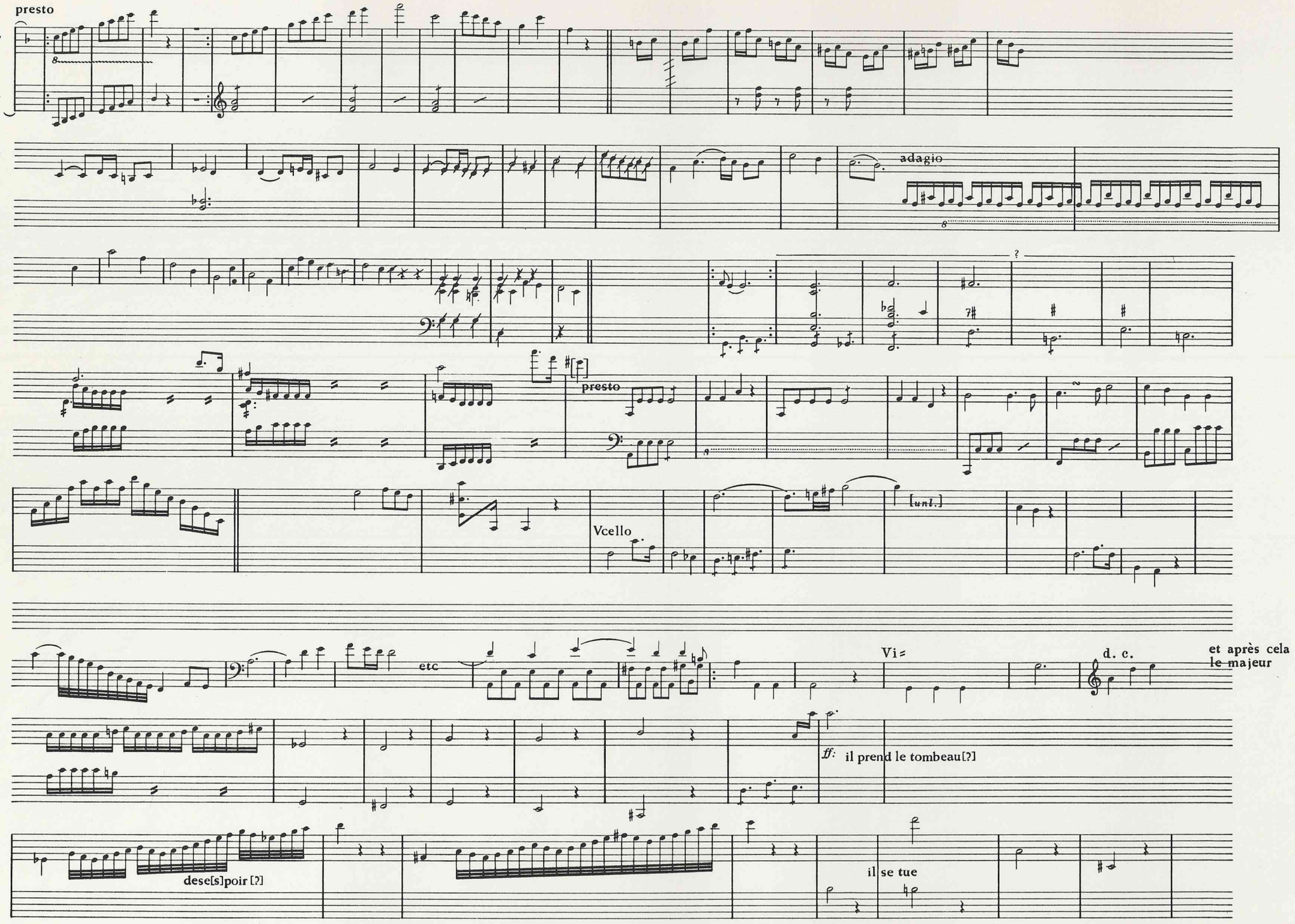
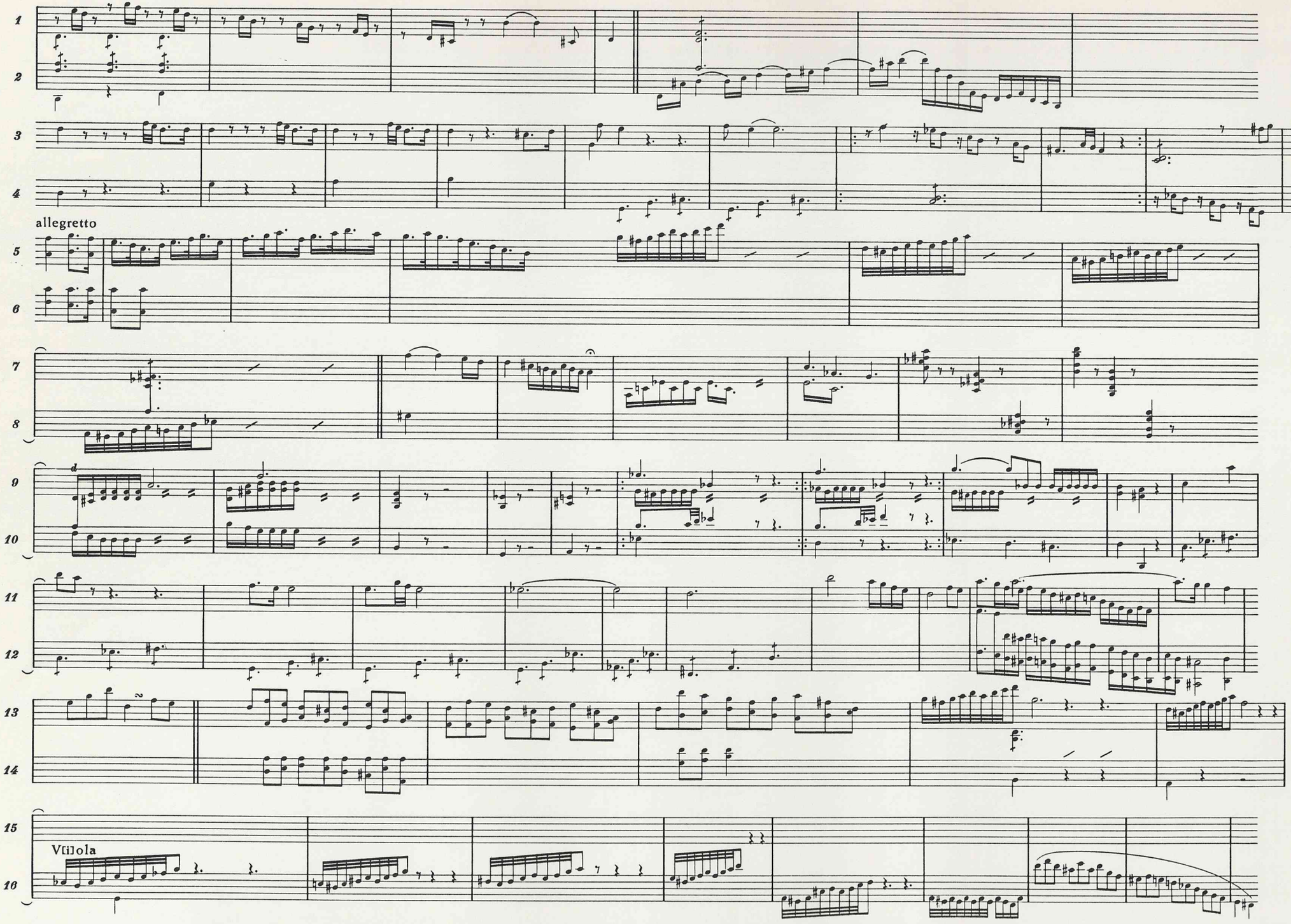
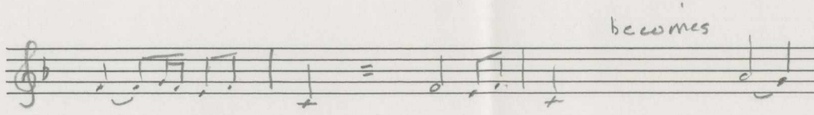
Complete list of known sketches for Op. 18/1, first movement

Sketchbook	Published	Schmidt No.
Grasnick 1	in Nottebohm Zweite Beethoveniana 1887	45
Grasnick 2	Beethoven Haus 1969	46
Landsberg 7	Mikulicz, 1927	61


presto
adagio
?
presto
Vcello
[unl.]
etc
Vi≈
d. c.
et après cela
le majeur
ff: il prend le tombeau[?]
il se tue
dese[s]poir [?]

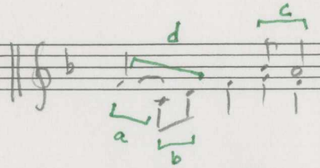

1
2
3
4
allegretto
5
6
7
8
9
10
11
12
13
14
15
Viola
16

Theme elements

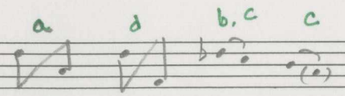


becomes

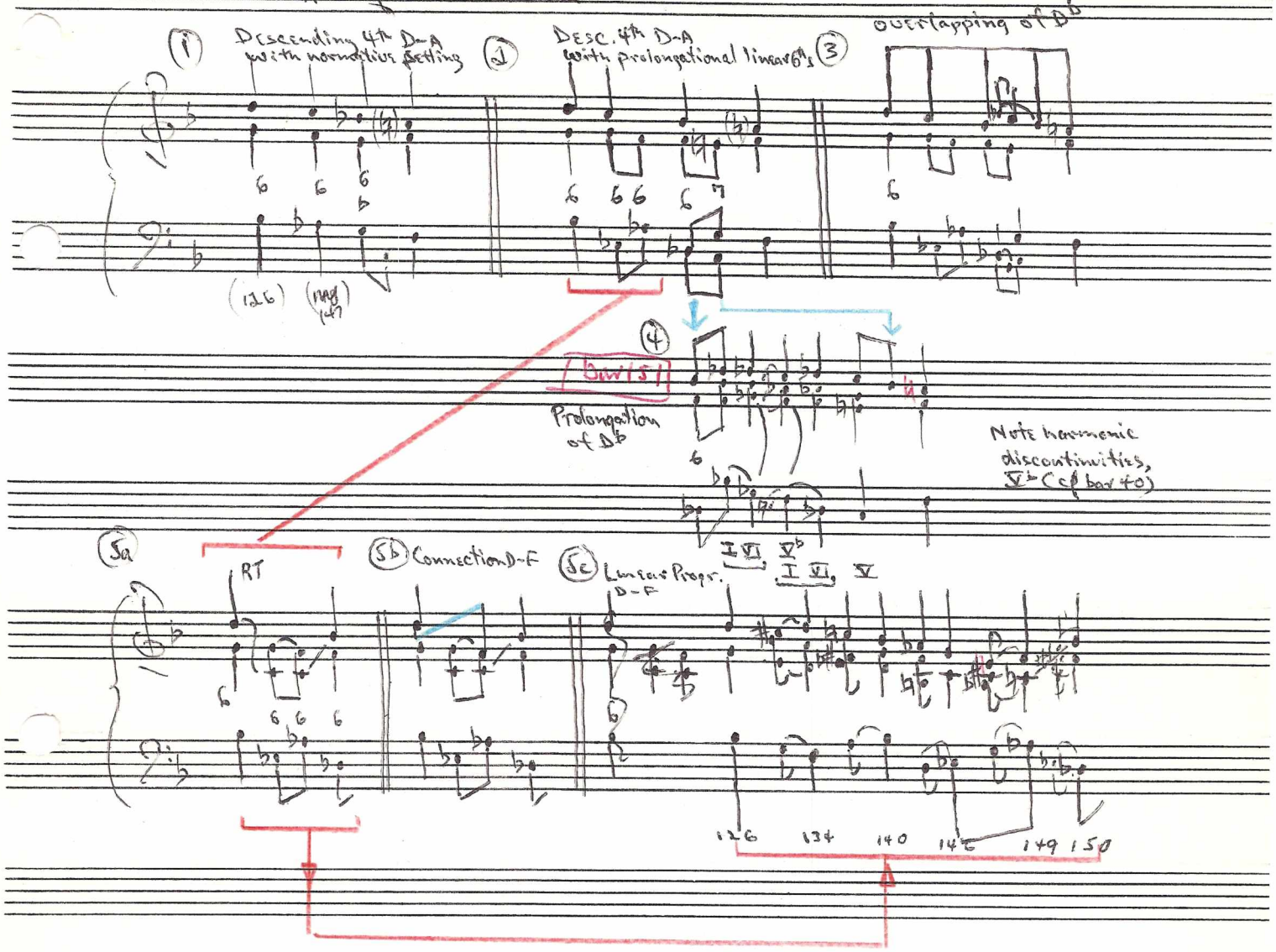
Thematic elements of Expo:

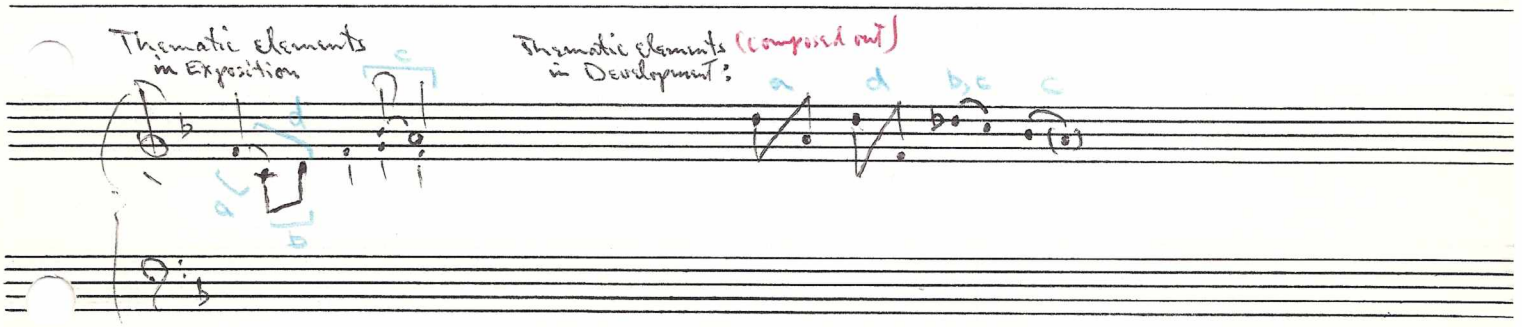


: of Development (composed out)

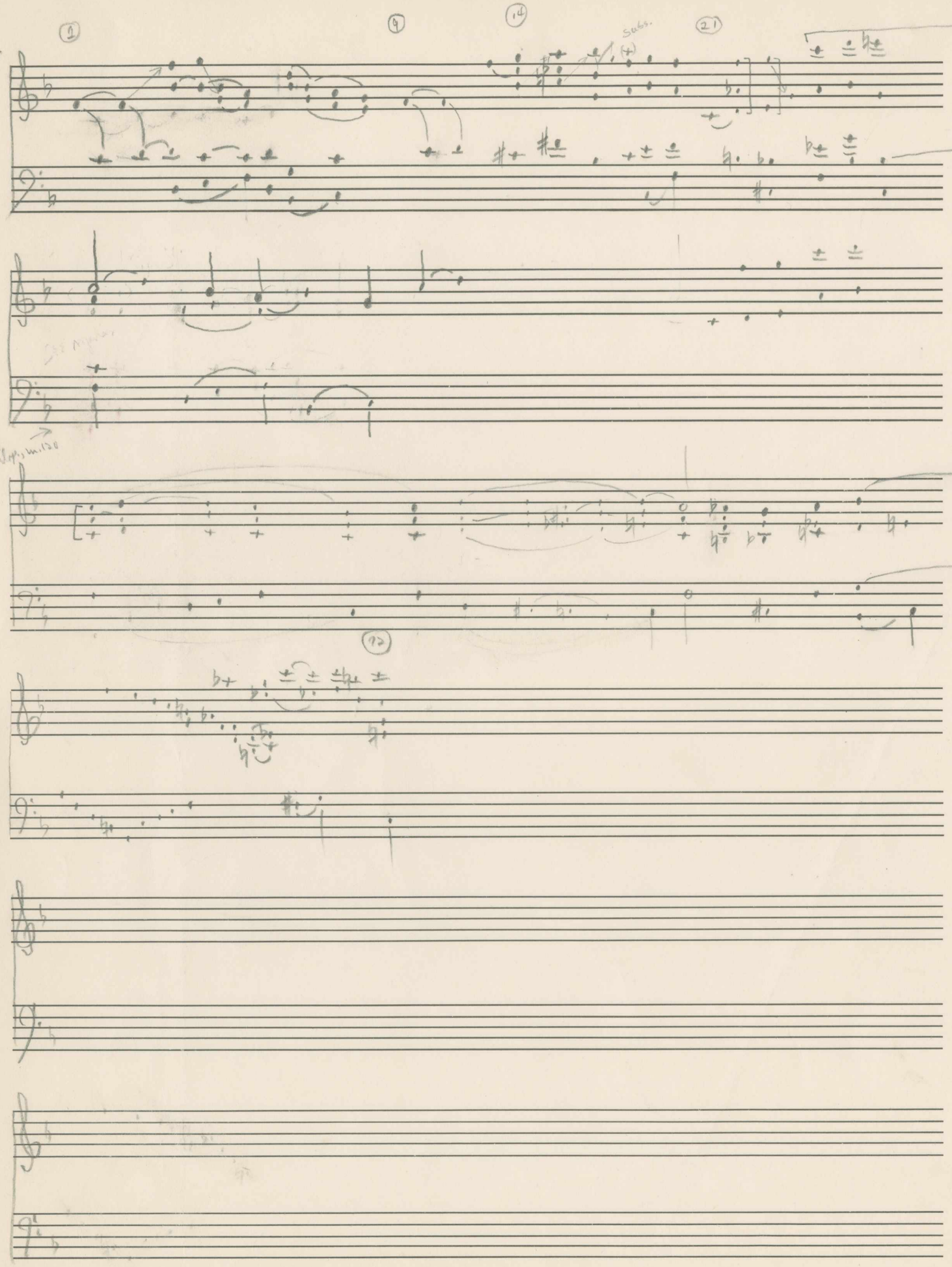


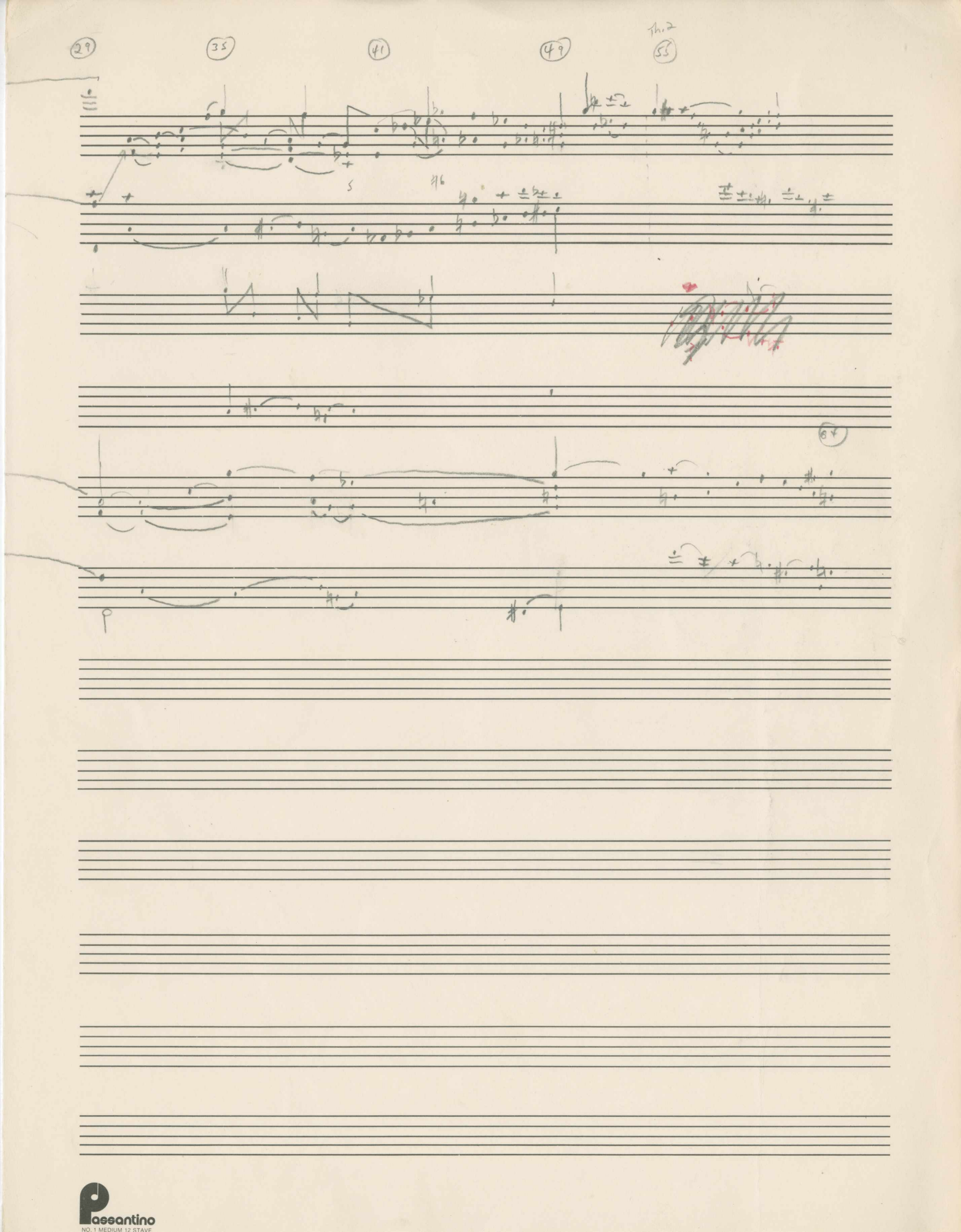
Op. 18/1
Development section
Reconstruction of Second Version





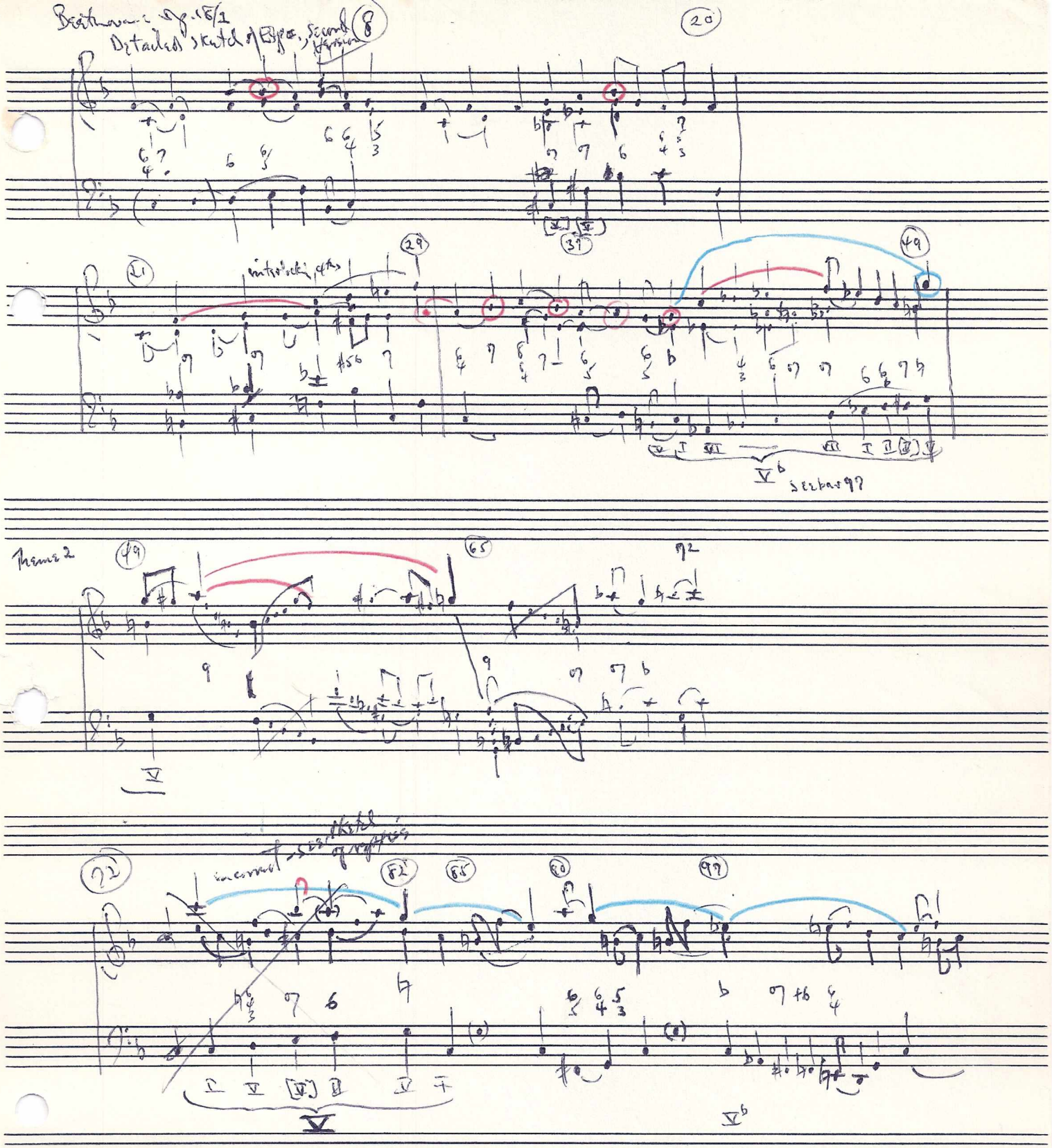
Beethoven, Op. 18/1 (final version)





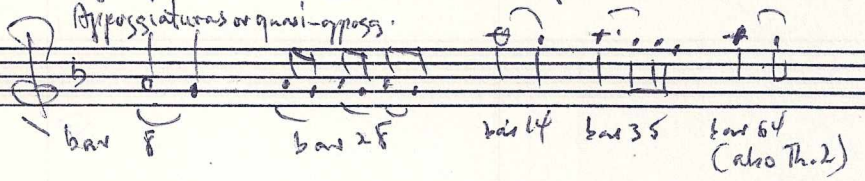
Passantino
NO. 1 MEDIUM 12 STAVE

Beethoven Op. 18/1
Detailed sketch of Exp., second version



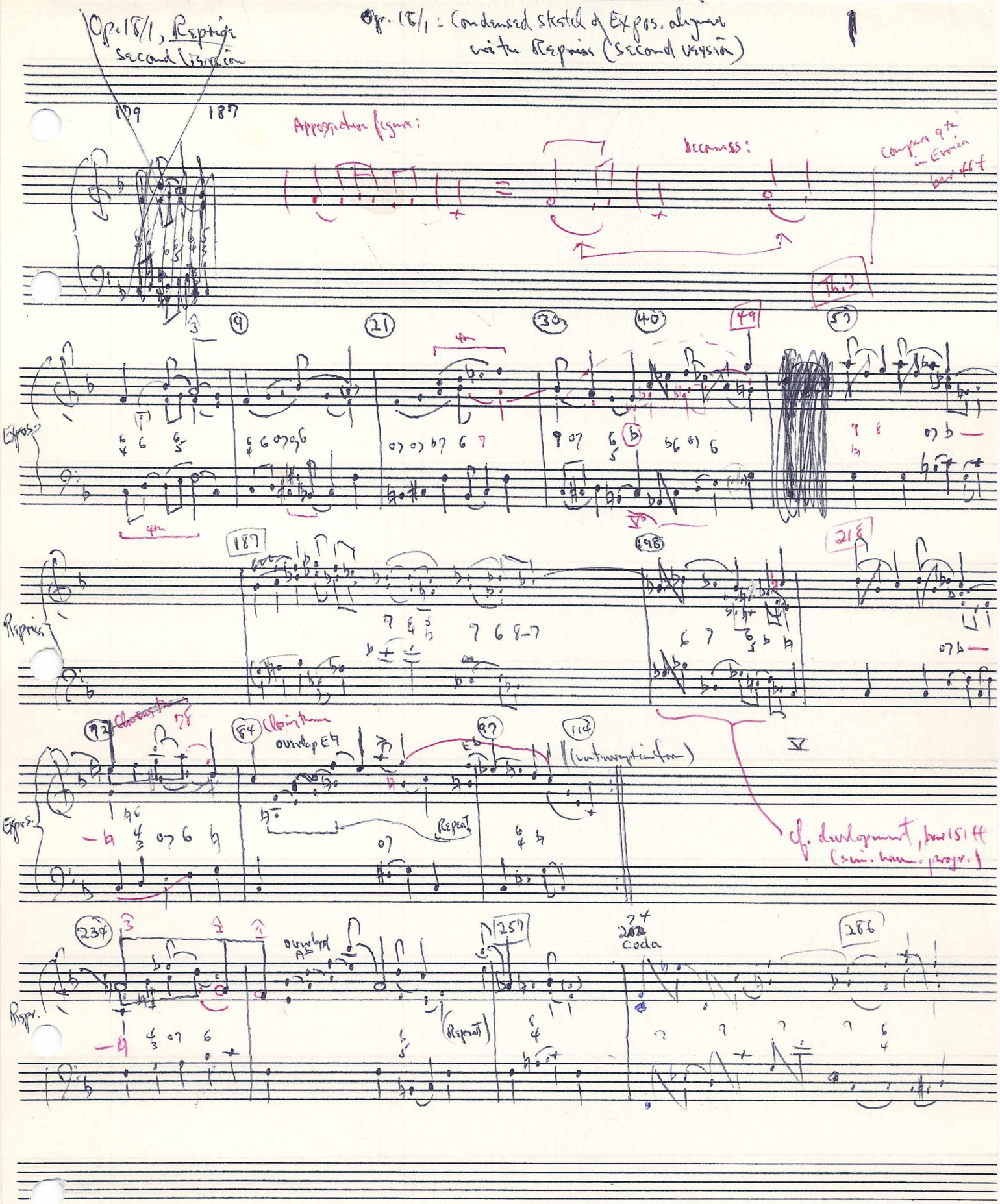
~~Op. 18/1 : Development Section of First Version~~

Op. 18/1 : Foreground Melody (motives, etc.)

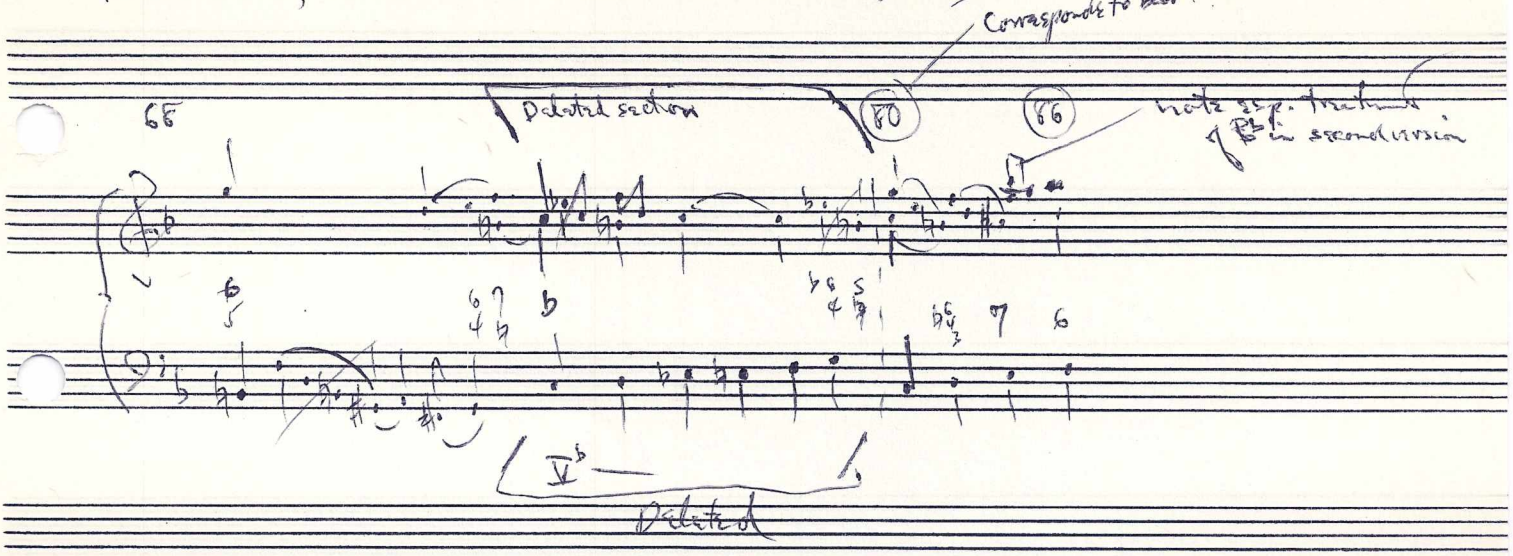


Op. 18/1, Reprise second version

Op. 18/1 : Condensed sketch of Expos. alone with Reprise (second version)



Op. 16/1
First version, bar 68 – 86 (shortened in second version by 8 bars)



Th. 2

55

60 63 65 68 72

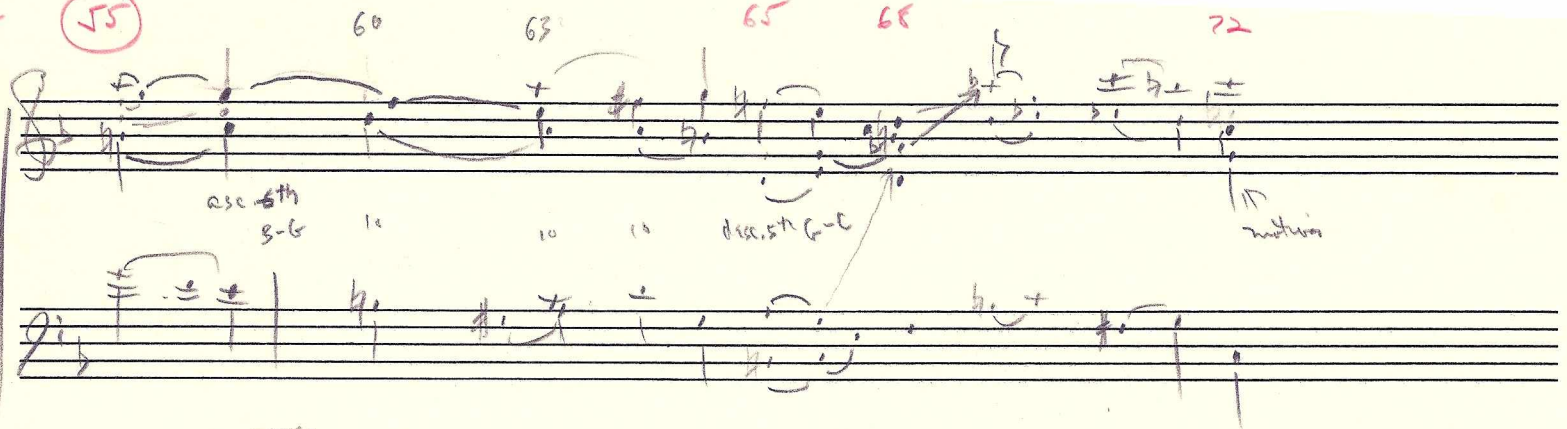
asc. 6th B-G

10 10 10

desc. 5th G-C

motion

or arpegg. C-E-G



PASSANTINO BRANDS NUMBER 2
10 Stave Medium

Litho'd in U. S. A.

Genesis of Theme 1 (tonic area)

Beethoven op.18/1 (mvt.1) Grasnick 1-2, Drafts 2,3,4

1) Gr.1,f.38v:7-8 (after 1st draft)

2) Gr.1,f.38v:10-11 (2nd draft)

3) Gr.1,f.39r:5

4) Gr.1,F.39r:11

5) Gr.2,p.1:1 (3rd draft)

(mod. episode follows)

p.1:2-4

(6) Gr.2,p.1:2-4

(7) Gr.2,p.1:4-5

p.1:13

(8) Gr.2,p.1:1

p.1:13

(9)

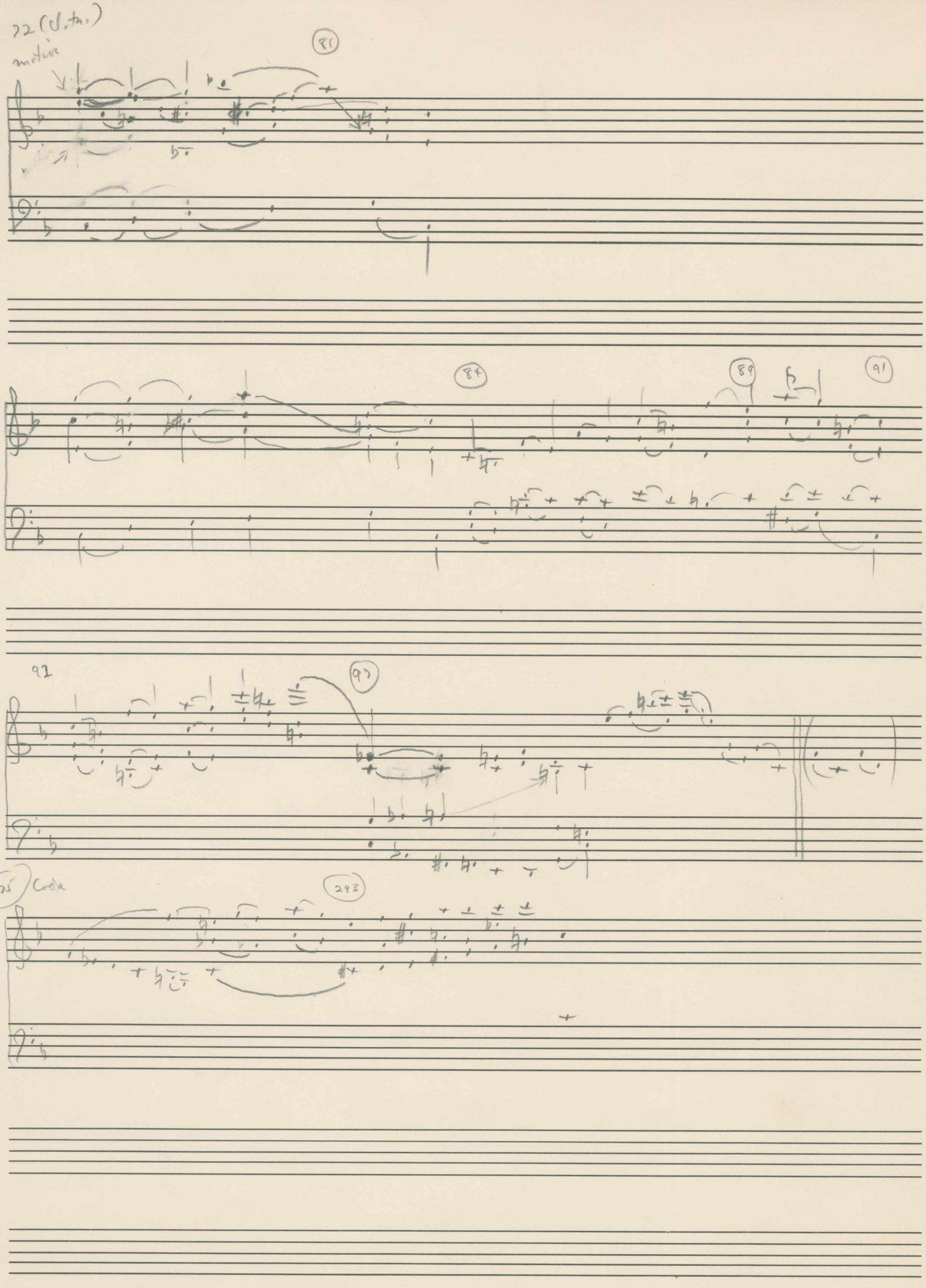
p.1:13

p.1:14

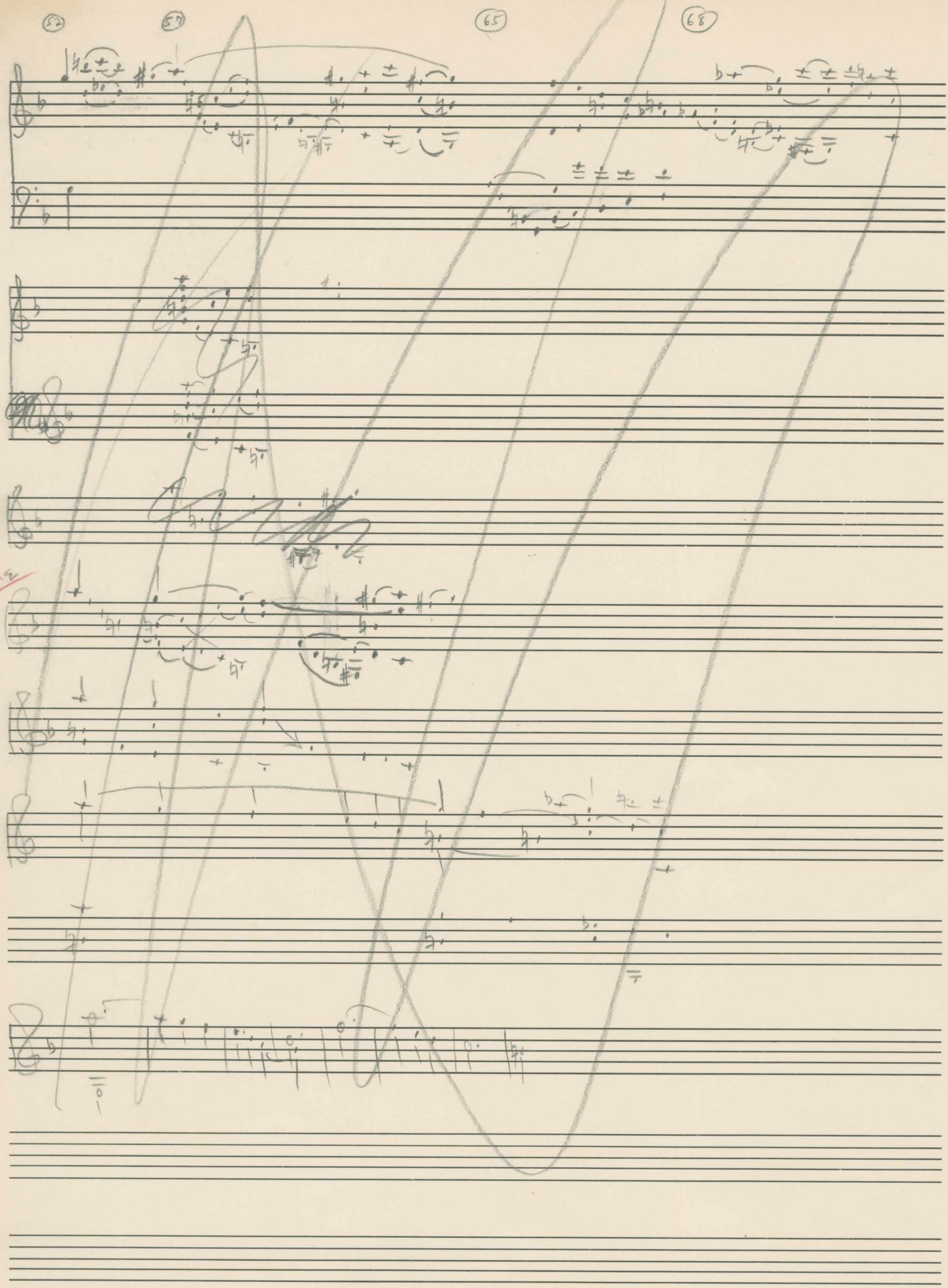
10)

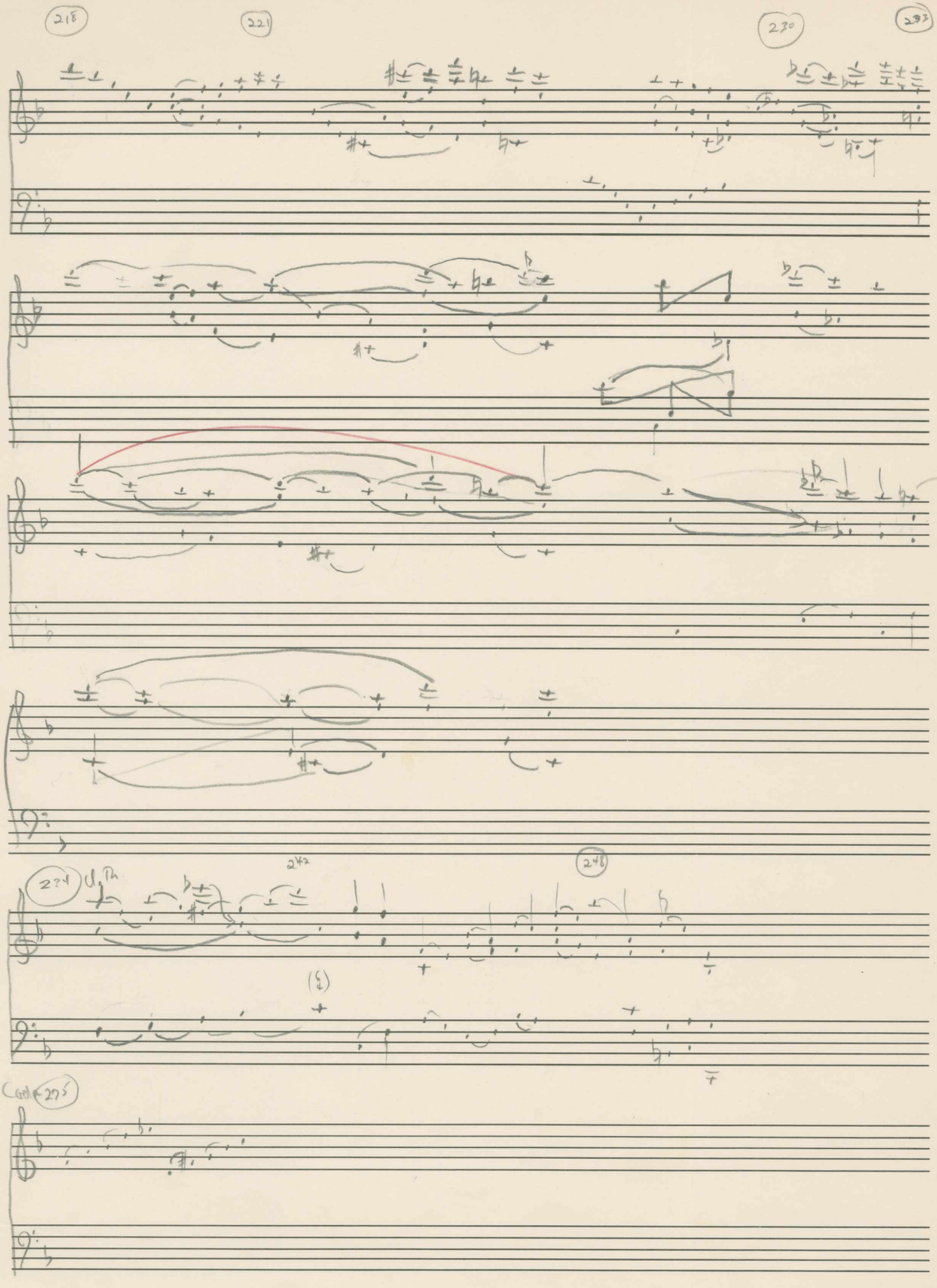
11) Gr.2,p.2:5-6 (4th draft)

12) (1801)



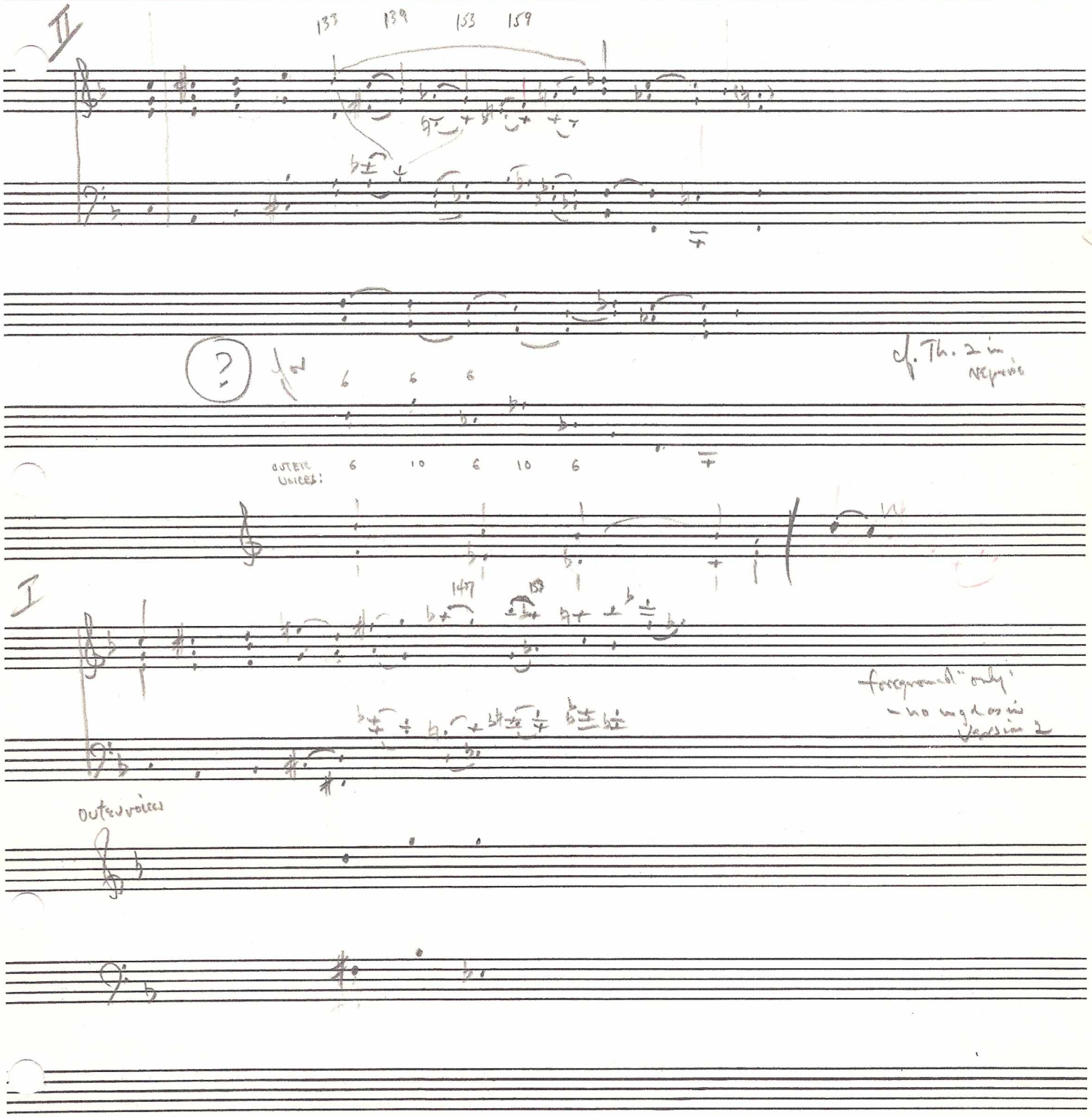
Passantino
NO. 1 MEDIUM 12 STAVE


52
57
65
68
Theme
?

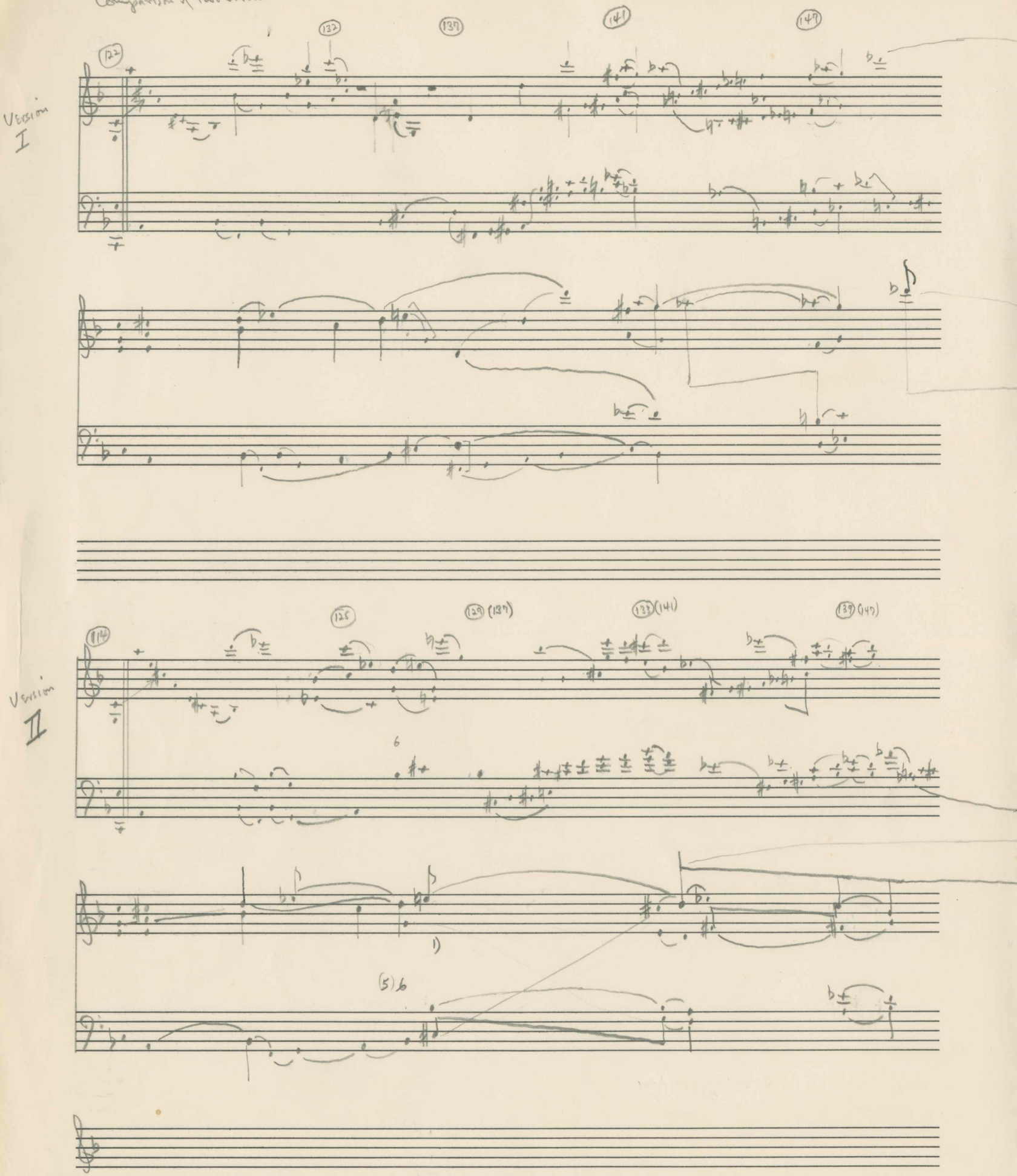

218
221
230
233
234
242
248
Cadr 275

Summary Comparison of the two development sections

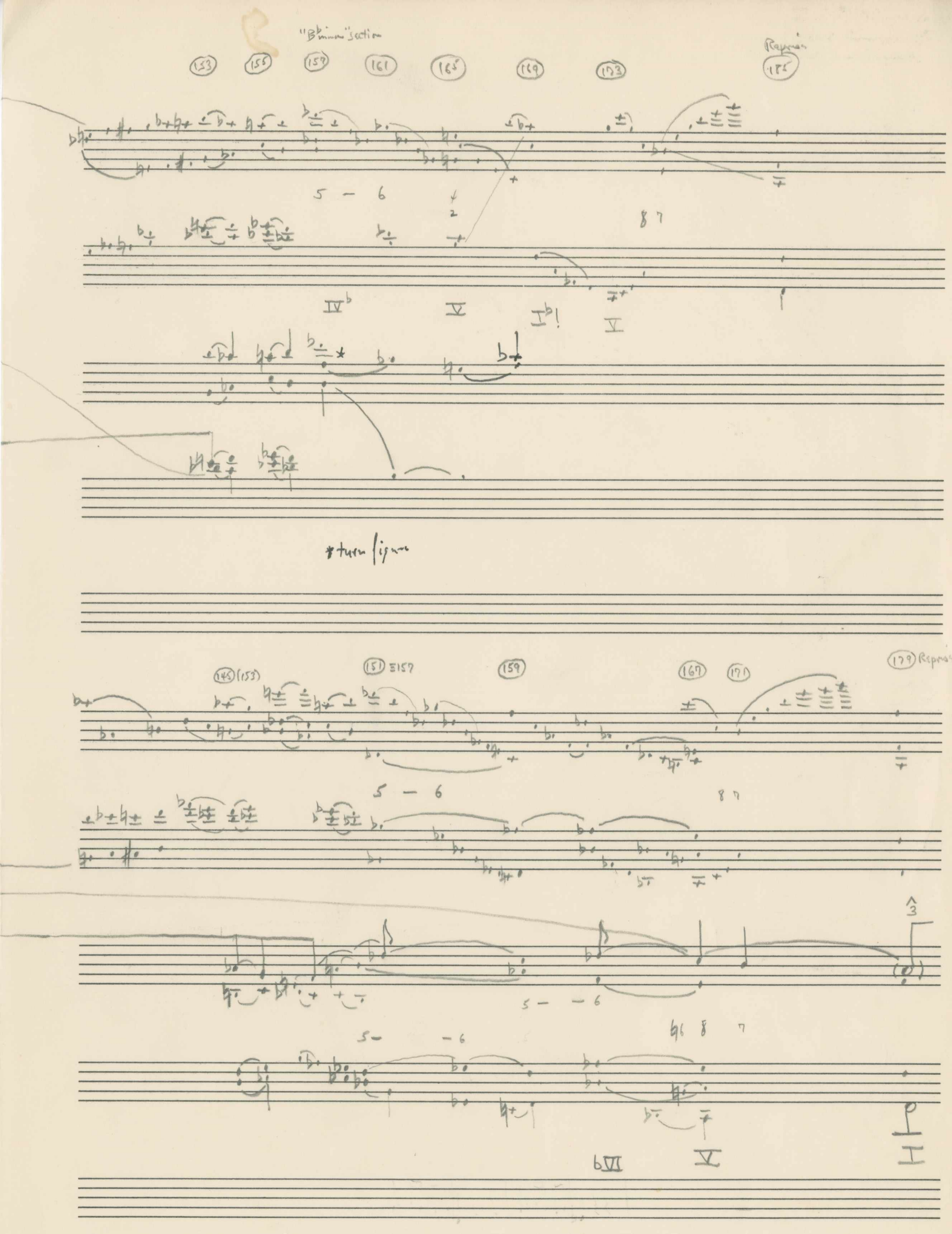
$\hat{5}$ important

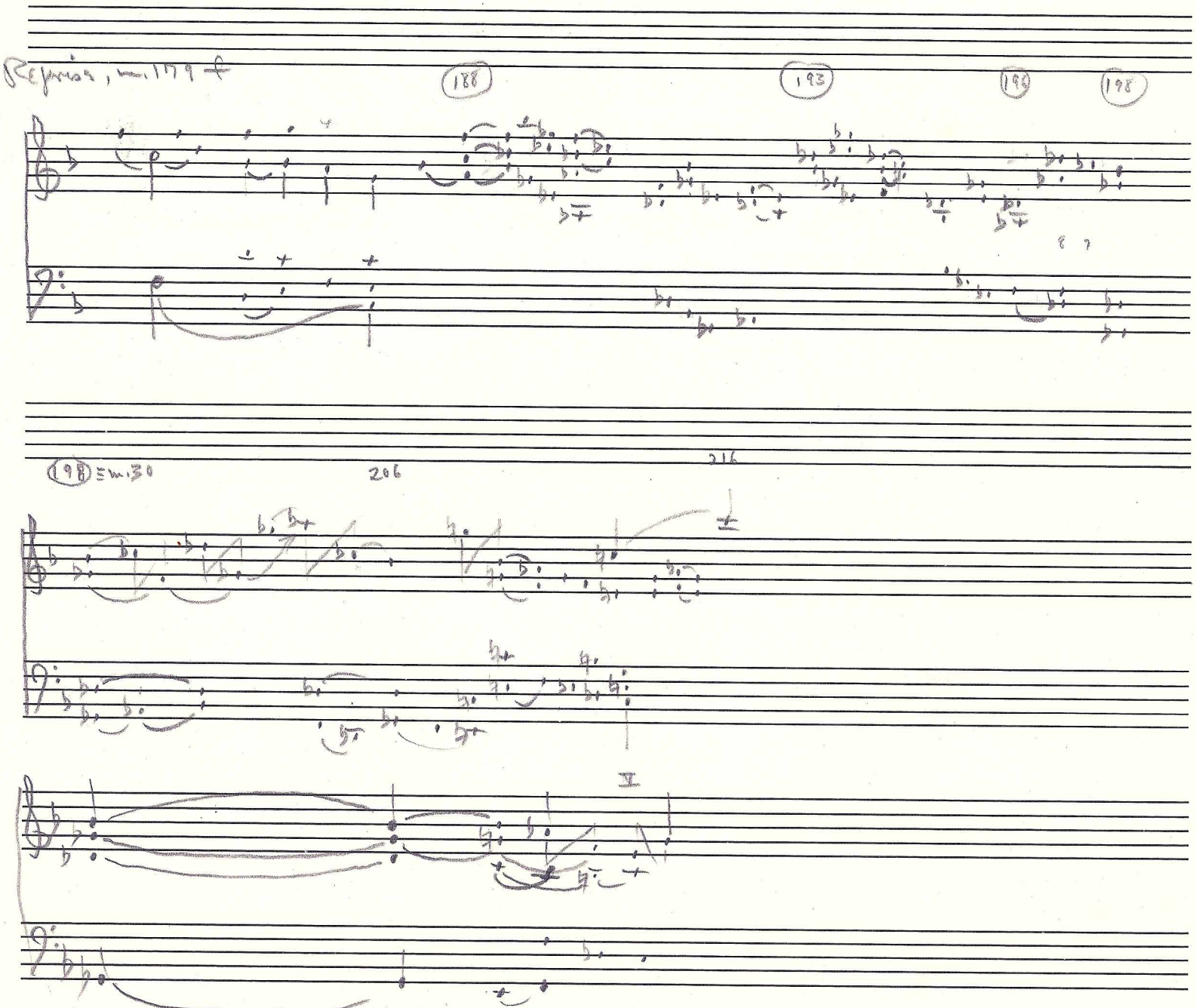


Beethoven, Op. 18/1, I
Development section
Comparison of two versions



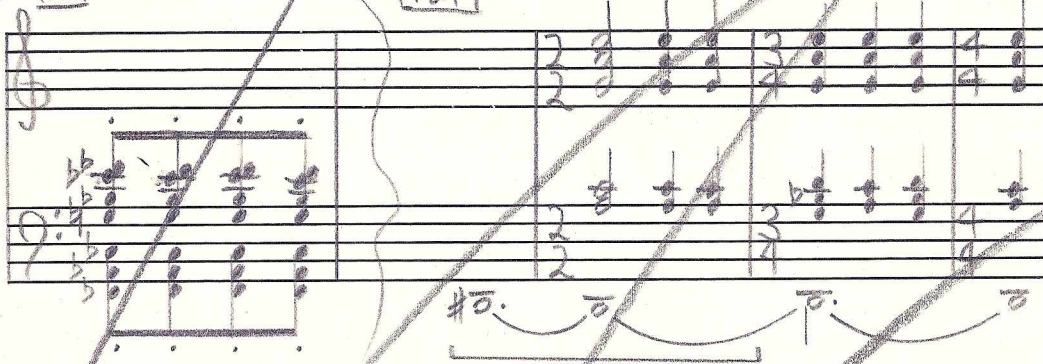
1) E – C#: interval of the "turn" motive


"B♭ minor" section
153
155
157
161
165
169
173
Reprise
185
5 — 6
8 7
IV♭
V
I♭!
V
*turn figure
145 (153)
151 ≡157
159
167
171
179 Reprise
5 — 6
8 7
5 — — 6
5 — — 6
♮6 8 7
♭VI
V
I


Reprise, m. 179 f
188
193
196
198
198 ≡ m. 30
206
216

1.14-2 Stravinsky, Le sacre du printemps

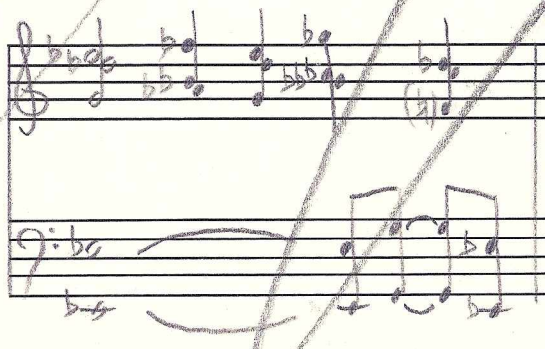
(a) 13 12-1

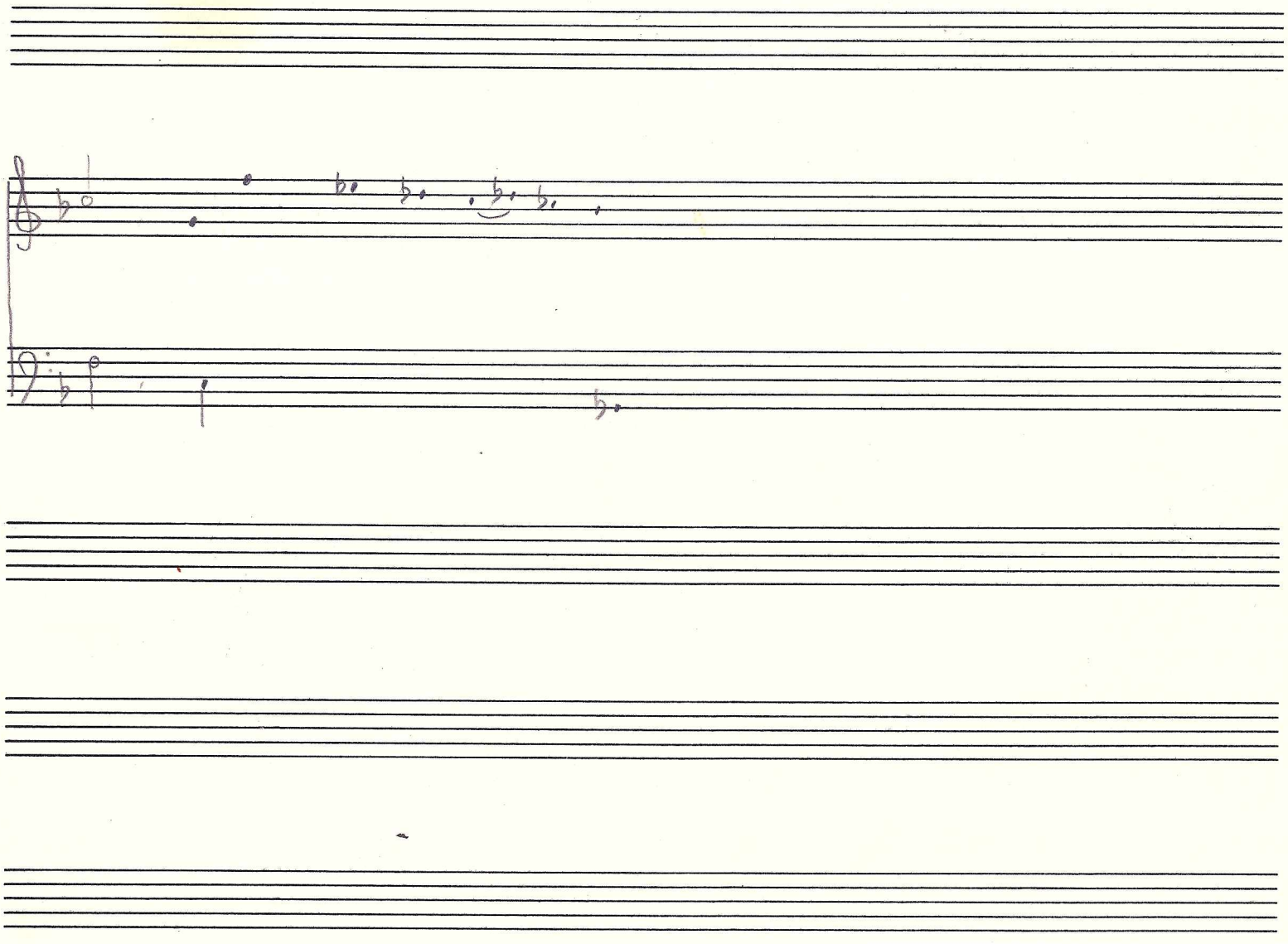


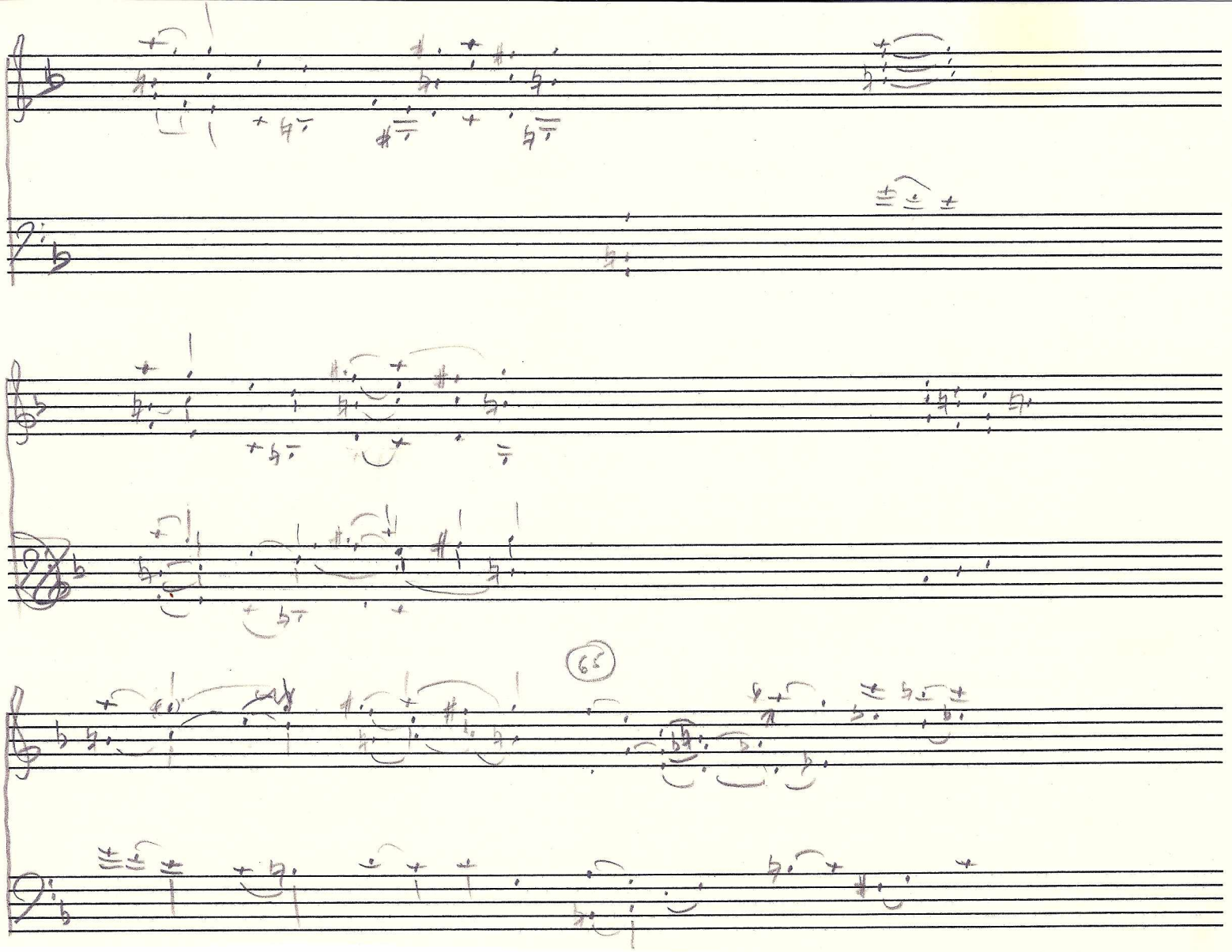
7-32 {7,8,10,11,1,3,4} 5-32 {3,4,7,9,8}

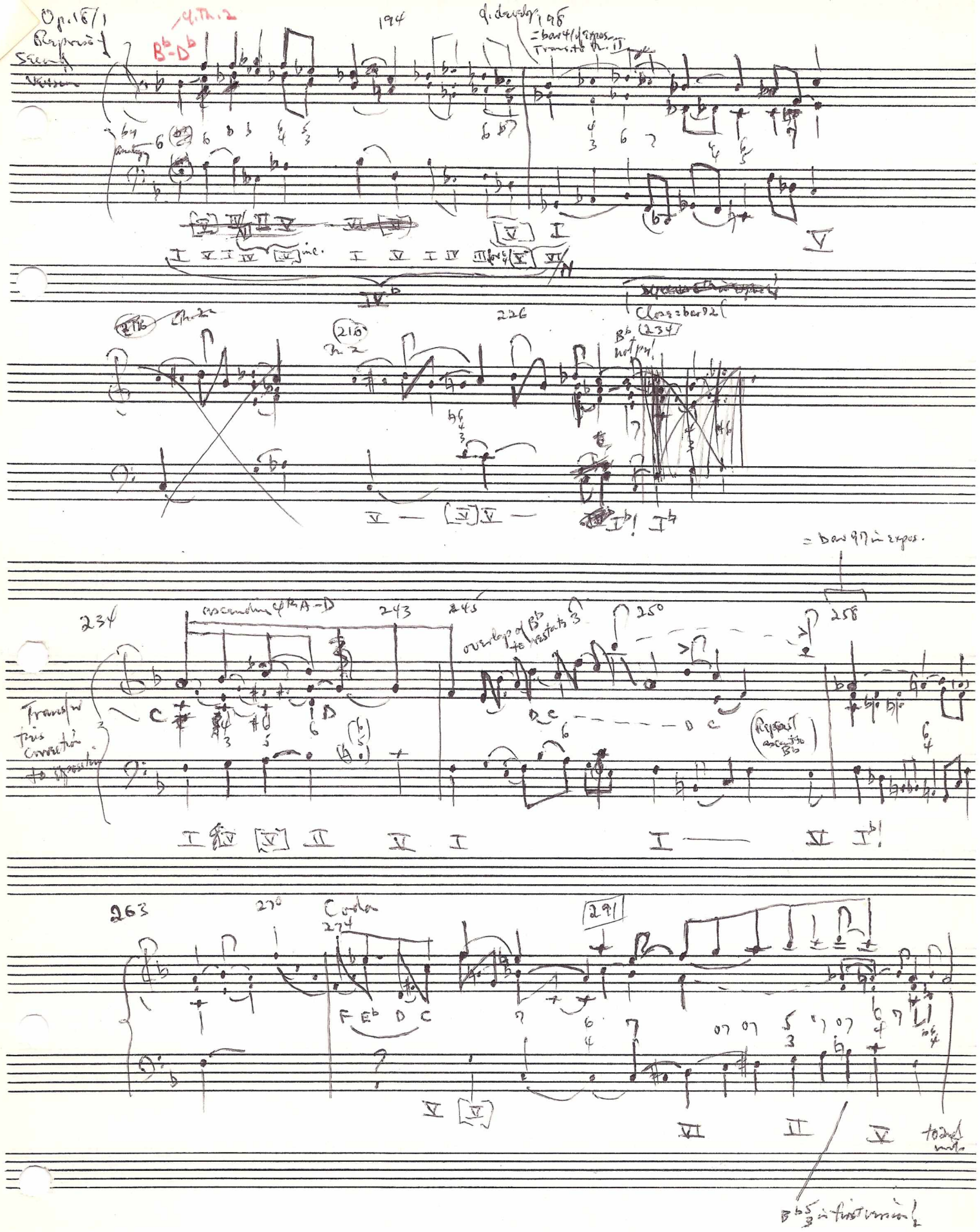
Sketchbook for Le sacre du printemps, p.73

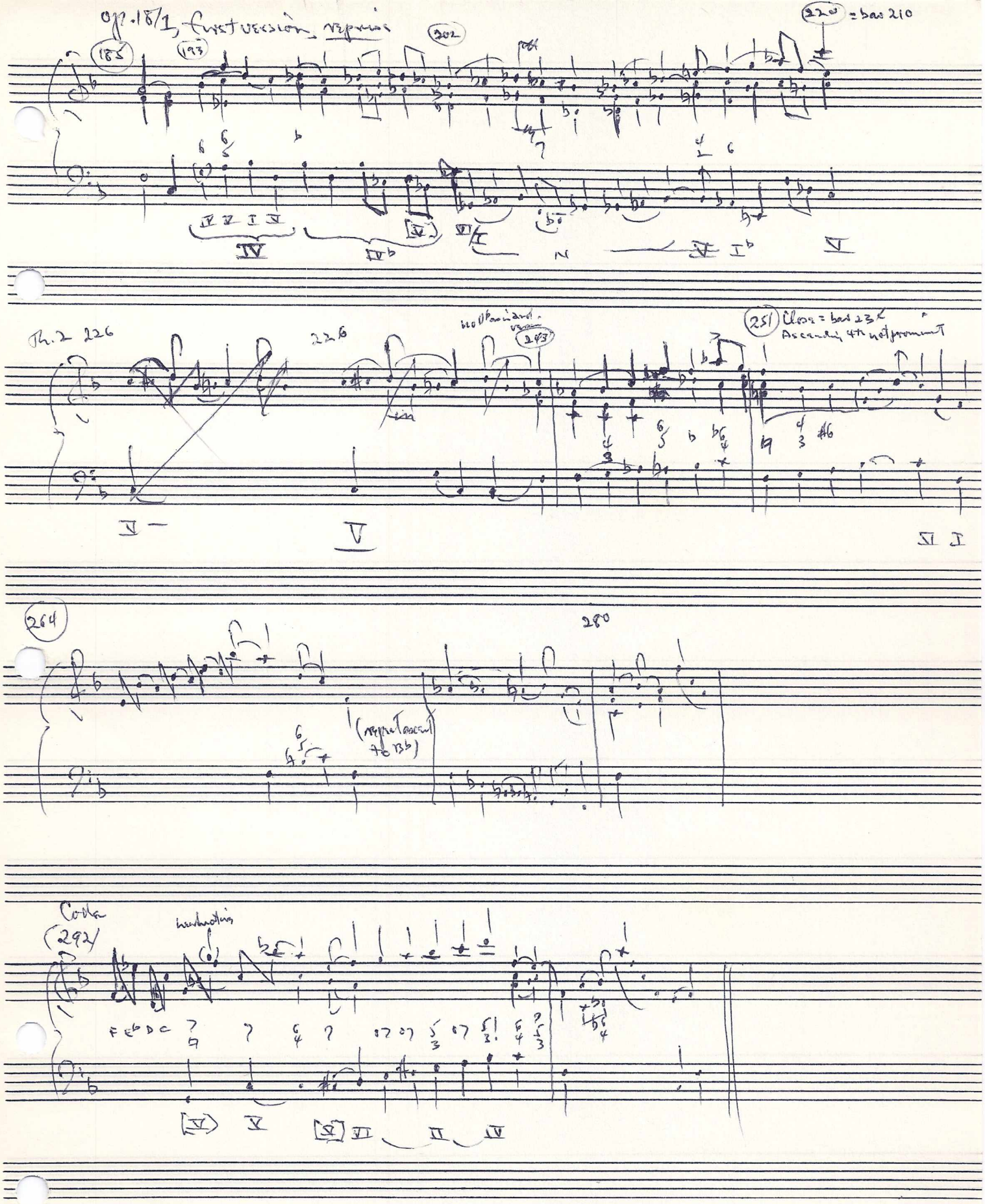
(b)



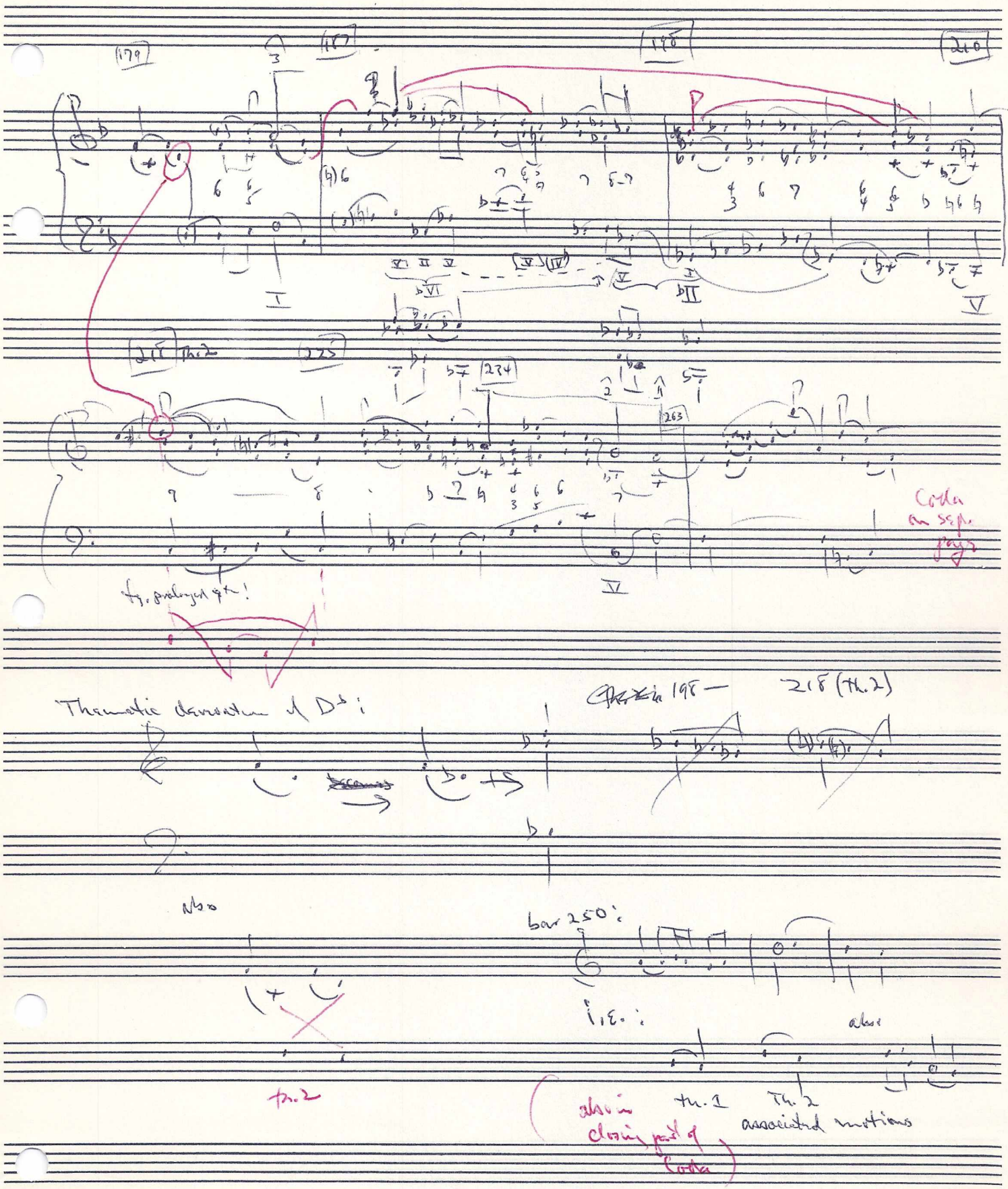



65

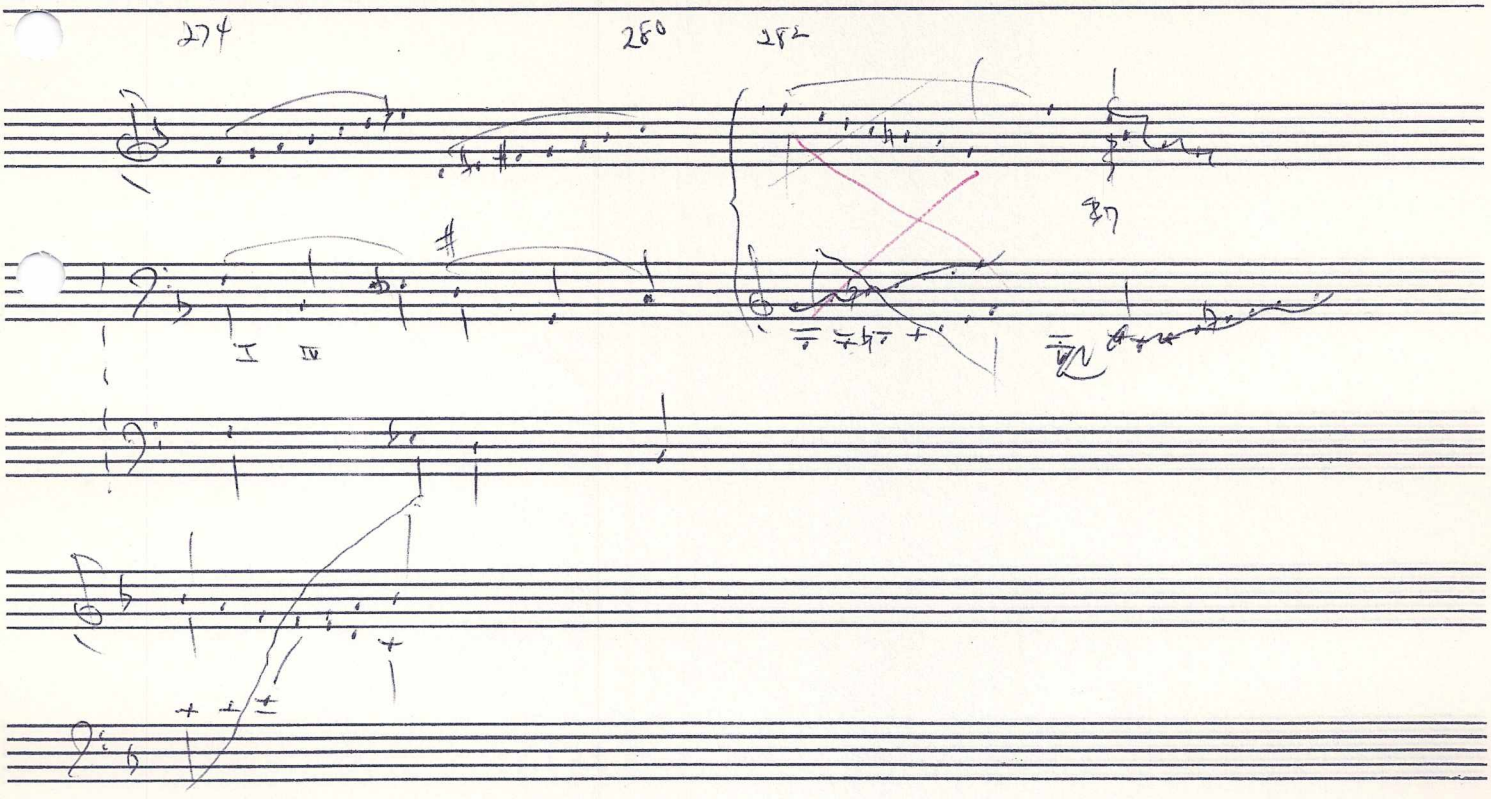

Op. 18/1
Reprise
Second Version
194
198
226
234
243
245
250
258
263
270
Coda
274
291
Transfer this correction to exposition
Repeat ascent to B♭
= bar 97 in expos.
Close = bar 92
B♭ not pr!
B♭ 5/3 in first version!

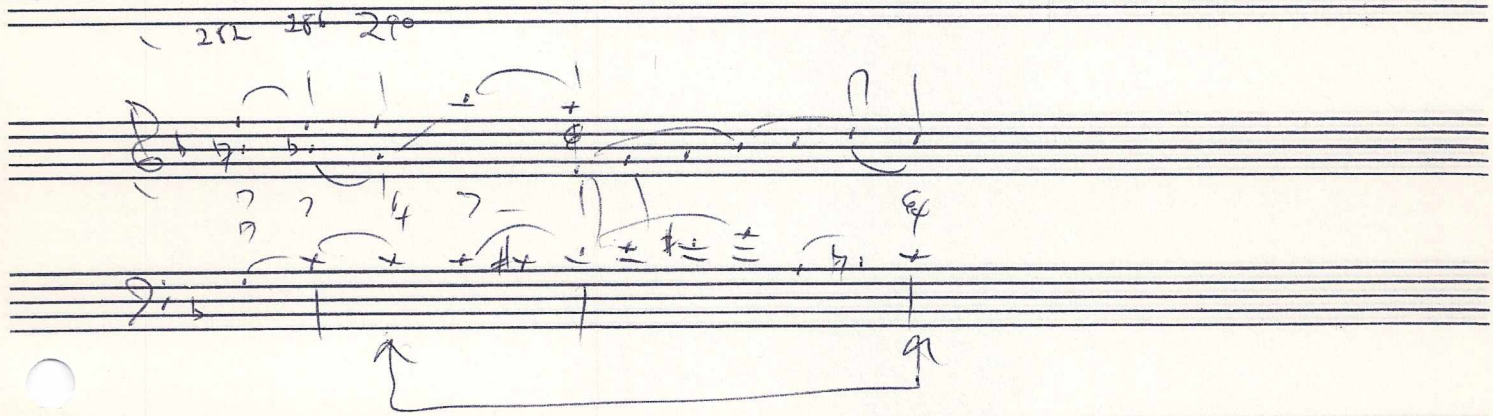

Op. 18/1, first version, reprise
185
193
202
220 = bar 210
Th. 2 226
226
243
251 Close = bar 23
Ascending 4th not prominent
264
280
(repeat ascent to B♭)
Coda
(292)
F E♭ D C

Beethoven: Op. 18/1 First movement, Reprise (bars 179–313)



Op. 18/1 — Coda : bars 248 - END
274





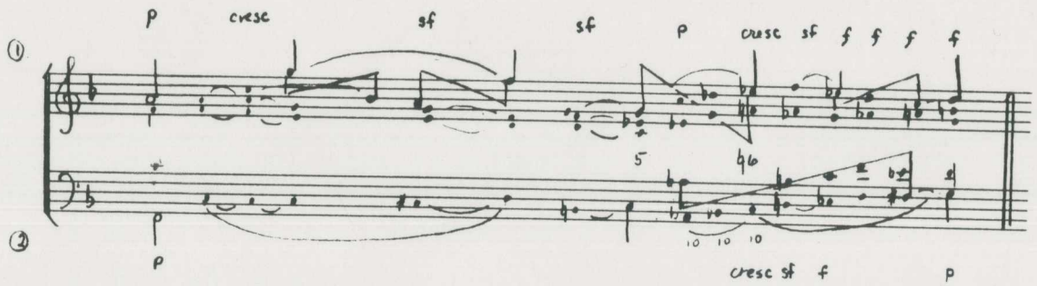
(Draft 1 discussed in class.) The second draft appears on Gr.1,f.38v:10-15. It sounds so much closer to the completed versions than did the first one, that the gap between the drafts seems substantial. This draft appears to be a "new beginning" and suggests a rejection of the earlier attempt. The lack of sketchwork between the two drafts further suggests that Beethoven was not terribly interested in pursuing the path laid out in his first try (although there are a number of important structural connections between the two drafts). What follows the 2nd draft (two sides of f.39 which ends Grasnick 1) contain some 30 short sketches. Perhaps half of them pertain to the first mvt., and only half of these deal with the exposition. These exposition sketches are all on f. 39r, the side that faces the page where Draft #2 lies. (There are some interesting revisions of theme 1 and 2 here.)

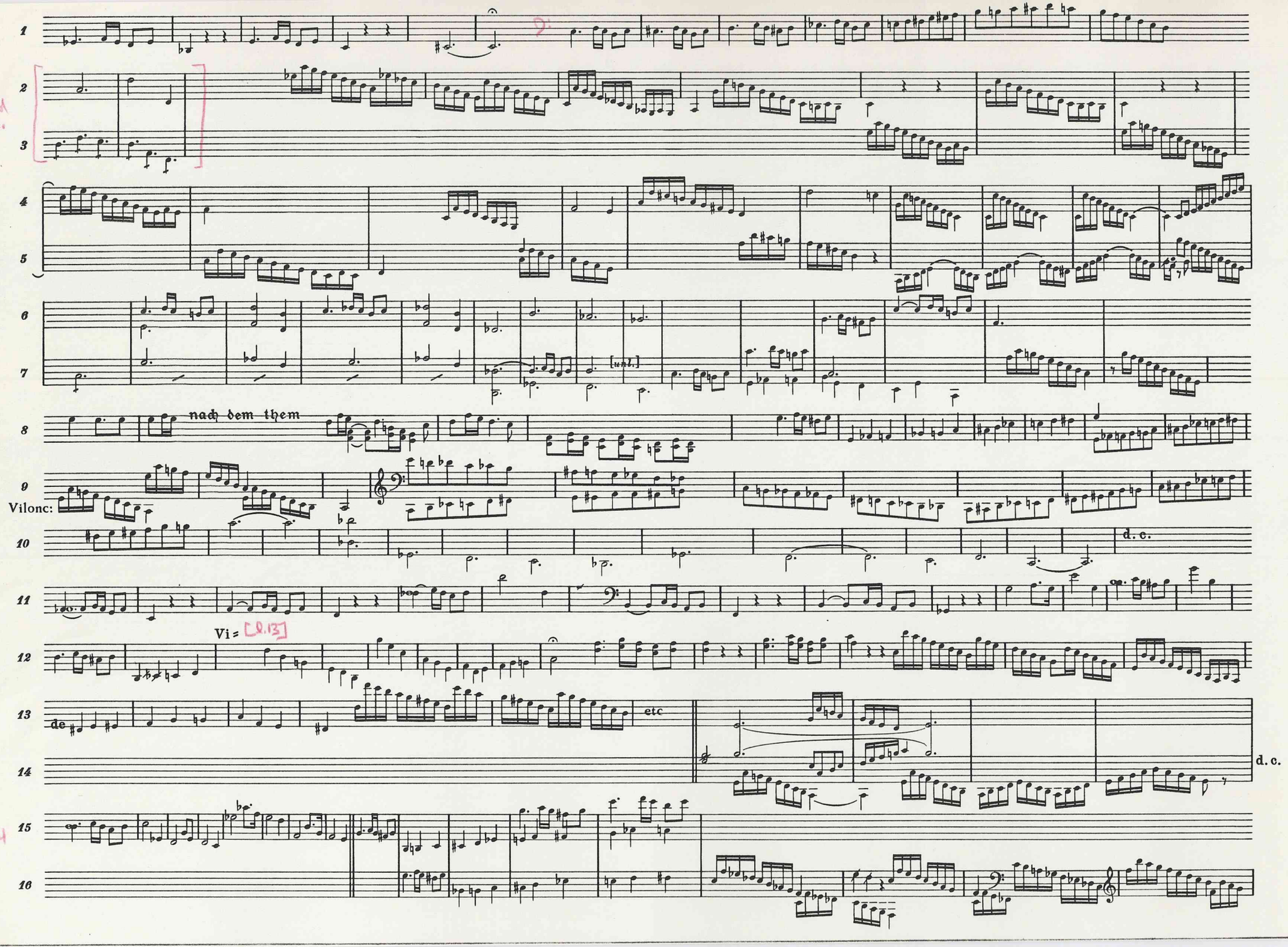
The third draft begins on the first page of Grasnick 2 (Gr.2,p.1:1-14). The strong connection between Grasnick 1 and 2, plus physical evidence investigated recently, suggests that the two books were in fact one book when Beethoven was sketching. The 3rd draft is a particularly interesting analytical challenge, presenting what appears to be a single complete exposition, but this time heavily altered and refined. Relatively few of these alterations resist interpretation, and it becomes clear that Beethoven made more than one pass through the page. Even using the facsimile, the sequence of revisions is difficult to untangle. (Important physical evidence doesn't show up in the xeroxed facsimile, e.g., changes in ink.) Try to work out this sequence as far as you can on your own, and then check it against the following summary:

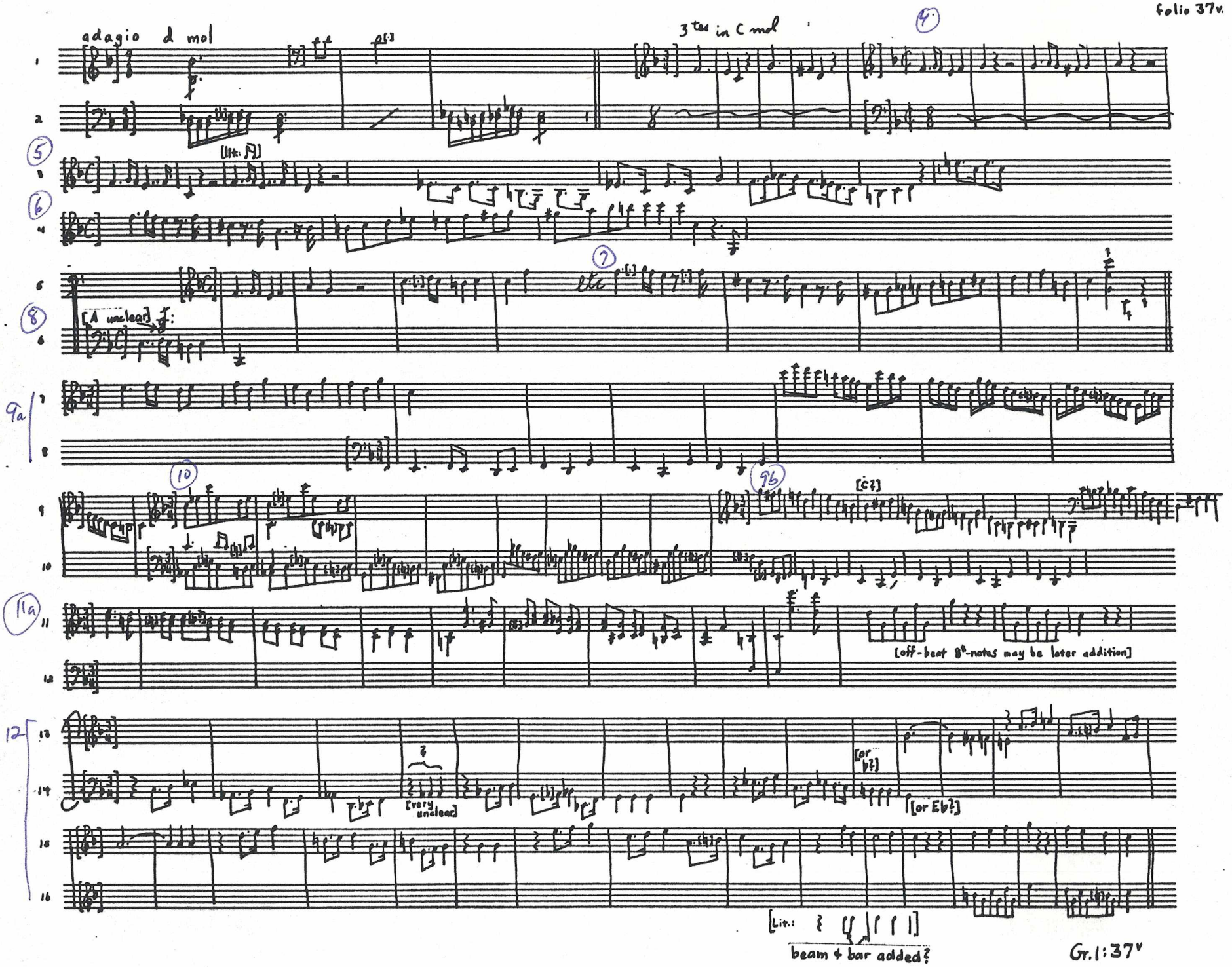
> Draft written through st.2, m.6; mm.5-6 struck out and draft continued.
> At st. 4, further reconsideration around m.3; st.2, mm.7-8 struck out, and, by implication, remainder of st.2 and 3 (which showed some internal revision) also.
> Remainder of draft written, extending through st.12, with entry on st.10 interrupting at some point.
>
> REVISIONS
>
> First four measures of st.2 revised, continuing on st.14 at first "=de." St.4 cancelled, with st.14 "=de" passage reconnecting at end of st.4.
> "Vi=" at st.5 connected to st.14, second "=de."
> The two "=de"s at st.14 (and intervening music from body of draft; end of st.4 onto st.5, also showing internal revision) consolidated on sys. 13/14-15/16.
> End of st.1 changed, st.2 cancelled (rescinding associated connection to st.14) and continuation entered on st.13 (three attempts; third one, crowded and continuing onto st.14 via "+" markings, received "±de," connecting with "Vi=" on st.1.)

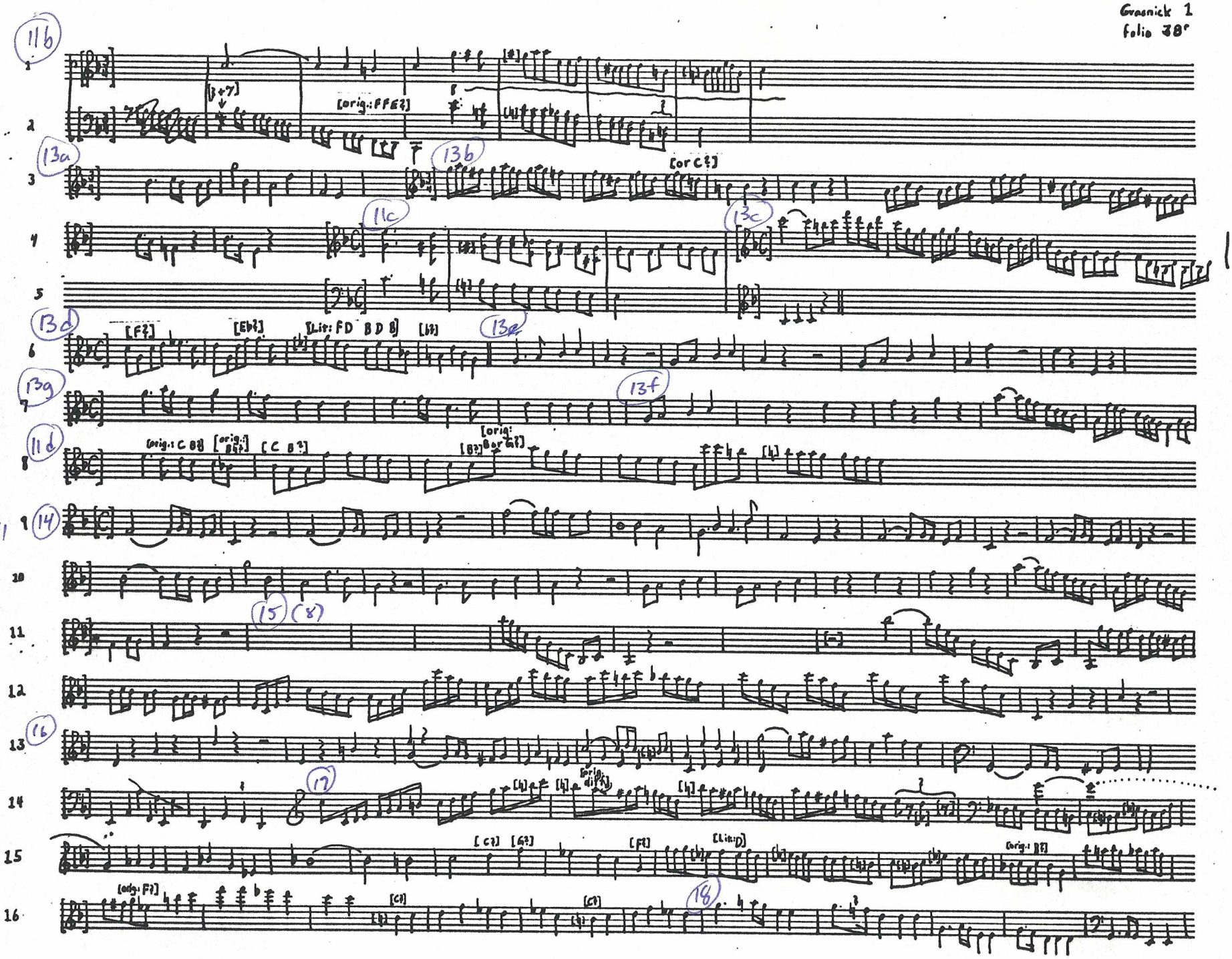
The fourth draft appears on Grasnick 2, p.2:5-15. The third draft was in such an illegible state by the time its last revisions were entered, that it is no surprise to find one more try on the next page. Draft #4 is not entirely free of second thoughts, but it is almost completely legible. It also duplicates almost exactly what is construed as the latest condition of the revised Draft #3. Thus, the exposition's basic composition, so far as it can be traced in the sketches, seems to have been completed with Draft #3 and its complex of revisions. It will also be useful to look at some of the sketches preceding the fourth draft, especially those relating to the 2nd theme.

mm. 29-49 Changes in dynamics Version 1 & Version 2:

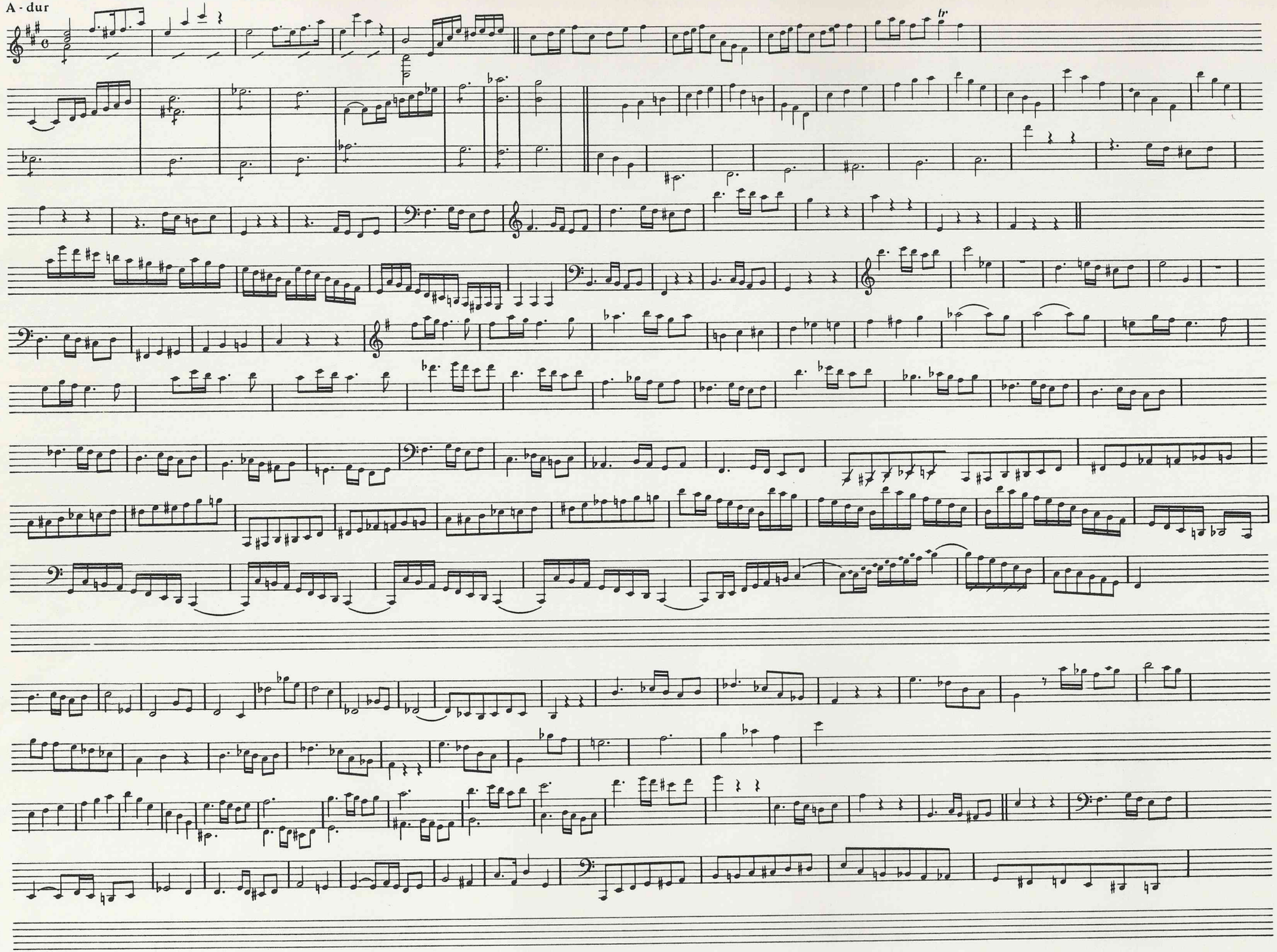
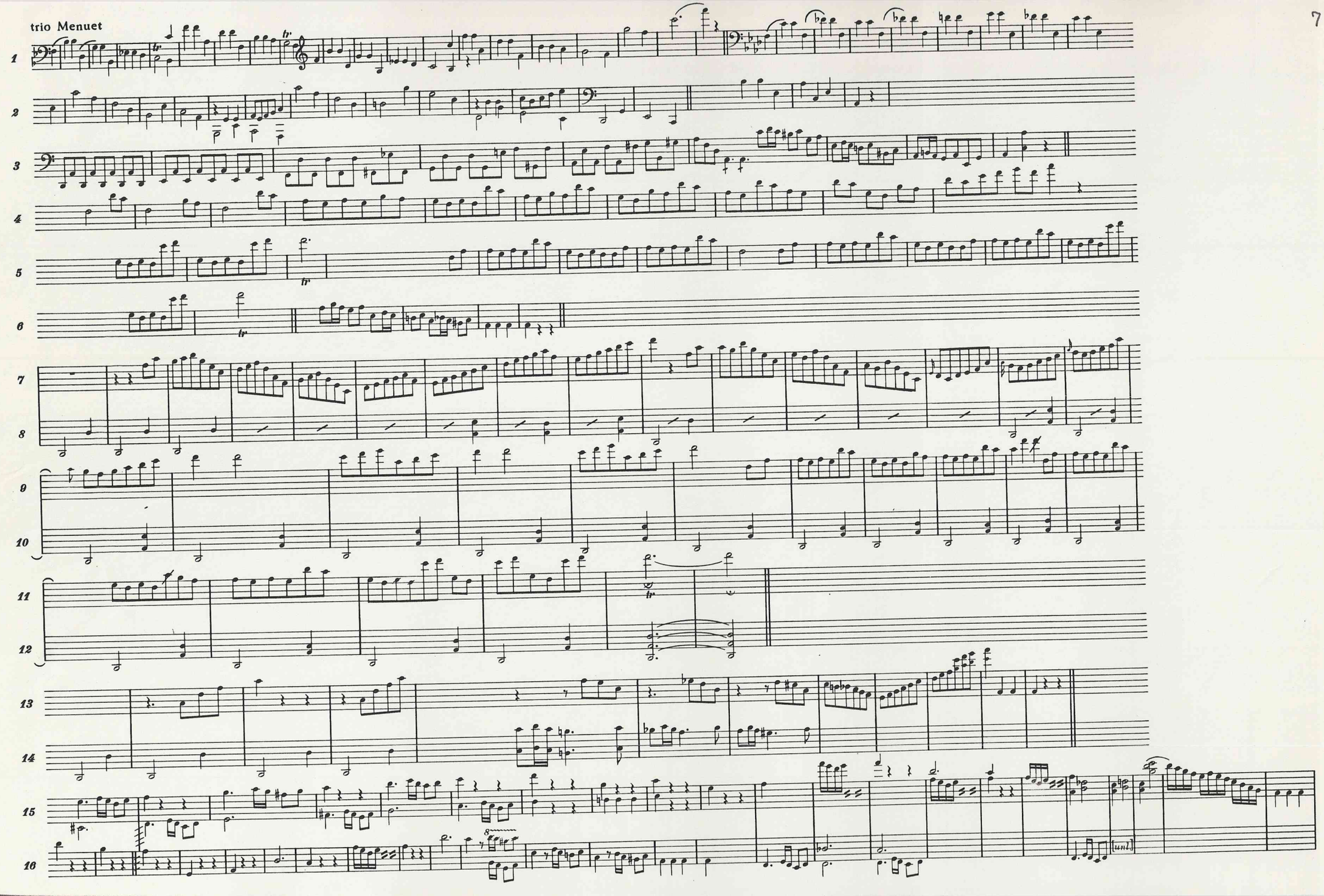



Dev.
second mvt.
nach dem them
Vilonc:
d. c.
Vi = [p.13]
de
etc
d. c.
m.194


adagio d mol
3tes in C mol
4
5
6
7
8
[A unclear]
9a
9b
10
[C♯]
11a
[off-beat 8th-notes may be later addition]
12
[very unclear]
[or B♭]
[or E♭]
[Lit.:
beam + bar added?
Gr.1:37v


11b
[orig.: F F E?]
13a
13b
[or C?]
11c
13c
13d
[F?]
[Eb?]
[Lit: F D B D B]
13e
13g
13f
11d
[orig.: C B?]
[orig.: B?]
[C B?]
[orig: B or G?]
Draft #1
14
15
(8)
16
17
[orig. diff.]
[C?]
[G?]
[F?]
[Lit: D]
[orig.: B?]
[orig.: F?]
18

A - dur



trio Menuet