščen pod part flaut, part pozavn pa postavljen na dno partiture. V prepisu so parti vseh štirih glasbil, ki ne igrajo v prvih dveh stavkih, vstavljeni med parta rogov in violončel v zaporedju pikolo, pozavne, trobente in pavke. Prav tako je v prepisu stavek naslovljen *Gewitter, Sturm* in ne »*Donner, Sturm*«, kot je zapisano v avtografu. V partu trobent za razliko od poimenovanja v izvirniku in drugih stavkih prepisa (*clarini*) piše *Trompe*. Prepisovalec se je pri svojem delu kar nekajkrat zmotil in takte enostavno prečrtal (str. 163), popravil, brez da bi si vrstico z napako posebej označil (npr. str. 167, 171, 175), ali pa celo prelepil (str. 165 in 168).

Ob vezavi je bil knjižni blok obrezan v živi rob, zato se je poravnava na zgornjem robu spustila do zapisa. Na številnih straneh so odrezani zgornji deli lokov,¹⁹ zareze pa so poškodovale tudi oznake tempov in predvsem naslove stavkov. Delno ali povsem odrezane besede so v nadaljevanju rekonstruirane primerjalno z avtografom in prvim prepisom partiture. Žal je bil tudi slednji znatno poškodovan ob vezavi, dodatno pa še z izlitjem vode.

¹⁸ Kojima, »Probleme im Notentext der Pastoralsymphonie,« 234; Dufner, »Kritischer Bericht,« 277.

¹⁹ Poškodovane so strani 18, 54, 115, 193–195, 212, 216–217, 219, 224, 226.

1. stavek

Str.	Vidno in delno odrezano besedilo	Rekonstruirano besedilo
2	Allō ma non troppo <i>Angenehme heitre Empfindungen welche bey der Ankunft auf dem / Lande im Menschen erwachen</i>	All[egr]o ma non troppo <i>Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwachen</i>

2. stavek

Str.	Vidno besedilo	
77	[...]	[Andante molto moto]
	<i>Scene</i> [prečrtano] <i>am Bach</i>	<i>Scene am Bach</i>

3. stavek

Str.	Vidno besedilo	
111	Allo:	All[egro]:
	<i>Lustiges Zusammenseyn der [...]</i>	<i>Lustiges Zusammenseyn der [Landleute]</i>
129	a tempo	A tempo [allegro]
157	a tempo allo	A tempo all[egr]o

4. stavek

Str.	Vidno besedilo	Rekonstruirano besedilo
161	G[...]	G[ewitter, Sturm]

5. stavek

Str.	Vidno besedilo	Rekonstruirano besedilo
185	[...]	[Hirtengesang]
	[...]	[Allegretto] ²⁰
	[...] / nach dem Sturm	[Wohltätige, mit Dank an die Gottheit verbundene Gefühle] nach dem Sturm

Vrnimo se h Keesbacherju in njegovemu opisu partiture iz leta 1862. Beethovno pisavo je poleg naslova, napisanega z rdečo kredo, prepoznal še v dveh korekturnih vpisih s svinčnikom. Citiral je zapis na spodnjem robu prve strani drugega stavka ter pripis »quasi allegro« pod oznako tempa »Allegretto« na začetku petega stavka.²¹ Oznaka tempa in naslov petega stavka, ki ju navaja Keesbacher, danes nista več vidna, ker sta bila pri vezavi domala popolnoma odrezana.

²⁰ Del Mar je iz spodnjega roba pisave razbral besede Hirtengesang Allegretto (Del Mar, *Ludwig van Beethoven*, xx).

²¹ »Diese Partitur zeigt an mehreren Stellen Korrekturen in Bleistift ausgeführt. Zwei davon scheinen von Beethovens Hand zu stammen; leider ist das Blei schon verwischt, das an eine endgültige Entscheidung über die Schriftzüge schwer zu denken ist. In der Szene am Bach, wo der 12/8 Takt beginnt (aus b dur) stehen die Worte: »Violoncelli tutti con Basso«. Namentlich das B erinnert an die Beethoven'sche Schreibart. Ferner die Tempo-Vorzeichnung beim Beginne des Hirtengesanges (in f, 6/8 Takt, 'Allegretto' ist von derselben Hand in Bleistift näher bestimmt mit den nachfolgenden Worten: 'quasi allegro'. Ein direkter Beweis der Uebersendung liegt nicht vor.« Keesbacher, »Die philharmonische Gesellschaft in Laibach,« 170.

Keesbacher pred seboj torej ni imel partiture v današnji vezavi. Ne navadno je tudi, da je pri opisovanju naslovnico poimenoval ovoj.²² Prav tako porezane so orientacijske črke nad notnim zapisom in očitno je, da so bile v partituro vpisane pred zadnjo vezavo.

Označitev petih stavkov simfonije s tremi nizi črk oziroma delitev skladbe na tri stavke se sklada z navedbami v sicer nepopolno ohranjenih sporedih filharmoničnih koncertov (akademij) od leta 1822 do 1831. Zadnje tri stavke, ki jih je Beethoven povezal z oznako attacca, so igrali kot enoten 3. stavek. V dveh sporedih iz let 1823 in 1825 so naslov *Pastoral Sinfonie oder Erinnerung an das Landleben* in programski naslovi stavkov navedeni v izpiljeni različici prve izdaje orkestralnih partov iz leta 1809.²³ Podatek dopušča sklepanje, da so ljubljanski filharmoniki iz njih igrali že leta 1818, ko je bila simfonija prvič dokumentirano izvedena v Ljubljani,²⁴ pa tudi, da so bili kasneje predloga za spartiranje v partituri manjkajočega snopiča z zapisom 4. stavka.

²² Keesbacher (»Die philharmonische Gesellschaft in Laibach,« 170) pravi: »Das gedachte Exemplar ist eine (nicht von ihm) geschriebene Partitur. Auf dem Umschlage steht mit Rothstift und zwar unverkennbar in seinen Charakteren geschrieben: 'Sinfonie pastorale', darunter stehen mit Tinte von anderer Hand geschrieben die Worte: 'Beethovens Hand mit Röthel'.«

²³ Naslovi stavkov v koncertnem listu z dne 23. 5. 1823 so: »Erster Satz: Erwachen heiterer Empfindungen bey der Ankunft auf dem Lande, Zweyter Satz: Scene am Bach, Dritter Satz: Lustiges Zusammentreffen der Landleute – Gewitter, Sturm – Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.« Arhiv Filharmonične družbe, Koncertni sporedi, Narodna in univerzitetna knjižnica, Ljubljana, Glasbena zbirka. Prim. part prve violine v prvi izdaji iz leta 1809. Beethoven, Ludwig van, *Sinfonie Pastorale pour 2 Violons, 2 Violes, Violoncelle et Contre-Violon, 2 Flûtes, petite Flûte, 2 Hautbois, 2 Clarinettes, 2 Bassons, 2 Cors, 2 Trompettes, Timbales et 2 Trompes*, parti. Leipzig: Breitkopf & Härtel [1809], št. plošče 1337. Dostopno na: Beethoven-Haus Bonn, Digitales Archiv, www.beethoven.de/de/digitales-archiv.

²⁴ V literaturi se kot datum prve izvedbe navaja 28. 2. 1818, povzet po koncertnem sporedu iz arhiva Filharmonične družbe, ki je danes izgubljen. Podatek je v rokopisni kroniki Filharmonične družbe zabeležil tudi Keesbacher (*Die philharmonische Gesellschaft in Laibach*, 108). Da so na akademiji Filharmonične družbe pastoralno simfonijo (»die herrliche Pastoralsymphonie«) igra-

Filharmonična družba je partituro izdatno ožigosala, žal pa njene- ga prejema ni zabeležila. Nekaj časa je služila praktičnim izvajalskim namenom in zdi se, da ji do prihoda Keesbacherja niso posvečali posebne pozornosti. In če so pred davnimi dvesto leti ob izvolitvi Beethovna za častnega člana Filharmonične družbe prejem njegovega pisma takoj nana- nili v časopisu, je molk ob domnevnem prejemu tako razkošnega da- rila toliko nedoumljivejši.²⁵

Glasbena zbirka NUK je partituro prevzela od Akademije za glas- bo v Ljubljani 28. junija 1955. Akademija je v povojnih letih delovala v konfiscirani zgradbi Glasbene matice in razpolagala tudi z njeno bogato knjižnico. Tri desetletja prej je podobna usoda doletela zbirko muzika- lij Filharmonične družbe, ki je po prvi svetovni vojni postala podružni- ca Glasbene matice. V prevzemnem dokumentu je pod točko 23 navede- no: »Beethoven, Symphonie pastorale, orkestralna partitura, starinski prepis.«²⁶ V inventarno knjigo zbirke za leto 1955 je bila vpisana pod šte- vilko 1765.²⁷

li pred aprilom 1819, potrjuje tudi poročilo »Aus der Tagsgeschichte von Laibach,« *Illyrisches Blatt*, 30. april, 1819, 70.

²⁵ »Ludwig van Beethoven,« *Illyrisches Blatt*, 28. maj, 1819, 85.

²⁶ Prevzemni dokument je za NUK podpisal Ludvik Zepič. V poslovnem po- ročilu o letu 1955 za Glasbeni oddelek NUK je zabeleženo, da je »NUK od- stopila zaradi zamenjave iz svoje FZC-zaloge Akademiji za glasbo v Ljublja- ni okrog 800 antikvaričnih, po večini nemških šolskih teoretičnih muzikalij, prejela pa za to za NUK mnogo pomembnejšo stvarino in sicer muzikalije iz dragocenega arhiva ljubljanske Glasbene matice, to je nad 1000 slovenskih ro- kopisnih skladb starejših slovenskih skladateljev, ter obsežnejše mape zgodo- vinsko važnih društvenih spisov bivše ljubljanske Filharmonične družbe. Vse to gradivo je po letu osvoboditve (1945) hranila v svoji knjižnici Akademija za glasbo, zdaj pa ga je odstopila v zamenjavo NUK-i.«

²⁷ Datum prejema: 28. VI. 1955, datum vpisa: 29. VI., naslov dela: Beethoven L.: Symphonie pastorale, orkestr. partitura, izv. prep., način nabave: Z, dobavite- lj: Akademija za glasbo, Ljubljana, Opombe: Arhiv Glasbene matice v Ljub- ljani. Iz delovne statistike za mesec junij 1955 je razvidno, da je bil kataložni lis- tek za abecedni-imenski katalog izdelan 29. 6. 1955.

Interpretativne posebnosti kopije Beethovnovе *Šeste simfonije* v Narodni in univerzitetni knjižnici v Ljubljani

Beethoven je svojo *Šesto simfonijo* napisal leta 1808. Po izčrpnih podatkih v predgovoru k Bärenreiterjevi izdaji simfonije¹ se je z mislimi na simfonijo ukvarjal že l. 1803, pet let kasneje pa je simfonijo dokončal. Izvedel jo je na znameniti Akademiji 22. decembra 1808 v neogretem avditoriju gledališča Theater an der Wien, na katerem je v mamutskem programu prvič zazvenela tudi njegova *Peta simfonija*. Med drugim je na tej prireditvi Beethoven nastopil tudi kot solist na svojem klavirskem koncertu. Raziskovalci menijo, da je »ljublanski« avtorizirani prepis te simfonije služil kot partitura, iz katere je Beethoven *Šesto simfonijo* na tem koncertu dirigiral.

Beethovnov rokopis *Šeste simfonije* je ohranjen, vendar je iz njega skladbo praktično nemogoče izvesti, ker ima preveč okrajšav, samo nakazanih taktov in korektur, kar zelo otežuje preglednost kompozicijske materije. Dva prepisa partiture je jeseni l. 1808 napravil Beethovnov kopist Joseph Klumpar,² v njima pa se nahajajo številne skladateljeve korek-

ture, ki so zapisane z njegovim značilnim rdečkastim svinčnikom.³ Na robu naj bo omenjeno, da je v »ljubljskem« prepisu 4. stavek simfonije pisal nek drug kopist.

Velika vrednost kopije rokopisa v Narodni in univerzitetni knjižnici (NUK) v Ljubljani je predvsem v tem, da je avtor vanjo vpisoval svoje pripombe. To seveda pomeni, da je Beethoven partituro, ki mu je po vsej verjetnosti služila pri izvedbi na Dunaju in je bila kasneje poslana v Ljubljano, podrobno pregledal in dodal praktične pripombe. Še ene podrobnosti ne smemo spregledati: ob težko čitljivem rokopisu avtorja smemo tudi Klumparjev prepis sam po sebi gledati tudi kot avtentično pričevanje o avtorjevih intencah.

Velikih razlik med obema prepisoma partiture ni. Kopist Klumpar je veljal za zelo zanesljivega in pozornega bralca partiture,⁴ ki je ob prepisovanju Beethovna večkrat prosil za pojasnila ob nejasnih ali izpuščenih mestih ter nekaterih verjetno napačnih notah. V samem notnem zapisu

¹ Barry Cooper, *Predgovor k Beethovnovi 6. simfoniji* (Bärenreiter, 2001).

² Sieghard Brandenburg, *Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg* (Bonn: Beethoven-Haus, 2000).

³ Današnja računalniška tehnologija omogoča forenzično zanesljiv pregled vseh mest, kjer se je Beethoven s svojim rdečim svinčnikom dotaknil svojega rokopisa ali ob korekturah obeh prepisov.

⁴ Brandenburg, *Sechste Symphonie F-Dur Opus 68*.

sta si oba primerka identična; razlike v notiranju akcidenc med rokopisom in njegovo kopijo v NUK izvirajo morda le iz kopistove nedoslednosti pri prepisovanju notnega teksta. Tudi Beethovnov rokopis včasih pušča dvome, predvsem zaradi skladateljeve narave, ki se je nagibala h koleričnosti.

V Beethovnovih partiturah najdemo dva tipa akcidenc: pike in klini.⁵ Slednje Beethoven notira z enostavno navpično črto, medtem ko je pika večkrat zelo potegnjena. Tako se večkrat težko odločamo, kaj je imel Beethoven pri notiranju artikulacij v mislih. Ko je notiral pike, so te mnogokrat podobne klinom.

S časom sta se v tisku uveljavila dva tipa notiranja akcidenc: konec 19. in do približno sedemdesetih letih 20. stoletja je veljalo prepričanje, da se z gosjim peresom ni dalo napisati pik. Poizkusi so pokazali, da temu ni tako, vendar je bil rezultat te napačne domneve vsesplošno notiranje samo pik nad notami. Novejše izdaje Beethovnovih del (Bärenreiter, Henle) pa so šle v drugo skrajnost: namesto prejšnjih pik so sedaj kot akcidence notirani izključno klini, kar izvedbo napravi zelo plakativno in v bistvu grobo. Izhodišče za neko srednjo pot (seveda po temeljitih razmisleku in posvetovanjih) pa glede Beethovnov *Šeste simfonije* predstavljata oba Klumparjeva prepisa.

Akcidence⁶

V začetku 19. stoletja smo priča vedno večjim zahtevam po čim vernejši interpretaciji notnega teksta, s tem pa so narasle tudi težnje po čim večji točnosti notnega zapisa. To se je nanašalo tako na tempo kot tudi na artikulacijo. Beethoven je v teh zahtevah prednjačil. Bil je prvi, ki se ni več zadovoljil z ustaljenimi Quantzovimi izrazi za tempo, Adagio, Alleg-

retto, Allegro in Presto, temveč je izjemno razširil besednjak oznak za želeni tempo in značaj skladbe. Obenem pa je bil pobudnik uveljavitve mehanične kontrole tempa, ki je kasneje rezultirala v Mälzlovem metronomu.

Enako vztrajen in inovativen je bil tudi pri artikulaciji. V svojem znanem pismu Karlu Holzu iz l. 1825 je zahteval jasno razločevanje med pikami in klini v 2. stavku *Sedme simfonije*.⁷ Jasno razločevanje med obema znakoma se opazi že v njegovi *Prvi simfoniji* in se nadaljuje v vseh njegovih kasnejših simfoničnih delih. Treba pa je pripomniti, da se v prvih natisnjenih orkestrskih materialih, ki jih je Beethoven lahko pregledal (npr. *Prva simfonija*, pa tudi obravnavana *Šesta simfonija*), nahajajo izključno klini (sic!). Morda je bil to tedaj način označevanja akcidenc. Založba Ciani & Sperati v Londonu je v tisku Beethovnov *Prve simfonije* l. 1808 upoštevala razlike v njihovi notaciji, prvi natis partiturre *Šeste simfonije* iz l. 1826 pri založbi Breitkopf & Härtel pa kot akcidence nudi izključno pike. Zmeda oz. negotovost v notiranju Beethovnovih del je torej očitna.

Kot princip razlikovanja med pikami in klini velja znameniti izrek prof. Hansa Swarowskega: »Klin teži noti dodaja, pika pa ji teži odvzema.« Dodati pa je treba še eno okoliščino, na katero naletimo izrazito prvič v 2. stavku Beethovnov *Tretje simfonije*: notiranje akcidenc se seli iz enega instrumenta v drugega ter spet nazaj, tako da nastane sklenjena veriga motivično pomembnih tonov (takt 86 in naprej). To je doslej neprepoznani, nov, semantični pomen sicer znanih akcidenc: Beethoven označuje ne samo kvantitete, temveč tudi kvaliteto posameznih tonov ter njihovo vsebinsko pomembnost z enakimi znaki. Presoja o eni ali drugi rešitvi preostane seveda izvajalcu. Pazljivo branje, upoštevanje in pravilno razumevanje akcidenc pa interpretu zelo jasno vodi skozi Beethovnov notni zapis. Samo za ponazorilo naj služi takt 160 drugega stavka *Eroice*: v fortissimu vsa godala igrata enako, s klini pa je označena samo basovska linija; kasneje se linija vzpne čez vsa ostala godala do so-

⁵ V nemščini *die Keile*; v slovenščini je v strokovnem jeziku sicer obveljal izraz »kajla«, vendar je to grob germanizem, ki ima značaj izražanja v nižjem pogovornem jeziku.

⁶ Termin *akcidence* se tukaj ne uporablja v ozkem glasbenoteoretičnem pomenu, marveč označuje vse znake in ostala semantična znamenja, ki noto interpretativno natančneje definirajo.

⁷ Sieghard Brandenburg, ur., *Ludwig van Beethoven – Briefwechsel Gesamtausgabe* (München: G. Henle, 1996).

pranskih višin: jasen napotek, da je treba posebej izpostaviti najprej bas ter potem slediti Beethovnovim popolnoma nedvoumnim semantičnim napotkom.

Beethoven v tišjih delih svojih skladb načeloma uporablja pike, medtem ko v glasnih, forte- in fortissimo-odsekih notira kline. Seveda obstajajo izjeme, ko v fortissimu notira pike, kot npr. v prvem stavku *Osmo simfonije* – takt 190 (seveda samo v rokopisu), ali pa v istem stavku simfonije v 3. taktu: v istem taktu so v različnih instrumentih notirane različne akcidence. Srečamo pa tudi obratno situacijo: forenzični pregled partiture *Pastoralne simfonije* v 54. taktu 2. stavka pokaže, da je Beethoven prvotno zapisane pike nad partom 1. violin kljub pp zamenjal za kline! V tem primeru je hotel avtor nakazati ne samo, da je linija violin pomembna, temveč ji je dal še dodatno tehnično navodilo, da naj bo kljub dinamiki zaigrana dovolj razločno in slišno.

V rokopisu *Šeste simfonije* pa prav pri akcidencah opazimo neko posebnost, ki doslej v tisku ni bila upoštevana: Beethoven uporablja pike in kline za označevanje povečevanja ali pojemanja intenzitete v frazi na način, da ob gradaciji pike zamenja s klini (npr. v prvem stavku *Eroice* v taktu 466 – v Simrockovem tisku l. 1823), ali pa obratno (1. stavek *Prve simfonije* v taktu 141 – v Simrockovem tisku prav tako l. 1822). Tak tip prehoda najdemo tudi v originalu *Šeste simfonije* v prvem stavku v taktu 66 ter kasneje v taktih 188 in 234. Če bi se taka notacija pojavila le enkrat, bi jo lahko imeli za avtorjev spregled; ker pa se na analognih mestih pojavi dvakrat, je to avtorjev namen in princip, zakonitost. V obeh Klumparjevih prepisih ta odtenek ni upoštevan!

Nas zanimajo predvsem razhajanja med Klumparjevim čistopisom in njegovo kopijo, kasneje pa seveda tudi notacije v modernih partiturah, ki se od originala precej razlikujejo in so plod domneve, da Beethoven pri notiranju akcidence ni bil dosleden. Tako so šle mnoge teh podrobnosti z novimi tiski žal čisto v pozabo. Največ akcidence se najde v prvem stavku, kasneje so redkejšje.

Nekatere posebnosti prepisa v Narodni in univerzitetni knjižnici (NUK)

Joseph Klumpar ima nedvomno velike zasluge za avtentični prenos Beethovnovih misli v čistopis. Kot je bilo že omenjeno, je Beethoven v rokopisu dostikrat le naznačil svoje ideje, ki jih je moral Klumpar razvozlati in do podrobnosti izpisati.

Iz Beethovnovih zapiskov se da razbrati dialektika njegovega razmišljanja, o čemer priča že sam naslov. Prvotni naslov simfonije, ohranjen v skicah, je bil *Sinfonia caratteristica*, kasneje *Sinfonia pastorella* ter končno v rokopisu partiture: *Symphonie pastorale* Nr. 6.

V 1. stavku je zanimiva notacija trilčka ob nastopu reprize: v taktu 284 ima v prvem, »leipziškem« prepisu trilček samo eno noto kot določek. V drugem, »ljubljskem« prepisu pa sta kot določek kasneje notirani dve noti, nad njima pa je potegnjen znak za trilček. Isto je Beethoven kasneje dopisal tudi v svoj rokopis! Nekako zunaj tega postopka je ostal prvi prepis, ki pa Beethovnu ni bil več dosegljiv, ker ga je založnik odnesel s seboj. Tako se je v tisku znašel triler z enim samim določkom in tako je ostalo v vseh tiskih do danes. Ta rešitev enostavno ne odgovarja originalu, ne glede na to, da je dvojni založek neprimerno lažje zaigrati kot enojnega (lahko se ga igra vezno, brez cezure, medtem ko je treba pri enojnem zalošku narediti cezuro).

Posebno zanimiv je drugi stavek: prvotno je imel stavek naslov »*Szene am Bach*« – »Prizor ob potoku«. V tej partituri pa je zelo pomembna niansa v samem naslovu: prva beseda, »*Szene*« – »Prizor«, je prečrtana. Avtor se je po vsej verjetnosti želel izogniti vsaki programski determiniranosti, ki jo beseda »*Szene*« nedvomno vsebuje. Hotel je poudariti le duševno razpoloženje, ki človeka navdaja v takem trenutku. Skladba je bukolična, nima nobenih dramatičnih trenutkov, zato je seveda vsaka dodatna programska beseda odveč.

Beethoven po prvi izvedbi simfonije verjetno ni bil zadovoljen s svojimi prvotnimi instrumentacijskimi odločitvami v 2. stavku. Zato se je odločil za barvno nianso v violončelih. V partituri (prvem prepisu), ki jo je septembra 1808 odnesel s seboj v Leipzig založnik Härtel, tozadev-

nih pripomb še ni, prav tako jih ni v tiskanem orkestralnem partu violončel. V ljubljansko partituro pa je pred part violončel vnešena – sicer zelo težko berljiva – pripomba, ki se v celoti glasi: »[D]ue Violoncelli«, pod njo pa »[Pri]mo e secondo solo Con Sordino«. Na spodnji strani je dopisano prav tako zelo težko berljivo navodilo »gli Violoncelli tutti coi Bassi«. Na žalost je stran spodaj obrezana, tako da od pripombe na spodnjem robu ni ostalo kaj dosti, vendar se da tekst razbrati. Globlji pomen teh pripomb je poučen tudi za današnji čas: Beethoven je skušal omejiti prevelik ton violončel, zato ga je zmanjšal samo na dva glasbenika, pa še tema dvema je predpisal igranje s sordino. Izraz »due soli« torej ne pomeni dveh solistov v današnjem pomenu, temveč diminucijo prej preboga zvoča (sic!).

Posebno poglavje si zaslužijo trilčki in njihovi zaključki, iz katerih se da razbrati, kako si je Beethoven razlagal njihovo izvedbo. Založek (*Nachschlag*) se je običajno igral ob zaključku trilčka, zato običajno ni bil notiran. Izjemo so predstavljali primeri, ko je skladatelj hotel imeti melodičen zaključek trilčka, če ta ni imel nadaljevanja (drugi stavek, takt 33) ali pa če mu je trilčku skok, večji od od sekunde (npr. drugi stavek, takt 86). V tem primeru je moral biti založek notiran. Beethoven je bil pri notiranju trilčkov zelo natančen; moderne izdaje teh napotkov včasih ne upoštevajo natančno in pišejo založke tudi tam, kjer jih v rokopisu ni.

V tretjem stavku je danes žal spregledana avtorjeva zahteva, da se začetek stavka v vseh instrumentih notira s pikami. V korekturah prve, »avtorizirane« partiture so v taktu 35 v partih oboe in fagota z rdečim svinčnikom na debelo dopisane pike, enako v taktu 37 v partih klarineta. Tipično za Beethovna se prično v tem partu pike počasi spreminjati v kline, vendar to stvari nič ne spremeni, ker so obenem v flavti notirane samo pike.

V četrtem stavku je poleg pik na začetku stavka, ki veliko bolje kot klini ponazarjajo priten pričetek nevihte, najbolj omembe vredna sprememba parta v kontrabasih od takta 21 naprej: verjetno je Beethoven ob izvedbi simfonije uvidel, da kontrabasi pentuol ne morejo izigrati, zato jih je spremenil v kvartuole in s tem napravil verjetno prvi impresionistični trenutek v zgodovini glasbe.

V petem stavku kakih posebnosti ni.

Prepis Beethovnovе *Šeste simfonije* v Narodni in univerzitetni knjižnici v Ljubljani je dragocen pripomoček k razumevanju avtorjevih misli, izraženih v rokopisu, ter vrednotenju kasnejših izdaj te simfonije.

Revizijsko poročilo

Zaznamki in opombe revizijskega poročila se nanašajo na razlike med partituro avtografa *Šeste simfonije*, »Pastoralne«, L. v. Beethovna (Beethoven-Haus Bonn, BH 64)¹ in drugim prepisom partiture Beethovnega kopista Josepha Klumparja, ki ga hrani Narodna in univerzitetna knjižnica (NUK) v Ljubljani (NUK, Glasbena zbirka, M tre Beethoven, MZ 1765/1955).² Ta »ljublanski« prepis bi ob analitični primerjavi s prvim avtoriziranim prepisom partiture (kopist tudi J. Klumpar), ki ga hrani Beethovnova hiša v Bonnu (Beethoven-Haus Bonn, NE 146),³ lahko označili kot »čistopis«, saj so v ljubljanskem prepisu upoštevani vsi popravki, ki jih je Beethoven vnesel v prvi prepis. Posebna dragocenost ljubljanskega prepisa partiture pa je še v dodatnih Beethovnovih pripombah.

Revizijsko poročilo namenja pozornost skoraj izključno akcidenam,⁴ pri katerih nastajajo največje razlike. Omenjene pa so tudi druge podrobnosti, v katerih se »ljublanski« prepis razlikuje od avtografa,

prvega prepisa in sodobnih izdaj. Mesta, kjer so akcidence v obliki klinov in so v vseh izdajah enaka, v revizijskem poročilu niso zajeta.

Kratice in oznake

Oznaka	Kratika
Fagot	fg
Flavta	fl
Forte, fortissimo	f, ff
Klarinet	cl
Oboa	ob
Piano, pianissimo	p, pp
Rog	cor
Sforzato	sf

marveč označuje vse znake in ostala semantična znamenja, ki noto interpretativno natančneje definirajo.

¹ Dostopno v: Beethoven-Haus Bonn, <https://www.beethoven.de/de/digitalles-archiv>.

² Dostopno v: Beethoven, Ludwig van (1808). Sinfonia pastorale. URN:NBN:SI:DOC-98LTR6Y0, <http://www.dlib.si>.

³ Beethoven-Haus Bonn.

⁴ Termin *akcidenca* se tukaj ne uporablja v ozkem glasbenoteoretičnem pomenu,

Oznaka	Kratica
Takt	t.
Timpani	timp
Trobenta	tr
Viola	vla

Oznaka	Kratica
Violina I. ali II.	vni I., vni II.
Violončelo	vlc
Kontrabas	cb

1. stavek

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
1	Zadnja nota v taktu brez klina.	Zadnja nota v taktu opremljena s klinom.
5	Vni II. imajo lok potegnjen še v naslednji takt, enako Vni I. v naslednjem taktu. ⁵	Enako.
12	Vni I. nota s klinom.	Enako.
15	Vla pike.	Prva nota pika, druga klin.
16–19	Vni I. nad prvo noto nerazločno notirana pika, naprej pike.	Nedvomno klini.
	Vni II., vla pike.	Klini.
19–27	Vni I. od tu naprej klini, ostanejo do konca fraze.	Enako.
33	Cl, fg pike do t. 37.	Enako.
37	Vni I. klini, drugod pike.	V vseh instrumentih pike.
41	Na drugo dobo v vseh instrumentih pike (v vni I. ne povsem nedvoumno), v t. 45. pa so notirane pike prav v vseh instrumentih.	Enako.
42	Ob (pomotoma) lok samo čez šestnajstinke.	Enako.

⁵ V avtoriziranem prepisu, poslanem v Leipzig, take vezave ni več.

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
54–65	Vni I. klini.	Pike.
66	Vni I. samo v tem taktu pike. Vlc klin. ⁶	Pike.
108	V pihalih nedvomno pike.	Enako.
116–127	Vni I., vni II. ves čas klini.	Na začetku pike, po prelomu strani klini.
131–135	Vla nedvomno pike, Vlc klini.	Vla, vlc klini.
135–137	Vni I., nejasno, najverjetneje pike.	Klini.
188	Vni I., fg brez akcidenc! ⁷	Klini.
191–192	Vni I., fg pike.	V vni I. pike, v fg klini.
193	Vni II. druga doba brez akcidenc, vlc v analognem taktu 195 pike.	Enako.
197–213	Vni I. pike, od t. 213 naprej klini. Vni II. in ob pa imajo kline že od takta 201 naprej.	Pike.
234	Enako kot v t. 188 fg in vni I. brez akcidenc.	Klini.
237	Vni I. za razliko od prej (t. 191) sedaj klini.	Vni I. in fg pike, po prelomu strani klini.
240	Vni II. imajo tokrat notirane pike, Vlc v analognem t. 242 pike.	Enako.
246	Fl na prvo dobo pika.	Nič.
250	Vla, Vlc pika; enako v taktu 254.	Klini.
258	Vni I. pika; enako kasneje v t. 262 (<i>cum grano salis</i>).	Pike (enako).
266	V pihalih klini, v godalih pike, tudi kasneje.	Klini, kasneje ves čas pike.
275	Pike, pisane poševno.	Klini.

⁶ S tem, ko v zadnjem taktu Beethoven namesto klinov notira pike, hoče nedvomno omehčati igro pred naslednjo pasažo pod lokom.

⁷ Spet prehod v mehkejšo igro. Treba je pripomniti, da so v avtorizirani partituri v tem taktu akcidence notirane in niso popravljene! Sodobne partiture se ravnaajo po prvem prepisu in notirajo akcidence *per analogiam*.

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
284	Triler se končuje z dvojnim založkom (Nachschlag), popravljenim kasneje.	Enako.
285	Po mojem mnenju pike. ⁸	Bolj pike.
291	Pike.	Klini.
297	Pika.	Klin.
300–303	Nedvomno pike.	Bolj klini.
304–308	Vla pike, ki se sčasoma menjajo v kline. ⁹	Klini (<i>cum grano salis</i>).
308	V basih klini, v vla pike.	V basih pike, v vla klini – ravno obratno! ¹⁰
312	Kljub <i>ff</i> pike.	Enako tudi naprej.
316	Za razliko od t. 41 tokrat klini.	Pike.
341	To bi lahko bile pike, vendar so bolj klini.	Ne povsem nedvomne pike.
422	Klini.	Bolj pike.
492	Mešano; bolj klini.	Nedvomno pike.

8 Pike in izraz *staccato* se kot interpretativno navodilo podvajata, zato sem mnenja, da so pike kot akcidence izraz pomembnosti linije.

9 Glede na dinamiko (*pp*) jih imamo lahko za pike.

10 V primerjavi z notno sliko vla v t. 305 lahko kline v basih štejemo za pike.

2. stavek

V tem stavku so v taktih 33 in 40 ter znova v taktih 105 in 113 označene cezure, vendar niso pisane z Beethovnovim svinčnikom. Verjetno je

z njimi kopist označeval prelom strani, zato seveda ne morejo biti upoštevane.

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
Začetek	V avtografu in prvem prepisu še ni pripombe dveh Vlc »solo Con sordino«.	Težko berljiva pripomba »[D]ue Violoncelli« in pod njo »[Pri]mo e secondo solo Con Sordino.« ¹¹
23	Ena redkih Beethovnovih korektur v avtografu. V partu vla je na tretji dobi linijo pomotoma zapisal za terco prenizko in napako z rdečim svinčnikom popravil.	Kopist prepisal pravilno.
32	Vni I. na drugo dobo notirane pike nad šestnajstinkami. Notacija je podana na spodnjem sistemu	Klini. ¹²
33–37	Vni II. trilčki z založkom. ¹³	Vni II. trilčki brez založka. ¹⁴
45	Vni I. pike, v naslednjem taktu pa izraziti klini. ¹⁵	Mešano – pike in klini. ¹⁶
54	Nobenih akcidenc.	Prvotno notirane pike je Beethoven z rdečim svinčnikom spremenil v kline.
58	Fl pike!	Enako.
65	Pihala klini.	Pike.
69	Vla pike!	Enako.
76	Fg akcidence se berejo kot pike.	Enako.

¹¹ Spodnji rob strani je obrezan v živo, tekst je deloma odrezan in zelo težko čitljiv (»[g]li Violoncelli tutti coi Bassi«).

¹² Verjetno jih je tako razumel tudi Beethoven, ki na tem mestu ni interveniral, pač pa je v analognam 54. taktu pike z rdečim svinčnikom spremenil v kline.

¹³ Beethoven je v pripombi na tej strani spodaj izrecno poudaril takšno igro, ker mu je v samem sistemu zaradi korektur zmanjkalo prostora.

¹⁴ Kopist verjetno ni opazil Beethovnovе pripombe.

¹⁵ To mesto je potrebno unificirati.

¹⁶ Principa se ne da ugotoviti.

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
87	Zadnja nota s trilčkom brez založka!	Enako. ¹⁷
91	Ob vse osminke opremljene s pikami. Vni I. brez akcidenc.	Brez akcidenc. Vni I. enako.
91–94		Na spodnjem robu je v zadnjem sistemu dopisana linija flavte oktavo nižje. To <i>ni korektura</i> , temveč samo navodilo kopistu za lažje razpoznavanje parta flavte, ki ga je v tretji oktavi treba pisati s pomožnimi črtami.
104	Vni I. na prvo dobo ni ligature.	Enako.
108	Vni II. na zadnjo dobo trilčki nimajo več založkov, vendar se založki lahko pojmujejo <i>per analogiam</i> .	Enako.
117–118	Vni I. v obeh taktih izraziti klini.	Fg, vni I., v t. 2 tudi fl in cl pike.

3. stavek

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
1	Pike.	Enako.
4	Vlc pike.	Vlc pike, naknadno popravljene v kline. V t. 412 enako.
33–39	Vsi instrumenti pike. V partih ob, fg so kasneje z rdečim svinčnikom dodane pike (izjema dve noti v fg).	Vsi instrumenti pike.
53	V <i>ff</i> so notirani klini, razen v vla, kjer so pike.	Pike.
91	Ob imajo po Beethovnovi pisavi sodeč pike; pri ponovitvi v t. 99 bolj klini.	V prvem taktu pike, v drugem klin. Pri ponovitvi v t. 99 v obeh taktih klini.
133	Cor bolj klini.	Brez akcidenc.

¹⁷ Kopist je zadnjo noto s trilčkom notiral z založkom; verjetno je to podrobnost spregledal in je založek zapisal avtomatično.

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
161	Verjetno z drugo roko dopisani klini.	Pike.
165	Vni I. akcidence ne nedvoumne; glede na dinamiko klini.	Enako.
197	Basi klini. Ob ponovitvi v t. 401 ničesar.	Enako. Ob ponovitvi v t. 401 klini.
439	V avtografu je naznačena samo linija vni I.	Izpisana kompletna partitura, verjetno po avtorjevih navodilih.

4. stavek

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
3	Vni II. nedvomno pike.	Brez akcidence.
5	Vni I. v dveh taktih vezane note, naprej pike.	Brez vezave in akcidence. ¹⁸
8	Vla pike.	Enako.
15	Vn I. spet vezave v dveh taktih.	Enako.
18	Vla pike.	Enako.
21–32	Vlc in cb pentole.	Vlc pentole, cb kvartole.
33	Vni I.: prvotno sta bili vezani le obe šestnajstinki. Kasneje je lok potegnjjen še do osminke. Nad osminko je notirana pika.	Ligatura vsakič čez cel motivni postop. Nad osminko je notirana pika.
41	Cb: dinamična oznaka manjka, ostali instrumenti <i>pp</i> .	Vsi instrumenti <i>p</i> .
43	Basi <i>f</i> .	Basi <i>sf</i> .
47	Basi brez dinamične oznake. ¹⁹	Basi <i>sf</i> .
56	Vni I. ne povsem nedvoumne pike.	Pike.

¹⁸ V avtorizirani partituri, ki je bila napisana prej, so vezave prisotne.

¹⁹ Zato je tudi jasno, zakaj v naslednji frazi (takt 49) ni nobene dinamične oznake (ker ostaja dinamika *pp*).

5. stavek

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
26	Vla in vlc lok čez vse tri note, kljub temu nad zadnjo noto klin.	Enako.
30	Vla in vlc nad zadnjo noto klin.	Enako.
63	Vni I. v celi pasaži pike.	Enako.
78–79	V celem orkestru klini, v partu tr celo dopisani z drugo roko.	Enako, čeprav so včasih notirane pike. ²⁰
81	Na zadnjo dobo klini.	Vni I. pika, Bassi klin, fl in ob brez akcidenc.
99	Vni II. v <i>p</i> samo pike; v t. 103 enako.	Vln II. po dveh vezanih notah klini.
101–106	Vni I. v <i>fv</i> po dveh vezanih notah pike, na drugo dobo pa pike samo nad dvema notama nad <i>sf</i> ; zadnje štiri note so vedno brez akcidenc.	Vni I., vni II. Po vezavi na 1. dobo pike, na 2. dobo pa nad <i>sf</i> dve šestnajstinki opremljeni s klini; ostale note v tem taktu imajo spet pike, v nadaljevanju nič več.
125	Vni I. prva nota izrazit klin, ostale ne; ob tem še pripomba » <i>staccato</i> «. ²¹	Pike in pripomba » <i>staccato</i> «.
182–185	Vlc: v <i>crescendu</i> najprej pike, nato pa v vedno močnejši dinamiki klini.	V celem pasusu si sledijo v prvem taktu dvotaktja pike in v drugem klini.
245	Cel ansambel druga in tretja nota klini.	Pike.
254	Basi pri klinih še pripomba » <i>staccato</i> «. ²²	Enako.

²⁰ Pike imamo lahko za napačno notacijo.

²¹ Obe pripombi se podvajata, kar pomeni, da se *staccato* nanaša na tehnično plat izvedbe, klini pa na vsebinsko pomembnost pasaže.

²² Glej pripombo zgoraj v t. 125.

Primerjava obeh prepisov Beethovnovе *Šeste simfonije*

Z aznamki in opombe tega revizijskega poročila se nanašajo na razlike med partiturama prvega avtoriziranega prepisa Beethovnovе *Šeste simfonije*, »*Pastoralne*«, ki ga hrani Beethovnova hiša v Bonnu (Beethoven-Haus Bonn, NE 146),¹ in drugega prepisa, ki ga hrani Narodna in univerzitetna knjižnica (NUK) v Ljubljani (NUK, Glasbena zbirka, M tre Beethoven, MZ 1765/1955).² Oba prepisa je opravil kopist Joseph Klumpar. V obeh so prisotni Beethovnovi posegi, v prvem prepisu številni zapisani z njegovim značilnim rdečkastim svinčnikom, v drugem pa so skoraj vsi posegi upoštevani. V drugem prepisu z eno samo izjemo takta 54 v drugem stavku rdečkastega svinčnika ni zaslediti. Vse njegove pripombe so zapisane z navadnim svinčnikom, kar daje slutiti, da so bile napisane med vajami za izvedbo decembra 1808. Tako lahko pojmujeemo drugi, »Ljubljanski« prepis simfonije kot čistopis.

Naslov *Šeste simfonije* se v prvem prepisu (Bonn) glasi »6^{ta} Sinfonia pastorella«. Nad njo je pripis »Pastorale«. V drugem prepisu (Ljubljana) je naslov »Beethovens Symphonie pastorale N°6.«.

Načeloma so oznake za *cresc.* pisane brez pike v okrajšavi »*cres:*«, prav tako *pizz.*, vendar v obliki »*pizzi*«. Skoraj vedno so Beethovnovi posegi zapisani z rdečim svinčnikom, kasneje pa jih je kopist prevlekel s črnilom. To v revizijskem poročilu posebej ni več omenjeno.

Kratice in oznake so enake kot v Revizijskem poročilu.

¹ Dostopno v: Beethoven-Haus Bonn, <https://www.beethoven.de/de/digitales-archiv>.

² Dostopno v: Beethoven, Ludwig van (1808). Sinfonia pastorale. URN:NBN:SI:DOC-98LTR6Yofrom <http://www.dlib.si>.

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
94, 95	Vni I, vla	Razvezaj pred drugo noto.		Razvezaji samo v vla.
97	Tutti			Upoštevano.
197	Cor, fg, Basi	Oznaka » <i>cresc. poco a poco</i> «, ki jo je kopist kasneje prevlekel s črnilom.		Upoštevano.
206–208	Vni II., cor, fg	Kopist je kljub ligaturi v vsakem taktu notiral višaj, Beethoven ga je črtal.		Upoštevano.
213	Vla	Tretja nota razvezaj.		Upoštevano.
218	Vni I., 2. fl	Prečrtan vnovičji višaj (kljub ligaturi).		Upoštevano.
229	Vni II.	Dopisana oznaka » <i>diminuendo</i> «.		Upoštevano.
234	Vni I., fg	Drugi noti dopisan razvezaj.		Ni upoštevano. Verjetno je kopist menil, da se igra <i>per analogiam</i> .
243	Fl	Lok preko dveh taktov in v naslednjem taktu še preko dveh not.		Upoštevano.
284			Vni I.	<i>Beethovnov poseg</i> : trilerju dodan dvojni založek. ³
289			Vni I.	Prva nota v trioli oddvojena.
301	Vni I.	Trije takti pavze. ⁴		Dodana opomba » <i>simile</i> « (3 takti od 2. takta naprej).
302	Vni II.	Pred četrto noto dodan nižaj (<i>b</i>).		Upoštevano.
344	Vni II.	Dodana opomba » <i>arco</i> «.		Upoštevano.

³ Zelo verjetno je kopist Klumpar ta dodatek zapisal po originalu – zapis je napisan s črnilom.

⁴ V avtografu je od drugega takta naprej vpisan znak »*simile*«!

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
345	Vlc	Dodana opomba »arco«.		Upoštevano.
358	Cb	Dodana opomba »arco« in »cresc«. Zapis samo na črtovju cb, kot da vlc <i>tacet</i> .		Nejasno mesto. Opomba ni upoštevana, kot da vlc nadaljuje svojo linijo. Zapis samo na črtovju cb!
390	Vni II.	Dodana opomba »arco«.		Upoštevano.
414			Vni I.	Oznaki <i>p</i> dodan še dodaten <i>p</i> , torej <i>pp</i> .

2. stavek

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
Začetek	Vlc			<i>Beethovnov poseg</i> v 2. prepisu: pred partom Vlc je s svinčnikom dopisano » <i>Due (Violoncelli primo e secondo solo)</i> « ter pod njo » <i>Con Sordino</i> «, na spodnjem robu strani pa je prav tako z Beethovno roko dopisano » <i>gli Violoncelli tutti coi Bassi</i> «. Zaradi obreze v živi rob je tekst zelo težko čitljiv.
27	Vlc	Pred tretjo noto druge triole prečrtan odvečen predznak; enako v naslednjem taktu.		Ni upoštevano
40	Vla	Na drugo dobo pred drugo noto prečrtan odvečen predznak.		Ni upoštevano.
	Vlc	Na četrto dobo pred zadnjo noto triole dodan nižaj.		Upoštevano.
	Cb	Dodana oznaka » <i>pizz.</i> «.		Upoštevano.

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
44	Cor	Dodani še ena celinka ter dva loka za povezavo v naslednji takt.		Notirani sta dve celinki, loka pa nista upoštevana.
47	Vla, vlc, cb	Dodana oznaka » <i>cresc.</i> «.		Upoštevano, razen pri cb, kjer je <i>cresc.</i> dopisan dva takta kasneje.
			Vni I.	Na tretjo dobo dodana oznaka » <i>cresc.</i> «.
48	Cl, cor	Dodana oznaka » <i>cresc.</i> «.		Upoštevano.
	Vni II.	Dodana oznaka » <i>arco</i> «.		Upoštevano.
49	Vni II., Vla	Dodana oznaka » <i>cresc.</i> «.		
	Tutti	Na tretjo dobo dodan <i>sf</i> ter na četrto dobo <i>diminuendo</i> .		Upoštevano.
54	Vlc soli Vni I.	Dodana oznaka » <i>pizz.</i> «.		Upoštevano. <i>Beethovnova korektura</i> : dodane pike nad šestnajstinkami 1. dobe spremenjene v kline.
58	Vlc soli	Dodana oznaka » <i>arco</i> «.		Upoštevano.
61	Vlc soli	Na tretjo in četrto dobo črtana odvečna višaj (<i>fis</i>) in razvezaj (<i>e</i>).		Upoštevano.
68	Ob	Na zadnjo osminko dodan nižaj.		Upoštevano.
	Cl	Na četrto dobo obema instrumentoma dodan nižaj.		Upoštevano.
76	Tutti	Dodana oznaka » <i>p</i> «.		Upoštevano.
78	Cl	Dodana vezaja v naslednji takt.		Upoštevano.
82	Vni II., Vla	Dodana oznaka » <i>simile</i> « v drugem delu takta.		Upoštevano in izpisano.

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
84	Cb	Dodani oznaki »arco« in »cresc.« ter pred prvo noto dodan razvezaj.		Upoštevano.
86	Legni, Vlc soli	Dodan »diminuendo« preko dveh taktov.		Upoštevano.
87	Cb	Dodana oznaka »pizz.«.		
91			Fl	<i>Beethovnov pripis:</i> V spodnji vrstici je s svinčnikom dopisana linija fl v spodnji oktavi. ⁵
109	Vlc soli	Na zadnjo dobo dodana vezava.		Upoštevano, v naslednjem taktu pa vezavi manjkata.
110	Cb	Dodana oznaka »arco«.		Upoštevano.
119	Vni I.	Dopisana oznaka »cresc.«.		Upoštevano.
120	Vni II.	Dopisana oznaka »arco« in »cresc.«.		Upoštevano.
	Cor	Dopisana oznaka »cresc.«.		Upoštevano.
121	Tutti	Na tretjo dobo dopisan <i>sf</i> , na četrto dobo pa znak za <i>diminuendo</i> .		Upoštevano.
122 136	Tutti	Na prvo dobo oznaka »p«.	Fl	Upoštevano. <i>Beethovnov pripis:</i> s svinčnikom dopisana vezava obeh not na začetku takta.
138	Tutti	Dopisana oznaka »cresc.« in na tretjo dobo <i>sf</i> .		Upoštevano.
139	Tutti	Dodana oznaka »p«.		Upoštevano.

⁵ To ni korektura, temveč le zapis v spodnji oktavi za lažjo kontrolo ali kot navodilo kopistu pri izdelavi orkestralnih partov.

3. stavek

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
10	Vni I., fl	Premaknjen predznak iz tretje na drugo noto.		Predznaka v tem taktu ni.
17	Vni I., vla	Razvezaj na prvo noto.		Ni oznake.
33	Vni I. in II.	Dodan razvezaj na zadnjo dobo.		Upoštevano.
39	Cb	Nerazumljiva pripomba.		
95	Fg	Dodana oznaka » <i>fagotto 2^{do}</i> «.		Upoštevano.
114	Cl	Dodan vezaj čez vse tri četrтинke.		Upoštevano.
190	Basi	Na drugo dobo dodan razvezaj prvi noti.		Ni oznake.
197	Basi	Predzadnji noti v taktu dodan razvezaj.		Upoštevano.
198	Basi	Pred prvo noto na drugi dobi dodan razvezaj.		Upoštevano.
221	Vni I. in II., vla	Na prvo dobo dodan razvezaj.		Ni oznake.
238	Ob, fg	Dodani znaki za staccato (klini).		Upoštevano.
241	Cl	Idem.		
307	Fg	Znova pripomba » <i>fagotto 2^{do}</i> «.		Upoštevano.
394	Vla, basi	Znova na drugo dobo razvezaj.		Ni oznake.
397	Vla	Razvezaj pred zadnjo noto.		Upoštevano.
404	Basi	Pred drugo šestnajstinko na prvi dobi višaj. ⁶		Ni upoštevano.

6 V novih izdajah ta višaj ni upoštevan.

4. stavek

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
3	Vni I.	Pike nad prvimi tremi notami.		Ni označeno.
21	Basi	Razdelitev na violončele (kvintuole) in base (kvartuole).		Upoštevano.
58	Vni I.	Pred tretjo noto nižaj (kot opomnik).		Upoštevano.
106	2. Pos	Nota <i>c</i> popravljena na <i>es</i> in vezana čez takt. ⁷		V tem taktu sta notirana altovski in tenorski ključ. ⁸
112	Vni I.	Znova notiran nižaj pred noto.		Upoštevano.

5. stavek

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
5	Cor	Dodana oznaka »Solo«.		Upoštevano.
80	Cl, fg	Od tretje note naprej zahtevana vezava še čez cel naslednji takt.		Upoštevano.
83	Cl, fg	Posebej so notirani vsi predznaki. ⁹		Upoštevana sta prvi in tretji predznak, drugi ne.
85, 90	1. cl	Pred tretjo noto razvezaj.		Upoštevano.
87, 91	2. cl	Pred prvo noto razvezaj.		Upoštevano.
89	1. cl	Idem.		Upoštevano.

7 Verjetno je kopist pojmoval altovski trombon kot notiran v altovskem ključu in tenorski kot notiran v tenorskem ključu, tako kot je to eksplicitno storil v drugem prepisu.

8 Če je altovski ključ mišljen za altovski trombon in tenorski za tenorski trombon, ostaja interval enak.

9 Predložek, pred drugo noto in pred zadnjo, glede na to, da se nahajajo v različnih instrumentih.

Takt	Instrument	Prvi avtorizirani prepis (Bonn) Beethovnov poseg	Instrument	Drugi prepis – »čistopis« (Ljubljana) Beethovnov poseg
93	1. cl	Pred prvo noto višaj.		Upoštevano.
97	Vni II.	Pred prvo noto nižaj.		Upoštevano.
99	Vni II.	Na drugo dobo pred tretjo šestnajstinko razvezaj.		Upoštevano.
100	Vlc	Obe prvi noti povezani.		Upoštevano.
101	2. cl	Pred prvo noto višaj.		Upoštevano.
	Basi	Zadnja nota v taktu opremljena s kajlo (enako takt kasneje).		Kajla označena šele takt kasneje.
111	Vni I.	Obe skupini šestnajstink pod lokom.		Enako.
120	Vni I.	Dodan nižaj na prvo dobo (kot opomnik).		Brez nižaja.
178	Fg	Dodana oznaka »p«.		Upoštevano.
211	Vla	Pred predzadnjo šestnajstinko dopisan višaj.		Upoštevano.
213	Ob	Od te note vezaj čez cel drugi takt.		Upoštevano.
223	2. Ob	Razvezaj pred noto.		Razvezaj manjka.
231	Fl, ob	Dopisan lok čez tri takte.		Upoštevano.
248	Basi	Tudi tu dopisan »sotto voce«.		Oznaka manjka.

Symphony no. 6 in F major, 'Pastoral', by Ludwig van Beethoven, honorary member of the Philharmonic Society in Ljubljana

Radical changes triggered by the French revolution and the socio-political events tied to it fundamentally altered the previous power balance in Europe and gradually influenced far-reaching shifts in musical theory and practice. In 1805, for instance, Napoleon's conquest of Vienna resulted in the first version of Beethoven's *Fidelio* being withdrawn from the programme after only three performances. Befitting the new military situation, a certain conformity of the audience's musical taste may be perceived, best reflected in the attraction to many of the then highly popular marches, whose fame rapidly diminished soon after. These usually paint, in a most vivid fashion, victorious battles on land or at sea. Even Beethoven, for example, in the composition *Wellington's Victory, or the Battle of Vittoria* (*Wellingtons Sieg, oder die Schlacht bei Vittoria*, 1813), had succumbed to the temptation of satisfying the general taste of the public.¹ Similarly, also in the setting to music of the military song *Österreich über alles* by Heinrich Joseph von Collin – its Slovenian arrangement with a changed meaning (*Estrajh za vse*) was prepared by Valentin Vodnik – he attempt-

ed to support the resistance against the Paris occupiers.² After the significant continental clashes of the 18th century, the mobilising power of music had already been well tested in a time of wars between Napoleon and the coalitions of European forces.³

The Habsburg monarchy, in particular, was becoming an ever more influential controller of musical events and was increasingly assuming the leading position among European musical centres. The riches and splendour of the Habsburgs attracted numerous musicians from across Europe, among them Beethoven, who undoubtedly left the most ground-breaking and far-reaching mark on symphonic creativity in the 19th century with his symphonies. As he began creating his first symphonic work in 1799, a century exceptionally productive for such creation was coming to an end. Moreover, the symphonies or their indi-

¹ Carl Dahlhaus, *Die Musik des 19. Jahrhunderts: Neues Handbuch der Musikwissenschaft*, no. 6 (Laaber: Laaber Verlag, 1996), 64.

² Ludwig van Beethoven, 'Skizzenblatt zum Wehrmannslied "Österreich über alles" von Heinrich Joseph von Collin Unv 18, zu "Mignon" op. 75,' Sammlung H. C. Bodmer, HCB Mh 79, Beethoven-Haus Bonn, https://www.beethoven.de/sixcms/detail.php?id=&template=dokseite_digiales_archiv_de&dokid=ha:wm225&_seite=1.

³ Igor Grdina, 'Aktivizem, meditacija in kontemplacija: glasba in prva svetovna vojna,' *Muzikološki zbornik* 53, no. 2 (2017): 6.

vidual movements were until then mainly performed merely as part of a mixed programme in which they would normally alternate with overtures, opera arias, oratorio choruses, Liedertafel quartets, and bravura solo improvisations. Such a colourful structure is revealed by the concert programmes of different philharmonic societies that started to appear through Europe at the end of the 18th and the beginning of the 19th centuries, and effectively encouraged performances of symphonic literature. Having a particularly venerable place among them with its founding date of 1794 is the Ljubljana Philharmonic Society (*Philharmonische Gesellschaft*), the function of which is especially closely bound up with Beethoven's legacy. One of the most notable cases of such a mixed programme is the concert prepared by Beethoven on 22 December 1808 at the famous Viennese theatre *Theater an der Wien*. In the programme, there were his works alone, among them *Symphonies no. 5 in C minor* and *no. 6 in F major* ('Pastoral'), the *Concerto for piano and orchestra no. 4 in G major*, the *Fantasia* ('Choral Fantasy') for piano, choir and orchestra, the soprano concert aria *Ah, perfido* etc.⁴

Therefore, it was precisely because of the works of the great German composer that the symphony was increasingly becoming a central musical genre of symphonic music concert programmes. In this way, his rounded opus of nine symphonies with an expressively intensifying and radically individualising of style, when compared to exceedingly quantitative symphonic opuses of his predecessors, shows an entirely new view of symphonic creativity.⁵ In his symphonies, Beethoven was thus continuously searching for new formal and instrumental solutions, which had an effect on the audience as the products of a genius, soon worshipped as the pre-eminent composer of his nation.⁶

4 David Wyn Jones, 'The Concert of 22 December 1808,' in David Wyn Jones, *Beethoven: Pastoral Symphony* (Cambridge: Cambridge University Press, 1995), 1–2.

5 Peter Schnaus, ed., *Europäische Musik in Schlaglichtern* (Mannheim, Wien, Zürich: Meyers Lexikonverlag, 1990), 313.

6 Matjaž Barbo, *Simfonija prve polovice 19. stoletja* (Ljubljana: Oddelek za muzikologijo Filozofske fakultete, 2008), 14–5.

Symphony no. 6 in F major (op. 68), 'Pastoral'

In 1809, upon the publishing of the parts of the *Symphony no. 6 in F major*, he wrote the famous words: 'More the expression of feeling than painting' (*Mehr Ausdruck der Empfindung als Malerey*). Emphasis stressed by the composer with the mentioned thought of the expression of feelings before painting coincided with the dominant aesthetic view of his time, more expressively directed mainly at the reflection of feelings, at the 'poetical', supposedly shines through from behind the very sound image of the work.⁷ The purport of the *Pastoral Symphony*, therefore, is not just a sort of an image of Plato's copying a copy (*Malerey* in Beethoven's words), which the art serves as a hidden carrier of an idea hidden in nature, but rather the carrier of the idea itself, it is its embodiment (*Ausdruck der Empfindung*).⁸

As a consequence, it is precisely from the viewpoint of exceeding and breaking with the mimesis principle (i.e. copying that which exists in nature) that Beethoven's *Sixth Symphony* still holds a quite special place in Beethoven's opus. Even though it could be interpreted as Beethoven's expression of love for the countryside, its 'pastorality' shows much more. It is mostly about the composer's connectedness with the early romantic ideals. Its poetic nature thus first identifies with the then topical aesthetic normative system that was setting, as it seems, an increasingly binding paradigm for all the arts. Through it, the call *retour à la nature* of the French Enlightenment was again coming to the foreground as an appeal to the idyll of the shepherd's life – a symbol of cohabitation with nature. This symbolises an untarnished primality, genuineness, calmness, harmony, among other aspects. It was what the romantic artist longed for in his world-weary inner split that was driving him away from the 'cruel' real world.⁹

7 Barbo, *Simfonija prve polovice 19. stoletja*, 18.

8 Matjaž Barbo, *Simfonija v 19. stoletju: zadrege zvrsti* (Ljubljana: Znanstvena založba Filozofske fakultete, 2012), 20.

9 Barbo, *Simfonija prve polovice 19. stoletja*, 18.

In his sketches to the *Pastoral Symphony*, Beethoven wrote that '[the] hearers should be allowed to discover the situations' (*Man überlässt es dem Zuhörer, die Situationen auszufinden*) that his music depicts within, but was aware at the same time that, 'all painting in instrumental music is lost if it is pushed too far' (*Jede Mahlerei, nachdem sie in der Instrumentalmusik zu weit getrieben, verliert*).¹⁰ Even when the purport of the *Sixth Symphony* seems clearly recognisable, the composer is in some way communicating to the listener that it is only an appearance, behind which the true meaning is hiding.

Beethoven wrote the work from the summer of 1807 to the autumn 1808 in the countryside surroundings of Heiligenstadt and Baden near Vienna. The symphony thus came into existence in highly turbulent times, three years after the Habsburg capital bowed to the onset of Napoleon's army. The hard blow struck Beethoven in 1802 by the advancing loss of his hearing was growing increasingly obvious over the years, but partial deafness, along with some personal problems, often escalated into conflict with those close to him. Therefore, the composer's increasingly frequent retreats into nature and admiring its beauties, are likely to have contributed to his inspiration and preparation for the creative process, and should come as no surprise.

The *Pastoral Symphony* was first performed under the composer's lead in the famous public concert of 22 December 1808 at *Theater an der Wien*. Over four hours of music were supplemented by Beethoven with some piano improvisations. The composer Johann Friedrich Reichardt later remembered the event:

'There we continued, in the bitterest cold, too, from half past six to half past ten, and experienced the truth that one can easily have too much of a good thing – and still more of a loud thing.' (*Da haben wir denn auch in bitterster Kälte von halb sieben bis halb elf ausgehalten, und*

die Erfahrung bewährt gefunden, daß man des Guten und mehr noch des Starken leicht zu viel haben kann.)¹¹

In such an atmosphere, the symphony certainly could not provoke excessive enthusiasm.

Because of its extra-musical clues, long after its first performance, the work stirred up the imagination, mainly that of supporters of the so-called programme music. Furthermore, it is worth mentioning that 'pastoral' has been, from ancient times onward, an essential element in art. In the Renaissance and Baroque era, it strongly influenced painting as well as literature and other humanist disciplines. In music, it was first prevalent in the madrigal, German shepherd plays, masses, and Italian pastoral opera. However, it was also present in instrumental music, most distinctively in the 18th century: from Vivaldi's violin concertos in the collection *The Contest between Harmony and Invention* (*Il cimento dell'armonia e dell'inventione*), to Haydn's oratorio *The Seasons*, and eventually the pastoral symphonies in Handel's *Messiah* and Bach's *Christmas Oratorio*.¹² In a wider context, Beethoven's *Sixth* is strongly anchored in the above-mentioned pastoral genre, idealising the imaginary image of harmonic life with nature, wherein a fantasy of ideal inter-human relations unravels.¹³ Moreover, the pastoral theme later also inspired numerous symphonists, among them Alexander Konstantinovich Glazunov in *Symphony no. 7 in F major* and Ralph Vaughan Williams in his *Third symphony*.

In Beethoven's score, alongside the so-called characteristic elements of 'pastoral' music, we find many hints of the world of pastoral. Among most evident examples of these 'depictions' are onomatopoetic imitations of the singing of nightingale (*Nachtigal*), quail (*Wachtel*), and cuckoo (*Kuckuck*) in the second, and the imitation of a summer storm with thunder in the fourth movement of the symphony. Also contrib-

10 Thomas-San-Galli and Wolfgang Alexander, *Ludwig van Beethoven* (Berlin: Dearbooks, 2014), 250.

11 Peter Gülke, "...immer das Ganze vor Augen": *Studien zu Beethoven* (Stuttgart, Weimar: Metzler, Bärenreiter, 2000), 139.

12 Wyn Jones, 'The Pastoral Tradition,' in David Wyn Jones, *Beethoven: Pastoral Symphony* (New York: Cambridge University Press, 1995), 14–6.

13 Barbo, *Simfonija prve polovice 19. stoletja*, 18.

uting to the pastoral atmosphere are perfect fifths, reminiscent of bagpipe fifths, ostinatos, use of 'rustic' instruments, represented for example by the oboe in the third movement, characteristic repeating thirds etc.¹⁴ Once again, it is necessary to emphasise that the idyllic world of nature carries foremost a symbolic meaning in Beethoven's pastoral context. Therefore, despite numerous associations with concrete sounds from nature, unmistakable images of bird song or storms, in its essence, the *Sixth* does not signify 'painting', but is above all an 'expression of feelings', expression of romantic longing for pastoral harmony.¹⁵

With five movements, the *Pastoral* is the most unusual of all Beethoven's symphonies. At first glance, it seems to be an unconventional number, defying the then prevailing four-movement standardisation of the symphony in favour of the genius of the rising Romanticism, yet still, the true background of the five movements is hiding in the composer's cyclical understanding of the symphony. To understand this claim, somewhat more detailed insight into the structural laws of the *Pastoral Symphony* is required.

Prior to publishing the score, Beethoven had been contemplating for several years how to title individual movements. Eventually, he decided upon the following:

1. *Awakening of cheerful feelings on arrival in the countryside* (*Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande*);
2. *Scene by the brook* (*Szene am Bach*);
3. *Merry gathering of countryfolk* (*Lustiges Zusammensein der Landleute*);
4. *Thunder – Storm* (*Gewitter – Sturm*) and
5. *Shepherd's song. Cheerful and thankful feelings after the storm* (*Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm*).

¹⁴ Ibid., 19.

¹⁵ Ibid.

These five quasi-bucolic pictures were actually joined by the composer into three movements since the third, fourth, and fifth are performed without breaks.

The first movement (*Allegro ma non troppo*) is written in sonata form with an extended coda. The introductory theme itself contains three elements for further development. This light thought, in a kind of quasi-monothematic sense, marks the entire movement, since the rest of motivic-thematic material only non-compellingly completes it. In this way, the mood is thoroughly calm and pleasant.

The second movement (*Andante molto mosso*) with its fluently ethereal quality takes us to the scene by the brook. It is written in sonata form with two themes that do not contrast with each other explicitly. It is concluded with the notable imitation of birds singing, in which we hear the 'singing' of the nightingale (flute), sounding of the quail (oboe), and cuckoo (clarinet). In 1823, during a walk in the forest near Heiligenstadt, the already completely deaf composer is said to have told his friend Anton Schindler:

*This is the spot on which I wrote the scene at the brook, with yellow-hammers calling over my head, and quails, nightingales, and cuckoos. Helping me all round. (Hier habe ich die Szene am Bach geschrieben, und die Goldammern da oben, die Wachteln, Nachtigallen und Kuckucke ringsum haben mitkomponiert.)*¹⁶

However, it seems that it is not so much an actual description, but yet another in a line of idealisations of the later Romantic imagination.

The third movement (*Allegro*) is a witty, somewhat grotesque farmers' dance in which two related themes exchange above the pedal tone. Perhaps the composer deemed that best suited for this was scherzo form, to which Beethoven was able to give a characteristic feature with various tiny imitations of country musicianship. Thus typical of the movement is a 'dilettantish' accompaniment with tonic and dominant; and a

¹⁶ George Grove, *Beethoven und seine neun Symphonien; Deutsche Bearbeitung von Max Hehemann* (London: Novello, 1906), 196.

persistent solo melody for the oboe convincingly imitates the shepherd's flute. The shoe slapper (*Schuhplattler*) dance sounds like a scherzo's trio. Everything repeats itself twice, and just as the first part is about to repeat itself for yet the third time, a menacing storm with raging tempest announces a musical-dramaturgical landmark.

The fourth movement (*Allegro*) puts it in the centre of what is taking place, since it most realistically 'paints' thunder and lightning, a shower and, finally, fine rain. For the time, Beethoven bestowed the movement with a virtuoso, although not entirely peculiar, appearance of the mentioned weather phenomena that had already often been a subject of musical illustrations. A dramatic flow is followed by an expanded instrumentation, as Beethoven adds two trombones and piccolo to the orchestration. Hector Berlioz, like many other supporters of programme music, found in the *Pastoral* the ideal precursor to his programme symphonies, and has written about the movement:

*Listen to these gusts of wind heavy with rain, the muffled roaring of the basses and the shrill whistling of the piccolos, warning of a dreadful storm about the break. [...] This is no longer mere wind and rain – it is a terrifying cataclysm, a universal flood, the end of the world.*¹⁷

The music continues without a break into the finale (*Allegretto*). Formally, this movement cannot be entirely uniquely understood: it resembles an expanded rondo with a coda. Although the finale is mostly based on the first theme, the second is soon recognisable as well – it resembles a motif from the beginning of the symphony – giving Beethoven's 'idyllic landscape' symmetrical shape. Also worth pointing out is the coda, seeming to represent an internalised peak of the composition, chorale or, better put, a vocally conceived part of the composition. The wording of the latter, as a sort of thanks for creation based on a notation from the sketch for the last movement (*Ausdruck des Dankens. Herr, wir*

danken Dir), could read: 'We thank Thee, almighty God!' (*Wir danken Dir, allmächtiger Gott!*).¹⁸

The entire musical course of the *Pastoral symphony* is thus subordinate to the sonata cycle, whereas the storm movement functions as a development section of a sort, and the finale takes the place of a quasi-reprise. The transfer of a unified dramaturgical arc onto a four-movement work was an idea taken over after Beethoven by many symphonists in the 19th century. Also deriving from it is the inclusion of an added fourth movement that carries dramatics, otherwise a property of symphony first movements. The latter was surprisingly renounced by Beethoven in the introductory movement of the *Sixth*. Thus, it is also obvious in this regard that the composer is realising the aspiration for a cyclic rounding-up of movements, which develop into a harmonic idyll, romantically illustrated through the calming of the storm and clearing up.¹⁹

Beethoven as honorary member of the Philharmonic Society in Ljubljana

It was only the concert activity of the Ljubljana Philharmonic Society, founded in 1794, that spurred acquaintance in our land with the most contemporary symphonic literature, and powerfully strengthened, in practically all the segments, the progressiveness of symphonic music in lands between the Alps and the Adriatic. We find numerous local and foreign musicians among honorary members of the society. Among the first, the pioneer of symphonism in Slovenia, František Josef Benedikt Dusík,²⁰ and the later ones, certain musical principals of the Society as well, amid them worth pointing out Anton Nedvďd, Josef Zöhrer, and Hans Gerstner. Other than that, the Philharmonic Society strengthened its reputation primarily with the membership of some most important

¹⁸ Grove, *Beethoven und seine neun Symphonien*, 205.

¹⁹ Barbo, *Simfonija prve polovice 19. stoletja*, 21.

²⁰ Matjaž Barbo, *František Josef Benedikt Dusík: The Biography of an Eighteenth-Century Composer* (Wien: Hollitzer Wissenschaftsverlag, 2011), 46.

¹⁷ Hector Berlioz, *The Art of Music and Other Essays: A Travers Chants* (Bloomington, Indianapolis: Indiana University Press, 1994), 23–4.

foreign composers and musical performers (among them Joseph Haydn, Niccolò Paganini, Johannes Brahms).²¹ With them, the Philharmonic Society reaffirmed throughout 19th century its high-set goals, especially ambitiously realised in the beginning of its path, in the period of classicism. In view of significant ambitions of the Society, it was almost obvious that the latter would also try to attempt to draw into its ranks the most important representative of this period – Ludwig van Beethoven.

The first preserved music catalogue (*Musicalien-Catalog*)²² of the Philharmonic Society from the years 1794–1804 shows there had to be a period of successful operation prior to 1808, when the idea of inviting Beethoven as an honorary member of the Society first arose. Among Beethoven's compositions often placed in the Philharmonic Society's concert programmes, they performed near the start of the century the first two Beethoven's symphonies, *Piano Concerto no. 1 in C major*, and certain chamber works.

However, we can only get a clearer picture of the concert situation from 1816 onward, as the concert programmes, except for a single one from 1811 reproduced in Emil Bock's publication,²³ have only been partially preserved since 1816.²⁴ Listed by Bock as the opening work of the academy,²⁵ on a programme on 8 January 1811, is a big symphony by Ludwig van Beethoven (*Eine grosse Symphonie von Herrn van Beethoven*).²⁶

21 Ivan Klemenčič, 'Častni člani ljubljanske Filharmonične družbe,' in *Evropski glasbeni klasicizem in njegov odmev na Slovenskem*, edited by Dragotin Cvetko and Danilo Pokorn (Ljubljana: SAZU, 1988a), 123–34.

22 *Musicalien-Catalog der Philharmonischen Gesellschaft in Laibach Zum Gebrauch für auswärtige Herren Mitglieder dieser Gesellschaft Nro 1 Seit 1. Nov. 1797 bis letzten Juni 1804 / Wird halbjährig fortgesetzt*. See NUK, archive of the Philharmonic Society.

23 Emil Bock, *Die philharmonische Gesellschaft in Laibach* (Laibach: Kleinmayr & Bamberg, 1902), 13.

24 In the article, we rely on concert programmes kept in the Music collection of the National and University Library in Ljubljana. See NUK, archive of the Philharmonic Society, folder Concert programs.

25 This is how solemn events with cultural program were named at the time.

26 Bock, *Die philharmonische Gesellschaft*, 13.

Which symphony that was cannot be claimed with certainty. It appears to have been the *Eroica*.²⁷

Relevant sources are also lacking regarding the first performance of Beethoven's *Sixth Symphony* in our parts. Thus, despite exhaustive studies shedding light on the composer's ties to Ljubljana,²⁸ the chronology of the first performance of *Pastoral* in Slovenia is not entirely explained. Nevertheless, the most prominent researchers of Beethoven's symphonic performance in Ljubljana assume that *Symphony no. 6 in F major* was first performed here on 28 February 1818.²⁹ Music catalogues of the Ljubljana Philharmonic Society, however, reveal that only the first two movements of *Pastoral Symphony* were performed in the Society's concerts on 11 April 1823, which was followed in May 1823 by a performance of the entire symphony.³⁰

Moreover, they wanted to elect Beethoven an honorary member of the Ljubljana Philharmonic Society in 1808, which is the year of the origin of the *Pastoral Symphony*. Indicative of the cause for Beethoven's initial non-election is the report by the Vienna-based doctor, Anton Schmitt, also an honorary member of the Ljubljana Philharmonic Society. He was

27 Klemenčič, 'Častni člani ljubljanske Filharmonične družbe,' 123.

28 Primož Kuret, *Ljubljanska filharmonična družba: 1794–1919* (Ljubljana: Nova revija, 2005), 47–55. See also: Ivan Klemenčič, 'Beethovnova 6. simfonija in zveze z Ljubljano,' in *Zbornik Narodne in univerzitetne knjižnice: II*, edited by Branko Berčič, Jože Munda, Maks Veselko, and France Vurnik (Ljubljana: NUK, 1978), 91–9; Ivan Klemenčič, *Slovenska filharmonija in njene predhodnice* (Ljubljana: Slovenska filharmonija, 1988b), 32; Ivan Klemenčič, *Slovenska glasba v evropskem okviru* (Celje: Celjska Mohorjeva družba, 2008), 111–30; and Klemenčič, 'Častni člani ljubljanske Filharmonične družbe,' 128.

29 Klemenčič, 'Beethovnova 6. simfonija in zveze z Ljubljano,' 96. See also: Kuret, *Ljubljanska filharmonična družba*, 49; Sieghard Brandenburg, *Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg* (Bonn: Beethoven-Haues, 2000b), 27; and Jens Dufner, *Beethoven Werke, Symphonien III* (München: G. Henzle Verlag, 2013a), 277.

30 Sara Železnik, *Koncertni sporedi Filharmonične družbe 1816–1872* (Ljubljana: Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 2012b), 82–3.

appointed to intercede with the composer, but eventually sent word to Ljubljana that Beethoven is 'too moody and not obliging enough' (*Beethoven hat ebenso viele Launen, als wenig Dienstfertigkeit*).³¹ In the mentioned letter, Schmitt also disclosed to the direction of the Society that he would rather assign his vote to the excellent pianist and composer Johann Nepomuk Hummel. It appears the direction wavered at the time between inviting Beethoven or Hummel, who later never became a member of the Society. They most likely estimated that inviting Beethoven, already perceived at the time as one of the most famous composers alive, would prove too risky. Thus the Society did not initially decide upon an invitation. Only in 1819 did the direction of the Ljubljana Philharmonic Society then, through intervention by Viennese magistrate councillor Mathias von Tuscher, hand the composer a diploma of honorary membership, dated 15 March 1819, along with the society statute and membership list.³² We quote the letter in its entirety:

Die hiesige philharmonische Gesellschaft, deren Zweck Verfeinerung des Gefühls und Bildung des Geschmacks im Gebiete der Tonkunst ist, mußte bei ihrem ratlosen Streben, dem Vereine nach innen und ausen auch durch zweckmäßige Wahl neuer Glieder, immer mehr Gehalt, Solidität und Zierde zu geben, allgemein von dem Wunsche durchdrungen werden, die Zahl ihrer Ehrenmitglieder durch Eu. Wohlgeb. geziert zu wissen. Das Organ dieser Gesellschaft, die unterzeichnete Direktion, erfüllt, den allgemeinen Wunsch der Gesellschaft realisierend, diesmal ihre an-

31 'In this regard, I would only vote for the last one, Hummel's son who works with the ruling bandmaster Nikolaj Esterhazy as second bandmaster (Haydn is first). Otherwise, Beethoven is too moody and not obliging enough.' (*Ich meines Theils würde in dieser Rücksicht mein votum blos für den letzten, nämlich Hummels Sohn geben, der bei dem regierenden Fürst Niklas Esterhazy 2. Hofkapellmeister ist (Haydn ist der erste). Beethoven hat eben so viele Launen, als wenig Dienstfertigkeit.*) Friedrich Keesbacher, *Die philharmonische Gesellschaft in Laibach seit dem Jahre ihrer Gründung 1702 bis zu ihren letzten Umgestaltung 1862. Eine geschichtliche Skizze* (Laibach, 1862b), 50.

32 Keesbacher, *Die philharmonische Gesellschaft in Laibach*, 50.

*genehmste Pflicht, indem sie E. W. durch die Ernennung zum Ehrenmitgliede den vollsten Beweis ihrer tiefsten Verehrung anzunehmen ersuchet und zugleich ein Exemplar der Statuten und des Verzeichnisses der dermaligen Mitglieder hier beischließt. Laibach am 15. März 1819.*³³

Beethoven afterwards thanked the society through the letter of 4 May 1819 in which he wrote that he can appreciate the recognition for his *trifling* merits in musical art, acknowledged to him by the Ljubljana Philharmonic Society by this honouring.

In the letter he wrote:

An die Philharmonische Gesellschaft in Laibach.

Den EhrenVollen Beweis, welchen mir die würdigen Mitglieder der Philarm. Gesellschaft als Anerkennung meiner geringen Verdienste in der Tonkunst dadurch gegeben haben, daß sie mich zu ihrem Ehren Mitgliede erwählt haben, und mir das Diplom darüber durch Hr. MagistratsRath v. Tüscher haben zustellen lassen, weiß ich zu würdigen, und werde zu seiner Zeit als einen Beweis dieser meiner würdigung ein noch nicht öffentlich erschienenenes Werk durch obgedachten Herrn M.R. v. Tüscher an die Gesellschaft die Ehre haben gelangen zu lassen. Wo übrigens die Gesellschaft meiner bedarf, werde ich jederzeit mich dazu bereit finden lassen –

33 'The Philharmonic Society here has, with the intention of improving the perceiving and educating taste in the field of music, through tireless effort, had to give the society within and outside, also with thoughtful choice of new members, an ever greater weight, solidity and pride, to be imbued with the desire to decorate the number of honorary members with your worship. The signed direction as competent agency of the society, at this time through realisation of its general wish, fulfils the most pleasant duty by naming your worship honorary member and requests the admission of this proof, full of its profoundest admiration. An example of statutes and list of members to-date is added. Ljubljana, 15 March 1819.' Ibid.

Come in
 if you want
 in
 last week.

9

B. 183

4

Am. Soc. of Friends for Am. Slaves
in Slavery.

Ein ganz vollem Linsenß, welches mit
die vündigen Mikroskopen des
Hilfseins. in der That die ersten
unser neueren Gasungen sind, die
in der Dichtung der ersten Gasungen
haben, daß sie uns zu einem
ganz Mikroskopen macht haben, und
mit der ersten Gasungen der ersten:

9.
C.

Wunderschöner Herr. Herr
 haben zu fallen, auch, ein
 in zu würdigen, und auch
 zu einer Zeit, da man weiß
 dass man immer würdigen
 ein vor nicht öffentlich war.
 Später und diese oben
 haben Herrn M. S. Herr
 an der Gesellschaft ein
 oder haben gelobt zu sein

es als ganz da Gesellschaft
 unserer Anwesen, auch in
 und Zeit und der Zeit
 finden auch

Herr Philharmonischen
 Gesellschaft

Gesellschaft
 Gesellschaft

glückliche Braut

Wien am
 11ten März
 1819

*Der Philharmonischen Gesellschaft
Ergebenstes EhrenMitglied*

Ludwig Van Beethoven.

*Wien am 4:ten Maj 1819*³⁴

Also informed about this turn of events were readers of *Illyrisches Blatt* in its supplement *Laibacher Zeitung*:

Für alle Mitglieder der Laibacher philharmonischen Gesellschaft, ihre Gönner und Freunde dürfen es angenehm seyn, zu wissen, daß besagte Gesellschaft den berühmten Ludwig van Beethoven, dessen clasissche Compositionen die Laibacher Muiskfreunde in so vilen musicalischen Accademien bewunder-ten, sich zum Ehrenmitgliede erwählt und demselben das Diplom übersendet haben. Dieses Diplom wurde von Seiten der großen Componisten nicht nur sehr gütig aufgenommen, sondern es erfolgte hierüber auch noch eine eigenhändige, un-ge- mein erfreuliche Rückantwort des Inhalts, daß dieser berühmte Tonkünstler das Diplom der Laibacher philharmonischen Gesellschaft als einen, ehrenvollen Beweis von den Anerkennung seiner (wie es sich bescheiden ausdrückt, geringen –) Verdienste

- 34 'To the Philharmonic Society in Ljubljana.
Honorary proof imparted to me by the honorable members of the Philharmonic Society as recognition to my trifling merits for music, to have elected me their honorary member and handed me the diploma through magistrate councilor Tuscher, I can value and shall send at earliest convenience as proof of my respect the society through the mentioned mister magistrate councilor Tuscher a work of mine, yet unpublished – Where the society should otherwise require me, I will always be at disposal.
Philharmonic Society's
most loyal honorable member
Ludwig van Beethoven.
Vienna 4 May 1819'
'Ludwig van Beethoven, Brief an die Philharmonische Gesellschaft in Laibach, Wien, 4. Mai 1819, Autograph.'

*ansehe und daß die Gesellschaft jederzeit auf seine freundschaftliche Gesinnung rechnen dürfe.*³⁵

Beethoven's letter was met with a rather unusual historic fate. In the beginning, it was the first chronicler of the Society, the well-known Ljubljana doctor Friedrich Keesbacher,³⁶ who drew attention to it when he published the chronicle of the Philharmonic Society in 1862.³⁷ It was in the archive of the Philharmonic Society that Beethoven's letter had held an honorary place for several decades, until being sold along with numerous other valuables in a new post-war cultural-political reality of the south-Slavic state in which the Society could no longer operate in its previous form. First, it was sold to Switzerland, to the Zürich collector Hans Conrad Bodmer, and in 1956 to the Beethoven archive in Bonn,³⁸ where the letter is kept today.³⁹

Electing Beethoven as an honorary member had surely contributed significantly to the rise of Philharmonic Society's repute. Although an early attempt to do so did not succeed, up until Beethoven's naming in 1819, it did not arrive late, by international standards. The famous Society of Friends of Music (*Gesellschaft der Musikfreunde*) in Vienna, for instance, elected Beethoven its honorary member just three years before

- 35 'To all the members of Ljubljana Philharmonic Society, their supporters and friends, it will be pleasant to know that the mentioned society has elected as an honorary member: the well-known Ludwig van Beethoven, whose classical compositions have been admired in many academies by the Ljubljana friends of music, and sent him a diploma. Not only did the great composer receive this diploma but answered in his own hand extremely kindly that he accepts it as honorary proof of recognition of his (as he humbly put it, small) merits, and that the society can always count on his friendly affinity.' Kuret, *Ljubljanska filharmonična družba*, 51.
- 36 Zvonka Zupanič Slavec, *Zgodovina zdravstva in medicine na Slovenskem: medicina skozi čas, javno zdravstvo, farmacija* (Ljubljana: Slovenska matica, 2017), 110, 122.
- 37 Keesbacher, *Die philharmonische Gesellschaft in Laibach*, 51.
- 38 Klemenčič, 'Beethovnova 6. simfonija in zveze z Ljubljano,' 97–8.
- 39 'Ludwig van Beethoven, Brief an die Philharmonische Gesellschaft in Laibach, Wien, 4. Mai 1819, Autograph.'

its older Ljubljana 'relative'. Certainly though, Beethoven's election as an honorary member of the Philharmonic Society in Ljubljana importantly echoed both at home and abroad, and influenced the activity of the Society up until its informal end on 19 July 1921, when the Society was annexed, as the Philharmonic Association, with the Ljubljana Music Society (*Glasbena matica*).⁴⁰

Beethoven's symphonies on concert programmes of the Philharmonic Society in Ljubljana

Since a substantial part of the archive of the Philharmonic Society in Ljubljana was not preserved,⁴¹ the image of Ljubljana's Philharmonic Society and, through it, performance of Beethoven's symphonies in Ljubljana can be reconstructed based on remaining preserved concert programmes and music catalogues.⁴² The annual reports (*Jahresbericht*), published by the Philharmonic Society from 1862 onward,⁴³ certainly also contribute to a clearer conception of individual academies' organisation of concert seasons, and their frequency. In the Music Collection of the National and University Library in Ljubljana, where the material related to the Ljubljana Philharmonic Society is kept, four music catalogues of the society are preserved. The first, already mentioned, is from 1804. From the more

recent period, three more are found: the oldest among them is from 1898, the second from 1904, while the youngest one in slip form, its date of origin unknown, seems to have been made after 1914.⁴⁴ While the notes from catalogues, sheets, and concert programmes are often deficient,⁴⁵ we can reconstruct a fairly precise image of performances of Beethoven's works for the Philharmonic Society. These were, for the most part, met with favourable reception with the Ljubljana audience, and Beethoven soon became the Philharmonic Society's 'house' composer, whose memory it honoured with particular solemnity in certain jubilee concerts.⁴⁶

It is evident from the concert programmes that, until the founding of the central Slovenian musical institution *Glasbena matica* in 1872, *Symphony no. 2 in D major* was the one of Beethoven's symphonies which was most often performed in the Philharmonic Society's concerts, namely thirteen times. Following it are the *First* (with eleven performances) and the *Seventh Symphony* (with nine) and the *Pastoral Symphony* (with seven), whereas the remaining symphonies by Beethoven were performed much more seldomly. Among them, only *Symphony no. 5 in C minor* (with four) exceeds two performances,⁴⁷ while a performance of the *Ninth Symphony* cannot be traced in the mentioned period at all. As already mentioned, in 19th century as well – according to the performing capacities of the Society on each occasion – individual symphony movements were performed more often than entire symphony cycles in concerts of the Ljubljana Philharmonic Society.

40 Kuret, *Ljubljanska filharmonična družba*, 443.

41 Jernej Weiss, 'Načrtna ukinitve Filharmonične družbe v Ljubljani in njen zadnji glasbeni ravnatelj Hans Gerstner,' in Jernej Weiss, *Hans Gerstner (1851–1939): življenje za glasbo* (Maribor: Litera in Univerza v Mariboru, 2010), 67–74. See also: Jernej Weiss, *Češki glasbeniki v 19. in na začetku 20. stoletja na Slovenskem* (Maribor: Litera in Univerza v Mariboru, 2012), 200.

42 Sara Železnik, *Repertoarne smernice Filharmonične družbe v Ljubljani: katalogi muzikalij Filharmonične družbe* (Ljubljana: Znanstvena založba Filozofske fakultete, 2014).

43 These are organised chronologically, with detailed list of all important events, not just concerts but also organisational meetings, membership deaths, different receptions, excursions, reports on music school activity, while at the end, the membership list is enclosed, the society direction listed, and the financial report given.

44 Sara Železnik, 'Kompozicije Ludwiga van Beethovna na koncertnih sporedih in v arhivu muzikalij ljubljanske Filharmonične družbe,' *Muzikološki zbornik* 48, no. 1 (2012a): 52.

45 Most frequently appearing in notes is only the mark *Sinfonie* (and similar versions of its writing) and the composer's surname. Thus often, neither opus nor key are noted, whereas in some places not even the author is mentioned. Same goes for some vocal points, for example written *Arie für Sopran* with no author, and several times only the aria title without naming of its source work. Ibid., 51.

46 Železnik, *Koncertni sporedi Filharmonične družbe 1816–1872*, 21–365.

47 Kuret, *Ljubljanska filharmonična družba*, 474–626.

Of Beethoven's other compositions, most often performed were the overtures *Prometheus* (21 times), *Fidelio* (14 times) and *Egmont* (13 times), while *Adelaide* and *The Glory of God* stand out among the songs. One must also mention the *Septet in E flat major* and the oratorio *Christ on the Mount of Olives*, individual parts of which were performed often, and it was surely performed as a whole at least thrice.⁴⁸

After 1830, the symphonies almost entirely disappeared from the Philharmonic Society's concert programmes. The main reason for this appears to be the greater and bigger supremacy of Italian opera repertoire, conditional on simultaneous change in receptive expectations of the audience. These dictated after 1830, even in concert programmes of the Philharmonic Society, an almost complete changing of the compositions of the Viennese classics with works by Italian opera masters. Performances of symphonic compositions are thus most rare until the beginning of 1850s – they were mostly replaced by individual overtures and other opera excerpts, also resulting in rarer performances of Beethoven's symphonies.

If his works were practically a constant feature of the Philharmonic Society's concert programmes between 1817 and 1825 – performed on average even in ten and more concerts annually – this number strongly decreased with the start of 1830s. That is why only one or two titles of Beethoven's works a year can be found in the Philharmonic Society's concert programmes from that decade onward. Among the exceptions is the *Pastoral symphony*, which, as it seems, points to the particular significance it had for Ljubljana: on 2 April 1841, its first movement was performed, and on 18 February 1842 the *Andante*. Then, on 8 November 1844, the full Beethoven's *Symphony no. 7 in A major* was exceptionally on the programme. Between 1851 and 1858, when symphonies had again become a constant feature of the Philharmonic Society's concert pro-

grammes, symphonic works by Mozart and Beethoven gradually started to prevail again.⁴⁹

In addition to academies, the Philharmonic Society also organised many other events that stood out from the usual concert practice. The difference mainly shows in the reasons for such events, including these intended for celebrating the ruler's birthday or name day and more important national holidays, as well as commemorating important anniversaries of composers whose work was tied to the Society's activity. Events in connection with Beethoven echoed with special significance in this reference. Only a few days after the composer's death, two reports on Beethoven's illness and death were published in the leading Ljubljana newspaper of the time, *Laibacher Zeitung*.

On 30 March 1827, four days after the news about Beethoven's death had echoed in the Habsburg capital, a report from Vienna was published on the front page of the mentioned Ljubljana daily, dated 21 March 1827. It reports on the condition of Beethoven's poor health, and written as follows:

Unser Beethoven liegt bey nahe schon volle vier Monathe an einer äußerst langwierigen und schmerzhaften Krankheit, der Wassersucht, darnieder, welche, wenn sie nicht sein Leben bedroht, ihn doch für lange Zeit in der Thätigkeit seines regen Geistes hindern dürfte. Kaum erfuhr man in London den traurigen Zustand dieses hochgefeierten Meisters, als einer seiner wärmsten Freunde und Verehrer, Hr. [Ignaz] Moscheles, mit regem Eifer die Sache der dortigen philharmonischen Gesellschaft vortrug, welche dann in einer großen Versammlung einstimmig beschloß, ihn nicht nur für den Augenblick, sondern auch für die Zukunft mit allem zu unterstützen, was er nur immer bedürfe. In Folge dessen ließ die Gesellschaft Hrn v. Beethoven durch das Haus Rothschild einstweilen 1000 fl. übermachen, mit dem Beysatze, nichts zu sparen, was ihm seine Gesundheit, und damit wieder sein freyes Wirken im Reiche der Töne verschaffen könne. – Mit welcher innigen

48 On 8 November 1822, 6 April 1852 and 18 March 1856. (Železnik, 'Kompozicije Ludwiga van Beethovna na koncertnih sporedih in v arhivu muzikalij ljubljanske Filharmonične družbe,' 52).

49 Železnik, *Koncertni sporedi Filharmonične družbe 1816–1872*, 15.

Rührung Beethoven diese edelmüthige Handlung vernahm, läßt sich wohl kaum beschreiben, und hätten, die würdigen Männer in London davon Zeugen seyn können, so würde dieß schon allein hinreichende Belohnung für sie gewesen seyn. Beethoven ist in ärztlicher Hinsicht in den besten Händen. Seine Umgebung besteht aus seinem Jugendfreunde, dem kais. königl. wirklichen Hofrathe von Breuning, und seinem vieljährig erprobten Freunde, Hrn. Musikdirector [Anton] Schindler, der ihm mit aller Aufopferung die Dienste eines wahren Freundes erweist. Möge es der Vorsehung gefallen, uns und der gesammten Kunstwelt diesen Heros der Tonkunst noch lange zu erhalten.⁵⁰

On 3 April 1827 – a week after Beethoven's death – the paper also summarised the sad news from the Habsburg capital on the front page:

Die Hoffnungen und Wünsche, welche die zahlreichen Freunde und Verehrer Beethovens für die Wiederherstellung dieses großen Künstlers gehegt hatten, sind leider nicht in Erfüllung gegangen.

- 50 'Due to an exceptionally long illness, our Beethoven has been confined for full four months to his bed. He fell ill of dropsy that will, if not endanger his life, long hinder him in the activities of his lively spirit. In London, they found out about the sad state of this most famous master when one of his closest friends and admirers Mr. [Ignaz] Moscheles, presented the matter with great fervour to the philharmonic society there. The latter afterwards concluded unanimously in a large gathering that it will not only for the moment but also in the future support him with anything he might need. As a consequence, the society donated with support of house Rothschild 1000 gulden to Beethoven at this time with a postscript not to spare on with anything which would attain him health and with it again free engagement in the kingdom of tones. – With what inner affection Beethoven found of this noble deed can probably hardly be described, and if the distinguished men from London could have witnessed it, it would already itself be a sufficient reward for them. Beethoven is in the hands of best doctors. Surrounded by his friends of youth, c. k. court councillor von Breuning and his friend tested through many years, musical director Mr. [Anton] Schindler, who has in all unselfishness attested him favours of a true friend. That only it would please Providence to preserve to us and entire artistic world this hero of tonal art for yet a long time at life.' *Laibacher Zeitung*, no. 26, 30 March 1827, 101.

Ludwig van Beethoven unterlag am 26. d. M. Nachmittags zwischen 5 und 6 Uhr der langen und schmerzhaften Krankheit, an welcher er seit mehreren Monathen gelitten hatte. – Sein Leichenbegängniß wird morgen, den 29. d. M. Nachmittags 3½ Uhr, von seiner Wohnung im Schwarzspanierhause aus, Statt finden.⁵¹

Among the most echoing events later dedicated to the memory of Beethoven by the Ljubljana Philharmonic Society was the 100th anniversary celebration of Beethoven's birth in 1870. The Philharmonic Society in Ljubljana honoured the memory of its most important honorary member with two concerts on 12 and 13 November 1870.

The Society had been preparing for the event for some time. They founded several committees for better organisation. The honorary committee was chaired by Anton Schöppl, Land Councillor and the later knight Von Sonnwalden who had been leading the Philharmonic Society in an administrative capacity as its director since 1859, the appointment by the then mayor of Ljubljana Josef Suppan, and in the artistic capacity by the musical principal of the Philharmonic Society at the time, Anton Nedvěd.⁵²

Performance was given no small attention, since they had to obtain singers and orchestra members from outside of Ljubljana as well. There were 60 Ljubljana singers (of them 40 men), 40 male and 12 female singers arrived from Celje, seven singers from Kočevje, two both from Trieste and from Maribor, and three singers from Gorizia. The most guests

- 51 'The hopes and wishes nurtured by numerous friends and admirers of Beethoven for this great artist's recovery sadly did not come to pass. Ludwig van Beethoven succumbed on the 26th of this month between 5 and 6 p.m. to a long and painful illness of which he had suffered for months – Procession to the churchyard will start tomorrow, on the 29th of this month in the afternoon at 3.30 from his [Beethoven's] apartment on Schwarzspanierhause.' *Laibacher Zeitung*, no. 27, 3 April 1827, 105.
- 52 *Siebenter und Achter Jahresbericht der philharmonischen Gesellschaft in Laibach pro 1869 & 1870 (vom 1. Jänner 1869 bis letzten September 1870 und vom 1. October 1870 bis letzten September 1871)* (Laibach: Verlag der philharmonischen Gesellschaft, 1871), 4. <http://www.dlib.si/details/URN:NBN:SI:DOC-WFDG-PLNO>.

The programme and invitation for Beethoven's celebration (1870).

Einladung zur Theilnahme
an der
zur Erinnerung an den 100. Jahrestag der Geburt
Ludwig van Beethoven's
veranstalteten
BEETHOVEN - FEIER
in Laibach
am 12. und 13. November 1870.

Programm:

I. Tag.
I. Festconcert Abends im landschaftl. Theater,
hierauf
Sängerabend in den Lokalitäten der bürgerlichen Schiessstätte.

II. Tag.
II. Festconcert Mittags im landsh. Theater, Abends Festball im Casino.

Die beiden Concerte und der Sängersabend werden von der philharmonischen Gesellschaft unter Mitwirkung des Cillier Männergesangsvereines und Damenchores und auswärtiger Künstler, der Festball vom Casino-Vereine für die Festtheilnehmer veranstaltet.

Festkarten, welche zur Theilnahme an sämtlichen genannten Festlichkeiten berechneten, sind vom **1. bis incl. 9. November** d. J. zu haben:

Für die **Mitglieder der philharm. Gesellschaft** beim Gesellschaftskassier
Herrn **A. Cantoni** (Hauptplatz Nr. 12, II. Stock) von 10—3 Uhr täglich, für
Nichtmitglieder in der Handlung des Herrn **Josef Karinger** (Hauptplatz).

Preise der Festkarten.

A. Für Mitglieder der philharmonischen Gesellschaft:	
Karten für Familien zu 3 Personen	3 fl.
„ „ Einzelne	2 „
B. Für Nichtmitglieder:	
Karten für Familien zu 3 Personen	5 „
„ „ Einzelne	3 „

Das musikalische Programm wird durch die öffentlichen Blätter und mittelst Anschlagzetteln veröffentlicht werden.

Karten zu dem am 13. November d. J., nach dem Mittags-Concerte im Glassalon der Casino-Restaurations stattfindenden **Fest-Diner** (das Concert zu **1 fl. 30 fr.**) sind bei den Herren Cantoni und Karinger zu haben.

Laibach am 24. October 1870.

Das Comité für die Beethoven-Feier.

Verlag der philh. Gesellschaft. Laibach. Druck v. Witzig.

in the orchestra were from Graz and Zagreb (12 together), one both from Trieste and from Maribor, and four from Carinthia.⁵³

The concert began with a solemn prologue, prepared just for this occasion by Friedrich Keesbacher. Upon the final strophe of the introductory speech, Beethoven's bust was unveiled, richly decorated with flowers. The prologue was followed by the overture to the opera *Fidelio*, and afterwards the cantata for choir and orchestra *Calm Sea and Prosperous Voyage* (*Meeresstille und glückliche Fahrt*). The Trieste violinist Julius Heller then performed the *Concerto for violin and orchestra in D major*, followed by the soprano concert aria *Ah, perfido*, sung by a member of the Land theatre Mrs. Frankenberg, then the *Fantasia* ('Choral Fantasy') for piano, choir and orchestra in C minor, in the performance of which the pianist Josef Zöhrer and singer soloists participated. After the *Choral Fantasy*, the male choir performed a choral arrangement of the soprano lied *The Glory of God* (*Die Ehre Gotter*), and the concert concluded with the closing chorus from the oratorio *Christ on the Mount of Olives*.⁵⁴

The evening continued with a speech by Land Councillor Schöpl about Beethoven and the meaning of his word for musical culture, they read the greeting messages from Klagenfurt and Maribor, after which a singing evening followed, where compositions of other composers were performed, not only Beethoven's. The first part of the celebration of Beethoven's birth was met with favourable echoes, above all in the *Laibacher Zeitung* newspaper, which paid special attention to the event and quoted Grillparzer's speech at Beethoven's funeral in its feuilleton,⁵⁵ then reported two days later on the two concert evenings.⁵⁶ The audience was said to have accompanied each performance with booming applause and great enthusiasm. An unsigned critic separately point-

ed out the exceptional performance of the violinist Heller and wrote about him:

*Den Glanzpunkt des Concertes bildete aber unstreitig des Violinconcert, vorgetragen von Herrn Heller. Wir haben in Herrn Heller einen vollendeten Künstler kennen gelernt. Diese Leichtigkeit des Bogens, diese Reinheit, Klarheit und Schmiegbarkeit des Tones, diese perlende Anmuth der Passagen können nur die Resultate eines ausgebildeten großen Talenten sein.*⁵⁷

On 13 November, the second day of Beethoven's celebration followed, starting with a joint rehearsal of all participants. First performed in the concert was Beethoven's *Symphony no. 5 in C minor*, next was a performance of the lieder *Mignon* and *New Love, New Life* (*Neue Liebe, neues Leben*), interpreted by soloist Leopoldina Gregorič, as well as the lieder *Remembrance* (*Andenken*) and *With a Painted Ribbon* (*Mit einem gemalten Band*) performed by Alexander Rüdinger, a member of the Land theatre. They closed the concert with the performance of the cantata *The Ruins of Athens* (*Die Ruinen von Athen*) for soloists, choir, and orchestra. A festive lunch for participants followed after the concert, in addition to which they held a ball at 9 p.m. in the solemnly decorated *Kazina*.⁵⁸

The reporters were particularly thrilled about the performance of Beethoven's *Symphony in C minor*. Additionally the anniversary of Beethoven's birth revealed in the performing field above all the personality of conductor Anton Nedvď who was certainly the one most deserving of a successful execution of musical performances. For him, the Beethoven celebration surely represented one of the performing pinnacles in his career.

53 Železnik, 'Kompozicije Ludwiga van Beethovna na koncertnih sporedih,' 57.

54 Kuret, *Ljubljanska filharmonična družba*, 169–70.

55 *Laibacher Zeitung*, no. 259, 12 November 1870, 1855–56.

56 *Laibacher Zeitung*, no. 260, 14 November 1870, 1865–66.

57 'The peak of the concert was without doubt the Violin Concerto performed by Mr Heller, in whom we recognized the perfect artist. Such lightness of bow handling, this purity, clarity, and willingness of tone, pearly whites of the passages can only be the result of a shaped great talent.' Ibid., 1865.

58 Kuret, *Ljubljanska filharmonična družba*, 170.

Also present at these events was the composer's biographer, U.S. consul in Trieste Alexander W. Thayer, who published an article about the celebration in the Society's annual report, dated 19 November 1870.⁵⁹ The Philharmonic Society has gained, upon the big success of Beethoven's festivity, self-confidence in its own forces and also proved itself capable of organising more extensive musical shows as well. For Ljubljana, Beethoven's 100th anniversary in the 19th century was thus definitely one of the more important events that long resounded.

Compositions of Ludwig van Beethoven, however, were not only topical in the solemn days, but had practically had a special status also in regular academies of the Philharmonic Society, the central concert institution in the 19th century in Slovenia. In its highly rich performing history, a series of other significant Beethoven memorial concerts followed. Therefore, the repertory of the Philharmonic Society in Ljubljana appears, in regard to first performances of Beethoven's symphonies, entirely comparable with some of the most important foreign concert institutions of the time.

However, Beethoven's meaning for Ljubljana was, of course, not limited merely to his compositions, performances of which had also attracted many renowned foreign musical performers to these parts. After all, it was exactly such honorary memberships, solemn academies, and other resounding events in the exceedingly rich performing history of the Ljubljana Philharmonic Society that have in considerable measure defined the cultural conscience of the then young Biedermaier bourgeois culture, and connected Ljubljana with some of the most important musical centres of the Habsburg monarchy. From there springs also the necessary self-conscience of certain key protagonists of the activity of the Philharmonic Society in Ljubljana. It is thanks to them that the Carniolan capital, despite its relatively small size, became an important constituent part of the most up-to-date European musical currents at the time.

⁵⁹ *Siebenter und Achter Jahresbericht der philharmonischen Gesellschaft in Laibach*, 6–14.

The authorised transcript of the score of Beethoven's *Sixth Symphony in F major*, opus 68

The authorised transcript of the score of Beethoven's *Sixth Symphony* in F major, op. 68, is one of the treasures of the National and University Library (NUK) in Ljubljana. Since coming into the library's possession, it has been exhibited several times, as well as studied and admired in the reading room of the Music Collection by eminent researchers and performers, experts about Beethoven's work, as well as other interested visitors.¹ The paths of the manuscript before its coming to NUK, however, are more unclear and mysterious. Certain suppositions expressed in the past relating to its provenience are explained today, others omitted, but the most provoking ones are still awaiting confirmation, perhaps not yet found in veiled and widely dispersed written sources. The score was transcribed from Beethoven's autograph in the last quarter of 1808 and served for the first public performance of

the symphony in Vienna on 22 December 1808.² It was transcribed by professional copyist Joseph Klumpar, with whom Beethoven had collaborated between 1805 and 1808.³ The composer has additionally written the title to the score, added several instructions for play, and corrected a few notes.

The score was taken from the archive of Ljubljana Philharmonic Society in 1862 by its chronicler Friedrich Keesbacher (1831–1901) and first brought it to the attention of the public in a historical review of the society's activity, published in the supplement of Ljubljana paper *Laibacher Zeitung*.⁴ Keesbacher, a doctor by profession, had settled in Ljubljana

1 On 200th anniversary of Beethoven's birth, the NUK Musical department prepared a Beethoven exhibition. Among other items, they exhibited the first prints published in the composer's lifetime, the oldest concert programmes with performances of Beethoven's compositions and material in relation to electing Beethoven the honorary member of the Ljubljana Philharmonic Society.

2 Jens Dufner, 'Kritischer Bericht', in *Beethoven Werke*, Abt. 1, Bd. 3, *Symphonien III*, ed. Jens Dufner (München: G. Henle, 2013), 277.

3 Alan Tyson, 'Notes on five of Beethoven's Copyists', *Journal of the American Musicological Society* 23, no. 3 (1970): 456–60; Sieghard Brandenburg, ed., *Ludwig van Beethoven – Briefwechsel Gesamtausgabe*, 1 (München: G. Henle Verlag, 1996–1998), 327–8; Jens Dufner, 'Schreibdialoge. Beethoven und sein Kopist Joseph Klumpar', in *Bonner Beethoven-Studien*, Band 11, edited by Bernhard R. Appel, Joanna Cobb Biermann, and Julia Ronge (Bonn: Beethoven-Haus Bonn, Carus, 2014), 68.

4 Friedrich Keesbacher, 'Die philharmonische Gesellschaft in Laibach, seit dem Jahre ihrer Gründung 1702, bis zu ihren letzten Umgestaltung 1862. Eine geschichtliche Skizze', *Blätter aus Krain*, October 18, 1862, 169–70, and in the offprint Friedrich Keesbacher, *Die philharmonische Gesellschaft in Laibach*

only a year before, which is why he relied on oral accounts of contemporaries and the society archive. While examining the documents, he came across the Beethoven's forgotten letter of gratitude for the granting of honorary membership from 1819 and raised his eyebrows when reading it. Drawing his attention was the master's promise that he would send, at his earliest convenience to the society in thanks for his naming a yet unpublished work of his. The transcript of the *Sixth Symphony*, with a postscript 'Beethovens Hand mit Röthel', was the only one from among the society's musical sources that the great master could still have held in his hands. Even though Keesbacher concluded the paragraph on Beethoven's contacts with Ljubljana in meaningful words – 'be that as it may, in two words written in red, the society has, in either case, a dear memory of the great master of musical art, and it cannot be resented that it dares to assume to have received one of Beethoven's most important works in such an honourable way' –,⁵ the thought of having found the composition that the composer sent to the musicians in Ljubljana was too enticing to seriously want to doubt it.⁶

seit dem Jahre ihrer Gründung 1702 bis zu ihren letzten Umgestaltung 1862. Eine geschichtliche Skizze (Laibach, 1862), 51–2.

- 5 'Sei dem aber wie ihm wolle, jedenfalls besitzt die Gesellschaft in den 2 mit Rothstift geschriebenen Worten ein liebes Andenken an den Großmeister der Tonkunst und man kann es derselben nicht verargen, wenn sie der Vermuthung Raum gibt, eines der bedeutendsten Werke Beethovens in so ehrender Weise erhalten zu haben.' Friedrich Keesbacher, 'Die philharmonische Gesellschaft in Laibach, seit dem Jahre ihrer Gründung 1702, bis zu ihren letzten Umgestaltung 1862. Eine geschichtliche Skizze,' *Blätter aus Krain*, October 18, 1862, 170.
- 6 For the past seventy years, the researchers of the history of music in Slovenia have both agreed with and contradicted Keesbacher's assumption. Its argumentations have not been based on tangible sources, except in the articles of Ivan Klemenčič, who referred to comparative research made in an international frame in the 1970s and 1990s. (Ivan Klemenčič, 'Beethovna 6. simfonija in zveze z Ljubljano,' in *Zbornik Narodne in univerzitetne knjižnice: II*, edited by Branko Berčič, Jože Munda, Maks Veselko, and France Vurnik (Ljubljana: NUK, 1978), 91–9; Ivan Klemenčič, 'Šesta simfonija Ludwiga van Beethovna in njegove zveze z Ljubljano,' in *Zbornik ob jubileju Jožeta Sivca*, edited by

The score before us today testifies most convincingly on its former image, changes, and use. The format of the score is oblong, with a height, length and width of the binding of 22 × 31.5 × 2.4 cm. The sheets measure about 21.3 × 30 cm. Cover width is 0.3 cm. The spine is bent; on it are the impressions of three binding threads. The spine is bound in leather; the front and back hard millboard covers are coated with brown marble paper. On the front cover, there is a decoratively cut out label with the sign 'N° 1,' where the number '1' is crossed out and corrected to '6,' and two round seals of the Philharmonic Society in Ljubljana ('Philharm. Gesellschaft in Laibach'). Bound in between the covers are the wrapper and 113 folios in five stitchings of differing extents, coinciding with the five movements of the symphony. The book block is sewn with a thread through the spine. The edges are sprayed with blue dots. The binding was partially restored in recent times (probably upon the exhibition at NUK in 1967 or 1970). Added or replaced were the capital band and the capital, and new binding sheets were glued on. Translucent Japanese paper was glued in between the wrapping and the cover, as well as between the pages 76–77, 98–99, and 184–185. Pages were archivally numbered on *recto* (i.e., odd) pages, and the last written page, likely at inventorying and the bibliographical processing in the library. There are no traces of older pagination in the manuscript.

Several sorts of mechanically rastered music paper are present. The first three movements are written on a twelve-system paper. The staves are about 0.75 cm high and around 25.7 cm long. The distance between the top line of the first stave and the bottom line of the last stave is 18.5

Jurij Snoj and Darko Frelj (Ljubljana: Založba ZRC, ZRC SAZU, 2000), 119–30.) The discussion was also published in an English translation: Ivan Klemenčič, 'The Sixth Symphony by Ludwig van Beethoven and His Connections with Ljubljana,' in *Glazbene kulture na Jadranu u razdoblju klasicizma: radovi s međunarodnog muzikološkog skupa održanog u Dubrovniku, Hrvatska, 24.–26.05.2001 = Musical Cultures in the Adriatic Region Ruring the Age of Classicism: Proceedings of the International Musicological Symposium Held in Dubrovnik, Croatia, on May 24–26, 2001*, edited by Vjera Katalinić and Stanislav Tuksar (Zagreb: Hrvatsko muzikološko društvo, 2004), 105–19.

Fol.	pg.	Content	Paper	Watermark
1r	1	title pg.		
1v-38v	2-76	1 st movt.	12-row	starfish – EGA – crescent moon with a face (1 st sheet of 3 rd movt.: three crescent moons – GFA)
39r-55v	77-110	2 nd movt.		
56r-80v	111-160	3 rd movt.		
81r-92v	161-184	4 th movt.	14-row	IF – three crescent moons
93r-113v	185-226	5 th movt.	14-row	eagle with raised wings – GFA – three crescent moons

cm. The watermark is a six-armed starfish (height and width 2.8 cm) above the letters EGA (width 8.5 cm) and a crescent moon with a face (width 3.2 cm).⁷ Already different to the touch are the first and the last sheets of the third movement with three crescent moons imprinted (width approximately 9 cm) and the letters 'GFA' (width 6.5 cm). The fourth and fifth movements are written on a fourteen-system paper. The staves of the fourth movement are about 0.7 cm high and 25.7 cm long. The distance between the top line of the first stave and the bottom line of the last stave is 18.6 cm. The watermark on the paper are the letters 'IF' and three crescent moons (width approximately 11 cm). The watermark on the paper of the fifth movement is an eagle with raised wings (width 5.5 cm) above the letters 'GFA' (width 6.5 cm) and three crescent moons (width approximately 8.5 cm). The staves are around 0.65 cm high and about 25.7 cm long. The distance between the top line of the first stave and the bottom line of the last stave is 19.3 cm.

Impressions in the paper show that the sheets of paper had been folded horizontally and vertically and cut through along the longer fold. The folded sheets obtained in this way, bifolios in oblong format, had been folded into one another according to the number of pages predict-

⁷ The sheets of paper are cut through in the middle of watermarks, so the height could not be measured.

ed for the transcript of the entire movement. The deviations point to changes in the transcribing process or to later replacements.

The first movement holds 19 upfolded sheets, stitched along the central fold with four disproportionately long stitches. Visible are traces of an older perforation (five incisions in distances of about 3.5 cm between the first and the second one, and around 5.5 cm between the following three). The second movement contains eight upfolded sheets, stitched along the middle of the spine. Between the 6th and the 7th sheets, there is an additional folio sewn in on the left side. The lengths of the stitches and traces of perforation are equal to or in the same proportions as those in the first movement. In the third movement, the sheets are folder much more complex than the preceding ones. Inserted into two outside bifolios are two bundles of sheets with five and four folded sheets, behind which another upfolded sheet is glued in. Both bundles are stitched in four disproportionately long stitches. Between the third and the fourth sheet of the second bundle, an additional folio is sewn-in on the left. There are traces of the original perforation visible in the second bundle. The fifth movement comprises 10 upfolded sheets, stitched along the middle of the spine in four stitches. Between the second and the third sheet, an additional folio is sewn-in (a part of the watermark with a lily points on the same sort of paper as the one used in the last

two movements of Beethoven's autograph).⁸ In the right-side folios, three incisions are visible, approximately 5.5 cm apart from one another. The fourth movement holds six upfolded sheets, sewn in the middle in four darker stitches, and an additional longer, brighter stitch running through one half of the height of the page. On pages 165 and 168, there are smaller particles, glued over with rastered paper and corrected.

In the bottom right corner of the final folios of the second, third, and fifth movements, a copyist's notation of the extent or the amount of sheets used, matching the sum of sheets in the stitching, is visible (2nd movement: 8½; 3rd movement: illegible; 5th movement: '10½').

The manner of paper folding, the traces of incisions, and the yellowing of the outer sides of wrapping folios of individual movements prove that, initially, the score was not bound in a whole, but into separate stitchings. Especially pages 1 (title page), 77 (beginning of the 2nd movement) and 185 (beginning of the 5th movement) testify to a more intense exposure to light and other influences of the environment than neighbouring inner pages, whereas the bottom pages of upfolded sheets are also dirtier. An exception is the fourth movement, in which, except for the traces of leafing through in lower bottom corners of the pages, otherwise present in the entire score, there are no more explicit environment influences.

The manuscript is written in ink by the hand of Beethoven's copyist Klumppar, except for the fourth movement that was written by a thus-far unidentified copyist. Visible in several spots are supplements or corrections in graphite pencil, and also in red crayon in two places (Röthel). Thus, apart from the writing of the principal copyist, there are strokes of other hands present on the wrapping and the title page, as well as in the notation.

Written on the bound wrapping in unidentified older writing is: 'Symphonie pastorale'. Hemmed in a slim decorative curve is the title, under which the composer is stated: 'Beethoven'. Above the title, there

is a twice crossed out (with hatches to the right and the left side), but clearly visible note: 'Ouverture'. Written in the same height, toward the right page margin, is the number 'N° 6.', and toward the left one, a stamp of the Philharmonic Society.

On the title page, written in a heavily faded red pencil in Latin letters, is 'Sinfonia pastorale'. The beginnings of both words, written below one another, are somewhat covered over by two firmly drawn lines crossed in the middle. There are also two equally crossed red lines in the bottom half of the page. Under the inscription, someone added in German: 'Beethovens Hand mit Röthel'. The last inscription to the page was most likely added by the curator of the society's music archive, who had written on the top of the stave: 'Beethovens', 'Sinfonie pastorale', and further under the title 'N° 6.'

The score is arranged in the manner of Beethoven's autographs of the time. The strings are written down separately, violins and violas on top, and the cellos and contrabasses at the bottom of the score. In the first and the second movements, arranged in the same sequence as in the autograph, are the parts for first violins, second violins (*violini*), viola (*viola*), two flutes (*flauti*), two oboes (*oboe*), clarinet (*clarinetti*), bassoon (*fagotti*), two horns (*corni*), cellos (*violoncelli*) and contrabasses (*bassi*). In the second movement, the violins are playing with sordina (*violini con sordini*). In the third movement, eleven staves are filled, since Beethoven also positioned two trumpets (*clarini*) in front of the cellos. The score of the fifth movement, with the inclusion of two trombones set in front of the trumpets, comprises thirteen systems. The tuning of the clarinets (*in B*) is written in the first movement, that of the horns (*in B*) in the second one, and that of the trumpets (*in C*) in the third and the fifth movement. In the fourth movement, the arrangement of parts in the score deviates from the autograph, and their naming also differs. In the fourteen staves are the parts for first violins, second violins (*violini*), viola (*viola*), two flutes (*flauti*), two oboes (*oboe*), two clarinets (*clarinetti in B*), two bassoons (*fagotti*), two horns (*corni F*), piccolo (*piccolo*), two trombones (*tromboni*), two trumpets (*Trompe in Es*), timpani (*Timpani in C F*), cellos (*violoncello*) and contrabasses (*bassi*).

8 Sieghard Brandenburg, 'Kommentar,' in *Ludwig van Beethoven. Sechste Symphonie F-Dur, Opus 68: Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn* (Bonn: Beethoven-Haus, 2000), 10, 12–3.

The copyist Klumpar had transcribed the score directly from the autograph. The proof of this is numbers added by his hand on the upper margin of Beethoven's manuscript that match the otherwise unnumbered pages of each of the transcript movements. Apart from this sequence of numbers, there is a partially blurred sequence of numbers visible in the autograph, matching the arrangement of pages of the copyist's first transcript of the score. It is undoubtedly a disposition of pages before the start of the transcribing, since the numbers are positioned on the bar line of the last bar in the range of a single page. The information on the number of pages served the preparation of the music paper.

Analysed in detail in the critical report by Jens Dufner to the edition of the symphony in Beethoven's complete works, based on the research of primary sources done in previous decades, are individual phases in the writing of the autograph, the transcribing of the score and instrumental parts, and the composer's interventions in the note records.⁹

The comparative analyses have shown that the copyist had been transcribing from the autograph three times. He had first, likely before June 1808, worked out the instrumental parts for the already finished first three movements of the symphony. In the summer of 1808, Beethoven finished the last two movements of the symphony, and the copyist transcribed the entire score by the middle of September for the publisher Gottfried Christoph Härtel. On this template, he also manufactured the parts for the final two movements. These supposedly served for rehearsals and private performances in the circle of Beethoven's patrons.¹⁰ The dynamic markings and some other completions that had been subsequently entered in the autograph and the parts' transcripts by either Beethoven or Klumpar were noted in the score transcript by an unidentified foreign hand. Beethoven had re-examined both the autograph and

the transcript, and wrote corrections and completions to both sources parallel in red chalk, while also correcting some obvious errors and inconsistencies in dynamic markings in the transcript. In mid-September, the publisher Härtel carried the transcribed score in Leipzig, after which it was no longer accessible to Beethoven. Dufner finds that the evolutionary path of the symphony begins to separate, since Beethoven did not consistently adjust the two scores (the autograph and the transcript), also due to their different purposes. The autograph had remained competent in Beethoven's examination of the orchestral parts and for the manufacturing of the performing score, while the transcript was the basis for the later print. Only after the score transcript had already been delivered to the publisher by Beethoven did he also enter in the original score the corrections and additions from the already played-through manuscript parts. This time, he was writing in pencil and partially in ink, and as a rule additionally marked his entries with a cross at the outside margin. It was mainly about marking precisely the dynamics and the articulation, completing performance instructions, but also the writing out of empty spots and correcting of errors. He had also made completions and corrections in the inverse direction.

The second transcript or the performing score kept in Ljubljana today, unlike the first one, which Beethoven had sold to the Leipzig publisher as a printing template, pays regard to all of Beethoven's adjustments and additions from the autograph, but not the corrections that Beethoven had exclusively added in the first transcript. Moreover, some errors and inconsistencies occurred by the hand of the copyist. Before the first public performance, Beethoven only corrected the transcribed score and parts. He had no longer entered the final corrections in the autograph; therefore, it seems that he had considered the second transcript of the original as the reference record of the work. On an empty first page, he wrote in red the title 'Sinfonia pastorale' for the first time.¹¹

9 Dufner, 'Kritischer Bericht,' 279–87; Brandenburg, 'Kommentar,' 18–28; Jonathan Del Mar, *Ludwig van Beethoven. Symphonie Nr. 6 in F-Dur: Pastorale, op. 68. Critical commentary* (Kassel etc.: Bärenreiter, 1998), 18–28; Shin Augustinus Kojima, 'Probleme im Notentext der Pastoralsymphonie op. 68 von Beethoven,' *Beethoven-Jahrbuch* 9 (1977): 223–43.

10 Brandenburg, 'Kommentar,' 22–3.

11 Today, all three manuscript scores are accessible online: *Sinfonia 6ta*, autograph, [1808], Beethoven-Haus Bonn, BH 64 and *6ta Sinfonia Pastorella*, au-

Beethoven's autographic corrections and additions in pencil

2nd movement

pg.	System/bar	Corrections and additions
77	above staves, left	written-in afterwards: ? [clipped] ¹²
77	title	crossed-out in hatches: <i>Scene</i> ¹³
77	9 (cello)	written-in before <i>violoncelli</i> : <i>Due</i> in bottom line: <i>primo e secondo solo Con Sordino</i>

77	bottom margin	written-in: <i>Violoncelli tutti coi Bassi</i>

thorised transcript, [1808], Beethoven-Haus Bonn, NE 146 in Digitales Archiv at www.beethoven.de/de/digitales-archiv; *Sinfonia pastorale*, authorised transcript, [1808]. National and University Library, Ljubljana, Music Collection, M tre/and Beethoven (Inv. no. MZ 1765/1955) and Digital Library of Slovenia at www.dlib.si.

¹² Del Mar concluded from the bottom curve in pencil that the corrected tempo markin could have been »quasi allegro« (Jonathan Del Mar, *Ludwig van Beethoven. Symphonie Nr. 6 in F-Dur: Pastorale, op. 68. Critical commentary* (Kassel etc.: Bärenreiter, 1998), 35).

¹³ This is probably merely a correction of the copyist's transcript.

pg.	System/bar	Corrections and additions
81	12/4	number of bars: 20
84	11/ 1	number of bars: 30
86	12/3	number of bars: 40
88	4 (flute)/4	third note h ² corrected to c ³
		second and third note portato
88	4	on the outer margin of the note system: +
89	4 (flute)/1	second h ² corrected to c ³

pg.	System/bar	Corrections and additions
89	4	on the outer margin of the note system: +
89	1 (violins)/4	sixteenths staccato in red chalk

91	11/2	bar number: 60
93	11/4	bar number: 70
95	11/4	bar number crossed-out: 80
95	6 (clarinet)/4	arcs added to notes
96	6 (clarinet)/1	arc added to bottom note
96	11/2	bar number: 80
96	4 (flute)/3	whole rest added
96	4 (flute)/4	down-pointing stems crossed-out and whole rest added

98	11/4	bar number: 90

pg.	System/bar	Corrections and additions
99	12/1-4	melody of the first flute written an octave lower
101	11/2	bar number: 100
103	11/4	bar number: 10
106	5 (oboe)/4	third e ² note corrected to f ²
		second and third note portato
106	5	on the outer margin of the note system: +
106	12/4	bar number: 22
107	5 (oboe)/5	third e ² note corrected to f ²
107	5	on the outer margin of the note system: +
109	4 (flute)/5	arc added to first note

*5th movement*185 above the stave, left written-in: *quasi allegro* 185 12 (cello)/5–6 arcs added to two notes, pencil¹⁴*Other corrections and additions*

pg.	System/bar	Corrections and additions
2	title	word <i>Rückunft</i> to <i>Ankunft</i> , ink
29	1 (violins)/4	sharp added to the fourth note, ink
34	7 (bassoon)/1	sharp added to the upper note, lower note sharp crossed-out, ink
67	10 (cello)/4	arc added to last note, ink
83	6 (clarinet)/4	sharp added to the first lower note, ink
86	6 (clarinet)/3	written above the first two notes: g, ink
111	title	word <i>Zusammensein</i> to <i>Zusammenseyn</i> , ink
115	1 (violin)/5	second f ¹ note corrected to g ¹ , pencil
160	11/10	written: Θ, pencil

¹⁴ The arcs are probably added by mistake (Del Mar, *Ludwig van Beethoven*, 55).

Apart from the title, there are around ten of Beethoven's handwritten corrections and additions in pencil in the second transcript of the score. In the second movement, he changed the instrumentation of the bass line in a way that the playing of the cellos' part was limited to two soloists, while the rest play together with the contrabasses. He did not note the change in the autograph, but communicated it to the publisher on 28 March 1809 in a letter, to which he enclosed a correction list that is unfortunately lost today.¹⁵ The instruction was added in the cello part as a footnote at the bottom of the page (*Due Violoncelli Solo 1^{mo} e II^{do} con Sordino gli Violoncelli Tutti coi Bassi*). The bars from 20 to 122 (pages from 81 to 106) were numbered under the score by Beethoven. It is presumed that the numbering refers to the preparation of the lost correction list for the publisher, since there are the most corrections within these bars.¹⁶ In the flute and oboe parts, he corrected a note in four places and added a sign for articulation. The staccato markings in the violin part on page 89 are the only addition in red colour, assumed to have been added by the composer in the rehearsals before the concert.¹⁷ On page 99, there is a sketched warning to the copyist under the score for 1st flute. This is a manner of annotation of ideas similar to the one found in the autograph. Beside the corrections in the notes, Beethoven changed the initial tempo marking in the second and the fifth movement.

Although Beethoven's corrections in the score are entered in pencil, not all the additions in pencil are Beethoven's. At the end of the third movement (pg. 160) under the staves, written-in is a 'Θ' sign, the meaning of which cannot be determined from the score. In four movements, there are orientational letters or letters 'for practice' written-in (1st movement: B–G, 2nd movement: B–F, 4th movement: B–C, 5th movement:

15 '... bey Andante in derselbigen Sinf. Ist noch anzumerken in der Baßstimme: gleich anfangs: *due Violoncello Solo 1^{mo} e 2^{do} con Sordino gli Violoncelli tutti coi Bassi*'. Sieghard Brandenburg, ed., *Ludwig van Beethoven – Briefwechsel Gesamtausgabe*, 2 (München: G. Henle, 1996), 53–4.

16 Klemenčič, 'Šesta simfonija Ludwiga,' 122; Dufner, 'Kritischer Bericht,' 278.

17 Del Mar, *Ludwig van Beethoven*, 39.

D–G). Corrections of more or less obvious mistakes in ink in a brighter brown ink can also be observed.

The copyist corrected his mistakes in a genuinely special way. So that he would not have to put down the dipped pen each time, he marked the spot with an error on the page margin with a short slash, and corrected it later. Traces of erasing are visible in the score, as well as unmarked corrected spots on the margin of a line (e.g., pg. 61). The first slash appears on page 5, and there are 45 altogether in the four movements.

The fourth movement of the symphony is not an original copy by Klumpar. It has been established that it was written out after the original publishing of the parts.¹⁸ Although the number of pages in the copy matches the last denoted page in Beethoven's autograph, the disposition of bars by pages is different. The sequence of parts in the score is different as well. In the autograph, the piccolo is set under the flutes part, and the part of trombones is placed at the bottom of the score. In the transcripts, the parts of all four instruments that are not played in the first two movements are inserted between the parts of horns and cellos, in the following sequence: piccolo, trombones, trumpets, and timpani. Likewise, in the transcript, the movement is titled *Gewitter, Sturm* and not *Donner, Sturm* as is written in the autograph. In the trumpet part, unlike the naming in the original, and in other movements of the transcript (*clarini*), it says *Trompe*. The copyist had made mistakes several times in his work and simply crossed-out the bars (str. 163), correcting them without marking the line with an error, or even pasted them over (str. 165 in 168).

Because the book block was clipped into the margin, the top edge alignment dropped down to the written record. In numerous pages, top parts of the arcs have been cut-off,¹⁹ and the cuts have also damaged the tempo markings, and foremost the titles of movements. Continued below, partially or completely cut-off words are reconstructed comparatively with the autograph and the first transcript of the score. Unfor-

18 Kojima, 'Probleme im Notentext der Pastoralsymphonie,' 234; Dufner, 'Kritischer Bericht,' 277.

19 Damaged are the pages 18, 54, 115, 193–195, 212, 216–217, 219, 224, 226.

tunately, the latter was also substantially damaged on binding, and additionally with water damage.

1st movement

pg.	Visible and partially cut-off text	Reconstructed text
2	Allō ma non troppo <i>Angenehme heitre Empfindungen welche bey der Ankunft auf dem / Lande im Menschen erwachen</i>	All[egr]o ma non troppo <i>Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwachen</i>

2nd movement

pg.	Visible text	Reconstructed text
77	[...] <i>Scene</i> [crossed-out] <i>am Bach</i>	[Andante molto moto] <i>Scene am Bach</i>

3rd movement

pg.	Visible text	Reconstructed text
111	Allo: <i>Lustiges Zusammenseyn der [...]</i>	All[egro]: <i>Lustiges Zusammenseyn der [Landleute]</i>
129	a tempo	a tempo [allegro]
157	a tempo allo	a tempo all[egr]o

4th movement

pg.	Visible text	Reconstructed text
161	G[...]	G[ewitter, Sturm]

5th movement

pg.	Visible text	Reconstructed text
185	[...] [...] [...] / <i>nach dem Sturm</i>	[Hirtengesang] [Allegretto] ²⁰ [<i>Wohltätige, mit Dank an die Gottheit verbundene Gefühle</i>] <i>nach dem Sturm</i>

Let us return to Keesbacher and his description of the score from 1862. Beethoven's writing was, alongside the title written in red chalk, identified in two more correction entries in pencil. He quoted the note on the bottom margin of the first page of the second movement and a postscript 'quasi allegro' under the tempo mark 'Allegretto' at the start of the fifth movement.²¹ The tempo mark and the title of fifth movement cited by Keesbacher are no longer visible today, as they were nearly entirely cut-off in binding.

So Keesbacher did not have before him the score in today's binding. It is also unusual that he named the title page as cover in his description.²²

²⁰ From bottom edge of the writing, Del Mar made out the words Hirtengesang Allegretto (Del Mar, *Ludwig van Beethoven*, xx).

²¹ 'Diese Partitur zeigt an mehreren Stellen Korrekturen in Bleistift ausgeführt. Zwei davon scheinen von Beethovens Hand zu stammen; leider ist das Blei schon verwischt, das an eine endgültige Entscheidung über die Schriftzüge schwer zu denken ist. In der Szene am Bach, wo der 12/8 Takt beginnt (aus b dur) stehen die Worte: "Violoncelli tutti con Basso". Namentlich das B erinnert an die Beethoven'sche Schreibart. Ferner die Tempo-Vorzeichnung beim Beginne des Hirtengesanges (in f, 6/8 Takt 'Allegretto' ist von derselben Hand in Bleistift näher bestimmt mit den nachfolgenden Worten: 'quasi allegro'. Ein direkter Beweis der Uebersendung liegt nicht vor.' Keesbacher, 'Die philharmonische Gesellschaft in Laibach', 170.

²² Keesbacher says: 'Das gedachte Exemplar ist eine (nicht von ihm) geschriebene Partitur. Auf dem Umschlage steht mit Rothstift und zwar unverkennbar in seinen Charakteren geschrieben: "Sinfonie pastorale", darunter stehen mit

Cut as well are orientation letters above the note record, and it is obvious that they were entered in the score before the last binding.

Marking the five movements of the symphony with three sets of letters and the composition's partition into three movements corresponds with statements in the otherwise incompletely preserved programmes of philharmonic concerts (academies) from 1822 to 1831. Last three movements which Beethoven connected using the mark *attacca* were played as a unified 3rd movement. In two programmes from 1823 and 1825, the title *Pastoral Sinfonie oder Erinnerung an das Landleben* and programme titles of movements are mentioned in a polished version of the first edition of orchestral parts from 1809.²³ The information allows for the conclusion that the Ljubljana Philharmonic had already played from these in 1818, when the symphony was first documented to have been performed in Ljubljana,²⁴ as well as that these have later served as template for writing out the parts with the record of the 4th movement, which was missing from the score.

Tinte von anderer Hand geschrieben die Worte: "Beethovens Hand mit Röt-hel" Keesbacher, 'Die philharmonische Gesellschaft in Laibach,' 170.

23 Titles of movements in the concert sheet of 23. 5./May 1823 are: 'Erster Satz: Erwachen heiterer Empfindungen bey der Ankunft auf dem Lande, Zweyter Satz: Scene am Bach, Dritter Satz: Lustiges Zusammentreffen der Landleute – Gewitter, Sturm – Hirtengesang. Frohe und dankbare Gefühle nach dem Sturme.' Arhiv Filharmonične družbe, Koncertni sporedi, Narodna in univerzitetna knjižnica, Ljubljana, Glasbena zbirka. Comp. first violin part in the first edition from 1809. Beethoven, Ludwig van, *Sinfonie Pastorale pour 2 Violons, 2 Violes, Violoncelle et Contre-Violon, 2 Flûtes, petite Flûte, 2 Hautbois, 2 Clarinettes, 2 Bassons, 2 Cors, 2 Trompettes, Timbales et 2 Trompes*, parti. Leipzig: Breitkopf & Härtel., [1809], plate no. 1337. Accessible at: Beethoven-Haus Bonn, Digitales Archiv, www.beethoven.de/de/digitales-archiv.

24 Cited in the literature is the date of first performance 28 February 1818, summarised after the concert programme from the archive of Philharmonic Society that is lost today. The information was recorded by Keesbacher as well in the manuscript chronicle of the Philharmonic Society (Keesbacher, *Die philharmonische Gesellschaft in Laibach*, 108). Also confirming that the pastoral symphony was played in academy of the Philharmonic Society (*die herrliche Pastoral-symphonie*) before April 1819 is the report 'Aus der Tagsgeschichte von Laibach,' *Illyrisches Blatt*, April 30, 1819, 70.

The Philharmonic Society has abundantly stamped the score but, unfortunately, has not recorded its receipt. For a while, it served practical performing purposes, and it seems that it was given no special attention until Keesbacher's arrival. If, all those two hundred years ago upon Beethoven's election as an honorary member, the receipt of his letter was immediately announced in the newspaper, the silence on suppositional receipt of such magnificent gift is that much more inconceivable.²⁵

The NUK Music collection acquired the score from the Academy of Music in Ljubljana on 28 June 1955. In post-war years, the academy operated in the nationalised building of Glasbena matica and also had its rich library at its disposal. Three decades earlier, the music collection of the Philharmonic Society, becoming a branch of Glasbena matica after World War I, met with a similar fate. The document of receipt states under point 23: 'Beethoven, Symphonie pastorale, orchestra score, old transcript'.²⁶ It was entered in the inventory book of the collection for the year 1955 under the number 1765.²⁷

25 'Ludwig van Beethoven,' *Illyrisches Blatt*, May 28, 1819, 85.

26 The document of receipt was signed for NUK by Ludvik Zepič. In the business report for the year 1955 for the NUK Musical department it is registered that 'NUK ceded due to exchange, from its FZC-stock to the Academy of Music in Ljubljana, around 800 second-hand, mostly German educational theoretical musical editions, and received for this a material much more important for NUK, namely musical editions from the precious archive of the Ljubljana Glasbena matica, that is, over 1000 Slovenian manuscript compositions of older Slovenian composers, and more extensive folders of historically significant society files of the former Ljubljana Philharmonic Society. All this material was being kept after the year of liberation (1945) by the Academy of Music in its library, and has now ceded it in exchange to NUK.'

27 Date of receipt: 28. VI. 1955, date of entry: 29. VI., title of work: Beethoven L.: Symphonie pastorale, orchestr. score, org. trans., manner of purchase: Z, purveyor: Academy of Music, Ljubljana, Notes: Archive of Glasbena matica in Ljubljana. From work statistic for [the month of] June 1955, it is evident that the catalogue ticket for alphabetical-nominal catalogue was made on 29. 6./June 1955.

The interpretative particularities of the copy of Beethoven's *Sixth Symphony* in National and University Library in Ljubljana

Beethoven wrote his *Sixth Symphony* in 1808. According to the exhaustive information in the preface to Bärenreiter's edition of the symphony,¹ the composer had already occupied himself with thoughts of the symphony in 1803 and finished the symphony five years later. He performed it in the famous academy on 22 December 1808, in an unheated auditorium of the 'Theater an der Wien', where his *Fifth Symphony* also sounded for the first time on a mammoth programme. Among others, Beethoven also appeared in the event as a soloist in his piano concert. The researchers believe that the 'Ljubljana' authorised transcript of this symphony had served as the score from which Beethoven had conducted his *Sixth Symphony* in this concert.

Beethoven's manuscript of the Sixth Symphony is preserved, but the composition is practically impossible to perform from it, since it has too many abbreviations, only indicated bars, and corrections, which makes the transparency of the compositional matter very hard. Two transcripts of the score were made in autumn 1808 by Beethoven's copyist Joseph

Klumpar,² and found within them are numerous corrections by the composer, written in his characteristic reddish pencil.³ It should be mentioned that, in the 'Ljubljana' transcript, the 4th movement of the symphony was written by another copyist.

The great value of the manuscript copy in the National and University Library in Ljubljana (NUK) lies above all in the fact that the author had entered his remarks into it. This naturally means that Beethoven had examined the score, which had likely served him at the performance in Vienna and was later sent to Ljubljana, in detail and added practical remarks. There is yet another detail that must not be overlooked: given the poorly legible manuscript of the author, Klumpar's transcript may by itself be perceived as an authentic testimony of the author's intentions.

There are no significant differences between both transcripts of the score. The copyist Klumpar was considered a highly reliable and atten-

¹ Barry Cooper, *Introduction to Beethoven's 6th Symphony* (Bärenreiter, 2001).

² Sieghard Brandenburg, *Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg* (Bonn: Beethoven-Haus, 2000).

³ Current computer technology enables a forensically reliable oversight of all the places where Beethoven had touched his manuscript or with his reddish pencil, or upon the corrections of both transcripts.

tive reader of the score,⁴ who had, in transcribing, several times asked Beethoven for clarifications regarding unclear or omitted spots and certain probably incorrect notes. In the note record itself, both copies are identical; the differences in the notation of accidences between the manuscript and its copy in NUK originate, perhaps, merely from the copyist's inconsistency in transcribing the note text. Beethoven's manuscript also leaves doubts sometimes, mostly because of his personality, inclined to an irritable temper.

Two types of accidences are found in Beethoven's scores: dots and wedges.⁵ The latter are notated by Beethoven in a simple vertical line, while the dot is frequently very elongated. Thus, it is often hard to decide on what Beethoven had had in mind while notating articulations. When he notated dots, these often resemble wedges.

In time, two types of notating accidences have established itself in print: at the end of the 19th and until approximately the 1970s, the belief that it was not possible to write dots with a quill was common. Experiments have shown that this is not the case, but the result of this incorrect assumption was a universal notating of only dots above the notes. The newer editions of Beethoven's works (Bärenreiter, Henle), however, have gone to the other extreme: instead of the former dots, wedges are now exclusively notated as accidences, which makes the performance very striking and essentially rough. In regard to Beethoven's *Sixth Symphony*, both of Klumpar's transcripts are a starting point for a sort of a middle way (obviously after a thorough reflection and consultations).

4 Brandenburg, *Sechste Symphonie F-Dur Opus 68*.

5 In German 'die Keile'; in Slovenian, while the expression 'kajla' prevailed in the professional language, it is a rough expression and has the character of expressing oneself in a dialect.

Accidences⁶

At the beginning of the 19th century, we witness ever larger demands for an authentic interpretation of the music text as possible, and with it, the tendencies increased toward as high an accuracy of the music record as possible. This referred both to the tempo and the articulation. Beethoven was in the lead in these demands. He was the first one no longer satisfied with Quantz's steady expressions for the tempos Adagio, Allegretto, Allegro and Presto, but had exceptionally expanded the vocabulary for the desired tempo and character of the composition. At the same time, he was the initiator of giving effect to mechanical tempo control, which later resulted in Mälzel's metronome.

He was just as persistent and innovative in view of the articulation. In his well-known letter of 1825 to Karl Holz, Beethoven demanded a clear distinction between dots and wedges in the 2nd movement of his *Seventh Symphony*⁷. A clear distinction between the two marks is already noticed in his *First Symphony* and continues in all his later symphonic works. However, it needs noting that only wedges (sic!) are found in the first printed orchestra materials that Beethoven was able to examine (e.g., the *First Symphony*, and also the treated *Sixth Symphony*). It may have been the manner of marking accidences at the time. The publisher Cianchettini & Sperati in London paid regard to the differences in their notation in the printing of Beethoven's *First Symphony* in 1808, and the first print of the *Sixth Symphony* by the publisher Breitkopf & Härtel offers dots exclusively as the accidences. The confusion, or uncertainty, in the noting of Beethoven's works, is therefore obvious.

Considered the principle of differentiating between dots and wedges is the famous saying by Prof. Hans Swarowski: 'A wedge adds weight to the note, while a dot takes the weight away from it'. However, another

6 The terminus 'accidence' is not used here in the narrow musical-theoretical sense, but marks all the characters and other semantic signs that interpretatively define a note more precisely.

7 Sieghard Brandenburg, ed., *Ludwig van Beethoven – Briefwechsel Gesamtausgabe* (München: G. Henle, 1996).

circumstance needs to be added, first encountered in the 2nd movement of Beethoven's *Third Symphony*: notation of accidentals moves from one instrument to the other and back again, thus forming a closed chain of thematically significant tones (86th bar and onward). This is a hitherto unidentified, new, semantic meaning of otherwise known accidentals: Beethoven marks not only the quantity, but also the quality of individual tones, and their importance for the content in equal marks. The judgement on one or the other solution is, of course, left to the performer. The careful reading, paying regard to and proper understanding of the accidentals though, leads an interpreter very clearly through Beethoven's music score. The 160th bar of the second movement of *Eroica* may serve just as an illustration: in fortissimo, all the strings are playing the same, but only the bass line is marked in wedges; the line later climbs over all other strings, to soprano heights: a clear instruction that it is necessary to separately expose bass first, and then follow Beethoven's entirely equivocal semantic instructions.

On principle, Beethoven uses dots in the quieter segments of his compositions but notates wedges in the loud, forte, and fortissimo sections. Of course, there are exceptions, when he notates dots in fortissimo, as in, for example, the first movement of *Eighth Symphony* – bar 190 (only in the manuscript, obviously), or in the same movement of the symphony in the 3rd bar: notated in the same bar in different instruments are different accidentals. However, we also encounter a reverse situation: a forensic examination of the score of the Pastoral Symphony reveals in the 54th bar of the 2nd movement that, despite pp, Beethoven changed the initially written dots above the part of the 1st violins to wedges. In this case, the author wanted to point to not only the importance of the violins' line but also gave it a technical instruction to be played clearly and audibly enough, despite the dynamics.

In the manuscript of the Sixth Symphony, a particularity is observed exactly with the accidentals, that had not so far been admitted in print: Beethoven uses dots and wedges to mark increasing or decreasing intensity in a phrase in a way where, in gradation, he changes dots with wedges (e.g., in the first movement of *Eroica* in the 466th bar, in Sim-

rock's print in 1823), or the other way around (the 1st movement of the First Symphony in bar 141 – also in Simrock's print in 1821. Such a type of passage is also found in the original of the Sixth Symphony in the first movement in the 66th bar, and later in the 188th and 234th bars. If such notation only appeared once, it could be considered an oversight by the author; but as it appears twice in analogue places, it is the author's intent and principle, a law. In neither of Klumpar's transcripts is this hue paid regard!

We are interested, above all, in the differences between Klumpar's clean copy and its copy, and later, of course, also the notations in modern scores that considerably differ from the original and result from the presumption that Beethoven had not been consistent in notating the accidentals. In this way, many of these details have unfortunately sunk into oblivion entirely with new prints. Most of the accidentals are found in the first movement; they are rarer later on.

Some particularities of the transcript in the National and University Library (NUK)

Joseph Klumpar, no doubt, has great credit for the authentic transfer of Beethoven's thoughts into the clean copy. As already mentioned, in the manuscript, Beethoven had often only indicated his ideas, which Klumpar had to unravel and write out to the detail.

The dialectic of his thinking can be read out from Beethoven's records, which is already given evidence by the title itself. The initial title of the symphony, preserved in sketches, was '*Sinfonia caratteristica*', later '*Sinfonia pastorella*', and finally in the score manuscript: '*Symphonie pastorale Nr. 6*'.

In the 1st movement is an interesting notation of the trill upon the introduction of the reprise: in the 284th bar in the first, 'Leipzig' transcript, the trill has only a single *Vorschlag*. In the second, 'Ljubljana' transcript, two notated notes are added later; above them, a trill sign is drawn. The same was later also written-in by Beethoven in his manuscript! Somehow left outside this procedure was the first transcript that

was, however, no longer accessible to Beethoven, as the publisher carried it away with him. A trill with a single *Vorschlag* has thus appeared in the print, and it stayed this way in all the prints to date. This solution simply does not correspond with original, regardless of the double *Nachschlag* being incomparably easier to play than the single one (it can be played tied, without a caesura, whereas a single requires a caesura).

Especially interesting is the second movement: at first, it was titled '*Szene am Bach*' – 'Scene by the brook'. In this score, however, a crucial nuance is in the very title: the first word '*Szene*' ('Scene') is crossed out. The author had most likely wished to avoid any programme determination, which the word '*Szene*' undoubtedly holds. He wanted to stress only the spiritual mood that inspires a person in such a moment. The composition is bucolical, has no dramatic moments, therefore every additional programme word is, of course, too much.

After the first performance of the symphony, Beethoven was likely discontent with his initial instrumental decisions in the 2nd movement. He had therefore decided for a colour nuance in the cellos. In the score (first transcript) carried away to Leipzig by the published Härtel in September 1808, there are no respective remarks, just as there are none in the printed orchestral part of the cellos. Entered into the Ljubljana score before the cello part is – while very difficult to read – the remark that fully reads: '[*D*]ue Violoncelli', and below it '[*Pri*]mo e secondo solo Con Sordino'. Written in at the bottom side is a very hard to read instruction '*gli Violoncelli tutti coi Bassi*'. Sadly, the page has edges cut at the bottom, so not much was left from the remark on the bottom margin, but the text can be made out. The deeper meaning of these remarks is also instructive today: Beethoven had tried to restrict too big a tone of the cellos, and had therefore reduced it to only two musicians, and they were forbidden to play with sordino. Thus, the expression '*due soli*' does not mean two soloists in the sense of today, but a diminution of a sound previously too rich.

Deserving an individual chapter are the trills and their conclusions, from which Beethoven's perception of their performance can be made out. A *nachschlag* was usually played at the end of the trill, and is thus

usually not notated. Presenting an exception were the cases when the composer wanted to have a melodic end of the trill, if a trill had no continuation (second movement, 33rd bar), or if the trill was followed by a more substantial jump than a second one (e.g., second movement, 86th bar). In this case, the *nachschlag* had to be notated. Beethoven was highly accurate in notating trills; the modern editions sometimes do not pay precise regard to these instructions, and also write *nachschlags* where there are none in the manuscript.

In the third movement is the author's demand, unfortunately, overlooked today, that the beginning of the movement be notated in dots in all instruments. In corrections of the first, 'authorised' score, there are dots thickly written in red pencil in the 35th bar in oboe and bassoon parts, just like in the 37th bar in clarinet parts. Typically of Beethoven, dots slowly begin changing into wedges in this part, but it does not essentially change anything, since there are only dots noted in the flute simultaneously.

Most worth mentioning in the fourth movement, apart from dots at the beginning of the movement that illustrate a concealed commencement of the storm much better than wedges, is the change of the part in contrabasses from the 21st bar onward: Beethoven probably realized in performing the symphony, that the contrabasses could not play out the quintuplets; therefore, he changed them to quadruplets, thus creating probably the first impressionist moment in the history of music.

There are no particularities in the fifth movement.

The transcript of Beethoven's Sixth Symphony in the National and University Library in Ljubljana is a precious aid to the understanding of the author's thoughts, expressed in the manuscript, and valuing of the later editions of this symphony.

Revision report

The annotations and remarks in the revision report refer to the differences between the score of the autograph of Sixth Symphony – ‘Pastoral’ by Ludwig von Beethoven (Beethoven-Haus Bonn, BH 64)¹ and the second transcript of the score by Beethoven’s copyist Joseph Klumpar, kept by the National and University Library NUK in Ljubljana (NUK, Glasbena zbirka/Music Collection, M tre Beethoven, MZ 1765/1955)². This ‘Ljubljana’ transcript could, in analytical comparison with the first authorised transcript of the score (also by the copyist Klumpar) kept by the Beethoven House in Bonn (Beethoven-Haus Bonn, NE 146)³ be characterised as a ‘clean copy’, since all the corrections entered in the first transcript by Beethoven have been considered in the Ljubljana transcript. There is a particular value to the Ljubljana transcript in Beethoven’s additional remarks.

The revision report pays attention almost exclusively to the accidents,⁴ where the biggest differences appear. However, also mentioned are other particularities in which the ‘Ljubljana’ transcript varies from the autograph, the first transcript, and the contemporary editions. The places where accidents appear in the form of wedges, and are the same in all editions, are not included in the revision report.

Abbreviations and marks

Abbreviation	Mark
Bar	b.
Bassoon	fg
Cello	vlc
Clarinet	cl
Contrabass	cb

¹ Accessible at: Beethoven-Haus Bonn, <https://www.beethoven.de/de/digitalles-archiv>. (Accessed on 1 May 2019).

² Accessible at: Beethoven, Ludwig van (1808). *Sinfonia pastorale*. URN:NBN:SI:DOC-98LTR6Y0, <http://www.dlib.si>.

³ Beethoven-Haus Bonn.

⁴ The term ‘accidence’ is not being used here in the narrow musical-theoretical meaning, but marks all characters and other semantic signs that interpretatively define a note more precisely.

Abbreviation	Mark
Flute	fl
forte, fortissimo	f, ff
Horn	cor
Oboe	ob
piano, pianissimo	p, pp

Abbreviation	Mark
sforzato	sf
Timpani	timp
Trumpet	tr
Viola	vla
Violin I. or II.	vni I., vni II.

Ist movement

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
1	Final note in the bar without a wedge.	Final note in the bar equipped with a wedge.
5	Vni II. have the arc stretched into the next bar, likewise with Vni I. in the next bar. ⁵	Same.
12	Vni I. note with a wedge.	Same.
15	Vla dots.	First note dot, second one wedge.
16-19	Vni I. dot unclearly notated above the first note, onward dots.	Undoubtedly wedges.
	Vni II., vla dots.	Wedges.
19-27	Vni I. from here on wedges, stay until end of phrase.	Same.
33	Cl, fg dots until b. 37.	Same.
37	Vni I. wedges, elsewhere dots.	Dots in all instruments.
41	Dots in all instruments on the second beat (not entirely unequivocally in vni I.), dots are notated in all the instruments in b. 45.	Same.

⁵ In the authorised transcript sent to Leipzig, there is no such binding anymore.

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
42	Ob (mistakenly) arc only across the semiquavers.	Same.
54-65	Vni I. wedges.	Dots.
66	Vni I. dots only in this bar. Vlc wedge. ⁶	Dots.
108	In winds, undoubtedly dots.	Same.
116-127	Vni I., vni II. wedges all the time.	Dots at start, after page break, wedges.
131-135	Vla undoubtedly dots, Vlc wedges.	Vla, vlc wedges.
135-137	Vni I., unclear, most likely dots.	Wedges.
188	Vni I., fg no accidences! ⁷	Wedges.
191-192	Vni I., fg dots.	In vni I. dots, in fg wedges.
193	Vni II. second beat without accidences, vlc in analogue bar 195 dots.	Same.
197-213	Vni I. dots, from b. 213 onward wedges. Vni II. and ob already have wedges from bar 201 on.	Dots.
234	Same as in b. 188 fg and vni I. without accidences.	Wedges.
237	Vni I. for a change from before (b. 191) now wedges.	Vni I. and fg dots, after page break, wedges.
240	Vni II. have dots notated this time, Vlc in analogue b. 242 dots.	Same.
246	Fl dot on the first beat.	Nothing.
250	Vla, Vlc dot; same in bar 254.	Wedges.
258	Vni I. dot; same later in b. 262 (<i>cum grano salis</i>).	Dots (the same).
266	Wedges in winds, dots in strings, also later.	Wedges, later dots all the time.

⁶ By notating dots instead of wedges in the last bar, Beethoven surely wishes to soften the play before the next passage under the arc.

⁷ Another crossing into softer play. It needs to be pointed out that, in the authorised score, the accidences are notated and are not corrected in this bar. Contemporary scores follow the first transcript and notate the accidences *per analogiam*.

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
275	Dots, written obliquely.	Wedges.
284	Trill ends in double <i>Nachschlag</i> , corrected later.	Same.
285	In my opinion, dots. ⁸	More likely dots.
291	Dots.	Wedges.
297	A dot.	A wedge.
300-303	Undoubtedly dots.	More likely wedges.
304-308	Vla dots, gradually changing into wedges. ⁹	Wedges (<i>cum grano salis</i>).
308	In basses wedges, in vla dots.	In basses dots, in vla wedges – just the opposite. ¹⁰
312	Despite ff dots.	Same also onward.
316	Different than b. 41, this time wedges.	Dots.
341	This could be dots, but are more wedges.	Not entirely undoubted dots.
422	Wedges.	More likely dots.
492	Mixed; more likely wedges.	Undoubtedly dots.

8 Dots and '*staccato*' redouble as interpretative instruction; therefore, I consider dots as accidents an expression of line importance.

9 Dynamics considered (*pp*), they can be regarded as dots.

10 Compared to the note picture vla in b. 305, wedges in basses can be considered dots.

2nd movement

In this movement, there are caesuras marked in bars 33 and 40, and again in bars 105 and 113, but they are not written in Beethoven's pencil.

The copyist had likely used them to mark page breaks; therefore, they naturally cannot be admitted.

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
Start	In the autograph and the first transcript, there is still no remark of two Vlc <i>'solo Con sordino'</i> .	A crabbed remark <i>'[D]ue Violoncelli'</i> and under it <i>'[Pri]mo e secondo solo Con Sordino.'</i> ¹¹
23	One of the rare corrections by Beethoven in the autograph. In the vla part, a line was mistakenly written a third too low on the third beat, and the error corrected in red pencil.	Transcribed correctly by the copyist.
32	Vni I. dots noted on the second beat above the semiquavers. The notation is given on the bottom system.	Wedges. ¹²
33-37	Vni II. trills with <i>Nachschlag</i> . ¹³	Vni II. trills without <i>Nachschlag</i> . ¹⁴
45	Vni I. dots, but distinctive wedges in the next bar. ¹⁵	Mixed – dots and wedges. ¹⁶
54	No accidentes.	First notated dots were changed to wedges by Beethoven in red pencil.
58	Fl dots!	Same.
65	Winds wedges.	Dots.
69	Vla dots!	Same.
76	Fg accidentes read as dots.	Same.

¹¹ Bottom margin of the page is clipped quick, the text is partially cut-off and very difficult to read (*'[g]li Violoncelli tutti coi Bassi'*).

¹² They were likely also perceived as such by Beethoven, who had not intervened on this spot, but changed dots to wedges in the analogue 54th bar.

¹³ Beethoven had explicitly stressed such play in his remark below on this page, since he had run out of space in the system because of corrections.

¹⁴ Copyist had likely not noticed Beethoven's remark.

¹⁵ This spots needs to be unified.

¹⁶ The principle cannot be established.

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
87	Last trill note is without <i>Nachschlag</i> !	Same. ¹⁷
91	Ob all quavers equipped with dots. Vni I. no accidentals.	Without accidentals. Vni I. same.
91-94		On bottom margin, flute line is written-in an octave lower in the last system. This is not a correction, but merely an instruction to the copyist for easier identification of the flute part, that has to be written with auxiliary lines in third octave.
104	Vni I. there is no ligature on the first beat.	Same.
108	Vni II. trills no longer have <i>Nachschlag</i> on the last beat, but they can be perceived per analogiam.	Same.
117-118	Vni I. in both bars, characteristic wedges.	Fg, vni I., in b. 2 also fl and cl, dots.

3rd movement

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
1	Dots.	Same.
4	Vlc dots.	Vlc dots, later corrected to wedges. Same in b. 412.
33-39	All instruments dots. In the parts ob, fg dots are later added in red pencil (exception of two notes in fg).	All instruments dots.
53	In <i>ff</i> wedges are notated, except in vla where there are dots.	Dots.
91	Ob have dots judging by Beethoven's writing; on repetition in b. 99 more likely wedges.	In the first bar dots, in the second wedge. On repetition in b. 99 wedges in both bars.
133	Cor more likely wedges.	Without accidentals.

¹⁷ Copyist notated the last trill note with *Nachschlag*; he had likely overlooked the detail and wrote it automatically.

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
161	Probably wedges written-in by another hand.	Dots.
165	Vni I. accidences not unequivocal; according to dynamics, wedges.	Same.
197	Basses wedges. On repetition in b. 401 nothing.	Same. On repetition in b. 401 wedges.
439	Only vni I. line is indicated in the autograph.	Complete score written out, likely on author's instructions.

4th movement

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
3	Vni II. undoubtedly dots.	No accidences.
5	Vni I. in two bars tied notes, onward dots.	No ligature or accidences. ¹⁸
8	Vla dots.	Same.
15	Vn I. again ligatures in two bars.	Same.
18	Vla dots	Same.
21-32	Vlc and cb quintuples.	Vlc quintuples, cb quadruples.
33	Vni I.: initially, only both semiquavers were tied. Later, arc is only stretched to the quaver. A dot is noted above the quaver.	Ligature every time over the entire motif pass. A dot is noted above the quaver.
41	Cb: dynamic mark missing, other instruments <i>pp</i> .	all instruments <i>p</i> .
43	Basses <i>f</i> .	Basses <i>sf</i> .
47	Basses without dynamic mark. ¹⁹	Basses <i>sf</i> .
56	Vni I. not entirely unequivocal dots.	Dots.

¹⁸ In the authorised score that had been written earlier, ligatures are present.

¹⁹ Because of this, it is also clear why, in the next phrase (bar 49) there is no dynamic mark (because dynamics remain *pp*).

5th movement

Bar	Autograph [1808], Beethoven-Haus Bonn, BH 64	2 nd transcript, Ljubljana, NUK, MZ 1765/1955
26	Vla and vlc arc over all three notes, in spite of this wedge above the last note.	Same.
30	Vla and vlc wedge above the last note.	Same.
63	Vni I. dots in the entire passage.	Same.
78-79	Wedges in all of the orchestra, in tr even written-in by another hand.	Same, even though dots are sometimes notated. ²⁰
81	Wedges on the last beat.	Vni I. dot, Bassi wedge, fl and ob without accidences.
99	Vni II. in <i>p</i> only dots; same in b. 103.	Vln II. wedges after two tied notes.
101-106	Vni I. in <i>f</i> dots in notes tied in twos, and on the second beat dots only above two notes above <i>sf</i> ; last four notes are always without accidences.	Vni I., vni II. After a ligature on 1st beat dots, and on 2 nd beat above <i>sf</i> two semiquavers equipped with wedges; the rest of the notes in this bar have dots again, then no more.
125	Vni I. first note distinctive wedge, others not; along it the remark ' <i>staccato</i> '. ²¹	Dots and remark ' <i>staccato</i> '.
182-185	Vlc: in <i>crescendo</i> dots at first, then wedges in an ever stronger dynamics.	Throughout the passus, following one another are dots in the first, and wedges in the second bar over every two bars.
245	The entire ensemble second and third note wedges.	Dots.
254	Basses along wedges also remark ' <i>staccato</i> '. ²²	Same.

20 Dots may be perceived as wrong notation.

21 Both remarks redouble, meaning that *staccato* refers to the technical side of performance, and wedges to the passage importance content-wise.

22 See remark above in b. 125.

The comparison of both transcripts of Beethoven's *Sixth Symphony*

The annotations and annotations of this revision report refer to the differences between the scores of the first authorised transcript of Beethoven's Sixth Symphony – 'Pastoral', kept by the Beethoven House in Bonn (Beethoven-Haus Bonn, NE 146),¹ and the second transcript, kept by the National and University Library NUK in Ljubljana (NUK, Glasbena zbirka/Music Collection, M tre Beethoven, MZ 1765/1955)². Both transcripts were made by the copyist Joseph Klumpar. However, Beethoven's interventions are present in both of them; in the first transcript, numerous are written in his characteristic red pencil, and almost all interventions are taken into account. With a single exception of bar 54 in the second movement, there is no trace of the red pencil in the second movement. All of his remarks are written in ordinary pencil, which suggests that they were written in the rehearsals for the performance in December 1808. Thus, the second, 'Ljubljana' transcript of the symphony can be considered a clean copy.

In the first transcript (Bonn), the title of the Sixth Symphony reads '6^{ta} Sinfonia pastorella'. Above it stands the inscription 'Pastorale'. In the

second transcript (Ljubljana), the title is 'Beethovens Symphonie pastorale N°6.'

Fundamentally, the markings for *cresc.* are written without a dot in the abbreviation 'cres:,' likewise *pizz.*, but in the form 'pizzi'. Almost always, Beethoven's interventions are written in red pencil, and later coated over in ink by the copyist. This is no longer separately mentioned in the revision report.

The abbreviations and the markings are the same as in the Revision report.

¹ Accessible at: Beethoven-Haus Bonn, <https://www.beethoven.de/de/digitales-archiv>.

² Accessible at: Beethoven, Ludwig van (1808). Sinfonia pastorale. URN:NBN:SI:DOC-98LTR6Yo from <http://www.dlib.si>.

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
94, 95	Vni I, vla	Natural before the second note.		Naturals only in vla.
97	Tutti	Mark <i>p</i> added.		Considered.
197	Cor, fg, Basi	Mark ' <i>cresc. poco a poco</i> ', later coated in ink by the copyist.		Considered.
206-208	Vni II., cor, fg	Despite ligature, sharp noted in each bar by the copyist. Crossed-out by Beethoven.		Considered.
213	Vla	Third note natural.		Considered.
218	Vni I., 2. fl	Another sharp erased (despite ligature).		Considered.
229	Vni II.	Mark ' <i>diminuendo</i> ' written-in.		Considered.
234	Vni I., fg	Natural added to the second note.		Not considered. The copyist likely thought it was played <i>per analogiam</i> .
243	Fl	Arc over two bars and, in the next bar, over two notes.		Considered.
284			Vni I.	<i>Beethoven's intervention</i> : double <i>Nachschlag</i> added to trill. ³
289			Vni I.	First note in the triplet bolded.
301	Vni I.	Three bars of pause ⁴ .		Remark ' <i>simile</i> ' added (3 bars from the 2 nd bar on).
302	Vni II.	Flat added before the fourth note (<i>b</i>).		Considered.
344	Vni II.	Remark ' <i>arco</i> ' added.		Considered.

³ The copyist Klumpar had very likely written this addition according to original - entry written in ink.

⁴ In the autograph, entered from the second bar on, is the mark '*simile*'.

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
345	Vlc	Remark ' <i>arco</i> ' added.		Considered.
358	Cb	Remark ' <i>arco</i> ' and ' <i>cresc</i> ' added. Entry only on the cb stave, as if vlc <i>tacet</i> .		An unclear spot. The remark is not considered, as if vlc continues its line. Entry only on the cb stave!
390	Vni II.	Remark ' <i>arco</i> ' added.		Considered.
414			Vni I.	An extra <i>p</i> added to <i>p</i> mark, thus <i>pp</i> .

2nd movement

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
Beginning	Vlc			<i>Beethoven's intervention</i> in the 2 nd transcript: written in pencil before the Vlc part ' <i>Due</i> (<i>Violoncelli</i>) <i>primo e secondo solo</i> ' and under it ' <i>Con Sordino</i> ', and also written-in by Beethoven's hand on the bottom margin of the page is ' <i>gli</i> <i>Violoncelli tutti coi Bassi</i> '. The text is very difficult to read due to its edging deeply into the margin.
27	Vlc	Redundant accidental crossed-out before the third note of the second triplet; the same in the next bar.		Not considered.
40	Vla	Redundant accidental crossed-out on the second beat before the second note.		Not considered.
	Vlc	Flat added on the fourth beat before the last note of the triplet.		Considered.
	Cb	Mark ' <i>pizz.</i> ' added.		Considered.

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
44	Cor	Another semibreve and two arcs added for the ligature into the next bar.		Notated are two semibreves, but the arcs are not considered.
47	Vla, vlc, cb	Mark ' <i>cresc.</i> ' added.		Considered, except at cb, where <i>cresc.</i> is written-in two bars later.
			Vni I.	Mark ' <i>cresc.</i> ' added on the third beat.
48	Cl, cor	Mark ' <i>cresc.</i> ' added.		Considered.
	Vni II.	Mark ' <i>arco</i> ' added.		Considered.
49	Vni II., Vla	Mark ' <i>cresc.</i> ' added.		
	Tutti	A <i>sf</i> added on the third beat and <i>diminuendo</i> on the fourth beat.		Considered.
54	Vlc soli Vni I.	Mark ' <i>pizz.</i> ' added.		Considered. <i>Beethoven's correction:</i> dots, added above the semiquavers of the 1 st beat, changed to wedges.
58	Vlc soli	Mark ' <i>arco</i> ' added.		Considered.
61	Vlc soli	Redundant sharp (<i>f-sharp</i>) and natural (<i>e</i>) crossed out on the third and fourth beat.		Considered.
68	Ob	Flat added on the last quaver.		Considered.
	Cl	Flat added to both instruments on the fourth beat.		Considered.
76	Tutti	Mark ' <i>p</i> ' added.		Considered.
78	Cl	Slurs/ligatures added into the next bar.		Considered.
82	Vni II., Vla	Mark ' <i>simile</i> ' added in the second part of the bar.		Considered and written-out.

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
84	Cb	Marks ' <i>arco</i> ' and ' <i>cresc.</i> ' added, and a natural added before the first note.		Considered.
86	Legni, Vlc soli	A ' <i>diminuendo</i> ' added over two bars.		Considered.
87	Cb	Mark ' <i>pizz.</i> ' added.		
91			Fl	<i>Beethoven's postscript:</i> fl line written-in in pencil in the lower octave. ⁵
109	Vlc soli	A ligature added on the last beat.		Considered, but the two ligatures are missing in the next bar.
110	Cb	Mark ' <i>arco</i> ' added.		Considered.
119	Vni I.	Mark ' <i>cresc.</i> ' written-in.		Considered.
120	Vni II.	Marks ' <i>arco</i> ' and ' <i>cresc.</i> ' written-in.		Considered.
	Cor	Mark ' <i>cresc.</i> ' written-in.		Considered.
121	Tutti	A <i>sf</i> written-in on the third beat, and on the fourth beat a sign for <i>diminuendo</i> .		Considered.
122 136	Tutti	Mark ' <i>p</i> ' on the first beat.	Fl	Considered. <i>Beethoven's postscript:</i> ligature of both notes written-in in pencil at the beginning of the bar.
138	Tutti	Mark ' <i>cresc.</i> ' written-in and <i>sf</i> on the third beat.		Considered.
139	Tutti	Mark ' <i>p</i> ' added.		Considered.

⁵ This is no correction, but merely an entry in the lower octave for an easier control, or as an instruction to the copyist in making orchestral parts.

3rd movement

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
10	Vni I., fl	Accidental moved from third note to the second one.		There is no accidental in this bar.
17	Vni I., vla	Natural on first note.		No mark.
33	Vni I. in II.	Natural added on last note.		Considered.
39	Cb	Incomprehensible remark.		
95	Fg	Mark ' <i>fagotto 2^{do}</i> ' added.		Considered.
114	Cl	Ligature added over all crotchets.		Considered.
190	Basi	Natural added on the second beat to the first note.		No mark.
197	Basi	Natural added to the fore-last note in the bar.		Considered.
198	Basi	Natural added before the second note on the second beat.		Considered.
221	Vni I. in II., vla	Natural added on the first beat.		No mark.
238	Ob, fg	Marks for staccato added (wedges).		Considered.
241	Cl	Idem.		
307	Fg	Remark ' <i>fagotto 2^{do}</i> ' again.		Considered.
394	Vla, basi	Natural again on the second beat.		No mark.
397	Vla	Natural before the last note.		Considered.

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
404	Basi	Sharp before the second semiquaver on the first beat. ⁶		Not considered.

4th movement

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
3	Vni I.	Dots above the first three notes.		Unmarked.
21	Basi	Division into cellos (quintuplets) and basses (quadruplets).		Considered.
58	Vni I.	Flat before the third note (as a reminder).		Considered.
106	2. Pos	Note <i>c</i> corrected to <i>e-flat</i> and tied across the bar. ⁷		Notated in this bar are the tenor and the alto clef. ⁸
112	Vni I.	Flat noted again before the note.		Considered.

5th movement

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
5	Cor	Mark ' <i>Solo</i> ' added.		Considered.
80	Cl, fg	Ligature required from the third note on, across the entire next bar.		Considered.

⁶ In new editions, this sharp is not considered.

⁷ The copyist had likely perceived the alto trombone noted in alto clef, and the tenor one in tenor clef, as he had done '*explicite*' in the second transcript.

⁸ If the alto clef is intended for the alto trombone, and the tenor clef for the tenor trombone, the interval remains the same.

Bar	Instrument	First authorised transcript (Bonn) Beethoven's intervention	Instrument	Second transcript – 'clean copy' (Ljubljana) Beethoven's intervention
83	Cl, fg	All accidentals are notated separately. ⁹		First and third accidental considered, but not the second one.
85, 90	1. cl	Natural before the third note.		Considered.
87, 91	2. cl	Natural before the first note.		Considered.
89	1. cl	Idem.		Considered.
93	1. cl	Sharp before the first note.		Considered.
97	Vni II.	Sharp before the second note.		Considered.
99	Vni II.	Sharp on second beat before the third semiquavers.		Considered.
100	Vlc	Both first notes tied.		Considered.
101	2. cl	Sharp before the first note.		Considered.
	Basi	Last note of the bar equipped with a wedge (same one bar later).		Wedge marked only a bar later.
111	Vni I.	Both groups of semiquavers under arc.		Same.
120	Vni I.	Flat added on first beat (as a reminder).		Without the flat.
178	Fg	Mark 'p' added.		Considered.
211	Vla	Sharp written-in before the last semiquaver.		Considered.
213	Ob	Ligature from this note over the next bar.		Considered.
223	2. Ob	Natural before the note.		Natural missing.
231	Fl, ob	Arc written-in over three bars.		Considered.
248	Basi	Written-in here as well: 'sotto voce'.		Mark missing.

⁹ *Vorschlag*, before the second and the last note, since they are situated in different instruments.

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