

beethoven

Simfonija v F-duru, opus 68

»ljubljanski prepis«

Ludwig Van Beethoven

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uredil Jonatan Vinkler

Ludwig van Beethoven
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Symphony in F major, opus 68: 'Ljubljana transcript'

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Prolegomena

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 diplomo ob izvolitvi v častnega člena *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 Ljubljancani želeli kot trofejo v naboru drugih do tedaj v častni knjigi družbe zbranih zvenečih imen, marveč so že leleli na oseben način zapečatiti trdnejšo vez s skladateljem in – predvsem – s slogovno smerjo v glasbi, ki ji je bil Beethoven tedaj poglavitni kažipot. Mejnik v evropski oz. kar svetovni glasbeni zgodovini, ki ga je predstavljal 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 državlanske 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 nagonska 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 rodoljubje 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 skladateljev 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 Beethovnovo simfonijo 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 znaten delu neberljivemu prepisu simfonije, ki ju hrani 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 Beethovnove *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. Nekaj spodbuda pa je bila omenjena 200-letnica osebnega stika skladatelja z Ljubljano, ki jo je Akademija za glasbo Univerze v Ljubljani žeela 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 varnešo 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 mecenji (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 dela 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 Beethovnovega »ljubljanskega« 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 Beethovnovega častnega člansstva 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 doživiljal 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 »ljubljanski« zelo dragocena podlaga za sedanje in prihodnje raziskave. Kodikološkemu opisu zato nekako samoumevno sledita poglavji, ki se z glasbeno pronicljivostjo poglabljata v posebnosti in interpretativno vrednost prav »ljubljanske« kopije Beethovnove *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 Beethovnovo 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 varnejši 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 neprilike dveh stoletij tudi močneje poškodovali. 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 »ljubljanske« kopije Beethovnove 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 klasične levil v romantiko.

Nezanemarljivo pomemben prispevek pri pripravi tiskane in spletnne izdaje, kot tudi vse uredniško, oblikovalsko in stavsko delo skupaj s prelommom 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 sodeljujoče ugledne ustanove (UL AG, NUK in UP), ki so se kot

partnerice idejno in delovno povezale pri tej znanstveno-kritični izdaji rokopisnega dela Beethovnove 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 obdobij, narodov in idejnih prepričanj. Vzor tega je bil ob koncu 18. stoletja zlasti krog razsvetljencev, ki so se zbirali okoli znanega mecenca 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 rimske izrazito literarno usmerjeno *Accademia dell'Arcadia*, ki se je sklicevala na staro izročilo pastirjev – pesnikov mitične pokrajine Arcadije 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 pradavne vire, iščejo stik s svojo predhodnico in njenimi ideali iz leta 1701. To široko idejno nasledstvo

dokazujejo številni dokumenti, z viri potrjeni zapisi ob slavjih 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 obljudi 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 (*muzikalische 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 zasnova 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 ukinitev –, 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 zlorabljena 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-

ethovnove *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 praznovanjji 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.

V imenu

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Univerze na Primorskem*

Prologue

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



Odeonstare

No 6.

Symphonie pastorale

Beethoven



112
112
112
112

~~Beethovens~~

Sinfonie pastorale,

46. 6.



Antiquarisch Hand- und Kollel.

Odo ma non troppo

*Augsburger Postamts Ausgabestelle weigert dies vom
Ablauf im Maßstab anwachsen.*

Violini

A handwritten musical score for orchestra. The score consists of eight staves, each with a different instrument name written above it. From top to bottom, the instruments are: Violini, Viola, Flauti, Oboe, Clarinetti, Fagotti, Corni, and Violoncelli. The music is written in common time (indicated by 'C') and includes various dynamics such as 'p.' (piano) and 'f.' (forte). The notation includes quarter notes, eighth notes, sixteenth notes, and rests. There are also some slurs and grace notes. The manuscript is written in brown ink on aged paper.



M 2 1765/1955

cres. aen - do
aen - do aen - do
cres. = aen - do

cres. = aen - do

mf

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music, each with a vocal line and a piano part.

Vocal Parts:

- Soprano:** The top voice, written in soprano clef. It features lyrics in Latin: "credo", "cen-", "simile", "do", and "dum".
- Alto:** The middle voice, written in alto clef. It also features lyrics in Latin: "credo", "cen-", "simile", "do", and "dum".
- Bass:** The bottom voice, written in bass clef. It features lyrics in Latin: "credo", "cen-", "simile", "do", and "dum".

Piano Part:

The piano part is located at the bottom of the page, featuring a treble clef and a bass clef. It includes dynamic markings such as $p.$ (pianissimo), $f.$ (fortissimo), and $\text{f} \text{ f}$ (double forte). The piano part provides harmonic support and includes a melodic line in the bass clef.

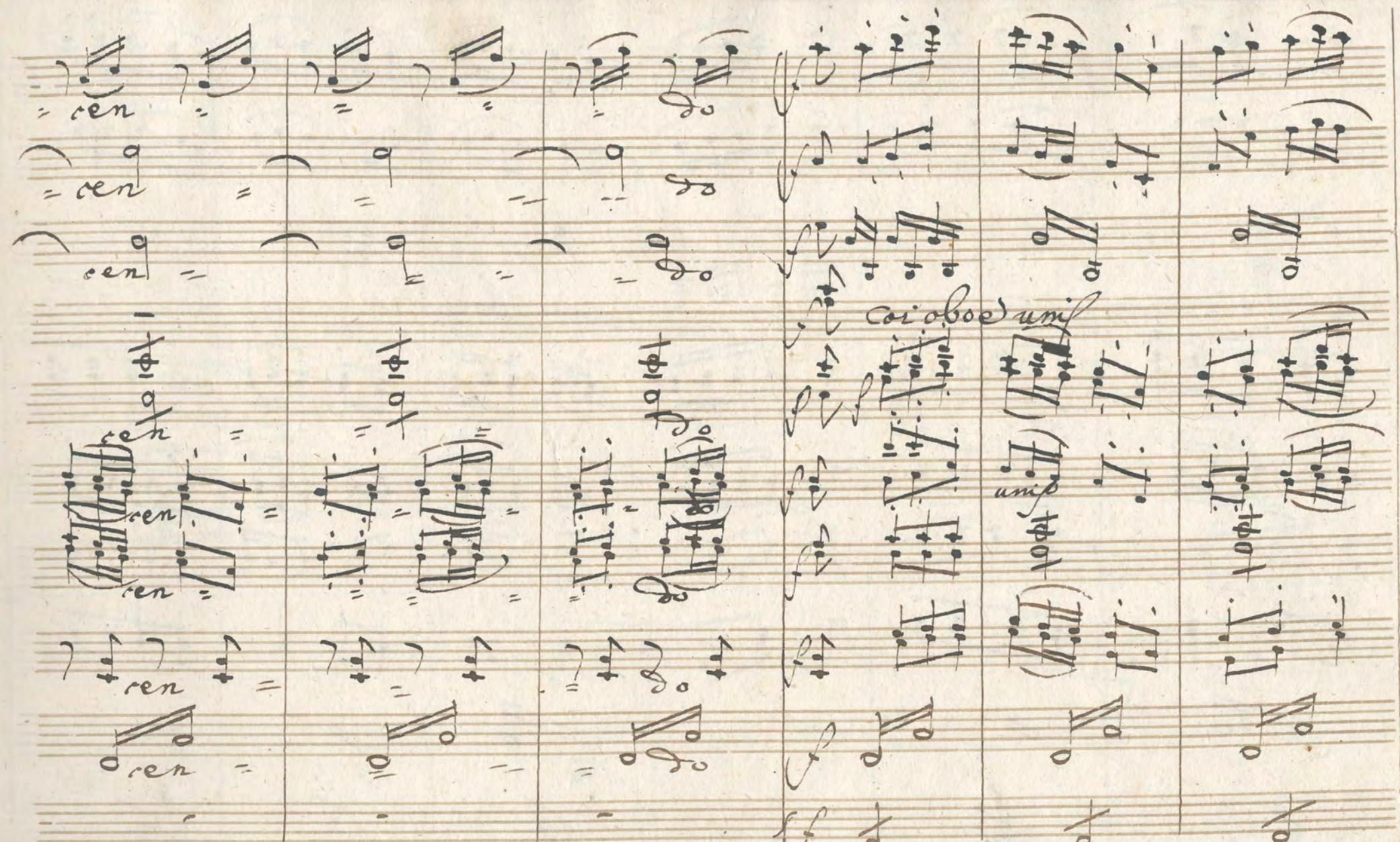
Text:

The lyrics are written in a cursive hand, appearing below the vocal parts. The words correspond to the musical phrases: "credo", "cen-", "simile", "do", and "dum".

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score includes lyrics "simile" and "dimin." in the first two systems. Dynamics like pp, p, and pp are indicated.

The music consists of various note heads and rests. The Soprano part has a soprano clef, the Alto part has an alto clef, and the Bass part has a bass clef. The time signature varies throughout the piece.





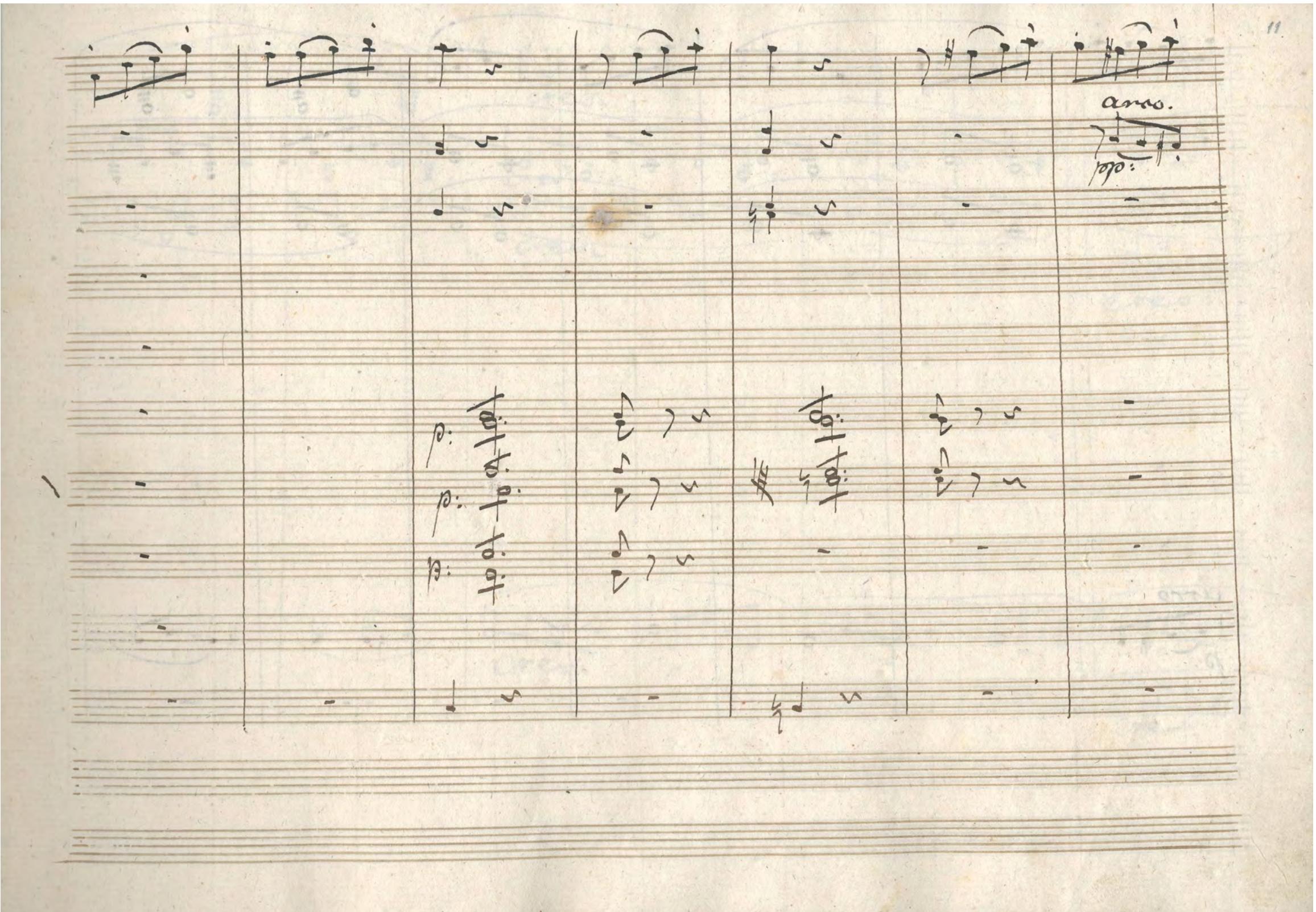
A handwritten musical score for two staves, likely for a woodwind instrument like oboe or flute. The music is in common time and consists of six measures. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Measure 1: Both staves play eighth-note patterns. Measure 2: Both staves play sixteenth-note patterns. Measure 3: Both staves play eighth-note patterns. Measure 4: The top staff has a melodic line with grace notes and slurs; the bottom staff rests. Measure 5: The top staff has a melodic line with grace notes and slurs; the bottom staff rests. Measure 6: The top staff has a melodic line with grace notes and slurs; the bottom staff rests. There are several performance markings: measure 1 has a dynamic f ; measure 2 has a dynamic ff ; measure 3 has a dynamic ff ; measure 4 has dynamics f and mf ; measure 5 has dynamics f and mf ; measure 6 has dynamics f and mf . The score includes a tempo marking "Allegro" and a dynamic marking " ff ". The notation uses various note heads (solid, hollow, with dots) and stems (upward, downward). Measures 4-6 include lyrics: "cor oboe" in measure 4, "uni" in measure 5, and "cor oboe" again in measure 6.

This image shows a single page of handwritten musical notation. The music is organized into five measures, each consisting of two staves. The top staff of each measure contains vertical stems with horizontal strokes indicating pitch and rhythm. The bottom staff contains similar vertical stems with horizontal strokes. Various musical markings are scattered throughout the page:

- In the first measure, there are two 'uni' markings with arrows pointing to specific notes.
- In the second measure, there is a dynamic marking '(F)' with an arrow pointing to a note.
- In the third measure, there is a dynamic marking '(ff)' with an arrow pointing to a note, and the word 'simile' written above the staff.
- In the fourth measure, there is a tempo marking 'Largo' with an arrow pointing to the beginning of the measure.
- In the fifth measure, there is a dynamic marking '(ff)' with an arrow pointing to a note.

The page is numbered '9' in the top right corner. There is also a small number '9' at the very top right edge of the page area.







A handwritten musical score page featuring five systems of music. The score is written on ten staves, with each system containing two staves. The key signature varies by system, indicated by 'A' with a sharp sign and a 'B' with a double sharp sign. Measure numbers 10, 11, 12, and 13 are present above the first, second, third, and fourth systems respectively. The music includes various note heads, stems, and beams. Articulation marks like dots and dashes are scattered throughout. Dynamic markings such as 'cres.' (crescendo) and 'dec.' (decrescendo) are placed above specific notes or measures. The score is divided into measures by vertical bar lines.

A handwritten musical score for two staves. The top staff consists of six systems of music, each system containing four measures. The notation includes various note heads (solid black, open, cross-hatched), stems, and horizontal strokes indicating rhythmic values. Measure 1 of the first system begins with a solid black note head. Measures 2 and 3 begin with open note heads. Measure 4 begins with a cross-hatched note head. Measures 5 and 6 begin with solid black note heads. The second staff begins with a measure consisting of a solid black note head followed by three open note heads. Measures 2 and 3 begin with cross-hatched note heads. Measures 4 and 5 begin with solid black note heads. Measures 6 and 7 begin with open note heads. Measures 8 and 9 begin with cross-hatched note heads. Measures 10 and 11 begin with solid black note heads. Measures 12 and 13 begin with open note heads. Measures 14 and 15 begin with cross-hatched note heads. Measures 16 and 17 begin with solid black note heads. Measures 18 and 19 begin with open note heads. Measures 20 and 21 begin with cross-hatched note heads. Measures 22 and 23 begin with solid black note heads. Measures 24 and 25 begin with open note heads. Measures 26 and 27 begin with cross-hatched note heads. Measures 28 and 29 begin with solid black note heads. Measures 30 and 31 begin with open note heads. Measures 32 and 33 begin with cross-hatched note heads. Measures 34 and 35 begin with solid black note heads. Measures 36 and 37 begin with open note heads. Measures 38 and 39 begin with cross-hatched note heads. Measures 40 and 41 begin with solid black note heads. Measures 42 and 43 begin with open note heads. Measures 44 and 45 begin with cross-hatched note heads. Measures 46 and 47 begin with solid black note heads. Measures 48 and 49 begin with open note heads. Measures 50 and 51 begin with cross-hatched note heads. Measures 52 and 53 begin with solid black note heads. Measures 54 and 55 begin with open note heads. Measures 56 and 57 begin with cross-hatched note heads. Measures 58 and 59 begin with solid black note heads. Measures 60 and 61 begin with open note heads. Measures 62 and 63 begin with cross-hatched note heads. Measures 64 and 65 begin with solid black note heads. Measures 66 and 67 begin with open note heads. Measures 68 and 69 begin with cross-hatched note heads. Measures 70 and 71 begin with solid black note heads. Measures 72 and 73 begin with open note heads. Measures 74 and 75 begin with cross-hatched note heads. Measures 76 and 77 begin with solid black note heads. Measures 78 and 79 begin with open note heads. Measures 80 and 81 begin with cross-hatched note heads. Measures 82 and 83 begin with solid black note heads. Measures 84 and 85 begin with open note heads. Measures 86 and 87 begin with cross-hatched note heads. Measures 88 and 89 begin with solid black note heads. Measures 90 and 91 begin with open note heads. Measures 92 and 93 begin with cross-hatched note heads. Measures 94 and 95 begin with solid black note heads. Measures 96 and 97 begin with open note heads. Measures 98 and 99 begin with cross-hatched note heads. Measures 100 and 101 begin with solid black note heads. Measures 102 and 103 begin with open note heads. Measures 104 and 105 begin with cross-hatched note heads. Measures 106 and 107 begin with solid black note heads. Measures 108 and 109 begin with open note heads. Measures 110 and 111 begin with cross-hatched note heads. Measures 112 and 113 begin with solid black note heads. Measures 114 and 115 begin with open note heads. Measures 116 and 117 begin with cross-hatched note heads. Measures 118 and 119 begin with solid black note heads. Measures 120 and 121 begin with open note heads. Measures 122 and 123 begin with cross-hatched note heads. Measures 124 and 125 begin with solid black note heads. Measures 126 and 127 begin with open note heads. Measures 128 and 129 begin with cross-hatched note heads. Measures 130 and 131 begin with solid black note heads. Measures 132 and 133 begin with open note heads. Measures 134 and 135 begin with cross-hatched note heads. Measures 136 and 137 begin with solid black note heads. Measures 138 and 139 begin with open note heads. Measures 140 and 141 begin with cross-hatched note heads. Measures 142 and 143 begin with solid black note heads. Measures 144 and 145 begin with open note heads. Measures 146 and 147 begin with cross-hatched note heads. Measures 148 and 149 begin with solid black note heads. Measures 150 and 151 begin with open note heads. Measures 152 and 153 begin with cross-hatched note heads. Measures 154 and 155 begin with solid black note heads. Measures 156 and 157 begin with open note heads. Measures 158 and 159 begin with cross-hatched note heads. Measures 160 and 161 begin with solid black note heads. Measures 162 and 163 begin with open note heads. Measures 164 and 165 begin with cross-hatched note heads. Measures 166 and 167 begin with solid black note heads. Measures 168 and 169 begin with open note heads. Measures 170 and 171 begin with cross-hatched note heads. Measures 172 and 173 begin with solid black note heads. Measures 174 and 175 begin with open note heads. Measures 176 and 177 begin with cross-hatched note heads. Measures 178 and 179 begin with solid black note heads. Measures 180 and 181 begin with open note heads. Measures 182 and 183 begin with cross-hatched note heads. Measures 184 and 185 begin with solid black note heads. Measures 186 and 187 begin with open note heads. Measures 188 and 189 begin with cross-hatched note heads. Measures 190 and 191 begin with solid black note heads. Measures 192 and 193 begin with open note heads. Measures 194 and 195 begin with cross-hatched note heads. Measures 196 and 197 begin with solid black note heads. Measures 198 and 199 begin with open note heads. Measures 200 and 201 begin with cross-hatched note heads.

A handwritten musical score for six staves, likely for a wind ensemble. The score consists of six systems of music, each with a different key signature and time signature. The first system starts with a treble clef and a key signature of one sharp. The second system starts with a bass clef and a key signature of one sharp. The third system starts with a treble clef and a key signature of one sharp. The fourth system starts with a bass clef and a key signature of one sharp. The fifth system starts with a treble clef and a key signature of one sharp. The sixth system starts with a bass clef and a key signature of one sharp. The score includes various musical markings such as slurs, grace notes, and dynamic markings like 'ores' and 'unif'. The page number '15' is located in the top right corner.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one sharp to three sharps. Measure 11 starts with a forte dynamic (f) and includes slurs and grace notes. Measures 12 and 13 continue with similar patterns. Measure 14 begins with a dynamic of f. Measures 15 and 16 show sustained notes and endings. The score includes performance instructions like "p. dol." and "Dol."

Forte dynamic (f) in measure 11.

Measure 12: 32a

Measure 14: f

p. dol. in measure 15

Dol. in measure 16

A handwritten musical score page featuring six staves of music. The music is written in brown ink on aged, yellowish paper. The staves are separated by vertical bar lines. Measure 17 begins with a single note on the first staff. Measures 18 and 19 show complex rhythmic patterns with sixteenth-note figures and grace notes. Measure 20 contains a melodic line with eighth-note pairs. Measure 21 includes a dynamic marking "p." and a tempo marking "allegro". Measure 22 concludes the page with a final dynamic marking "p.". The score is numbered "17" in the top right corner.

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p.

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in opera







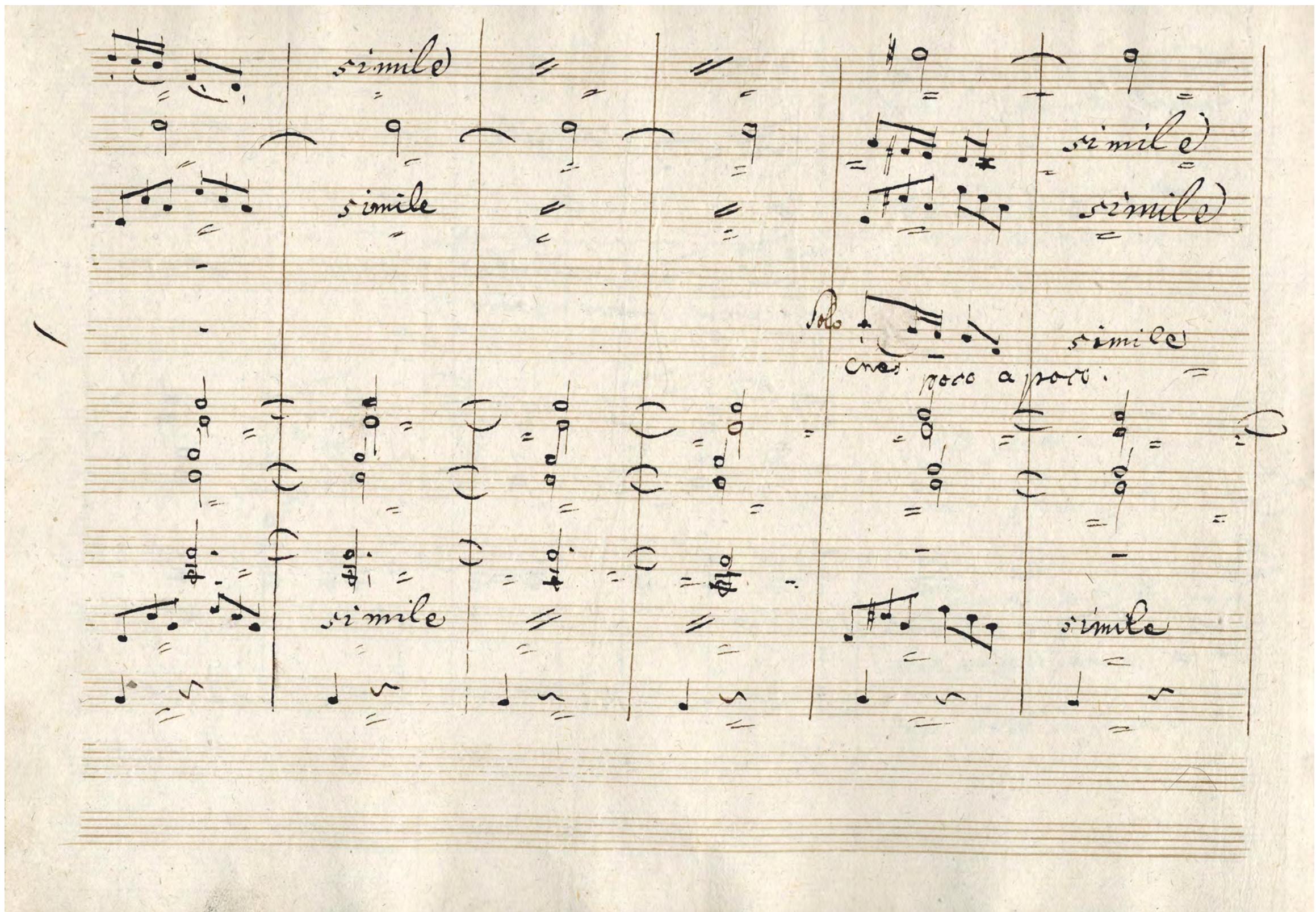


simile
oreo: poco a poco.

simile
oreo: poco a poco.

A handwritten musical score for two voices, likely soprano and alto, on five-line staves. The music is in common time. The vocal parts are separated by a vertical bar line. The soprano part (left) consists of mostly eighth-note patterns, including eighth-note pairs and sixteenth-note figures. The alto part (right) consists of mostly quarter-note patterns. The score includes several dynamics and performance instructions:

- The soprano part begins with a dynamic of f .
- The alto part begins with a dynamic of L .
- Both parts have sections labeled "simile" with a tempo marking of $=$.
- The soprano part has a section labeled "p. cresc. poco a poco".
- The alto part has sections labeled "a", "L", and " f ".
- The soprano part ends with a dynamic of f .
- The alto part ends with a dynamic of L .



A handwritten musical score on four staves. The first staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the fourth staff a tenor C-clef. The key signature is one sharp throughout. Measure 1 starts with a forte dynamic (f) and a tempo marking of $\frac{1}{4}$ note = 120. Measures 2 and 3 show eighth-note patterns with the instruction "simile". Measure 4 begins with a dynamic of $\frac{1}{2}$ note = 100. Measures 5 and 6 show eighth-note patterns with the instruction "simile". Measure 7 starts with a dynamic of $\frac{1}{2}$ note = 100, followed by a crescendo (cres.) instruction. Measures 8 and 9 show eighth-note patterns. Measure 10 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 11 and 12 show eighth-note patterns. Measure 13 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 14 and 15 show eighth-note patterns. Measure 16 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 17 and 18 show eighth-note patterns. Measure 19 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 20 and 21 show eighth-note patterns. Measure 22 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 23 and 24 show eighth-note patterns. Measure 25 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 26 and 27 show eighth-note patterns. Measure 28 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 29 and 30 show eighth-note patterns. Measure 31 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 32 and 33 show eighth-note patterns. Measure 34 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 35 and 36 show eighth-note patterns. Measure 37 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 38 and 39 show eighth-note patterns. Measure 40 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 41 and 42 show eighth-note patterns. Measure 43 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 44 and 45 show eighth-note patterns. Measure 46 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 47 and 48 show eighth-note patterns. Measure 49 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 50 and 51 show eighth-note patterns. Measure 52 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 53 and 54 show eighth-note patterns. Measure 55 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 56 and 57 show eighth-note patterns. Measure 58 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 59 and 60 show eighth-note patterns. Measure 61 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 62 and 63 show eighth-note patterns. Measure 64 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 65 and 66 show eighth-note patterns. Measure 67 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 68 and 69 show eighth-note patterns. Measure 70 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 71 and 72 show eighth-note patterns. Measure 73 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 74 and 75 show eighth-note patterns. Measure 76 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 77 and 78 show eighth-note patterns. Measure 79 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 80 and 81 show eighth-note patterns. Measure 82 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 83 and 84 show eighth-note patterns. Measure 85 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 86 and 87 show eighth-note patterns. Measure 88 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 89 and 90 show eighth-note patterns. Measure 91 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 92 and 93 show eighth-note patterns. Measure 94 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 95 and 96 show eighth-note patterns. Measure 97 ends with a dynamic of $\frac{1}{2}$ note = 100. Measures 98 and 99 show eighth-note patterns. Measure 100 ends with a dynamic of $\frac{1}{2}$ note = 100.

A handwritten musical score for two staves. The top staff consists of six measures. Measure 1 starts with a dynamic ϕ , followed by a treble clef, a key signature of one sharp, and a common time signature. Measures 2 through 6 each begin with a dynamic ϕ , followed by a bass clef, a key signature of one sharp, and a common time signature. The first measure contains six eighth-note chords. Measures 2 through 6 contain eighth-note chords in parentheses. The second staff begins with a dynamic ϕ , followed by a bass clef, a key signature of one sharp, and a common time signature. It contains six measures, each starting with a dynamic ϕ , followed by a bass clef, a key signature of one sharp, and a common time signature. The first measure of the second staff contains six eighth-note chords. Measures 2 through 6 contain eighth-note chords in parentheses.

Handwritten markings include:

- Measure 1: Crescendo (cresc.)
- Measure 2: *simile*
- Measure 3: *simile*
- Measure 4: *simile*
- Measure 5: *simile*
- Measure 6: *simile*
- Measure 7: *unif*
- Measure 8: *cresc.*
- Measure 9: *dimin.*
- Measure 10: *dimin.*

φ //

double dot //

double bar //

double sharp φ //

double flat φ //

sharp φ //

flat φ //

natural φ //

double natural φ //

double flat φ //

unif.

Q.

L.

L.

L.

L.



A handwritten musical score page featuring two staves of music. The top staff begins with a forte dynamic (f) and a sixteenth-note pattern. It includes several grace notes and a dynamic marking of $p\cdot$. The bottom staff starts with a dynamic of $p\cdot$, followed by a sustained note and a sixteenth-note pattern. The score concludes with a dynamic marking of $f\cdot$.

31

A handwritten musical score for two voices and piano. The score consists of four systems of music, each with two staves. The top staff of each system is for the upper voice, and the bottom staff is for the lower voice. The piano part is on the right side of the page.

The vocal parts are written in a cursive musical notation. The piano part uses standard musical notation with stems and rests.

Text markings in the vocal parts include:

- "simile" appearing three times
- "creo: piano a piano" appearing three times
- "simile" appearing three times
- "creo: piano a piano" appearing three times
- "creo: piano a piano" appearing three times
- "creo: piano a piano" appearing three times

Accompaniment markings in the piano part include:

- "simile" appearing three times
- "creo: piano a piano" appearing three times
- "simile" appearing three times
- "creo: piano a piano" appearing three times
- "simile" appearing three times
- "creo: piano a piano" appearing three times

A handwritten musical score for two voices, consisting of two staves. The top staff is for the soprano voice and the bottom staff is for the alto voice. Both staves are in common time and key signature of A major (no sharps or flats). The music is divided into measures by vertical bar lines. The soprano part contains several melodic fragments, some of which are labeled "simile" above the notes. The alto part also contains melodic fragments, with one fragment labeled "creo". The vocal parts are separated by a thick horizontal line. The score is written on five-line staff paper.



A handwritten musical score for three voices. The top two voices are soprano (S) and alto (A), both in common time (indicated by 'C'). The basso continuo (B.C.) part is in common time (indicated by 'C') and includes a bassoon part (Bassoon). The score consists of eight measures. Measures 1-4 feature melodic patterns in the soprano and alto voices, with the bassoon providing harmonic support. Measures 5-8 show a continuation of these patterns. The word "simile" is written above the vocal parts in measures 1, 2, 3, and 5. Measure 6 begins with a bassoon solo line followed by a vocal entry. Measure 8 concludes with a final cadence.



A handwritten musical score page featuring two staves of music. The top staff begins with a dynamic of p , followed by a melodic line consisting of eighth and sixteenth notes. The lyrics "simile" and "in gva" are written above the notes. The bottom staff follows a similar pattern, also starting with a dynamic of p . The music consists of eighth and sixteenth notes, with some rests. The score is written on five-line staves.













poco Staccato



pizz:

45

Musical score for two staves, handwritten on page 45. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Both staves have five-line staves with various note heads and stems. Measures 1 through 7 are shown, followed by a repeat sign and measures 8 through 10. Measure 10 includes a dynamic instruction 'p' and a tempo marking 'Molto'. A small circular stamp is located in the middle-right area of the page.

dimin.

simile

=

=

dimin.

simile

=

=

dimin.

simile

=

=

dimin.

simile

=

=

pp.

arco.

pp.

47

Handwritten musical score with five staves. The notation is in common time. Various dynamics are indicated above the staves, including crescendos (cres.), diminuendos (dim.), fortissimo (f.), fortississimo (ff.), mezzo-forte (mf.), mezzo-piano (mp.), piano (p.), and pianississimo (pp.). Articulation marks such as dots and dashes are used throughout the score.

The score consists of five staves, likely for a five-part ensemble. The first staff begins with a dynamic of *cres.* and continues with *ff.* The second staff starts with *dim.* followed by *cres.* and *ff.* The third staff begins with *dim.* followed by *cres.* and *f.* The fourth staff starts with *cres.* followed by *mf.* and *ff.* The fifth staff begins with *mf.* followed by *ff.*

A handwritten musical score for two voices and basso continuo. The score consists of six systems of music, each with two staves. The top staff of each system is for the soprano voice, and the bottom staff is for the basso continuo. The basso continuo staff includes a bass clef, a common time signature, and a key signature of one sharp. The music features various note heads, stems, and bar lines. In the first system, there is a vocal entry with lyrics "coi abeo un". In the third system, there is another vocal entry with lyrics "coi abeo un". The score is written on aged, yellowish paper.

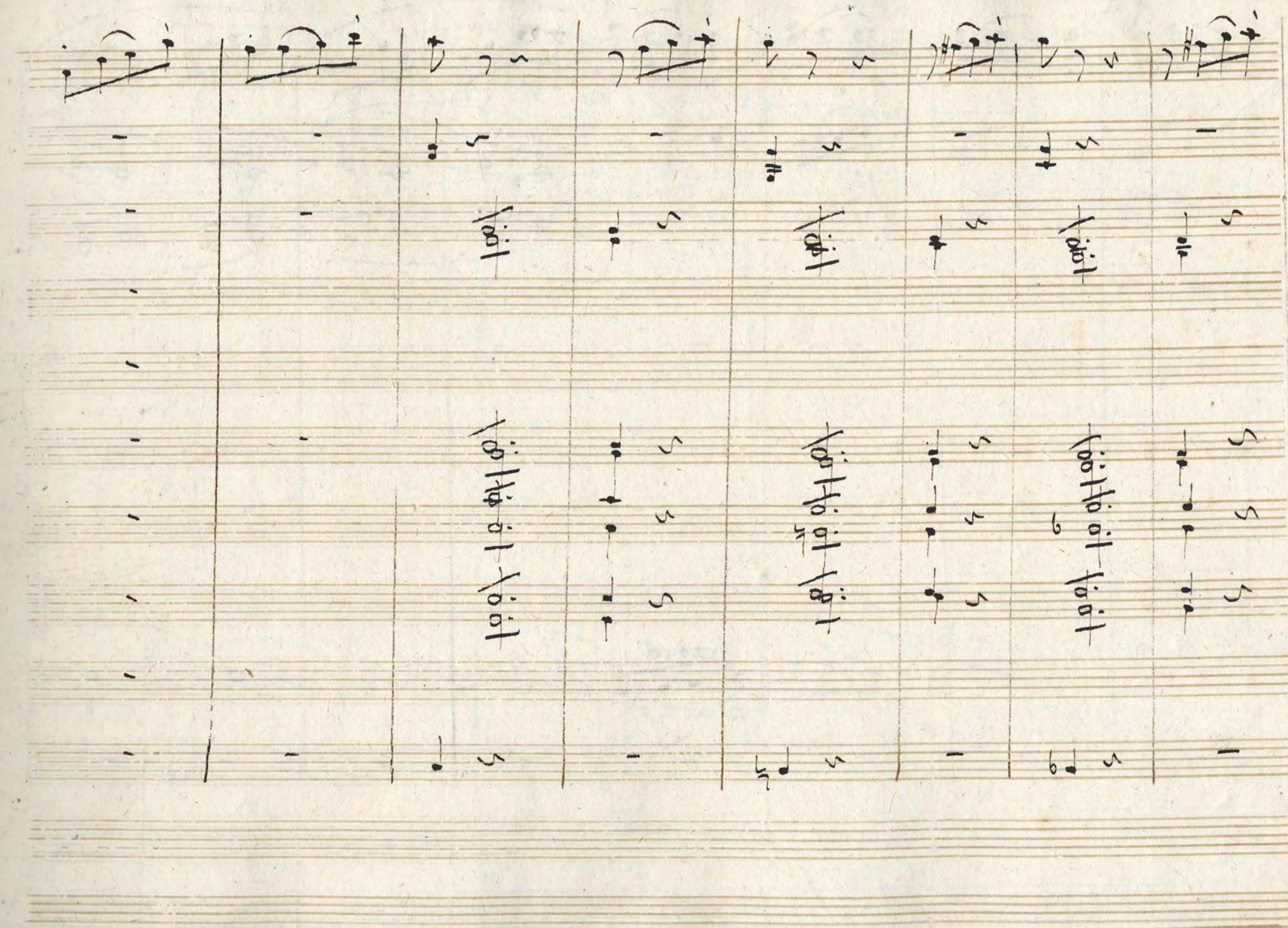
32a

coi abeo un

coi abeo un

A handwritten musical score for two staves, measures 47 through 52. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 47 and 48 begin with a dynamic of $\frac{2}{2}$ and a tempo of Adagio . Measure 47 contains six measures of music, ending with a repeat sign and a double bar line. Measure 48 continues with six measures. Measures 49 and 50 begin with a dynamic of $\frac{3}{4}$ and a tempo of Andante . Measure 49 contains six measures, ending with a repeat sign and a double bar line. Measure 50 continues with six measures. Measures 51 and 52 begin with a dynamic of $\frac{2}{2}$ and a tempo of Allegro . Measure 51 contains six measures, ending with a repeat sign and a double bar line. Measure 52 concludes with six measures.











A handwritten musical score page featuring five staves of music. The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The key signature is one sharp. The time signature varies between common time and 6/8. The music includes various dynamics such as *f*, *p*, *cresc.*, *decresc.*, *unison*, and *fortissimo*. There are also slurs, grace notes, and fermatas. The score is divided by vertical bar lines and includes rehearsal marks "2" and "3". The page is numbered "55" in the top right corner.

D: *F. con alcune*

cresc.

decresc.

unisono

fortissimo



A handwritten musical score page featuring five systems of music. The first system includes lyrics: "v 32a" above a treble clef staff, and "d: g: c: vni in gva" below it. The second system has a bass clef staff with a fermata over the first note. The third system begins with a dynamic p . The fourth system starts with a dynamic p and includes a melodic line with a grace note. The fifth system ends with a dynamic p .

A handwritten musical score for two staves. The top staff consists of six measures. Measure 1 starts with a dynamic of *cresc.*, followed by a measure of *p*. Measures 3 and 4 both begin with *p*, followed by *cresc.*. Measure 5 begins with *cresc.* and ends with *arco*. The bottom staff begins with *cresc.* and ends with *cresc.*

The score uses standard musical notation with stems, note heads, and rests. It includes various dynamics such as *cresc.*, *decresc.*, *p*, and *arco*. Measures 1, 3, and 4 feature sixteenth-note patterns. Measures 2, 5, and 6 feature eighth-note pairs. Measures 1, 3, and 5 also include sustained notes.



A handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score consists of two systems of music. The first system starts with a dynamic marking 'mf'. The vocal parts are labeled 'Soprano', 'Alto', and 'Bass'. The vocal parts have various note heads and stems. The first staff has a 'mf' dynamic. The second staff has a dynamic 'f'. The third staff has a dynamic 'dimin.'. The fourth staff has a dynamic 'dimin.' and a 'simile' instruction. The fifth staff has a dynamic 'dimin.' and a 'simile' instruction. The second system begins with a dynamic 'f'. The vocal parts are labeled 'Soprano', 'Alto', and 'Bass'. The vocal parts have various note heads and stems. The first staff has a dynamic 'f'. The second staff has a dynamic 'f'. The third staff has a dynamic 'f'. The fourth staff has a dynamic 'f'. The fifth staff has a dynamic 'f'.

A handwritten musical score page featuring five staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The bottom two staves are blank. The music consists of six measures. Measures 1-3 feature eighth-note patterns with dynamic markings: piano (p.) for the first measure, piano diminuendo (diminuendo) and sempre (sempre) for the second, and piano diminuendo (diminuendo) and sempre (sempre) for the third. Measures 4-6 show eighth-note patterns with dynamics: piano (p.) for the fourth, piano (pp) for the fifth, and piano (p) for the sixth. The vocal parts are written in black ink on light-colored paper.



A handwritten musical score for voice and piano. The score consists of two systems of music. The top system is for the voice, featuring a single melodic line with lyrics written below the notes. The lyrics include "gen", "zen", and "gen". The bottom system is for the piano, showing harmonic changes and rhythmic patterns. Measure numbers 1 through 10 are indicated above the staves. The score is written on five-line staff paper.

A handwritten musical score for two voices and piano. The score consists of four systems of music, each with two staves. The top staff of each system is for the soprano voice, and the bottom staff is for the basso continuo (basso). The vocal parts are written in common time with various note heads (circles, squares, triangles) and stems. The continuo part uses vertical strokes and horizontal dashes. Measure numbers 1 through 12 are placed at the beginning of each system. The score includes dynamic markings such as f (fortissimo), p (pianissimo), and mf (mezzo-forte). Articulation marks like dots and dashes are also present. A bracket labeled "in 8va" spans the basso continuo staff from measure 10 to measure 12. The vocal parts have slurs and grace notes. The piano part has a bass clef and a treble clef, with a key signature of one sharp (F#). The score is written on aged, yellowed paper.

A handwritten musical score for two staves, page 65. The top staff begins with a forte dynamic (f) and consists of six measures. The first measure contains a whole note followed by a half note. The second measure has a half note followed by a quarter note. The third measure features a eighth-note pattern. The fourth measure contains a half note followed by a quarter note. The fifth measure has a eighth-note pattern. The sixth measure ends with a half note. The bottom staff begins with a forte dynamic (f) and consists of six measures. The first measure contains a half note followed by a quarter note. The second measure has a eighth-note pattern. The third measure features a eighth-note pattern. The fourth measure contains a half note followed by a quarter note. The fifth measure has a eighth-note pattern. The sixth measure ends with a half note.

G

A handwritten musical score for orchestra and choir. The score consists of eight staves. The top two staves are for strings (Violin I, Violin II, Viola, Cello) and double bass. The third staff is for flute, oboe, and bassoon. The fourth staff is for trumpet. The fifth staff is for horn. The sixth staff is for bassoon. The seventh staff is for bassoon. The eighth staff is for bassoon.

The vocal parts include:

- Voice 1: "in god"
- Voice 2: "in god"
- Voice 3: "Almighty God we call upon you"

Accompaniment parts include:

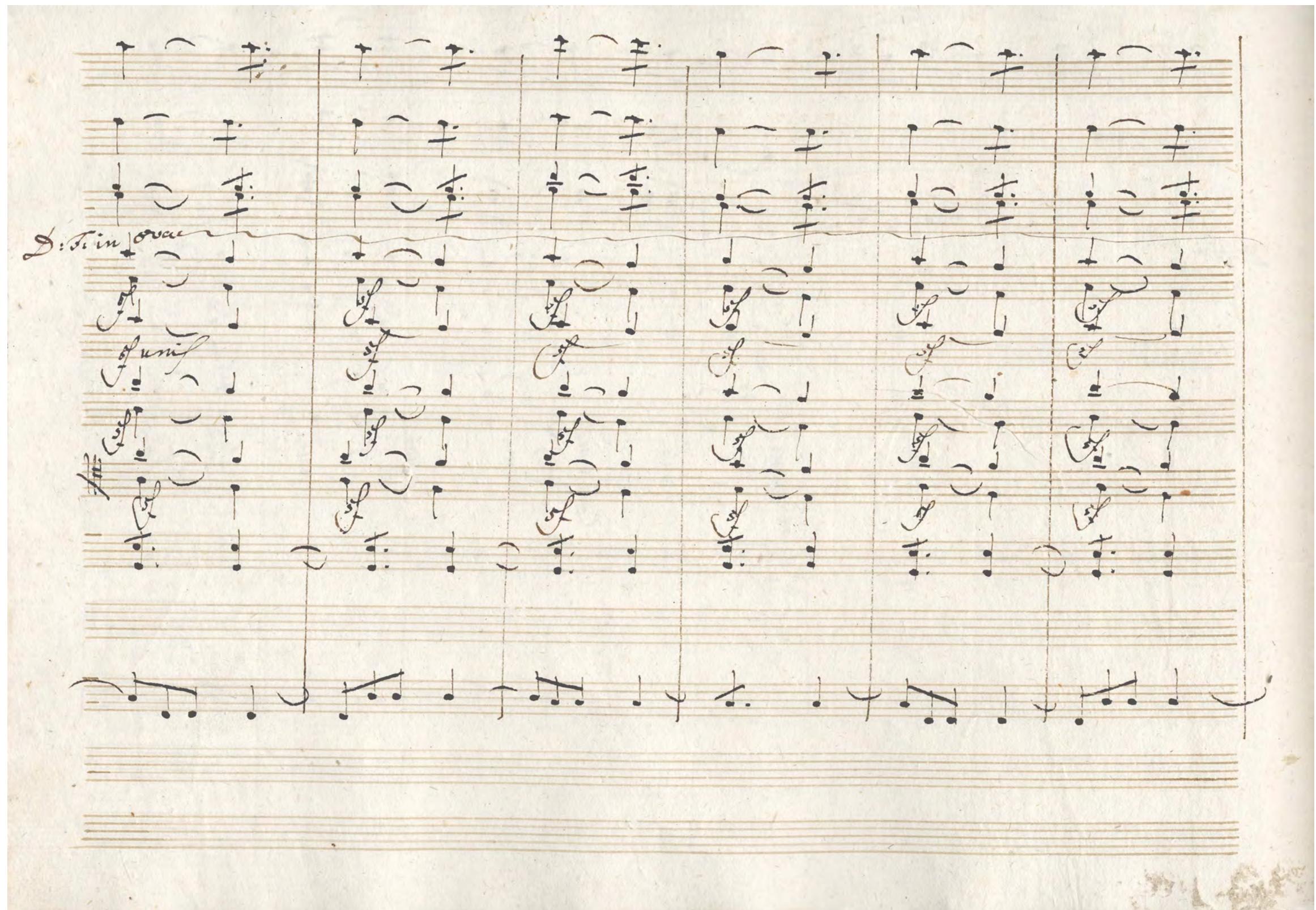
- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Flute
- Oboe
- Bassoon
- Horn
- Trumpet
- Bassoon
- Bassoon
- Bassoon

Text in the score:

in god
Almighty God we call upon you

67

A handwritten musical score for two staves. The top staff begins with a forte dynamic (f) and a treble clef, followed by a series of eighth-note patterns. The bottom staff starts with a forte dynamic (f), a bass clef, and a dotted half note. The music consists of six measures per staff, with various dynamics, rests, and performance instructions like "in sww" and "d. fin sww". The score is written on five-line staff paper.



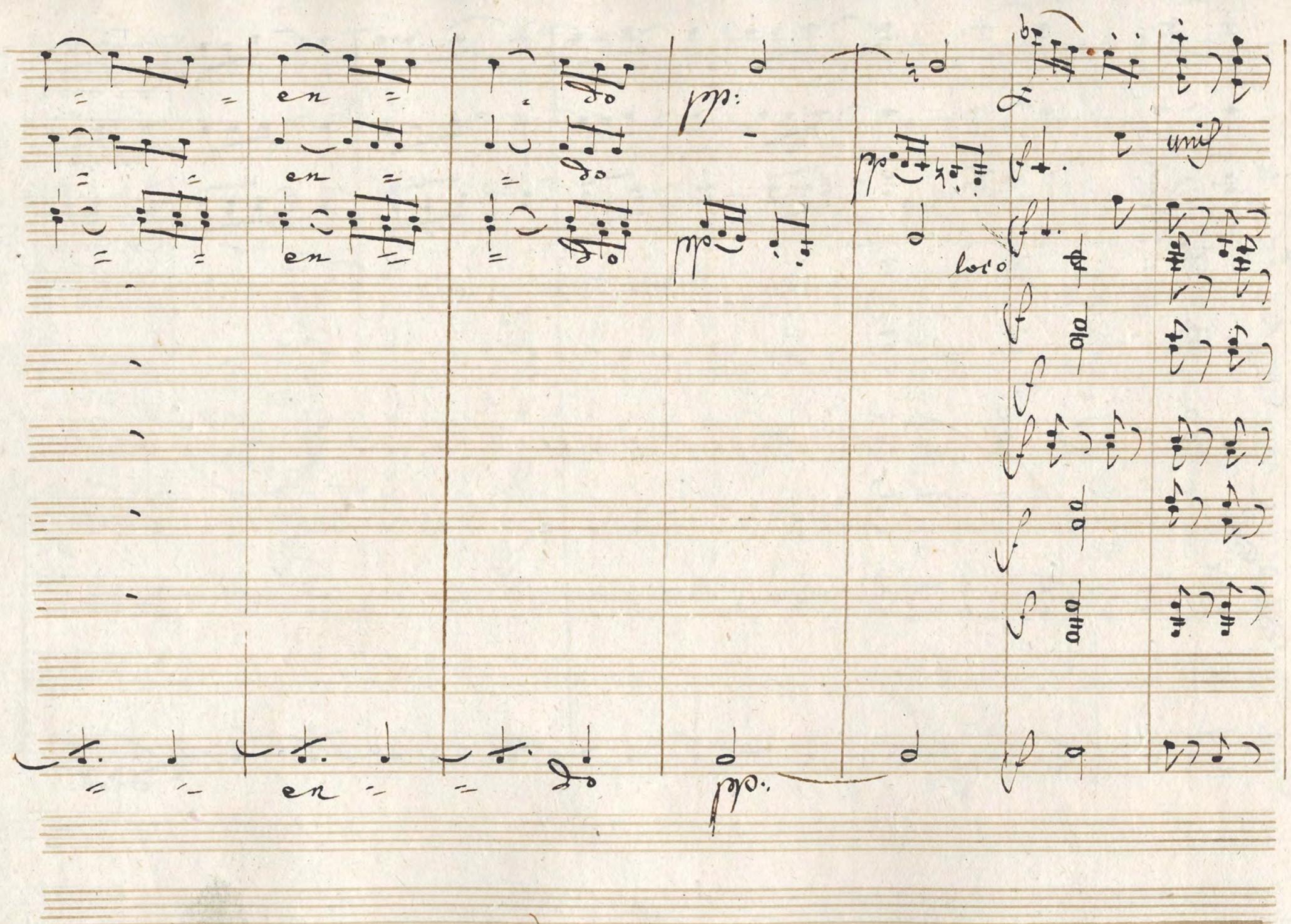
dimin.

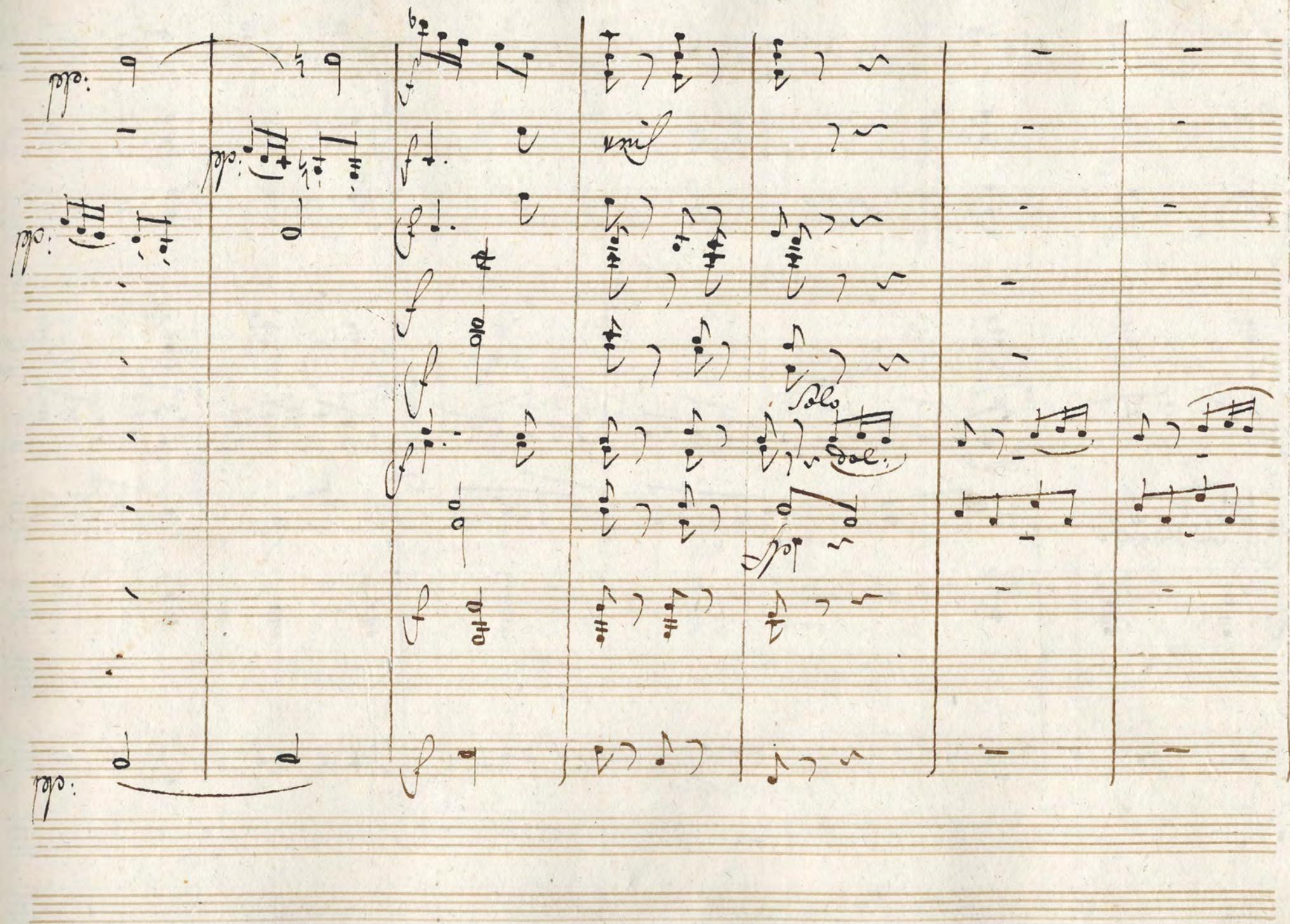
dimin.

dimin.

dimin.

dimin.







A handwritten musical score consisting of five systems of six staves each. The music is written in common time. The staves are divided by vertical bar lines into measures. The first system starts with a forte dynamic (f) and includes a rehearsal mark (1). The second system begins with a dynamic (f) and includes a rehearsal mark (2). The third system begins with a dynamic (f) and includes a rehearsal mark (3). The fourth system begins with a dynamic (f) and includes a rehearsal mark (4). The fifth system begins with a dynamic (f) and includes a rehearsal mark (5). The score features various note heads, stems, and bar lines. The word "dimin." is written above the first four systems, indicating a漸弱 (gradual decrease in volume). The score is written on aged paper.







Tempo un poco.

27

Con Sordini

Violini

Viola

Piatti

Oboe

Clarinetto

Fagotti

Corni
in B

Violoncello

Basso



Handwritten musical score for four staves, measures 75-80. The score consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). Measure 75: The first staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The second staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The third staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The fourth staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. Measure 76: The first staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The second staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The third staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The fourth staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. Measure 77: The first staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The second staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The third staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The fourth staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. Measure 78: The first staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The second staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The third staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The fourth staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. Measure 79: The first staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The second staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The third staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$. The fourth staff has a dynamic of $\frac{1}{16}$ and a tempo of $\frac{1}{16}$.

A handwritten musical score for orchestra, page 10, featuring six staves of music. The score includes dynamics such as *dol.*, *p.*, *cresc.*, *forte*, and *solo*. The vocal parts are labeled *creo.* and *indeg.* The score consists of six systems of music, each with multiple staves for different instruments.

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of six measures. Measure 1: Soprano (S.) starts with a dynamic $p.$, Alto (A.) has eighth-note pairs, Bass (B.) has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. The score includes various dynamics such as $p.$, $f.$, $pp.$, $p\#.$, $p\# \#.$, and $p\# \# \#.$ Measures 1-4 end with a fermata over the last note of each measure. Measures 5-6 end with a fermata over the first note of the next measure. The bass staff uses a bass clef, while the soprano and alto staves use a soprano clef. Measure 6 ends with a repeat sign and a double bar line, followed by a bass note and a fermata.

20.



A page from a handwritten musical score, likely for orchestra and choir. The score consists of ten staves of music. The first five staves are for woodwind instruments (Flute, Oboe, Clarinet, Bassoon, and Horn), featuring complex sixteenth-note patterns. The next three staves are for strings (Violin I, Violin II, Cello), with sustained notes and eighth-note patterns. The final two staves are for voices, with lyrics written in Hebrew characters below the notes. The score includes dynamic markings such as 'mf', 'f', 'p', and 'ff'. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The overall style is highly detailed and expressive, typical of early 20th-century musical notation.

95

Handwritten musical score page 95, featuring two staves of music. The top staff begins with dynamic *p.* followed by sixteenth-note patterns. The bottom staff begins with dynamic *p.* and includes markings for *pizz.* and *arco*. Both staves feature dynamic markings such as *cresc.*, *acc.*, *dec.*, and *dim.* throughout the page. The score is written on five-line staves with various note heads and stems.

96

A handwritten musical score page featuring four systems of music. The notation is in common time, with various note heads and stems. The first system consists of two measures of sixteenth-note patterns. The second system begins with a bass note followed by three measures of sixteenth-note patterns. The third system starts with a bass note followed by three measures of sixteenth-note patterns. The fourth system begins with a bass note followed by three measures of sixteenth-note patterns. The score includes dynamic markings such as *cresc.* and *do*, and performance instructions like *creo:* and *creo.* The manuscript is written on aged, yellowed paper.

Handwritten musical score page 67, featuring four staves of music. The top two staves begin with a dynamic of *cres.* and a tempo marking of *Adagio*. The first staff contains six measures of complex rhythmic patterns with many eighth and sixteenth notes. The second staff contains five measures, with the third measure ending with a fermata. The third staff begins with a dynamic of *p*, followed by three measures of eighth-note patterns. The fourth staff begins with a dynamic of *p*, followed by three measures of eighth-note patterns. The page number 67 is located in the top right corner.

A page of handwritten musical notation on five staves. The notation is in common time (indicated by 'C') and consists of various note heads, stems, and rests. Several dynamics are written in, including 'creo.' (written multiple times), 'pizz.' (pizzicato), 'anno' (anno), 'dies.' (diesis), 'd.' (diminution), and 'p.'. There are also several rests and a single note with a fermata.

This image shows a page of handwritten musical notation on four staves. The notation is dense and includes various note heads, stems, and beams. Several 'dimi.' (diminuendo) markings are written above specific notes or groups of notes. Articulation marks like dots and dashes are also present. The music is divided into measures by vertical bar lines.

A handwritten musical score for two staves. The top staff consists of six measures. Measures 1-3 begin with sixteenth-note patterns, followed by eighth-note patterns. Measure 4 starts with a dynamic *cresc.*, followed by eighth-note patterns. Measures 5-6 feature eighth-note patterns. The bottom staff begins with a dynamic *dol.*, followed by measures 2-3 of eighth-note patterns. Measures 4-6 begin with sixteenth-note patterns, followed by eighth-note patterns. The score concludes with a final measure of eighth-note patterns.

Measure 1: Sixteenth-note pattern, followed by eighth-note pattern.

Measure 2: Eight-note pattern.

Measure 3: Eight-note pattern.

Measure 4: *cresc.*, followed by eighth-note pattern.

Measure 5: Eighth-note pattern.

Measure 6: Eighth-note pattern.

Measure 7: *dol.*, followed by eighth-note pattern.

Measure 8: Eighth-note pattern.

Measure 9: Eighth-note pattern.

Measure 10: Sixteenth-note pattern, followed by eighth-note pattern.

Measure 11: Eighth-note pattern.

Measure 12: Eighth-note pattern.

A handwritten musical score page featuring four staves of music. The top two staves consist of six measures each, with the first measure ending in a fermata. The third staff contains three measures, and the fourth staff contains two measures. The music includes various note heads, stems, and bar lines. A dynamic marking "p: ♂" is located in the middle right section. The bottom two staves also have six measures each, with the first measure ending in a fermata. The music is written on five-line staff paper.

Handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of two systems of music, each with two staves. The top staff of each system is for the Soprano voice, and the bottom staff is for the Alto voice. The piano part is on the outer edges of the systems.

System 1:

- Soprano:** The vocal line begins with eighth-note pairs (F#-G, C-G), followed by a melodic line with sustained notes and grace notes. It includes lyrics: "in sovan" and "Sop".
- Alto:** The vocal line features eighth-note pairs (B-A, E-A) and sixteenth-note patterns.
- Piano:** The piano part consists of eighth-note chords.
- Performance Instructions:** Dynamics include *cresc.*, *dim.*, *p.*, and *f.* Articulation marks like dots and dashes are present.

System 2:

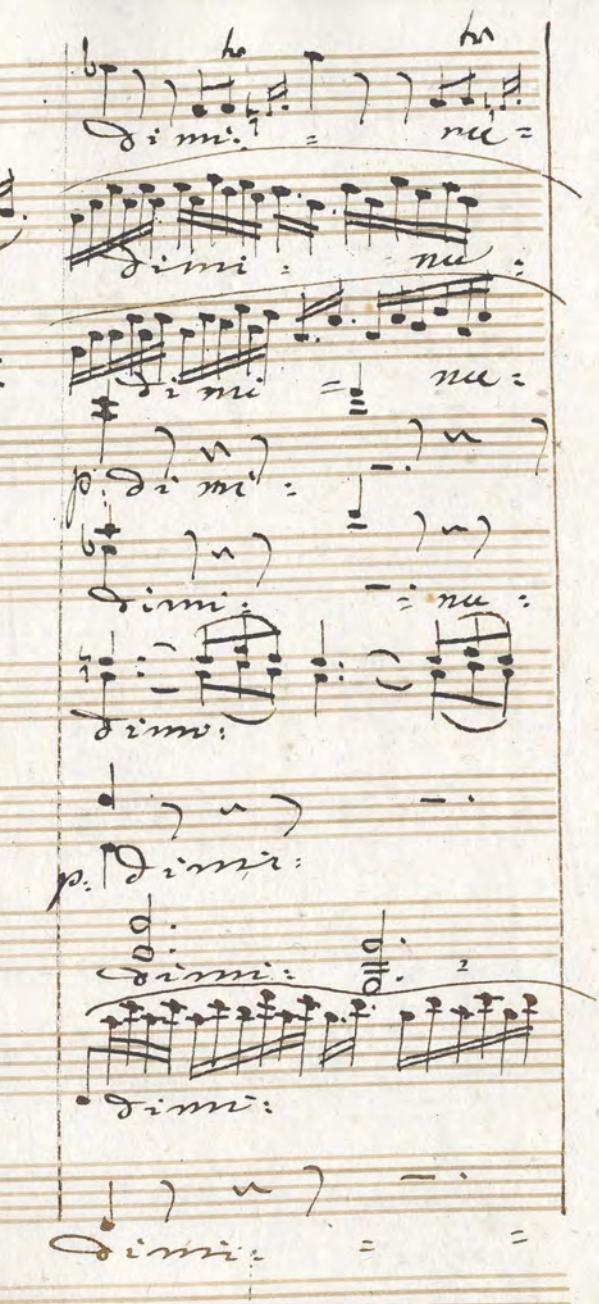
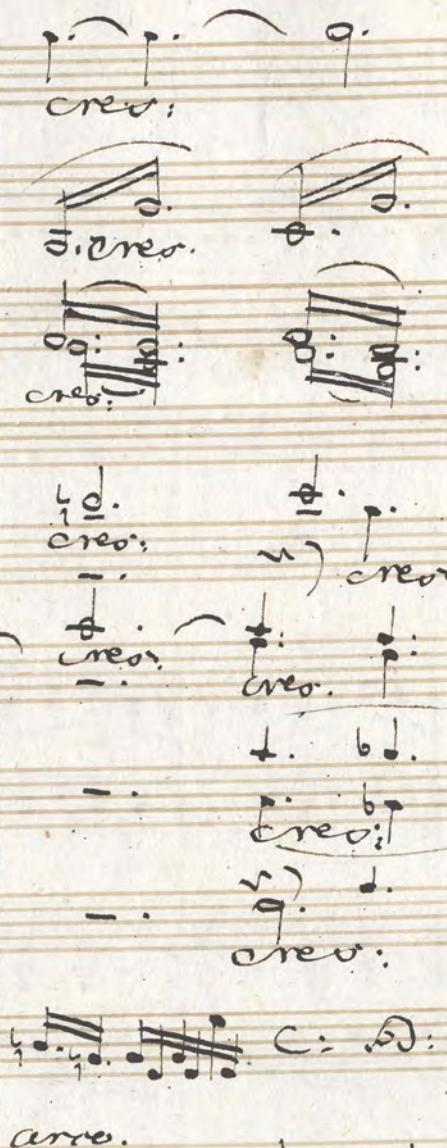
- Soprano:** The vocal line starts with eighth-note pairs (D-G, A-D) and includes lyrics: "dices", "dices", and "dices".
- Alto:** The vocal line consists of eighth-note pairs (E-B, G-C).
- Piano:** The piano part includes eighth-note chords and sixteenth-note patterns.
- Performance Instructions:** Dynamics include *cresc.*, *dim.*, *p.*, and *f.* Articulation marks like dots and dashes are present.

93

A handwritten musical score page featuring five staves of music. The music is written in brown ink on light-colored paper. The first staff contains lyrics in cursive script, including "in gau am?" and "cre". The second staff has a dynamic marking "f" above it. The third staff features a "p" dynamic and a crescendo mark "cresc.". The fourth staff has a "p" dynamic. The fifth staff ends with a dynamic "f". The score includes various musical markings such as slurs, grace notes, and fermatas. The page number "93" is located in the top right corner.



A handwritten musical score page featuring six staves of music. The music is written in common time and includes various dynamics such as *p*, *p.*, *f*, *cres.*, *decres.*, *acc.*, and *pizz.*. The score consists of six staves, likely for a string quartet or similar ensemble. The notation includes a variety of note heads, stems, and beams. The page is numbered 95 in the top right corner.





A handwritten musical score for orchestra, page 97. The score consists of eight staves, each with a dynamic marking of $p.$ (pianissimo). The music is divided into four measures by vertical bar lines. The first measure features sixteenth-note patterns in the upper staves and eighth-note patterns in the lower staves. The second measure continues with similar patterns. The third measure begins with a dynamic change to $p.$ (pianissimo) and includes a melodic line with eighth-note pairs. The fourth measure concludes with a dynamic change to $p.$ (pianissimo) and ends with a fermata over the final note. The score is written on light-colored paper with dark ink. There are some faint markings at the bottom of the page, possibly rehearsal numbers or performance instructions.

Handwritten musical score for orchestra, page 10, measures 11-16. The score consists of six staves:

- Violin 1 (top staff):** Crescendo (cresc.) markings.
- Violin 2:** Crescendo (cresc.) markings.
- Cello:** Crescendo (cresc.) markings.
- Bassoon:** Crescendo (cresc.) markings.
- Flute:** Crescendo (cresc.) markings.
- Double Bass:** Crescendo (cresc.) markings.

Text in the middle of the page:

Fl. 2mo col vno pno in qua
Al. 2do col vno pno unif

Measure 11: Violin 1 starts with a forte dynamic (f).

Measure 12: Violin 1 starts with a forte dynamic (f).

Measure 13: Violin 1 starts with a forte dynamic (f).

Measure 14: Violin 1 starts with a forte dynamic (f).

Measure 15: Violin 1 starts with a forte dynamic (f).

Measure 16: Violin 1 starts with a forte dynamic (f).

Handwritten musical score for two voices and piano, page 101.

The score consists of four systems of music, each with two staves. The top staff is for the soprano voice and the bottom staff is for the alto voice. The piano part is on the right, indicated by a large vertical bracket.

System 1: Dynamics: p , f . Articulation: $\text{d} \cdot \text{unis}$. Measure 1: $C\# E G A$. Measure 2: $D F G B$. Measure 3: $E G B D$. Measure 4: $F A C E$. Measure 5: $G B D F$. Measure 6: $A C E G$. Measure 7: $B D F A$. Measure 8: $C\# E G A$. Measure 9: $D F G B$. Measure 10: $E G B D$. Measure 11: $F A C E$. Measure 12: $G B D F$. Measure 13: $A C E G$. Measure 14: $B D F A$.

System 2: Dynamics: p , f . Measure 1: $C\# E G A$. Measure 2: $D F G B$. Measure 3: $E G B D$. Measure 4: $F A C E$. Measure 5: $G B D F$. Measure 6: $A C E G$. Measure 7: $B D F A$. Measure 8: $C\# E G A$. Measure 9: $D F G B$. Measure 10: $E G B D$. Measure 11: $F A C E$. Measure 12: $G B D F$. Measure 13: $A C E G$. Measure 14: $B D F A$.

System 3: Dynamics: $cres.$, f . Measure 1: $C\# E G A$. Measure 2: $D F G B$. Measure 3: $E G B D$. Measure 4: $F A C E$. Measure 5: $G B D F$. Measure 6: $A C E G$. Measure 7: $B D F A$. Measure 8: $C\# E G A$. Measure 9: $D F G B$. Measure 10: $E G B D$. Measure 11: $F A C E$. Measure 12: $G B D F$. Measure 13: $A C E G$. Measure 14: $B D F A$.

System 4: Dynamics: p , f . Measure 1: $C\# E G A$. Measure 2: $D F G B$. Measure 3: $E G B D$. Measure 4: $F A C E$. Measure 5: $G B D F$. Measure 6: $A C E G$. Measure 7: $B D F A$. Measure 8: $C\# E G A$. Measure 9: $D F G B$. Measure 10: $E G B D$. Measure 11: $F A C E$. Measure 12: $G B D F$. Measure 13: $A C E G$. Measure 14: $B D F A$.

Piano Part:

- Measures 1-4: p , p , p , p .
- Measures 5-8: f , f , f , f .
- Measures 9-12: p , p , p , p .
- Measures 13-14: p , p .

A handwritten musical score for string instruments, likely cello and double bass, on ten staves. The music is in common time. The score includes dynamic markings such as *cresc.*, *arco*, *pizz.*, and *acc.*. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. The manuscript is written in brown ink on aged paper.

Handwritten musical score for string instruments, likely cello and double bass, on ten staves. The music is in common time. The score includes dynamic markings such as *cresc.*, *arco*, *pizz.*, and *acc.*. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. The manuscript is written in brown ink on aged paper.

A handwritten musical score page featuring five staves of music. The music is written in a cursive style with various note heads and stems. Several 'cres.' markings are placed above specific notes or groups of notes across all staves. Measure numbers 101 and 102 are visible on the right side. The score includes dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo), as well as performance instructions such as 'acc.' (acciaccatura).

A handwritten musical score for voice and piano. The vocal line consists of lyrics in Spanish and musical notation. The piano part includes dynamic markings like *pp*, *p*, and *f*, and performance instructions like *dimin.* and *cresc.*. The score is divided into measures by vertical bar lines.

measures 11-12: *di mi - nu : endo* | *po: dimin:* | *pp* | *f*

measures 13-14: *diminendo* | *po: dimin:* | *pp* | *f*

measures 15-16: *diminuendo* | *po: dimin:* | *pp* | *f*

measures 17-18: | *po: dimin:* | *pp* | *f*

measures 19-20: | *po: dimin:* | *pp* | *f*

measures 21-22: | *po: dimin:* | *pp* | *f*

measures 23-24: | *po: dimin:* | *pp* | *f*

measures 25-26: | *po: dimin:* | *pp* | *f*

measures 27-28: | *po: dimin:* | *pp* | *f*

measures 29-30: | *po: dimin:* | *pp* | *f*

measures 31-32: | *po: dimin:* | *pp* | *f*

measures 33-34: | *po: dimin:* | *pp* | *f*

measures 35-36: | *po: dimin:* | *pp* | *f*

measures 37-38: | *po: dimin:* | *pp* | *f*

measures 39-40: | *po: dimin:* | *pp* | *f*

measures 41-42: | *po: dimin:* | *pp* | *f*

measures 43-44: | *po: dimin:* | *pp* | *f*

measures 45-46: | *po: dimin:* | *pp* | *f*

measures 47-48: | *po: dimin:* | *pp* | *f*

measures 49-50: | *po: dimin:* | *pp* | *f*

measures 51-52: | *po: dimin:* | *pp* | *f*

measures 53-54: | *po: dimin:* | *pp* | *f*

measures 55-56: | *po: dimin:* | *pp* | *f*

measures 57-58: | *po: dimin:* | *pp* | *f*

measures 59-60: | *po: dimin:* | *pp* | *f*

measures 61-62: | *po: dimin:* | *pp* | *f*

measures 63-64: | *po: dimin:* | *pp* | *f*

measures 65-66: | *po: dimin:* | *pp* | *f*

measures 67-68: | *po: dimin:* | *pp* | *f*

measures 69-70: | *po: dimin:* | *pp* | *f*

measures 71-72: | *po: dimin:* | *pp* | *f*

measures 73-74: | *po: dimin:* | *pp* | *f*

measures 75-76: | *po: dimin:* | *pp* | *f*

measures 77-78: | *po: dimin:* | *pp* | *f*

measures 79-80: | *po: dimin:* | *pp* | *f*

measures 81-82: | *po: dimin:* | *pp* | *f*

measures 83-84: | *po: dimin:* | *pp* | *f*

measures 85-86: | *po: dimin:* | *pp* | *f*

measures 87-88: | *po: dimin:* | *pp* | *f*

measures 89-90: | *po: dimin:* | *pp* | *f*

measures 91-92: | *po: dimin:* | *pp* | *f*

measures 93-94: | *po: dimin:* | *pp* | *f*

measures 95-96: | *po: dimin:* | *pp* | *f*

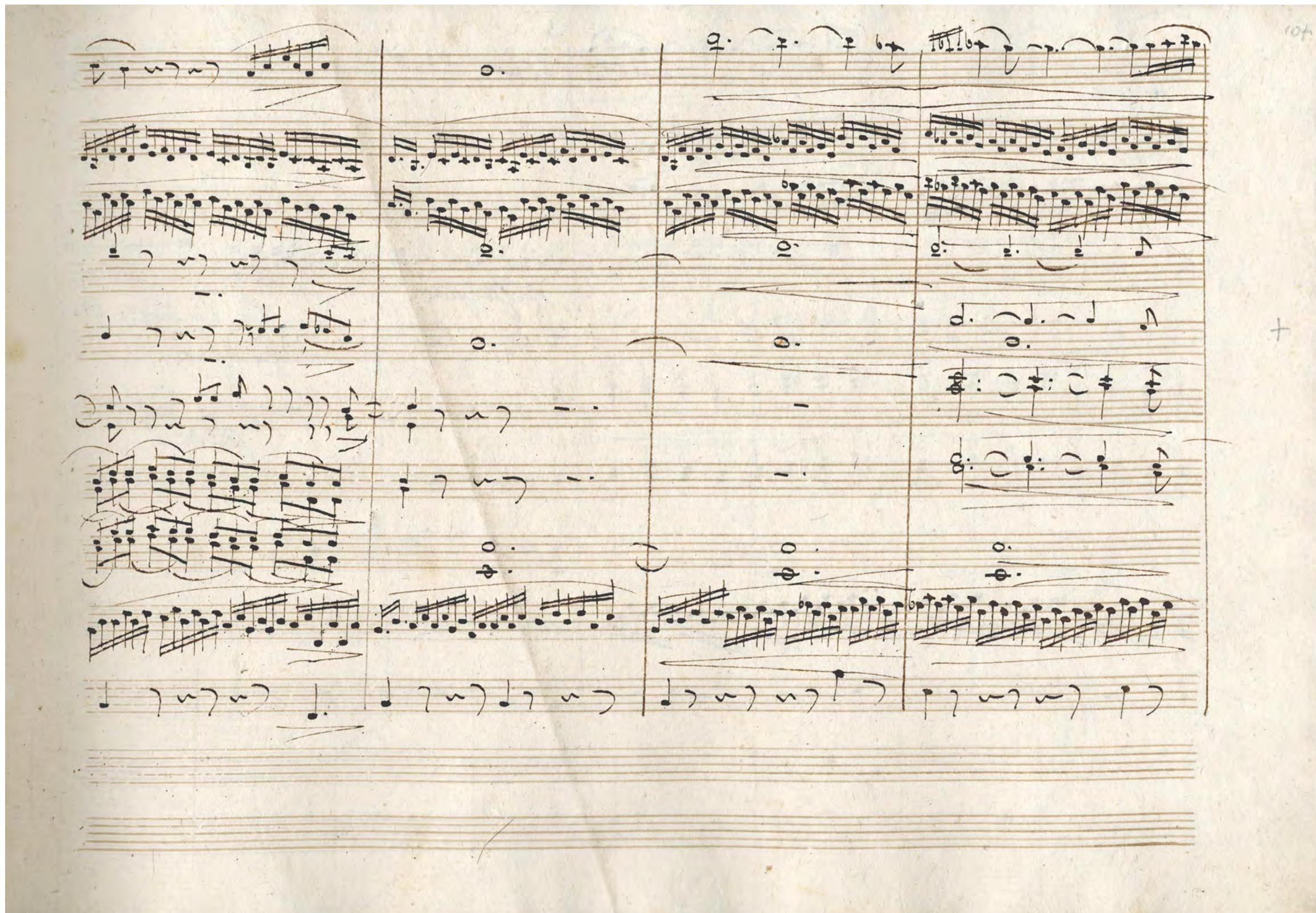
measures 97-98: | *po: dimin:* | *pp* | *f*

measures 99-100: | *po: dimin:* | *pp* | *f*

A page from a handwritten musical score, numbered 105 in the top right corner. The score consists of four systems of music, each with multiple staves. The instruments include strings (Violin I, Violin II, Cello, Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trombone). The notation is in common time, with various dynamics like *legg.*, *p*, *f*, and *ff*. The vocal parts sing in three-part harmony. The manuscript is written in black ink on aged paper.

The image shows a single page of handwritten musical notation. It consists of five horizontal staves, each with five lines. The notation is in common time. Measures are separated by vertical bar lines. There are several 'cres.' (crescendo) markings, as well as 'pizz.' (pizzicato) and 'arco' (bow) markings. Dynamic markings include 'p' (piano) and 'f' (forte). The music includes various note heads (solid, hollow, stems up, stems down) and rests. The paper is aged and yellowed.

9





A handwritten musical score for two staves, likely for a piano or harp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of five measures separated by vertical bar lines. Measure 1: Treble staff has eighth-note pairs (pp). Bass staff has eighth-note pairs (p). Measure 2: Treble staff has eighth-note pairs (mf). Bass staff has eighth-note pairs (mfp). Measure 3: Both staves have sixteenth-note patterns (mf) with a dynamic instruction "credo". Measure 4: Both staves have eighth-note pairs (f). Measure 5: Both staves have eighth-note pairs (ff).

A handwritten musical score for two staves. The left staff consists of six lines of music, mostly in common time, with various dynamics and performance instructions. The right staff has five lines of music, also in common time, with dynamics like *cres.*, *f*, *p*, *p.p.*, and *p.p.p.*. The score includes several fermatas and a repeat sign with endings. The paper is aged and yellowed.

Handwritten musical score:

Left Staff (6 lines):

- Line 1: *p*, *p*, *p*, *p*, *p*, *p*
- Line 2: *p*, *p*, *p*, *p*, *p*, *p*
- Line 3: *p*, *p*, *p*, *p*, *p*, *p*
- Line 4: *p*, *p*, *p*, *p*, *p*, *p*
- Line 5: *p*, *p*, *p*, *p*, *p*, *p*
- Line 6: *p*, *p*, *p*, *p*, *p*, *p*

Right Staff (5 lines):

- Line 1: *p*, *p*, *p*, *p*, *p*
- Line 2: *p*, *p*, *p*, *p*, *p*
- Line 3: *p*, *p*, *p*, *p*, *p*
- Line 4: *p*, *p*, *p*, *p*, *p*
- Line 5: *p*, *p*, *p*, *p*, *p*

Performance Instructions:

- Line 1: *cres.*, *f*, *p*, *p.p.*, *p.p.p.*
- Line 2: *cres.*, *f*, *p*, *p.p.*, *p.p.p.*
- Line 3: *cres.*, *f*, *p*, *p.p.*, *p.p.p.*
- Line 4: *cres.*, *f*, *p*, *p.p.*, *p.p.p.*
- Line 5: *cres.*, *f*, *p*, *p.p.*, *p.p.p.*

Other markings:

- Line 1: *p*, *p*, *p*, *p*, *p*, *p*
- Line 2: *p*, *p*, *p*, *p*, *p*, *p*
- Line 3: *p*, *p*, *p*, *p*, *p*, *p*
- Line 4: *p*, *p*, *p*, *p*, *p*, *p*
- Line 5: *p*, *p*, *p*, *p*, *p*, *p*

A handwritten musical score page featuring ten staves of music. The music is written in brown ink on light-colored paper. The staves include various dynamics such as *p*, *f*, *mf*, *mp*, *pp*, and *ff*. There are also performance instructions like "in graw" and "unifocal uno pno". The score is divided into measures by vertical bar lines.

Measure 1: *p* dol. (Measures 1-2), *f* (Measures 3-4), *ff* (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 2: *f* dol. (Measures 1-2), *ff* (Measures 3-4), *p* (Measures 5-6), *ff* (Measures 7-8), *p* (Measures 9-10), *ff* (Measures 11-12).

Measure 3: *dol.* (Measures 1-2), *in graw* (Measures 3-4), *p* (Measures 5-6), *ff* (Measures 7-8), *p* (Measures 9-10), *ff* (Measures 11-12).

Measure 4: *solo* (Measures 1-2), *dol.* (Measures 3-4), *unifocal uno pno* (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 5: *dol.* (Measures 1-2), *p* (Measures 3-4), *p* dol. (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 6: *p* (Measures 1-2), *p* (Measures 3-4), *p* dol. (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 7: *p* (Measures 1-2), *p* (Measures 3-4), *p* dol. (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 8: *p* (Measures 1-2), *p* (Measures 3-4), *p* dol. (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 9: *p* (Measures 1-2), *p* (Measures 3-4), *p* dol. (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 10: *p* (Measures 1-2), *p* (Measures 3-4), *p* dol. (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 11: *p* (Measures 1-2), *p* (Measures 3-4), *p* dol. (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).

Measure 12: *p* (Measures 1-2), *p* (Measures 3-4), *p* dol. (Measures 5-6), *p* (Measures 7-8), *ff* (Measures 9-10), *p* (Measures 11-12).



Handwritten musical score for six staves, measures 10-15. The score includes dynamic markings such as *in gear*, *in gear*, *pp.*, *pianissimo*, and *pp.*

The score consists of six staves, each with a different clef and key signature. Measure 10 starts with a treble clef and no sharps or flats. Measures 11-12 start with a bass clef and one sharp. Measures 13-15 start with a bass clef and two sharps. The music features various note heads, stems, and beams. Measure 10 has vertical bar lines every two measures. Measures 11-15 have vertical bar lines every one measure. Measure 15 ends with a double bar line and repeat dots.

Measure 10: Treble clef, no sharps or flats. Measures 11-12: Bass clef, one sharp. Measures 13-15: Bass clef, two sharps.

Measure 10: *in gear*. Measures 11-12: *in gear*. Measures 13-15: *pp.*

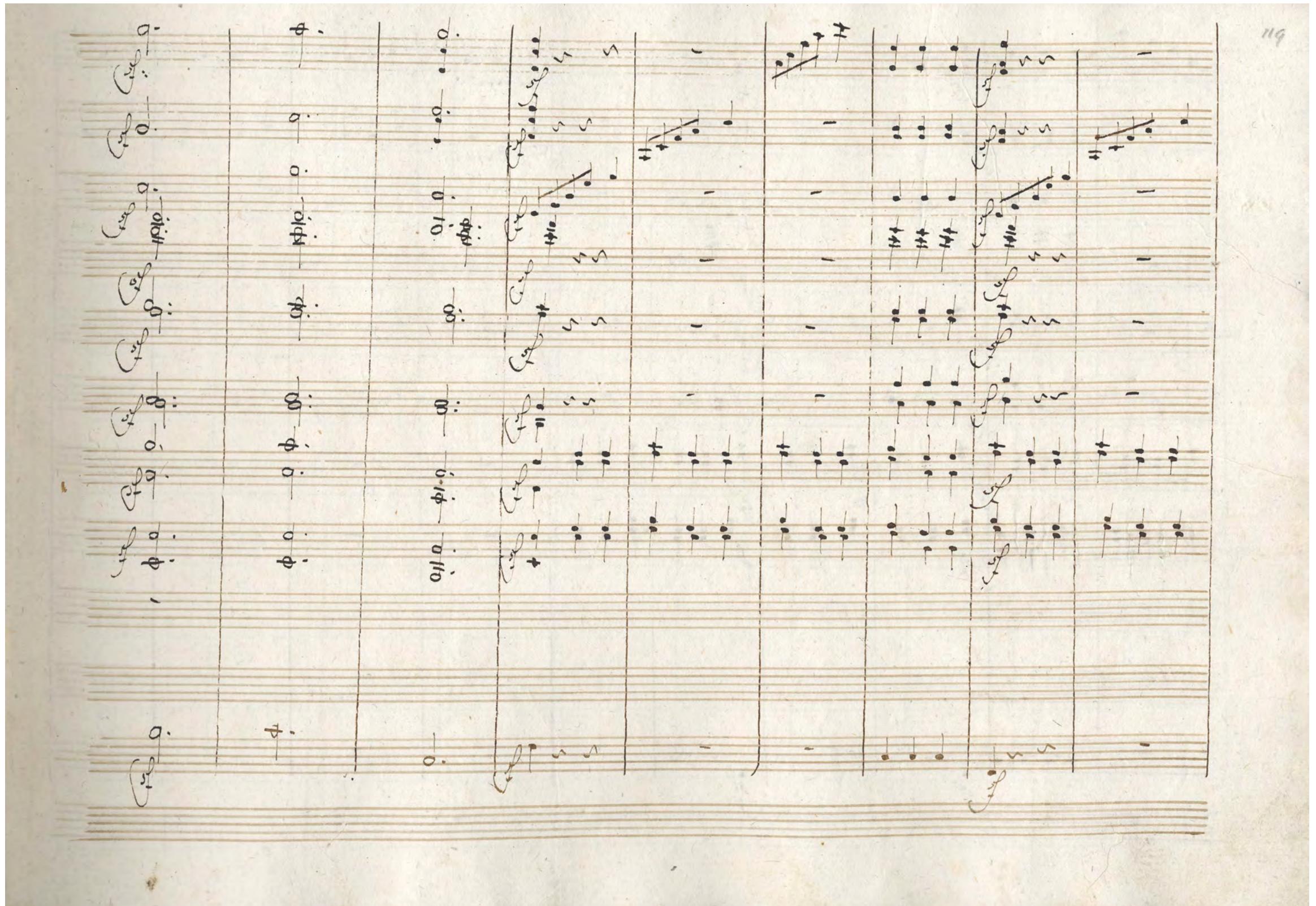
Measure 10: *pianissimo*. Measures 11-12: *pianissimo*. Measures 13-15: *pianissimo*.

Handwritten musical score page 105, featuring ten staves of music. The score includes dynamic markings such as *in gra*, *dol.*, *p:dol:*, *mp.*, *mf.*, *ff.*, and *pp.*. The music consists of various note heads and rests, with some staves containing more complex rhythmic patterns than others. The page is numbered 105 in the top right corner.







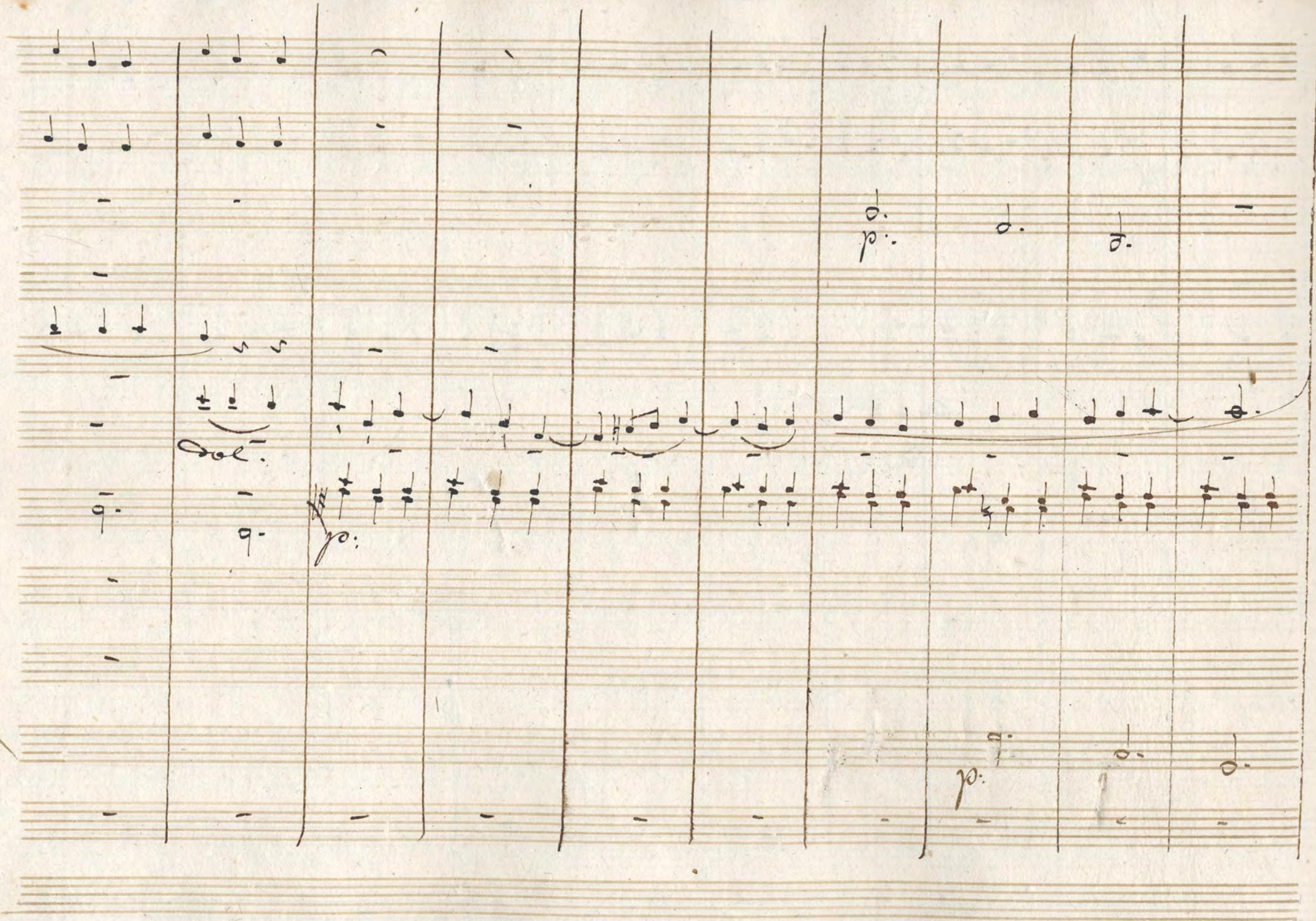




A handwritten musical score page featuring ten staves of music. The first two staves are blank. The third staff begins with a dynamic marking *p*, followed by a series of eighth-note pairs. The fourth staff begins with a dynamic marking *pp*. The fifth staff is blank. The sixth staff, labeled "Solo", contains a melodic line consisting of eighth and sixteenth notes, with a crescendo dynamic *cresc.* indicated near the end. The seventh staff is blank. The eighth staff features a key signature of $\#$ major and a time signature of $9/8$. The ninth staff has a single note with a dynamic marking *q.* The tenth staff also has a single note with a dynamic marking *q.*







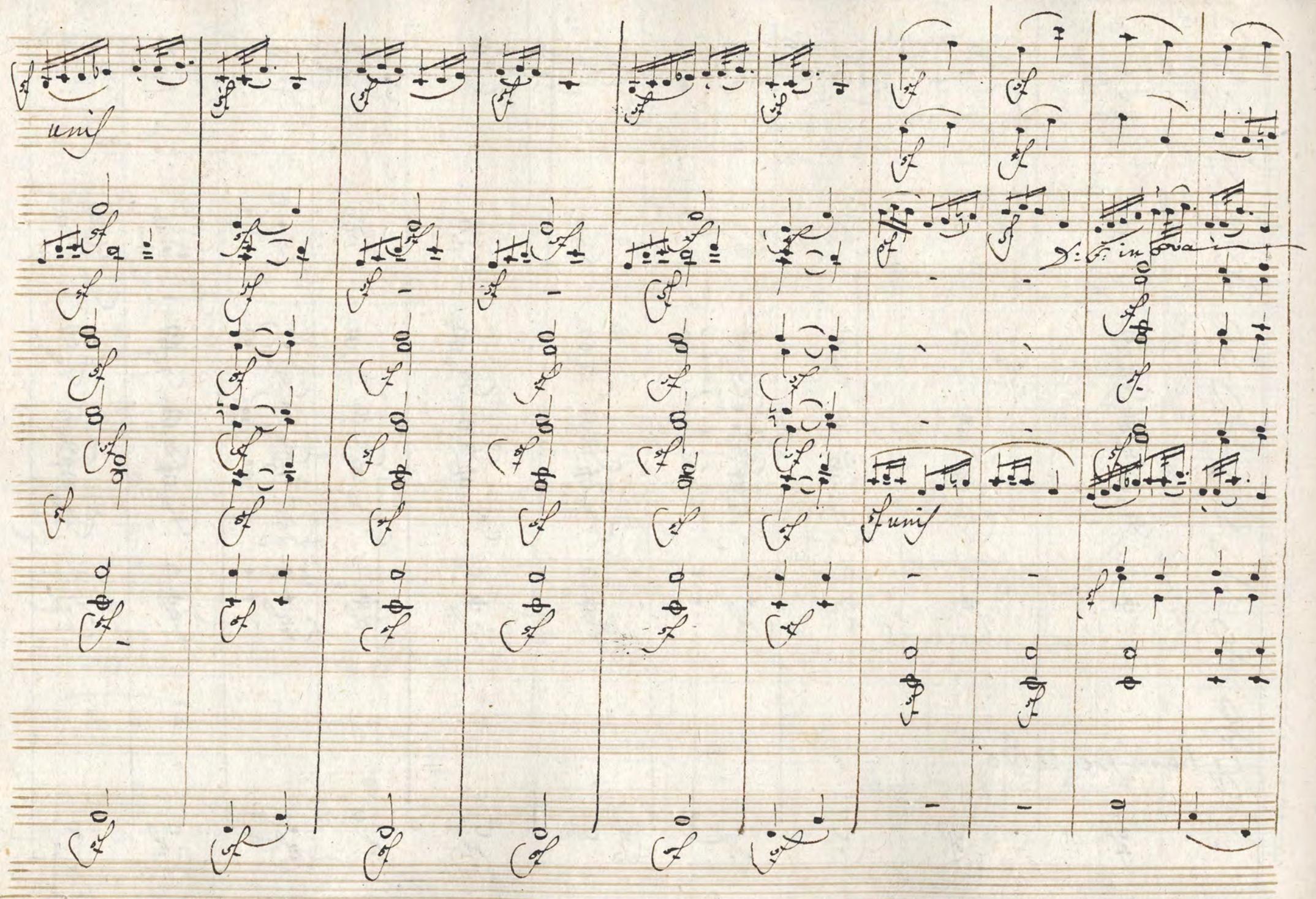
This image shows the first page of a handwritten musical score, likely for orchestra or band, consisting of ten staves of music. The music is written in common time and includes various dynamics such as *cres.*, *p*, *p.*, *p..*, *p!.*, and *d.*. The score features multiple voices and instruments, with some staves having rests and others having specific note patterns. The handwriting is in brown ink on light-colored paper.





A handwritten musical score for voice and piano. The score consists of two systems of music. The top system is for the voice, starting with a measure in common time (indicated by 'q.') with a dynamic of 'in forza'. The vocal line includes lyrics such as 'creo:', 'Sempre più stretto', and 'Sempre più stretto'. The bottom system is for the piano, featuring a bass line with various dynamics like 'f', 'ff', and 'p'.







Sempre più
in srau
Sempre più
in srau con srau
Sempre più
Sempre più
unis Sempre più
Sempre più
Sempre più
Sempre più
Sempre più

pp.



A handwritten musical score for orchestra and piano, page 10. The score consists of two systems of music. The top system features five staves: strings (two staves), woodwinds (two staves), and brass (one staff). The bottom system features three staves: bassoon, cello/bass, and piano. The music is in common time, with various key signatures (F major, G major, A major, C major) indicated by sharps and flats. The score includes dynamic markings such as *p*, *f*, *mf*, *mp*, *ff*, and *pp*. The vocal parts are written in cursive script and include lyrics like "in grot", "mif Col 200 F", and "po:dæ". The score is written on aged, yellowed paper.

10

Violin 1
Violin 2
Cello
Double Bass
Piano
Flute
Oboe
Clarinet
Bassoon
Trumpet
Trombone
Tuba

in grot
mif Col 200 F
po:dæ.

A handwritten musical score page featuring six staves of music. The first five staves are in common time and the last staff is in 2/4 time. The music consists primarily of eighth notes. Various dynamics are indicated throughout the piece, including *unif.*, *pp.*, *dol.*, *in dec.*, *unif dol. mod.*, and *pno.*. The score is written on aged, yellowed paper.

A handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time (indicated by a 'C'). The score includes dynamic markings such as *p*, *p.p.*, *f*, and *p.p.p.*. There are also performance instructions like "in 8va" above the first staff and "C: uno" with a cross through it below the second staff. The vocal parts are primarily melodic lines with some harmonic support, while the bass part provides harmonic foundation with sustained notes and chords.

A handwritten musical score for orchestra, page 10, showing measures 11 and 12. The score consists of ten staves. Measure 11 starts with a dynamic of $p\ddot{p}$. The first two staves play eighth-note patterns. The third staff has a dynamic of $p\ddot{p}$. The fourth staff has a dynamic of $p\ddot{p}\colon$. Measures 11 and 12 begin with a dynamic of $p\ddot{p}\colon$. The first two staves play eighth-note patterns. The third staff has a dynamic of $p\ddot{p}$. The fourth staff has a dynamic of $p\ddot{p}\colon$. The fifth staff has a dynamic of $p\ddot{p}\colon$. The sixth staff has a dynamic of $p\ddot{p}\colon$. The seventh staff has a dynamic of $p\ddot{p}\colon$. The eighth staff has a dynamic of $p\ddot{p}\colon$. The ninth staff has a dynamic of $p\ddot{p}\colon$. The tenth staff has a dynamic of $p\ddot{p}\colon$.





in 8va







A handwritten musical score page featuring ten staves of music. The first two staves are for piano, indicated by 'p.' and 'pp.' dynamics. The third staff is blank. The fourth staff is for a solo instrument, with a melodic line and a dynamic marking 'res.'. The fifth staff is blank. The sixth staff has a key signature of one sharp (F#) and a tempo of 90 BPM. The seventh staff has a key signature of one sharp (F#) and a tempo of 90 BPM. The eighth staff has a key signature of one sharp (F#) and a tempo of 90 BPM. The ninth staff is blank. The tenth staff is blank.







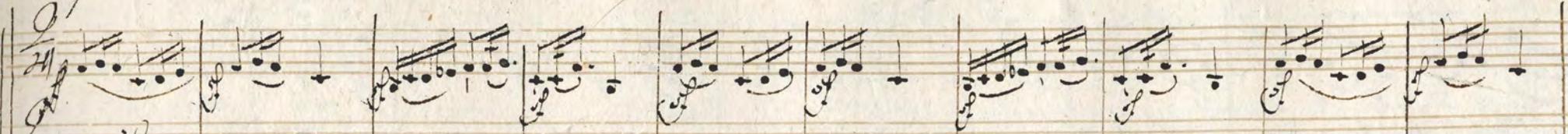
A handwritten musical score page featuring six staves of music. The music is written in brown ink on aged paper. The staves consist of five horizontal lines each. Various musical markings are present, including dynamic instructions like "cres.", "p.", "p: ", "f", "ff", and "ff: ". There are also slurs, grace notes, and several fermatas. The score is divided into measures by vertical bar lines. The paper shows signs of age, including yellowing and foxing.





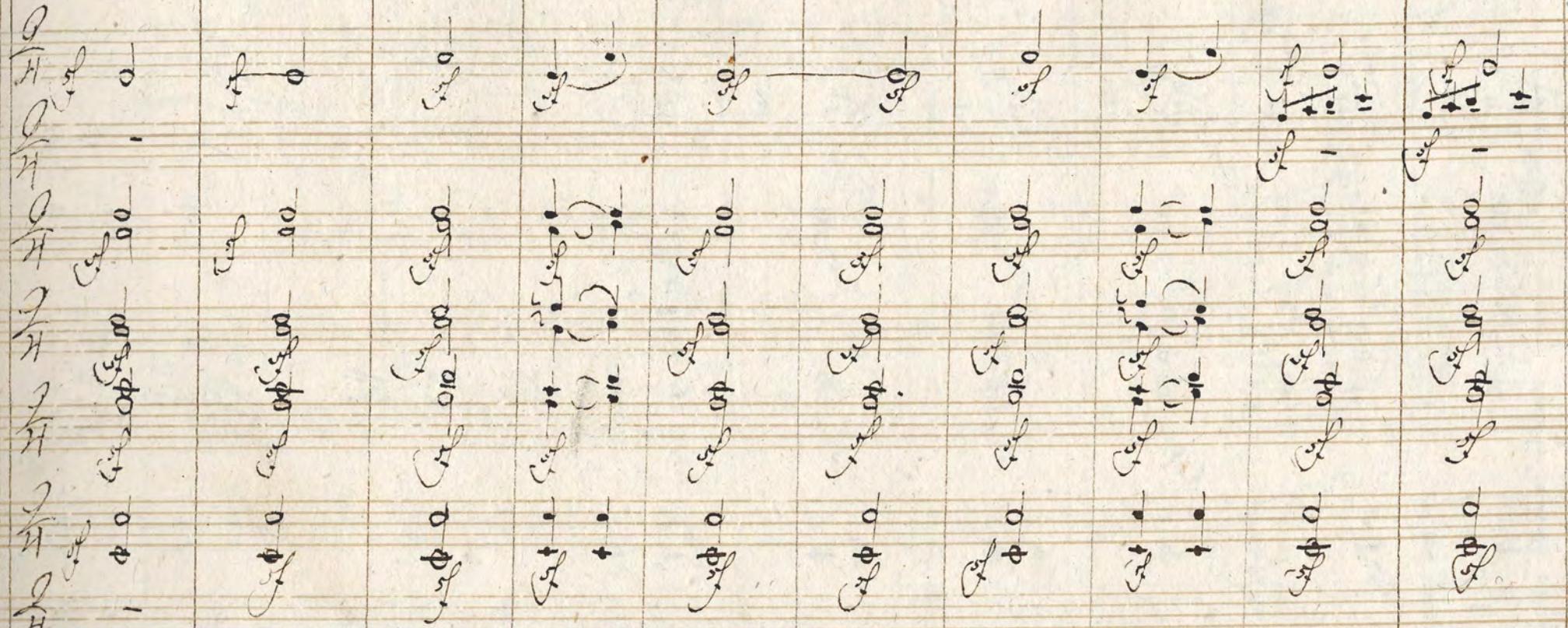
A handwritten musical score for piano, featuring six staves of music. The score includes various dynamic markings such as *cresc.*, *dim.*, and *sempre più stretto*. The notation consists of a mix of common time and measures indicated by vertical bar lines. The manuscript is written in brown ink on light-colored paper.

a tempo *mezzo*

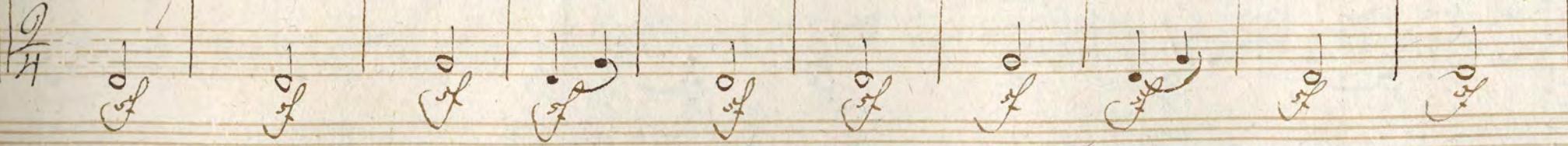


157

2/4 unis



a tempo *allo*









155

Flute: pp
Oboe: pp
Clarinet: pp
Bassoon: pp
Trombone: pp
Horn: ff
Trombone: ff
Violin: ff
Cello: ff
Double Bass: ff

unis

invoca

A handwritten musical score for a string quartet, consisting of four staves. The score includes various dynamic markings such as *cresc.*, *in gradu*, *pizz.*, *unif.*, *pp*, *p*, *p.dol.*, *dol.*, and *#dol.*. The music features complex rhythmic patterns, including eighth-note and sixteenth-note figures, and rests. The manuscript is written in brown ink on aged paper.

Dynamic markings visible in the score include:

- cresc.*
- in gradu*
- pizz.*
- unif.*
- pp*
- p*
- p.dol.*
- dol.*
- #dol.*

A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top two staves are for the soprano voice, the middle two for the alto voice, and the bottom two for the bass voice. The piano part is on the bottom staff. The music is in common time. The vocal parts begin with eighth-note patterns, followed by sixteenth-note patterns. The piano part features sustained notes and chords. There are several fermatas and grace notes. The score is written on aged, yellowed paper.

anif

in gow

u. & d.





161

Violini | - | - | - | | | |

Fiola | - | - | | | | |

Flauti | - | - | - | - | - | - | -

Oboe | - | - | - | - | - | - | -

in B
Clarinetti | - | - | - | - | - | - | -

Fagotti | - | - | - | - | - | - | -

Corno F | - | - | - | - | - | - | -

Piccolo | - | - | - | - | - | - | -

Trombone | - | - | - | - | - | - | -

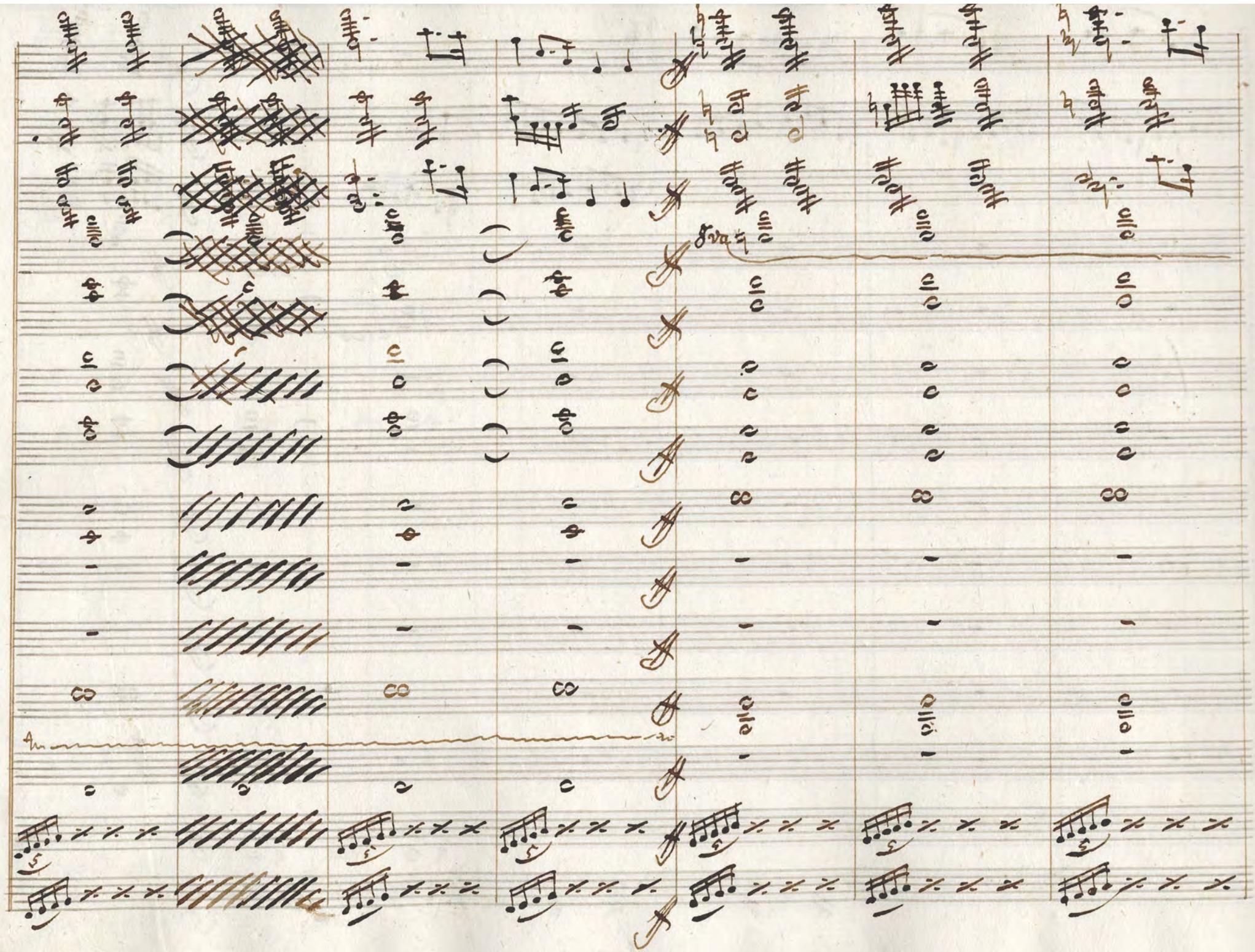
in E
Trompe | - | - | - | - | - | - | -

in C F
Simpani | - | - | - | - | - | - | -

Violoncello | = | - | - | - | - | - | -

Bassi | | | | | - | - | -











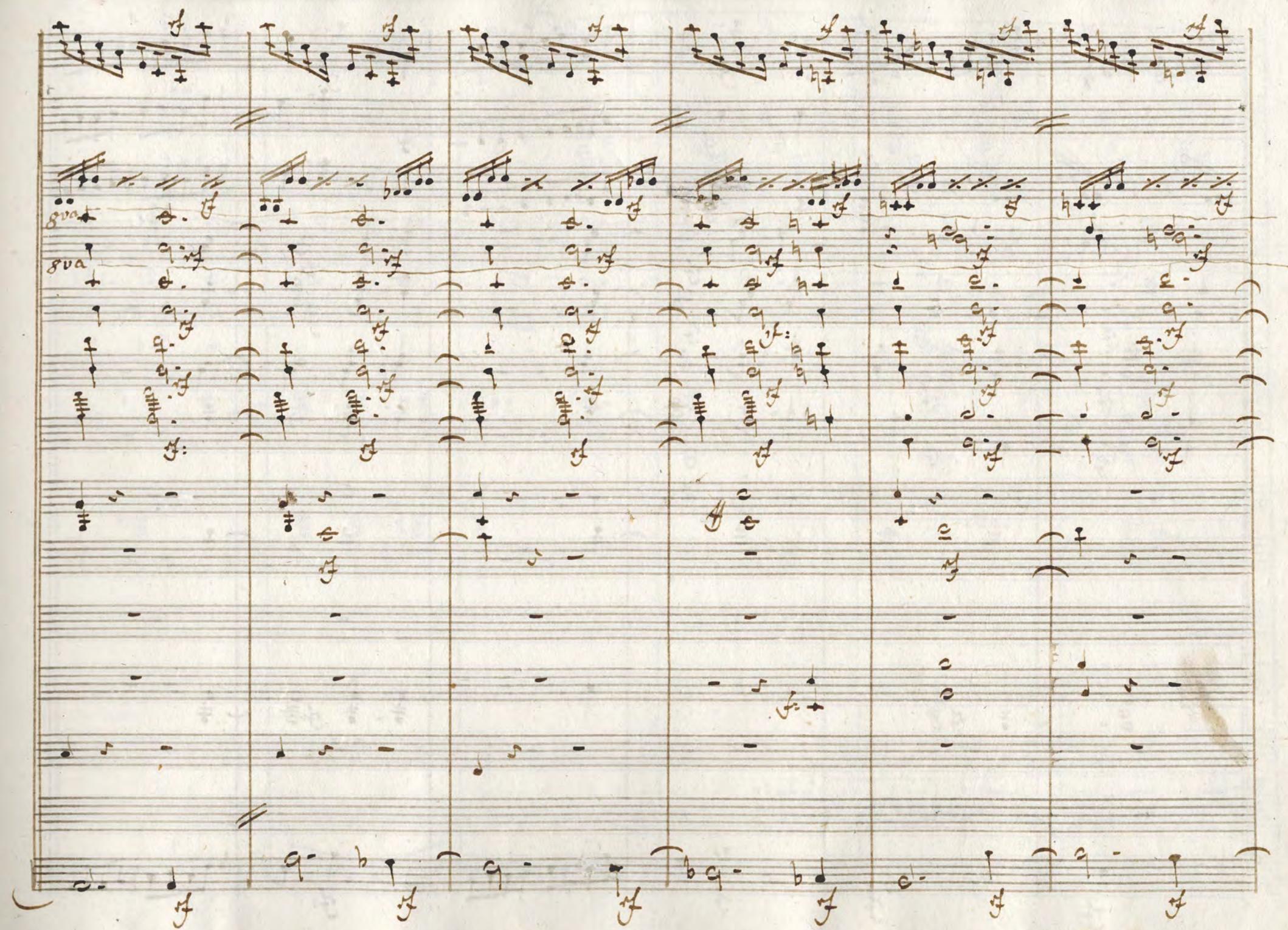
A handwritten musical score for a string quartet, consisting of four staves. The music is written in brown ink on white paper. The first three staves are in common time, while the fourth staff begins with a 2/4 time signature. The score includes lyrics in Japanese, such as 'まきまき' and 'さすがに', and dynamic markings like 'pin for'. The bottom staff features a rhythmic pattern of sixteenth notes, with 'circos' written below it.















A handwritten musical score for three staves, likely for a woodwind ensemble. The score consists of eight measures, divided by vertical bar lines. The key signature changes frequently, indicated by sharp and double sharp symbols. Measure 1 starts with a dynamic of $p:$ and includes performance instructions "Hoto" and "p". Measures 2 and 3 show a transition with dynamics p , $p\text{ cresc.}$, and cresc. . Measure 4 begins with grado . Measures 5 and 6 show a return to previous dynamics and markings. Measure 7 features a dynamic of f . Measure 8 concludes with the instruction Sempre più for.

1 $p:$ Hoto p
2 Hoto $p\text{ cresc.}$ Hoto
3 Hoto cresc. Hoto
4 Hoto grado Hoto
5 Hoto Hoto
6 Hoto Hoto
7 Hoto f Hoto
8 Hoto Sempre più for.

Handwritten musical score for a six-part choir (Soprano, Alto, Tenor, Bass, Alto, Bass) and organ. The score consists of five systems of music.

The first system shows Soprano, Alto, and Tenor parts with various dynamics and markings like "molto" and "p".

The second system adds Bass and Alto parts, with the Alto part labeled "Alto Tenore".

The third system continues with all parts.

The fourth system has a dynamic marking "molto" over the Alto and Bass parts.

The fifth system concludes with a dynamic marking "molto" over the Alto and Bass parts.

The organ part is at the bottom, featuring six staves with various note heads and rests.



This image shows two staves of handwritten musical notation on five-line staff paper. The notation is in brown ink and includes various note heads, stems, and rests. Measure 11 begins with a forte dynamic (f) and a treble clef. It features six staves, each with a unique rhythmic pattern. Measure 12 begins with a piano dynamic (p) and a bass clef. It contains seven staves, continuing the rhythmic patterns from the previous measure. Several dynamics are indicated throughout, including *Sempre clim:*, *Sempre dim:*, *p*, and *f*. The manuscript is written in a cursive style with some musical terms in Italian.



A handwritten musical score for a two-part vocal piece. The score consists of two staves, each with four measures. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are written in Japanese hiragana below the notes. The first measure of the top staff has a dynamic marking of p . The second measure of the top staff has a dynamic marking of p and a tempo marking of dim. . The third measure of the top staff has a dynamic marking of p and a tempo marking of dim. . The fourth measure of the top staff has a dynamic marking of p . The first measure of the bottom staff has a dynamic marking of p . The second measure of the bottom staff has a dynamic marking of p and a tempo marking of dim. . The third measure of the bottom staff has a dynamic marking of p and a tempo marking of dim. . The fourth measure of the bottom staff has a dynamic marking of p .



A handwritten musical score page featuring ten staves of music. The music is primarily composed of eighth-note patterns. Measure 1 starts with a whole rest followed by a measure of two eighth notes. Measures 2-4 show eighth-note pairs. Measures 5-7 feature eighth-note pairs with some rests. Measures 8-10 consist of eighth-note pairs. Measures 11-13 show eighth-note pairs. Measures 14-16 feature eighth-note pairs. Measures 17-19 consist of eighth-note pairs. Measures 20-22 show eighth-note pairs. Measures 23-25 feature eighth-note pairs. Measures 26-28 consist of eighth-note pairs. Measures 29-31 show eighth-note pairs. Measures 32-34 feature eighth-note pairs. Measures 35-37 consist of eighth-note pairs. Measures 38-40 show eighth-note pairs. Measures 41-43 feature eighth-note pairs. Measures 44-46 consist of eighth-note pairs. Measures 47-49 show eighth-note pairs. Measures 50-52 feature eighth-note pairs. Measures 53-55 consist of eighth-note pairs. Measures 56-58 show eighth-note pairs. Measures 59-61 feature eighth-note pairs. Measures 62-64 consist of eighth-note pairs. Measures 65-67 show eighth-note pairs. Measures 68-70 feature eighth-note pairs. Measures 71-73 consist of eighth-note pairs. Measures 74-76 show eighth-note pairs. Measures 77-79 feature eighth-note pairs. Measures 80-82 consist of eighth-note pairs. Measures 83-85 show eighth-note pairs. Measures 86-88 feature eighth-note pairs. Measures 89-91 consist of eighth-note pairs. Measures 92-94 show eighth-note pairs. Measures 95-97 feature eighth-note pairs. Measures 98-100 consist of eighth-note pairs.

183

pp

pptc

ppc

Solo q dolce

pp



mit dem Pünktchen.

Violini

Viola

Flaute

oboe

Sarinelli

Fagotti

Corni

Tromboni

Clarini

Violoncello

Bassetti

The score is written on ten staves, each with a key signature of $\frac{6}{8}$. The first five staves (Violins, Violas, Flutes, Oboes, Clarinets) have measures of rests and occasional notes. The next three staves (Bassoons, Horns, Trombones) are mostly rests. The last two staves (Clarinets in C, Double Basses) also have measures of rests. Dynamics include 'pp.', 'ff.', 'cres.', and 'rit.'. Performance instructions like 'Solo' and 'rit.' are also present.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music, each with five staves. The top staff of each system is for the piano, indicated by a treble clef and a bass clef. The bottom three staves are for the vocal parts, with a soprano clef, an alto clef, and a bass clef respectively. The vocal parts are mostly in common time, while the piano part is in 2/4 time. The music includes various note heads, stems, and rests, with some notes having vertical stems extending upwards. Measure numbers are present at the beginning of the first and second systems. Articulation marks like 'pp:', 'p.', and 'f.' are scattered throughout the score. The handwriting is in brown ink on aged paper.

A handwritten musical score page featuring two systems of music. The top system begins with a dynamic instruction 'cres.' followed by a crescendo line. It includes a melodic line with eighth-note patterns and a harmonic line with sixteenth-note chords. The middle section contains a melodic line with eighth-note pairs and a harmonic line with sixteenth-note chords. The bottom system starts with a dynamic 'p' followed by 'cres.'. It features a melodic line with eighth-note pairs and a harmonic line with sixteenth-note chords. The score is written on multiple staves with various clefs and time signatures.



A handwritten musical score for voice and piano. The score consists of two systems of music, each with two staves. The top staff is for the voice and the bottom staff is for the piano. The vocal part includes lyrics in Hebrew characters. The piano part features various rhythmic patterns, including sixteenth-note chords and eighth-note patterns. The score is written on five-line staves. Measure numbers 189 and 190 are visible at the top right of the page.

189

in g'ra
öd

mis

ten

190



A handwritten musical score for orchestra and piano, page 191. The score consists of ten staves of music. The first staff is for the piano, featuring a bass clef, a common time signature, and a key signature of one sharp. The subsequent nine staves represent different sections of an orchestra: strings (two staves), woodwinds (two staves), brass (one staff), woodwind quintet (one staff), and percussion (one staff). The music includes various note heads, stems, and bar lines, with some staves containing rests or silence. The score is written on five-line staff paper.



A handwritten musical score page, numbered 193 in the top right corner. The score consists of ten staves of music, primarily for strings, with some woodwind parts. The key signature is mostly A major (no sharps or flats). The time signature varies, including measures in common time and measures with a dotted half note followed by a quarter note. The music features various dynamics such as *f*, *p*, *pp*, *ff*, and *dim.* There are also slurs, grace notes, and several fermatas. The first staff includes a dynamic marking *in orga*. The score concludes with a final dynamic of *cresc.*



185

Handwritten musical score page 185, featuring two systems of music.

Top System:

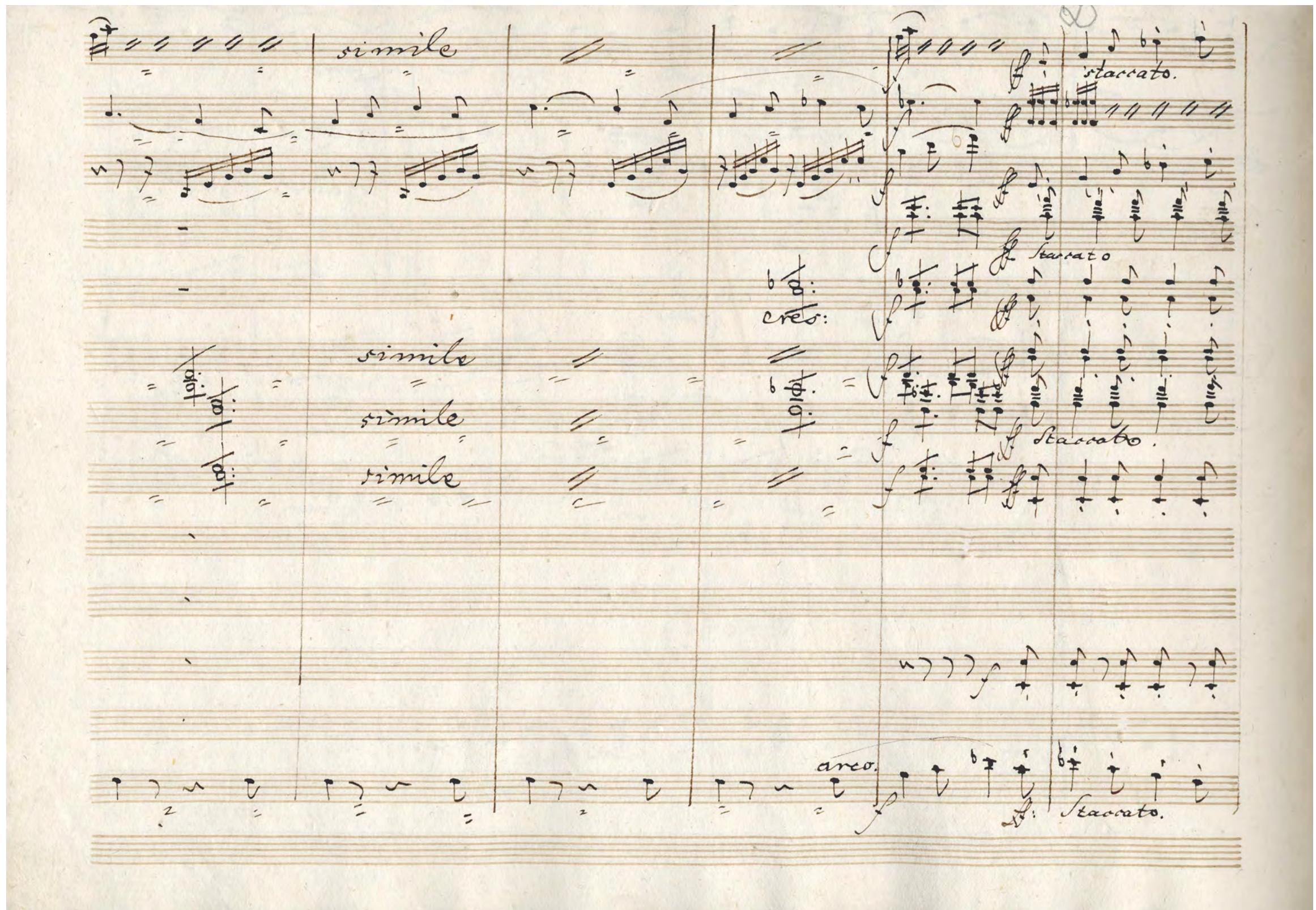
- Staff 1: Six staves. Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.
- Staff 2: Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.
- Staff 3: Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.
- Staff 4: Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.
- Staff 5: Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.
- Staff 6: Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.

Bottom System:

- Staff 1: Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.
- Staff 2: Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.
- Staff 3: Measures 1-6 show eighth-note patterns. Measure 7 starts with a quarter note followed by eighth-note pairs. Measure 8 ends with a sixteenth-note pattern.

Text and Instructions:

- Measure 8 of the top system: 'creo' markings above the notes.
- Measure 8 of the bottom system: 'creo' markings above the notes.
- Measure 8 of the bottom system: 'mix 2:2' instruction at the end.



A handwritten musical score page featuring six staves of music. The music is written in a traditional style with vertical stems and horizontal strokes indicating pitch and rhythm. The first five staves are in common time, while the last staff begins with a measure in 2/4 time. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). A vocal part is indicated with the instruction "sol." and a vocal range bracket. The score concludes with a final staff showing a single melodic line.



A handwritten musical score page featuring six staves of music. The music is written in brown ink on light-colored paper. The staves include various dynamic markings such as *pianissimo*, *pianississimo*, *forte*, *dimin.*, and *tempo*. There are also performance instructions like *legg.* and *riten.* The score consists of six measures per staff, with the first measure of each staff being longer than the subsequent ones. The music is divided by vertical bar lines, and the overall style is that of a classical or romantic era composition.



201

A handwritten musical score for orchestra and choir, page 201. The score consists of ten staves of music. The first three staves are for woodwind instruments: flute, oboe, and bassoon. The fourth staff is for strings. The fifth staff is for bassoon. The sixth staff is for strings. The seventh staff is for bassoon. The eighth staff is for strings. The ninth staff is for bassoon. The tenth staff is for strings. The score includes dynamic markings such as *p*, *f*, *ff*, and *p*; tempo markings like *adagio*, *moderato*, and *animato*; and performance instructions like *in gva*, *si mite*, and *Co: Oboe d: F: in gva*. The score is written on ten-line staves with various note heads and stems.

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top staff is for the orchestra, featuring six staves with various instruments indicated by abbreviations like 'vcl' (violin), 'vln' (cello), 'vcl' (violin), 'vln' (cello), 'vcl' (violin), and 'vln' (cello). The vocal parts are arranged in five staves below, with three choirs of four voices each. The vocal parts are labeled with 'dimin.', 'endo', 'p.', 'pp.', and 'pp.'. The score includes dynamic markings such as 'f', 'ff', 'mf', 'mfp', 'p', 'pp', and 'ppp'. The tempo is marked as 'Adagio'.

A handwritten musical score for orchestra, page 203. The score consists of ten staves of music. The first two staves feature woodwind parts with dynamic markings like *pizz.* and *pizz. forte*. The third staff shows a bassoon part with dynamic *p*. The fourth staff contains a cello part with dynamic *p*. The fifth staff depicts a double bass part with dynamic *p*. The sixth staff shows a bassoon part with dynamic *p*. The seventh staff contains a cello part with dynamic *p*. The eighth staff depicts a double bass part with dynamic *p*. The ninth staff shows a bassoon part with dynamic *p*. The tenth staff contains a cello part with dynamic *p*. The score concludes with a melodic line in the bass clef, ending with a dynamic *p*.



A handwritten musical score for orchestra and choir, page 205. The score consists of five systems of music, each with multiple staves. The top two staves in each system represent the orchestra, featuring various instruments like strings, woodwinds, brass, and percussion. The bottom staff in each system represents the choir. The music is written in a cursive, expressive hand, with many slurs, grace notes, and dynamic markings. The vocal parts include lyrics in Hebrew, such as "לְהִיא", "בְּרִית", and "מִזְמֹר". The score is divided into measures by vertical bar lines. The page number 205 is located in the top right corner.

Handwritten musical score on five-line staves. The score consists of two systems of music. The first system starts with a dynamic marking *f*, followed by a series of eighth-note patterns. The word "simile" appears twice in this section. The second system begins with a dynamic marking *p*, followed by sixteenth-note patterns. The score is written in brown ink on aged, yellowish paper.

Key signature: **G major** (no sharps or flats).

Time signature: **Common Time** (indicated by a 'C').

Dynamics:

- f*
- p*
- in 8va*

Performance instructions:

- "simile" (appears twice)
- "=" (appears twice)

Staves:

- Top staff: Treble clef, G major, Common Time.
- Middle staff: Bass clef, G major, Common Time.
- Bottom staff: Bass clef, G major, Common Time.
- Fourth staff: Bass clef, G major, Common Time.
- Fifth staff: Bass clef, G major, Common Time.





A handwritten musical score page featuring ten staves of music. The music is written in common time, with various key signatures (F major, C major, G major, D major, A major, E major, B major, F# major, C# major, G# major) indicated by sharp and double sharp symbols. The score includes vocal parts (indicated by 'v.' and 'vif.') and instrumental parts (indicated by 'fl.', 'ob.', 'cl.', 'tpt.', 'tuba', 'perc.', 'strings', and 'bass'). The vocal parts have lyrics in German, such as 'in der' and 'amif'. The score is divided into measures by vertical bar lines. The manuscript is written in brown ink on aged paper.







A handwritten musical score page featuring ten staves of music. The first six staves are mostly blank, with some vertical bar lines and a few short notes. The seventh staff begins with a measure containing a single note followed by a fermata. The eighth staff starts with a measure containing two notes, followed by a fermata. The ninth staff begins with a measure containing three notes, followed by a fermata. The tenth staff begins with a measure containing four notes, followed by a fermata. The notation uses vertical stems and horizontal beams. The page is numbered 213 in the top right corner.





A handwritten musical score for orchestra, page 10, featuring six staves of music. The score includes dynamic markings such as *dimin.*, *pp*, *cresc.*, *cresc.*, *cresc.*, *p*, and *pianiss.* The music consists of measures 11 through 16, with measure 11 starting with a forte dynamic and measure 12 with a piano dynamic. Measures 13-16 feature increasing dynamics from piano to forte, with measure 16 concluding with a piano dynamic.

A handwritten musical score for orchestra and choir, page 217. The score consists of ten staves. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are for the choir, with vocal parts labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The music includes dynamic markings such as 'f' (fortissimo), 'ff' (fortissimo), and 'p' (pianissimo). There are also performance instructions like 'simile' and 'unis'. The score is written on aged paper with brown ink.



A handwritten musical score page featuring six staves of music. The music is written in brown ink on light-colored paper. The first two staves consist of mostly eighth-note patterns with some sixteenth-note figures and grace notes. The third staff features a mix of eighth and sixteenth notes, with a prominent sixteenth-note figure in the middle. The fourth staff contains eighth-note patterns with grace notes. The fifth staff includes eighth and sixteenth notes, with a sixteenth-note figure near the end. The sixth staff consists of eighth-note patterns. Measure lines are present between the staves, and dynamic markings like "cresc." are visible. The page number "219" is located in the top right corner.

21

The page contains five staves of handwritten musical notation. The first two staves are labeled "simile". The notation uses a combination of vertical strokes, horizontal dashes, and dots to represent different sounds or rhythms. Some staves begin with a vertical stroke followed by a series of horizontal dashes. Other staves start with a dot or a dash. The notation is organized into measures separated by vertical bar lines. The paper is aged and shows some discoloration.



A handwritten musical score for orchestra and choir. The score consists of ten staves. The first three staves represent the orchestra, with dynamics such as *p*, *pp*, and *ppp*, and performance instructions like "sotto voce". The remaining seven staves represent the choir, with dynamics *p*, *p*, *p*, *p*, *p*, *p*, and *p*. The music is divided into measures by vertical bar lines. Measure 1: orchestra (measures 1-3), choir (measures 1-3). Measure 2: orchestra (measures 4-6), choir (measures 4-6). Measure 3: orchestra (measures 7-9), choir (measures 7-9). Measure 4: orchestra (measures 10-12), choir (measures 10-12). Measure 5: orchestra (measures 13-15), choir (measures 13-15). Measure 6: orchestra (measures 16-18), choir (measures 16-18). Measure 7: orchestra (measures 19-21), choir (measures 19-21). Measure 8: orchestra (measures 22-24), choir (measures 22-24). Measure 9: orchestra (measures 25-27), choir (measures 25-27). Measure 10: orchestra (measures 28-30), choir (measures 28-30).

A handwritten musical score for voice and piano, page 10. The score consists of two systems of music. The top system is for the voice, featuring five staves of music with various dynamics (e.g., f, ff, p, pp) and performance instructions like "sotto voce". The bottom system is for the piano, indicated by a treble clef and bass clef. The vocal parts include lyrics such as "in povertà". The piano part includes dynamic markings like "p. dol.", "p. dol. q.", and "p.". The score is written on a grid of horizontal lines.

in povertà

sotto voce

p. dol.

p. dol. q.

p.

Handwritten musical score for orchestra, page 10, measures 1-10. The score consists of ten staves, each representing a different instrument or section. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon, Bassoon 2), brass (Trumpet, Trombone, Horn), and percussion (Timpani, Snare Drum, Bass Drum). The music is written in common time. Measure 1 starts with a forte dynamic (f) and a crescendo (cresc.) instruction. Measures 2-3 show a transition with dynamics f, sforzando (sf), and piano (p). Measures 4-5 feature sustained notes with dynamics f, sforzando (sf), and piano (p). Measures 6-7 continue with sustained notes and dynamics f, sforzando (sf), and piano (p). Measures 8-9 show a return to forte dynamics (f) and sustained notes. Measure 10 concludes with a dynamic p and a tempo marking "faccato". Various performance instructions are scattered throughout the score, such as "in operetta", "dimin.", "dimin.", "dimin.", and "staccato".



10 L

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 prevetrike do tedaj veljavna razmerja moči v Evropi in postopoma vplivale na daljnosežne premike v glasbeni teoriji in praksi. Že leta 1805 je, denimo, Napoleonovo zavojevanje Dunaja povzročilo umik prve različice Beethovnovega *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 Vittoria*, 1813) podlegel skušnji zadovoljitve splošnega okusa publike.¹ Podobno je tudi z uglasbitvijo brambovske pesmi *Österreich über alles* Heinricha Josepha von Collina – njeno pomensko predrugačeno 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 Beethoven, ki je s svojimi simfonijami nedvomno najprelomneje in najdaljnosežnejše zaznamoval simfonično ustvarjalnost v 19. stoletju. Ko je leta 1799 začel ustvarjati svoj simfonični prvenec, se je ravno iztekalо 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 Univ 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_digitales_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 literaturre. Med njimi zavzema s svojo letnico ustanovitve 1794 posebno častitljivo mesto tudi ljubljanska Filharmonična družba (*Philharmonische Gesellschaft*), katere delovanje je posebej tesno povezano z Beethovenovo 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: Mayers 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 mislio 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 njen utelešenje (»*Ausdruck der Empfindung*«).⁸

Posledično Beethovnova *Sesta 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 zavezujčo paradigma. Prek nje je ponovno prihajal v ospredje klic »*retour à la nature*« francoskega razsvetlenjstva, 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 koprnel 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*«

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. Simfonija 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 napredajoča izguba sluha, je z leti sicer postajal vse bolj top, 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 simfonija 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

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.

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 zbirkni *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 Ralha Vaughana Williamsa v *Tretji simfoniji* itd.

V Beethovnovi partituri poleg t. i. karakterističnih elementov »pastoralne« glasbe najdemo veliko namigov na svet pastorale. Med najočitnejšimi primeri tovrstnih »upodobitev« sta onomatopoetsko ponemanje 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 konkretnne 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

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

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

¹⁴ Ibid., 19.

¹⁵ Ibid.

S petimi stavki je *Pastoralna* najneobičajnejša med vsemi Beethovenimi 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 detailnejšega 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 stave, 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 lahkonata 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 temama, ki nista v izrazitejšem kontrastu. Zaključuje ga znamenito posnemanje ptičjega petja, in sicer slišimo »petje« slavčka (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 oponašanjji podeželskega muziciranja. Tako je za stavek značilna »diletantska« spremjava s toniko in dominanto; vztrajna solistična melodija v oboi pa prepričljivo posnema pastirsko žveglo. Kot trio scherza zazveni potrkani ples (*Schuhplattler*). Vse se dvakrat ponovi, ko pa naj bi se prvi del ponovil še tretjič, grozeča nevihta z besnečim viharjem naznani glasbenodramaturški mejnik.

Četrти 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 virtuozno, 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, mrmljanje basov in visoke tone pikola, ki naznanjajo sprostitev 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 stavki (»Ausdruck des Dankens. Herr, wir danken Dir«) lahko glasilo: »Zahvalujemo se ti, vsemogočni Bog! [Wir danken Dir, allmächtger Gott!]«.¹⁸

Celotni glasbeni potek *Pastoralne simfonije* je torej podrejen sonatnemu ciklu, pri katerem nevihtni stavki deluje kot nekakšen razvojni odsek, finale pa zavzema mesto kvazireprize. Prenos enotnega dramaturškega loka na štiristavčno delo je bila ideja, ki so jo po Beethovenu 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 okreplilo progresivnost simfonične glasbe v deželah med Alpami in Jadranom. Med častnimi člani omenjene družbe najdemo številne domače in tuje glas-

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

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

benike. Med prvimi začetnika simfonizma na Slovenskem Františka Josefa Benedikta Dusíka,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, Niccolòja Paganinija, Johannesa Brahma 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 moralno 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 sporedne 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 lezten Juni 1804 / Wird halbjährig fortgesetzt*. Glej NUK, arhiv Filharmonične družbe.

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

1816 naprej.²⁴ Bock kot otvoritveno delo akademije,²⁵ ki je bilo na sporednu 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 Beethovne Šeste simfonije pri nas. Tako klub izčrpnim študijam, ki osvetljujejo skladateljeve vezi z Ljubljano,²⁸ kronologija prve izvedbe *Pastoralne* na Slovenskem ni docela pojasnjena. Najpomembnejši preučevalci Beethovne simfonične poustvarjalnosti v Ljubljani sicer domnevajo, da je bila *Symfonija 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 zazvanela šele 11. aprila 1823, čemur je 23. maja 1823 sledila izvedba simfonije v celoti.³⁰

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

²⁵ Tako so se tedaj imenovale 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 njeni predhodnici* (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-Hauses, 2000b), 27; in Jens Dufner, *Beethoven Werke, Symphonien III* (München: G. Henle 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 žeeli izvoliti že leta 1808, tj. v letu nastanka *Pastoralne simfonije*. O vzroku za njegovo prvotno neizvolitev govorí 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 napisled sporočil, da je Beethoven »*preveč muhast in premalo uslužen [Beethoven hat ebenso viele Launen, als wenig Dienstfertigkeit.]*«.³¹ V omenjenem pismu je Schmitt tedanji 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, Hummlovega 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 realisirend, diesmal ihre angenehmste 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 se je nato družbi zahvalil s pismom z dne 4. maja 1819, v katerem je zapisal, da zna ceniti priznanje za »neznatne« zasluge v glasbeni umetnosti, ki mu jih je ljubljanska Filharmonična družba pripoznaла s to počastitvijo.

V pismu je zapisal:

An die Philharmonische Gesellschaft in Laibach.

Den EhrenVollen Beweß, 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 Beweß 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 prezeta z željo, število časnih 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 časnega člana in prosi za sprejetje tega dokaza, polnega svojega najglobljega občudovanja. Dodan je primerek statutov 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
Ergebnestes EhrenMitglied*

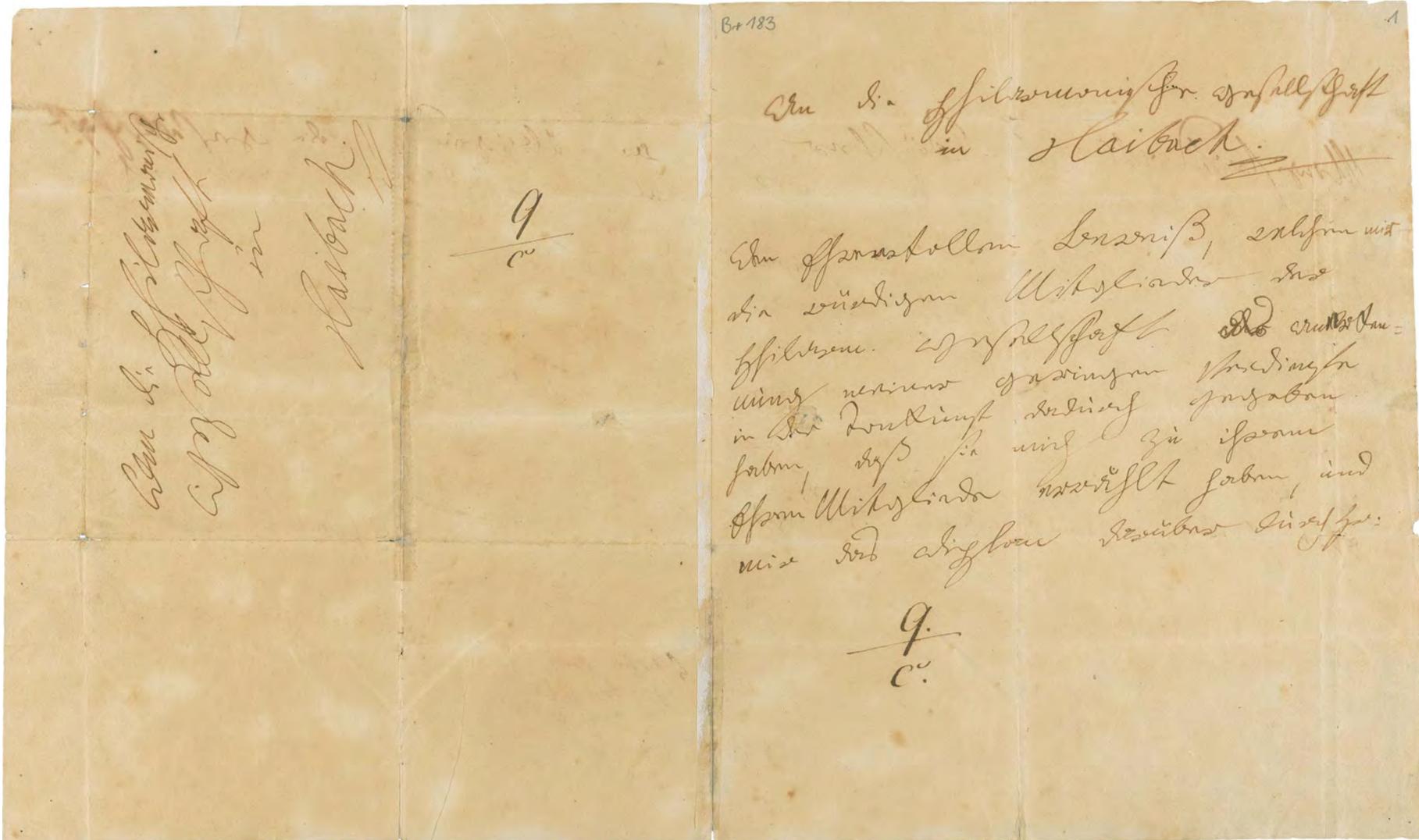
Ludwig Van Beethoven.

Wien am 4:ten Maj 1819³⁴

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 bewunderten, 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 diplomo prek magistratnega svetnika gospoda Tuscherja, znam ceniti in bom ob prilikti kot dokaz svojega spoštovanja poslat družbi prek omenjenega gospoda magistratnega svetnika Tuscherja eno svoje, še neobjavljeno delo –
Kjer bi me družba sicer potrebovala, bom vedno pripravljen.
Filharmonične družbe
najvdanejsi 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.

Musikalisch sehr ist die Symphonie
zurzeit in Berlin sehr beliebt, es ist
in der vorigen und auch
in dieser Zeit oft neuen Besuch
dieser Konzerte vorige vorige
nun vorstellig nicht öffentlich vor:
Promenade und dieses oben
durch einen Herrn H. D. die Symphonie
an den ersten Abend gestellt ein
der Konzertsaal zu Berlin.

es aber ganz die Symphonie
wurde in diesem Konzert sehr
gern genutzt und sehr gut
findet sie sich.

die Philharmonie hat
die Symphonie

sehr bewundert
und geschätzt

glücklich waren

die am ersten
Abend

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

Beethovnovo 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 Beethovnovo 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 Beethovnovega 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 znanega 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 svojeročno, izjemno prijazno odgovoril, da jo sprejema kot časten dokaz priznanja svojih (kot se je skromno izrazil, majnih) 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 starešo 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

Beethovnove 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 sezont 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 širje 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 ukinitev 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 *Simfonija št. 2 v D-duru*, in sicer trinajstkrat. Sledijo ji *Prva* (z enajstimi izvedbami) in *Sedma simfonija* (z devetimi) ter *Pastoralna simfonija* (s sedmimi), ostale Beethovnove simfonije pa so bile izvedene veliko bolj poredko. Med njimi zgolj *Simfonija 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 zmožnostmi 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

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 pojavit 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.

pesmi pa izstopata *Adelaide* in *Božja čast*. Omeniti moramo tudi *Septet v Es-duru* in ororij *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 spremembijo 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 redkejše 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 simfonija*, 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 *Simfonija 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 Mozartia 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

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 *Laibacher 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 poroča 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 hochgefeyerten 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 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 Opferung die Dienste eines wahren Freundes erweiset. 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 gehabt 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 Leichenzug wird morgen, den 29. d. M. Nachmittags 3 ½ Uhr, von seiner Wohnung im Schwarzen Spanierhause aus, stattfinden.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 oviral v dejavnostih njegovega živahnega duha. V Londonu so za žalostno stanje tega nadvse slavnega mojstra izvedeli, ko je eden njegovih najblžjih prijateljev in občudovalcev, g. [Ignaz] Moscheles, z veliko vnemo zadevo predstavil tamkajšnji filharmonični družbi. Le-ta je nato na velikem zborovanju enoglasno sklenila, da ga ne bo samo trenutno, temveč tudi v prihodnje podprtla 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 dostenjanstveni možje iz Londona lahko bili temu priče, bi že samo to za njih bilo zadostno plačlo. 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 pozrtvovanostjo izkazal usluge pravega prijatelja. Da bi le Previdnosti ugaralo nam in celotnem umetniškem svetu tega heroja tonske umetnosti še dolgo obraniti 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 najodmevnnejšimi prireditvami, ki jih je ljubljanska Filharmonična družba kasneje posvetila spominu na Beethovna, je bila proslava stote obletnice Beethovnovega 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 Sonnwalden, ki je od leta 1859 dalje kot direktor v upravnem smislu vodil Filharmonično družbo, namesitvenemu 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. Gostov v orkestru je bilo največ iz Gradca in Zagreba (skupaj 12), iz Trsta in Maribora po eden in širje 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. – Sprevod do pokopališča se bo začel jutri, 29. tega meseca popoldan ob 15.30, izpred njegovega [Beethovnovega] stanovanja na Schwarzspanierhause. « 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 klarin, 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 priedbo 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 Beethovnovega rojstva je na ugodne odmete 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 pospremilo z bučnim aplavzom. Ne podpisani kritik pa je v svojem poročilu posebej izpostavil izjemen nastop violinista Hellerja in o njem zapisal:

*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 Schmiegsamkeit des Tones, diese perlende Anmut der Passagen können nur die Resultate eines ausgebildeten großen Talentes sein.*⁵⁷

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

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 lahketnost lokovanja, ta čistost, jasnost in voljnost tona, biserne miline pasaž so lahko le rezultat izoblikovanega velikega talenta.« *Ibid.*, 1865.



Program Beethovnovega slavja in vabilo nanj (1870).



hovnovo *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 *S poslikanim 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 Beethovnove *Simfonije v c-molu*. Sicer pa je obletnica Beethovnovega rojstva na poustvarjalnem področju izpostavila predvsem osebnost dirigenta Antona Nedvěda, ki je bil gotovo najzaslužnejši za uspešno izvedbo glasbenih prireditvev. Zanj je omenjeno Beethovnovo slavlje zagotovo pomenilo enega izmed poustvarjalnih vrhuncev v njegovi karieri.

Dogodkov se je udeležil tudi skladateljev 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 Beethovnove 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 odmevnvi 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 naj-aktualnejših evropskih glasbenih tokov.

⁵⁸ Kuret, *Ljubljanska filharmonična družba*, 170.

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

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

Avtorizirani prepis partiture Beethovnove 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 Beethovnovega 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 njego-vo 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 Beethovnovega 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 leta 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 Beethovnovega rojstva je Glasbeni oddelki NUK pripravili Beethovnovo razstavo. Med drugim so razstavili prvotiske, izdane za časa skladateljevega življenja, najstarejše koncertne sporedne z izvedbami Beethovnovih skladb ter gradivo v zvezi z izvolitvijo Beethovna za častnega člena 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 Copyist,« *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.

zabljeno Beethovnovo 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 že zeli 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 pritrjevali kot nasprotovali. Utemeljitve niso temeljile na oprijemljivih virih, razen v člankih Ivana Klemenčiča, ki se je skliceval na primerjalne raziskave, opravljene v mednarodnem okviru v sedemdesetih in deverdesetih letih prejšnjega stoletja. (Ivan Klemenčič, »Beethovenova 6. simfonija in zvezе 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 Beethovena in njegove zvezе z Ljubljano,« v *Zbornik ob jubileju Jožeta Sivca*, uredila Jurij Snoj in Darko Frelih (Ljubljana: Založba ŽRC, 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 medunarodnog 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, najprepričljivejše 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 »Nº 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 novejšem 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 dvanajstsystemskega 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). Četrти in peti stavek sta napisana na štirinajstsystemskega 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
rr	I	naslovница		
iv–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 širimi 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 hrbta. Med 6. in 7. listom je na levi strani všit 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 širimi prepognjenimi listi, za njima je vlepljen še en prepognjen list. Oba svežnja sta sešita s širimi neenakomerno dolgimi šivi. Med tretji in četrти list drugega svežnja je na levi všit

dodaten folij. Sledi prvotne perforacije so vidne v drugem svežnju. Peti stavek obsega 10 prepognjenih listov, sešitih po sredini hrbta s širimi šivi. Med drugi in tretji list je na desni strani všit dodatni folij (del vodnega znaka z lilijo kaže na enako vrsto papirja, kot je bila uporabljena v zadnjih dveh stavkih Beethovnovega 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 širimi temnejšimi šivi ter od polovice še z daljšim svetlejšim 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 (naslovница), 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 Beethovnovega 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 naslovni kot v notnem zapisu prisotne poteze drugih rok.

Na uvezanem ovoju je z neidentificirano starejšo pisavo napisano: »Symphonie pastorale«. Naslov je obrobljen 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 »Nº 6.«, proti levemu pa žig Filharmonične družbe.

Na naslovniči 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 prekrižanimi črtama. Enako prekrižani 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 »Nº 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*), flauti (*flauti*), oboi (*oboe*), klarineta (*clarinetti*), fagota (*fagotti*), rogova (*corni*), violončela (*violoncello*) 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 pozavnih (*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*), flauti (*flauti*), oboi (*oboe*), klarineta (*clarinetti in B*), fagota (*fagotti*), rogova (*corny F*), pikolo (*piccolo*), pozavni (*trombony*), trobenti (*Trompe in Es*), pavke (*Timpani in CF*), 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 Beethovnovega rokopisa, ki se skladajo s sicer neoštivilčenimi stranmi vsakega od stavkov prepisa. Poleg tega niza številk je v avtografu viden tudi še delno zabrisan niz številk, 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 Christophra 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 Pastorsymphonie 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 razvajati, saj Beethoven obeh partitur (avtografa in prepisa), tudi zaradi različne namembnosti, ni uskladil 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 Beethovnove 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 dodata no kot opomba na dnu strani (*Due Violoncelli Solo I^{mo} e II^{do} con Sordino gli Violoncelli Tutti coi Bassi*). Takte od 20 do 122 (od strani 81 do 106) je Beethoven pod partituro oštreljal. Domneva se, da se številčenje navezuje na pripravo izgubljenega korekturnega seznama za založnika, saj je popravkov znotraj teh takto največ.¹³ V partih flavte in oboe je na štirih mestih popravil noto ter dodal znak za artikulacijo. Oznake za staccato v parti 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 Beethovnove 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>.

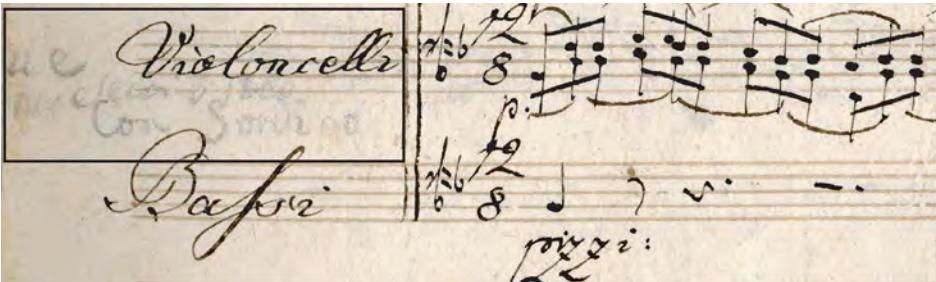
¹² »... bey *Andante in derselbigen Sinf. Ist noch anzumerken in der Baßstimme: gleich anfangs: due Violoncello Solo 1mo e 2do con Sordino gli Violoncelli tutti coi Bassi*«. Sieghard Brandenburg, ur., *Ludwig van Beethoven – Briefwechsel Gesamtausgabe*, 2 (München: G. Henle, 1996), 53–4.

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

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

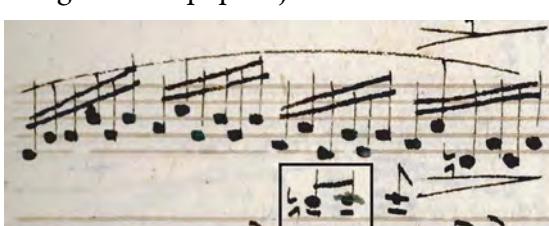
Beethovnovi lastnoročni popravki in dodatki s svinčnikom

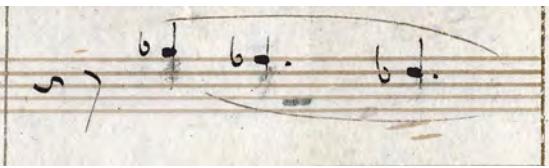
2. stavek

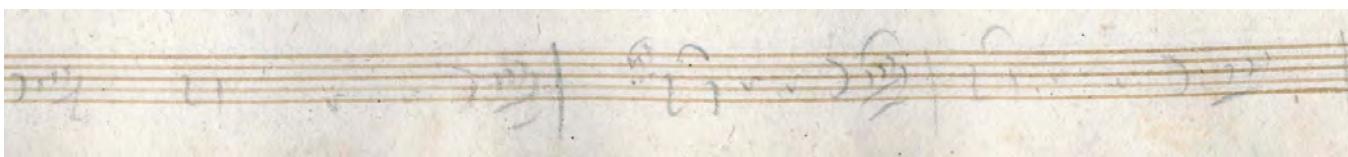
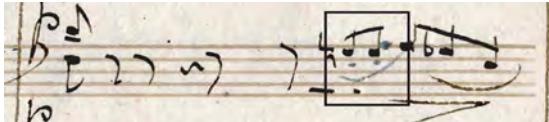
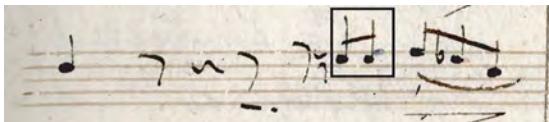
Str.	Sistem/takt	Popravki in dodatki
77	Nad črtovjem, levo	Dopisano: ? [obrezano] ¹⁵
77	Naslov	Črtkano prečrtano: <i>Scene</i> ¹⁶
77	9 (violončelo)	Pred <i>violoncello</i> dopisano: <i>Due</i> V spodnji vrstici: <i>primo e secondo solo Con Sordino</i>
		
77	Spodnji rob	Dopisano: <i>Violoncelli tutti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

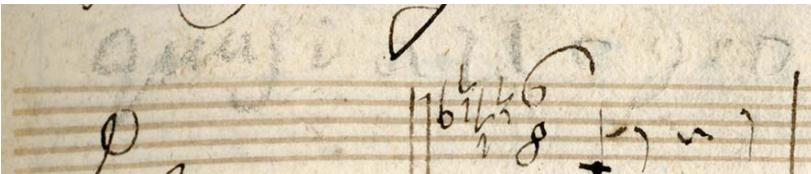
¹⁵ Del Mar je po spodnji vijugi s svinčnikom sklepal, da bi bila popravljena oznaka tempa lahko »quasi allegro« (Del Mar, *Ludwig van Beethoven*, 35).

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	1 (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 treta 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

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	Četrtri 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
III	Naslov	Beseda <i>Zusammensein</i> v <i>Zusammenseyn</i> , črnilo
115	1 (violina)/5	Druga nota f popravljenha 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 popravljal 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.

Četrти 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 flavt, 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 preleplil (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 odrezačni 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.

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	[...] <i>Scene [prečrtano] am Bach</i>	[Andante molto moto] <i>Scene am Bach</i>

3. stavek

Str.	Vidno besedilo	
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

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.

4. stavek

Str.	Vidno besedilo	Rekonstruirano besedilo
161	G[...]	<i>G[ewitter, Sturm]</i>

5. stavek

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

Vrnimo se h Keesbacherju in njegovemu opisu partiture iz leta 1862. Beethovnovo pisavo je poleg naslova, napisanega z rdečo kredo, prepoznam 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 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 Hirtenganges (inf, 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 dokumentirana 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 Sturme.« 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 Violas, 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 sporedru 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 Pastoraalsymphonie«) igra-

Filharmonična družba je partituro izdatno ožigosala, žal pa njenega 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 naznanih v časopisu, je molk ob domnevnu prejemu tako razkošnega darila toliko nedoumljivejši.²⁵

Glasbena zbirka NUK je partituro prevzela od Akademije za glasbo v Ljubljani 28. junija 1955. Akademija je v povojuh letih delovala v konfiscirani zgradbi Glasbene matice in razpolagala tudi z njeno bogato knjižnico. Tri desetletja prej je podobna usoda doletela zbirko muzikalij Filharmonične družbe, ki je po prvi svetovni vojni postala podružnica Glasbene matice. V prevzemnem dokumentu je pod točko 23 navedeno: »Beethoven, Symphonie pastorale, orkestralna partitura, starinski prepis.«²⁶ V inventarno knjigo zbirke za leto 1955 je bila vpisana pod številko 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 poročilu o letu 1955 za Glasbeni oddelek NUK je zabeleženo, da je »NUK odstopila zaradi zamenjave iz svoje FZC-zaloge Akademiji za glasbo v Ljubljani okrog 800 antikvaričnih, po večini nemških šolskih teoretičnih muzikalij, prejela pa za to za NUK mnogo pomembnejšo tvarino in sicer muzikalije iz dragocenega arhiva ljubljanske Glasbene matice, to je nad 1000 slovenskih rokopisnih skladb starejših slovenskih skladateljev, ter obsežnejše mape zgodovinsko 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, dobavitelj: Akademija za glasbo, Ljubljana, Opombe: Arhiv Glasbene matice v Ljubljani. Iz delovne statistike za mesec junij 1955 je razvidno, da je bil kataložni listek za abecedni-imenski katalog izdelan 29. 6. 1955.

Interpretativne posebnosti kopije Beethovnove 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 »ljubljanski« 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 nakanah 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 »ljubljanskem« 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 še 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 temeljitem razmisleku in posvetovanjih) pa glede Beethovnove Šeste simfonije predstavlja 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, Allegro,

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

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

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 obe ma 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 natisnjeni 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 Cianchettini & Sperati v Londonu je v tisku Beethovnove *Prve simfonije* l. 1808 upoštevala razlike v njihovi notaciji, prvi natis partiture *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 težo noti dodaja, pika pa ji težo odvzema.« Dodati pa je treba še eno okoliščino, na katero naletimo izrazito prvič v 2. stavku Beethovnove *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 interpreta zelo jasno vodi skozi Beethovnov notni zapis. Samo za ponazorilo naj služi takt 160 drugega stavnika *Eroice*: v fortissimu vsa godala igrajo enako, s klini pa je označena samo basovska linija; kasneje se linija vzpone čez vsa ostala godala do so-

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 *Osme 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 intenzite te 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 takтиh 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 akcidenc ni bil dosleden. Tako so šle mnoge teh podrobnosti z novimi tiski žal čisto v pozabo. Največ akcidenc se najde v prvem stavku, kasneje so redkejše.

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 characteristica*, 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 doložek. V drugem, »ljubljanskem« prepisu pa sta kot doložek 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 doložkom 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 poupariti 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 niансo 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 pomem 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 prebogatega zvoka (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 sekunde (npr. drugi stavek, takt 86). V tem primeru je moral biti založek notiran. Beethoven je bil pri notirjanju 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 parti oboe in fagota z rdečim svinčnikom na debelo dopisane pike, enako v taktu 37 v parti klarinetata. Tipično za Beethovna se prično v tem parti pike počasi spreminjači 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 pritajen pričetek nevihte, najbolj omembne vredne sprememba parta v kontrabasih od taka 21 naprej: verjetno je Beethoven ob izvedbi simfonije uvidel, da kontrabasi pentoul 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 Beethovnove Šeste simfonije v Narodni in univezitetni knjižnici v Ljubljani je dragocen pripomoček k razumevanju avtorjevih misli, izraženih v rokopisu, ter vrednotenju kasnejših izdaj te simfonije.

Revizijsko poročilo

Z

aznamki 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 Beethovnovega kopista Josepha Klumparja, ki ga hrani Narodna in univerzitetna knjižnica (NUK) v Ljubljani (NUK, Glasbena zbirka, M tre Beethoven, MZ 1765/1955).² Ta »ljubljanski« 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 akcidentam,⁴ pri katerih nastajajo največje razlike. Omenjene pa so tudi druge podrobnosti, v katerih se »ljubljanski« 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 oznaake

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

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

² Dostopno v: Beethoven, Ludwig van (1808). Sinfonia pastorale. URN:NBN:SI:DOC-98LTR6Yo, <http://www.dlib.si>.

³ Beethoven-Haus Bonn.

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

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

Oznaka	Kratica	Oznaka	Kratica
Takt	t.	Violina I. ali II.	vni I., vni II.
Timpani	timp	Violončelo	vlc
Trobenta	tr	Kontrabas	cb
Viola	vla		

I. stavek

Takt	Avtograf [1808], Beethoven-Haus Bonn, BH 64	Drugi prepis, Ljubljana, NUK, MZ 1765/1955
1	Zadnja nota v taktu brez klini.	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. Vni II., vla pike.	Nedvomno klini. 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 ravnajo 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.

V tem stavku so v taktih 33 in 40 ter znova v taktih 105 in 113 označene cenzure, 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 » <i>solo Con sordino</i> «.	Težko berljiva pripomba » <i>[D]ue Violoncelli</i> « in pod njo » <i>[Pri]mo e secondo solo Con Sordino</i> «. 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 Beethovnove 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 taktilih 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	Vff 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 taktilih 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 kompletна 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 akcidenc.
5	Vni I. v dveh taktih vezane note, naprej pike.	Brez vezave in akcidenc. 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 potegnjen še do osminke. Nad osminko je notirana pika.	Ligatura vsakič čez cel motivični 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>f</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>crescendo</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 Beethovnove *Šeste simfonije*

Z

aznamki in opombe tega revizijskega poročila se nanašajo na razlike med partiturama prvega avtoriziranega prepisa Beethovnove *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 zapisi 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 pojmemojem 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* №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/digitalis-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 » <i>arco</i> «.		Upoštevano.
358	Cb	Dodana opomba » <i>arco</i> « in » <i>cresc</i> «. 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 » <i>arco</i> «.		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 Beethovnovim rokom 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>s/f</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 » <i>arco</i> « in » <i>cresc.</i> « ter pred prvo noto dodan razvezaj.		Upoštevano.
86	Legni, Vlc soli	Dodan » <i>diminuendo</i> « preko dveh taktov.		Upoštevano.
87	Cb	Dodana oznaka » <i>pizz.</i> «.		
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 » <i>arco</i> «.		Upoštevano.
119	Vni I.	Dopisana oznaka » <i>cresc.</i> «.		Upoštevano.
120	Vni II.	Dopisana oznaka » <i>arco</i> « in » <i>cresc.</i> «.		Upoštevano.
	Cor	Dopisana oznaka » <i>cresc.</i> «.		Upoštevano.
121	Tutti	Na tretjo dobo dopisan <i>sf</i> , na četrto dobo pa znak za <i>diminuendo</i> .		Upoštevano.
122	Tutti	Na prvo dobo oznaka » <i>p</i> «.		Upoštevano.
136			Fl	<i>Beethovnov pripis:</i> s svinčnikom dopisana vezava obeh not na začetku taka.
138	Tutti	Dopisana oznaka » <i>cresc.</i> « in na tretjo dobo <i>sf</i> .		Upoštevano.
139	Tutti	Dodana oznaka » <i>p</i> «.		Upoštevano.

⁵ To ni korektura, temveč le zapis v spodnji oktavi za lažjo kontrolu 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 z^{do}</i> «.		Upoštevano.
114	Cl	Dodan vezaj čez vse tri četrtinke.		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 z^{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 eksplisitno 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 » <i>p</i> «.		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 » <i>sotto voce</i> «.		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_digitales_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 im Schlaglichtern* (Mannheim, Wien, Zürich: Mayers 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 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*

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

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'invenzione*), 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-

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 orchestra. 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 Nedvěd, 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-Hauses, 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 realisirend, 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 ersucht und zugleich ein Exemplar der Statuten und des Verzeichnis ses der dermaligen Mitglieder hier beischließt.
*Laibach am 15. März 1819.*³³

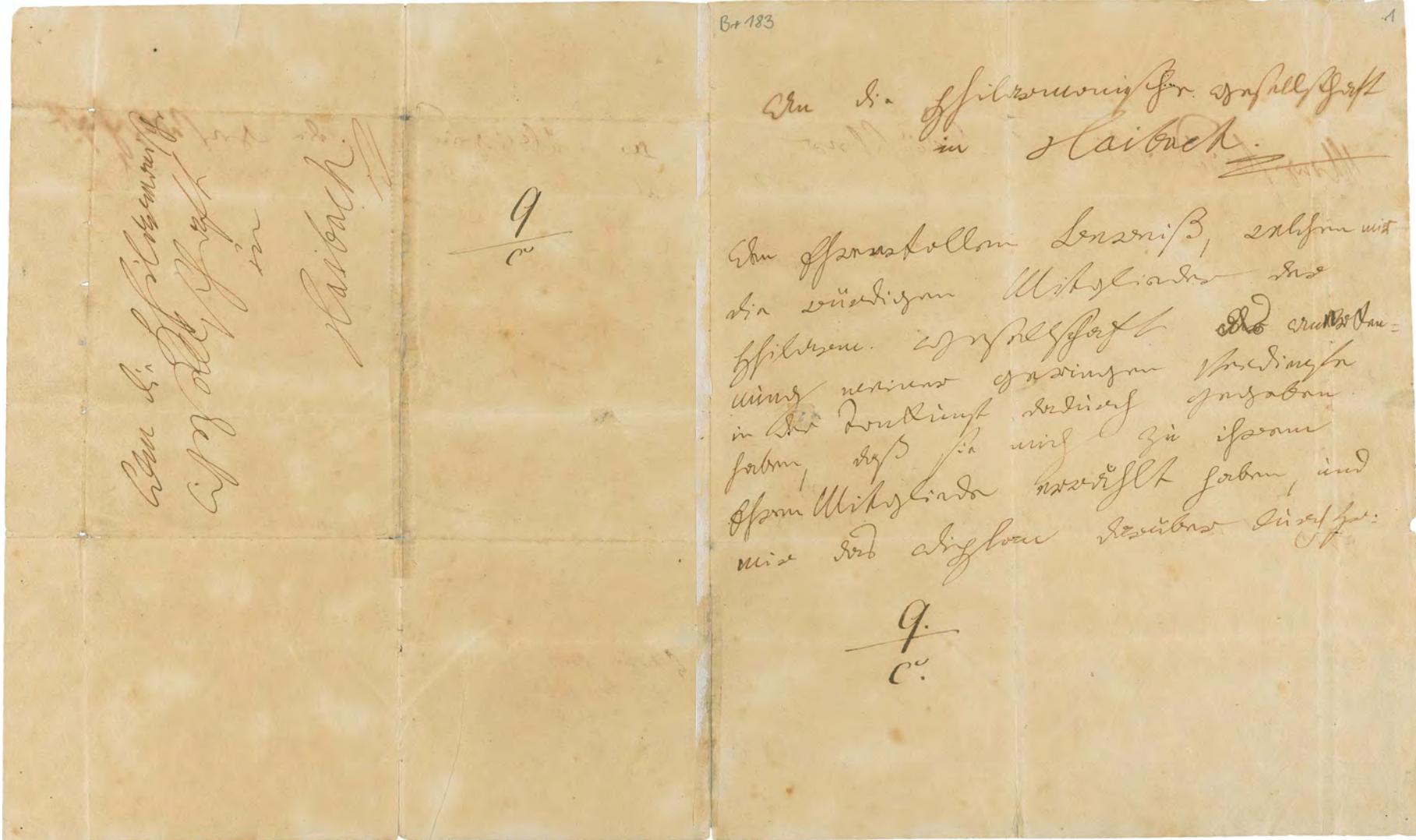
Beethoven afterwards thanked the society through the letter of 4 May 1819 in which he wrote that he can appreciate the recognition for his trifling merits in musical art, acknowledged to him by the Ljubljana Philharmonic Society by this honouring.

In the letter he wrote:

An die Philharmonische Gesellschaft in Laibach.

Den EhrenVollen 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. 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.



Ludwig van Beethoven, Letter to Philharmonic Society in Ljubljana, Vienna, 4th May 1819, Autograph,
Beethoven-Haus Bonn, Sammlung H.C. Bodmer.

Musikalisch soll ich Dir gra
förm zippellen Oftm einß
in Zn vündigun und anach
Zn nien Zeit od nien Branß
Liz no rünen vündigun
nun uoy mit öffentlicj n:
Promend ene ^{dieser oben}
Daffon jason Al. S. D. Dir gra
an da aygell fest ^{ein}
ofen fahm ognlungen Zn Oftm.

2
es aber gant ^{da aygell fest}
ulinen Indes ^{erste} ersta in
muznit uoy ^{gez} ersta in
finkn Oftm -

der Silverarij Jan
Aygell fest

Seynbowrda
Spannliyld

glidig den Graffam.

Chian om
Fahr Alroy
1819

*Der Philharmonischen Gesellschaft
Ergebnestes EhrenMitglied*

Ludwig Van Beethowen.

Wien am 4:ten Mai 1819³⁴

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 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, ungeheim 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.'

anseehe 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

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, *Repetoarne 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.

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.

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-

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).

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 those 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 beynabe 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 hochgefeyerten 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

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 dies 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 erweiset. 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 guldens 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

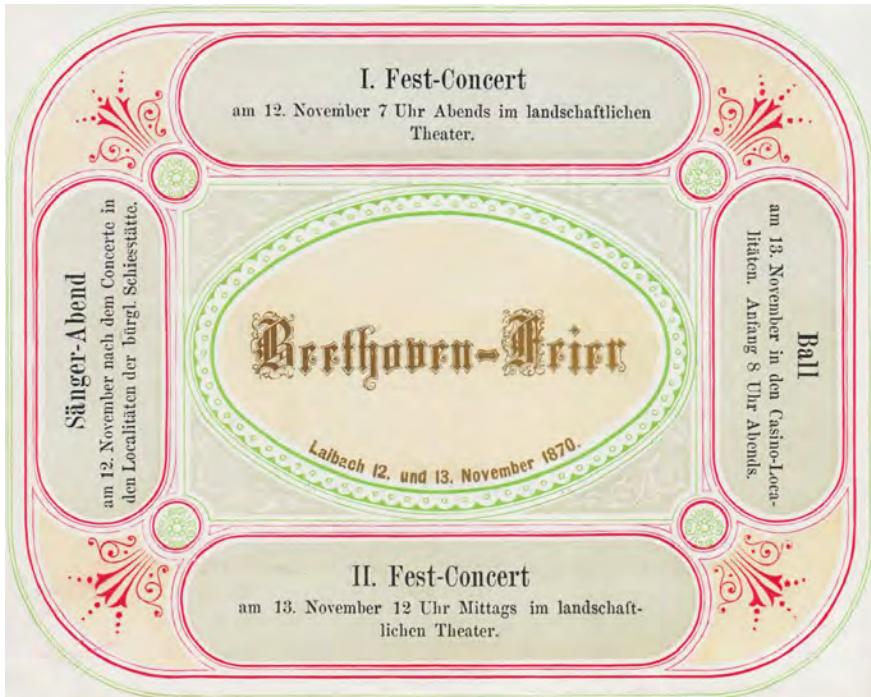
Among the most echoing events later dedicated to the memory of Beethoven by the Ljubljana Philharmonic Society was the 100th anniversary celebration of Beethoven's birth in 1870. The Philharmonic Society in Ljubljana honoured the memory of its most important honorary member with two concerts on 12 and 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

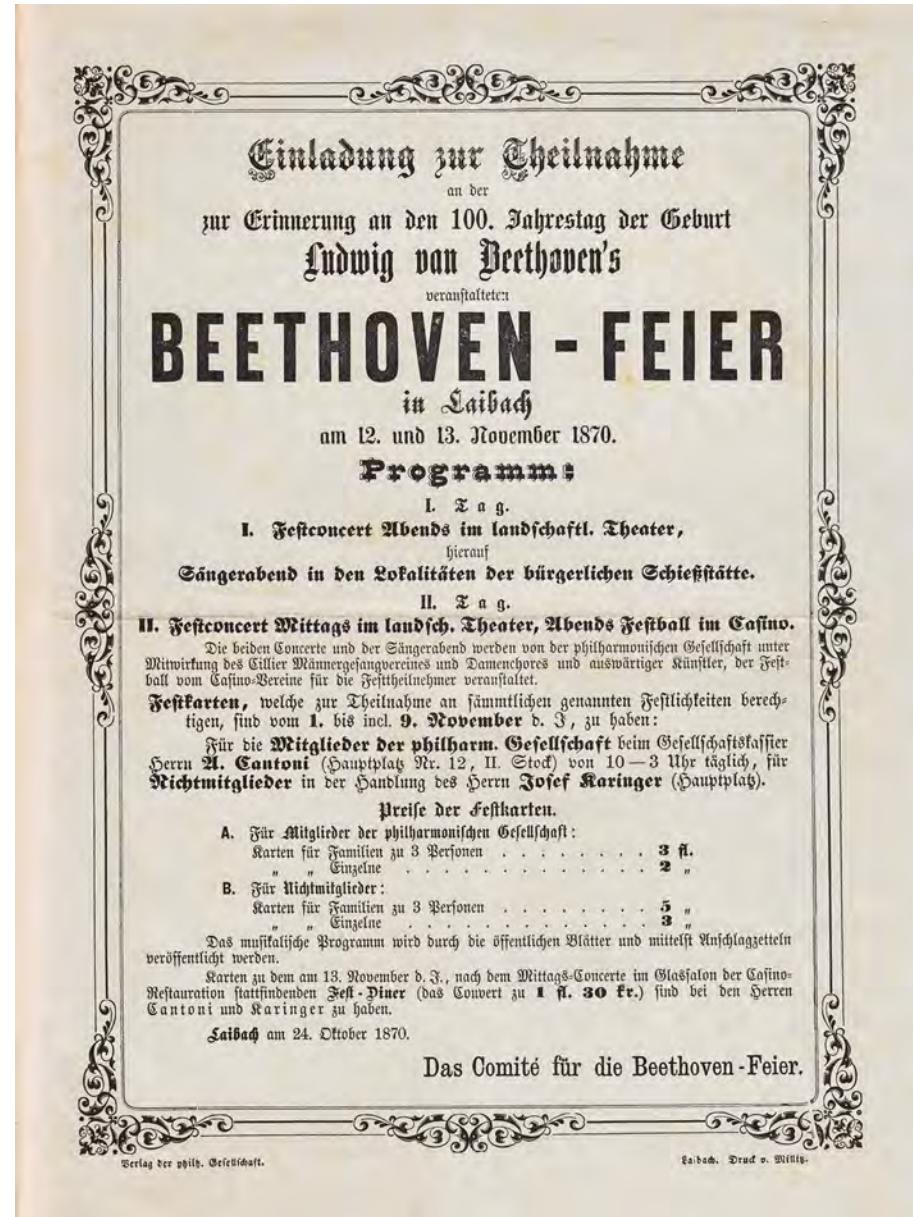
Performance was given no small attention, since they had to obtain singers and orchestra members from outside of Ljubljana as well. There were 60 Ljubljana singers (of them 40 men), 40 male and 12 female singers arrived from Celje, seven singers from Kočevje, two both from Trieste and from Maribor, and 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. Oktober 1870 bis letzten September 1871)* (Laibach: Verlag der philharmonischen Gesellschaft, 1871), 4. <http://www.dlib.si/details/URN:NBN:SI:DOC-WFDGPLNO>.



The programme and invitation for Beethoven's celebration (1870).



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 Schmecksamkeit des Tones, diese perlende Anmut der Passagen können nur die Resultate eines ausgebildeten großen Talentes 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 Nedvěd 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 bourgeoisie culture, and connected Ljubljana with some of the most important musical centres of the Habsburg monarchy. From there springs also the necessary self-consciousness 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

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 Copyist', *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*

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.

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' –, 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 zvezne 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 zvezne 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 x 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 Frelih (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 During 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
ir	i	title pg.		
iv-38v	2-76	1 st movt.		
39r-55v	77-110	2 nd movt.	12-row	starfish – EGA – crescent moon with a face (1 st sheet of 3 rd movt.: three crescent moons – GFA)
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 Klumpar, 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

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.

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 (*corny F*), piccolo (*picolo*), two trombones (*trombony*), two trumpets (*Trompe in Es*), timpani (*Timpani in C F*), cellos (*violoncello*) and contrabasses (*bassi*).

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 Pastoralessymphonie op. 68 von Beethoven,' *Beethoven-Jahrbuch* 9 (1977): 223–43.

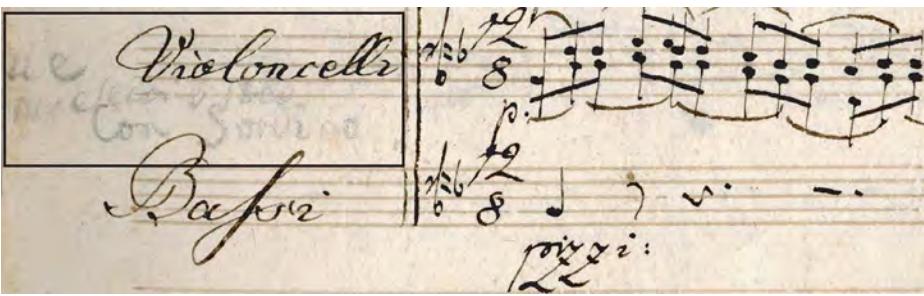
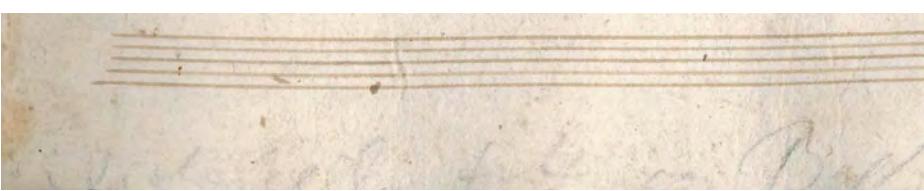
¹⁰ Brandenburg, 'Kommentar,' 22–3.

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

SYMPHONY IN F MAJOR, OPUS 68: 'LJUBLJANA TRANSCRIPT'

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>
		

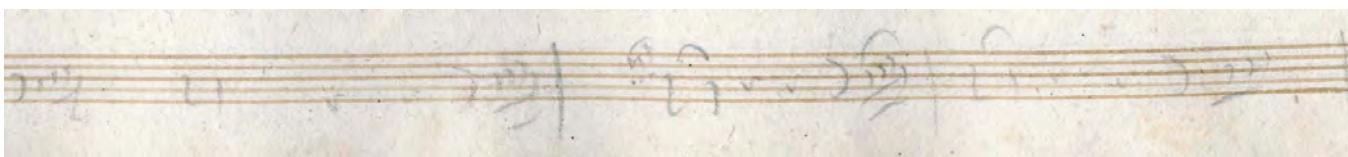
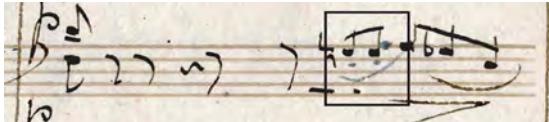
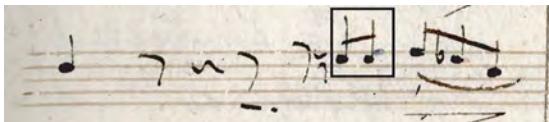
uthorised transcript, [1808], Beethoven-Haus Bonn, NE 146 in Digitales Archiv at www.beethoven.de/de/digitales-archiv; *Sinfonia pastorale*, authorised transcript, [1808]. National and University Library, Ljubljana, Music Collection, M tre/and Beethoven (Inv. no. MZ 1765/1955) and Digital Library of 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).

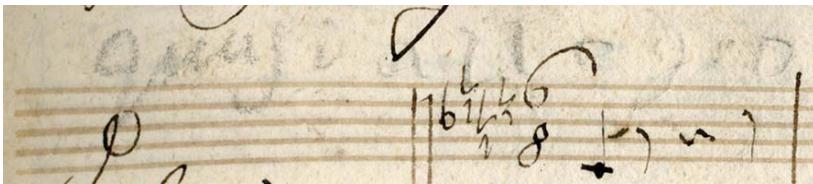
¹³ This is probably merely a correction of the copyist's transcript.

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

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 ⁱ note corrected to g ⁱ , 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 Violoncello Solo 1^{mo}e II^{do} con Sordino gli Violoncello 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 derselben Sinf. Ist noch anzumerken in der Baßstimme: gleich anfangs: *due Violoncello Solo 1mo e 2do con Sordino gli Violoncello 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	All[egr]o ma non troppo
	<i>Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwachen</i>	<i>Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwachen</i>

2nd movement

pg.	Visible text	Reconstructed text
77	[...]	[Andante molto moto]
	<i>Scene</i> [crossed-out] <i>am Bach</i>	<i>Scene am Bach</i>

3rd movement

pg.	Visible text	Reconstructed text
111	Allo:	All[egro]:
	<i>Lustiges Zusammenseyn der [...] der [Landleute]</i>	<i>Lustiges Zusammenseyn der [...] 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[...]	<i>G[ewitter, Sturm]</i>

5th movement

pg.	Visible text	Reconstructed text
185	[...]	[Hirtengesang]
	[...]	[Allegretto] ²⁰
	[...] / <i>nach dem Sturm</i>	<i>[Wohltätige, mit Dank an die Gottheit verbundene Gefühle] 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 Hirten gesanges (in f, 6/8 Takt 'Allegretto' ist von derselben Hand in Bleistift näher bestimmt mit den nachfolgenden Wörtern: '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 Röthel". 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 Pastorałsymphonie*) 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-

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-Hauses, 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 accidents 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 accidents 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 accidents 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 accidents, 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 accidents 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 accidents. 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 'accidente' 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 accidences 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 accidences: 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 accidences 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 accidences. 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 accidences, 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 Klumper's transcripts is this hue paid regard!

We are interested, above all, in the differences between Klumper'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 accidences. In this way, many of these details have unfortunately sunk into oblivion entirely with new prints. Most of the accidences are found in the first movement; they are rarer later on.

Some particularities of the transcript in the National and University Library (NUK)

Joseph Klumper, 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 Klumper 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 caracteristica*', 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 *Nachsenschlag* 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 instrumentational 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 *nachsenschlag* 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 *nachsenschlag* 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/digitalis-archiv>. (Accessed on 1 May 2019).

² Accessible at: Beethoven, Ludwig van (1808). Sinfonia pastorale. URN:NBN:SI:DOC-98LTR6Yo, <http://www.dlib.si>.

³ Beethoven-Haus Bonn.

⁴ The term ‘accidente’ 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	Abbreviation	Mark
Flute	fl	sforzato	sf
forte, fortissimo	f, ff	Timpani	timp
Horn	cor	Trumpet	tr
Oboe	ob	Viola	vla
piano, pianissimo	p, pp	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. Vni II., vla dots.	Undoubtedly wedges. 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 accidents! ⁷	Wedges.
191-192	Vni I., fg dots.	In vni I. dots, in fg wedges.
193	Vni II. second beat without accidents, 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 accidents.	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 accidents are notated and are not corrected in this bar. Contemporary scores follow the first transcript and notate the accidents *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>Nachsenschlag</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

331

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 'solo Con sordino'.	A crabbed remark '[D]ue Violoncelli' and under it '[Pri]mo e secondo solo Con Sordino.' 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 accidents.	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 accidents 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>Nachsenschlag!</i>	Same. ¹⁷
91	Ob all quavers equipped with dots. Vni I. no accidents.	Without accidents. 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>Nachsenschlag</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 accidents.

¹⁷ Copyist notated the last trill note with *Nachsenschlag*; 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 accidents.
5	Vni I. in two bars tied notes, onward dots.	No ligature or accidents. 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 accidents.
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 accidents.	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 Klumper. 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 '*cresc.*', 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-98LTR6Y0 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 (Violoncelli) 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 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	Tutti	Mark ' <i>p</i> ' on the first beat.		Considered.
136			Fl	<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 'Solo' 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 semitones.		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 semitones under arc.		Same.
120	Vni I.	Flat added on first beat (as a reminder).		Without the flat.
178	Fg	Mark ' <i>p</i> ' added.		Considered.
211	Vla	Sharp written-in before the last semitone.		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: ' <i>sotto voce</i> '.		Mark missing.

⁹ *Vorschlag*, before the second and the last note, since they are situated in different instruments.

Viri in literatura

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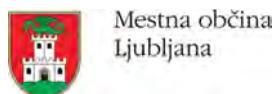
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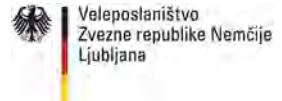
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