For discussion of Pastorale sketches:

** 1) Middleground remains fixed, with variable foreground — e.g., p. 5v, earlier treatment of beginning of development

Significance of structural levels

2) p. 16v for implications of
a) Ending (m. 505)
b) desc. line from C (8/64)

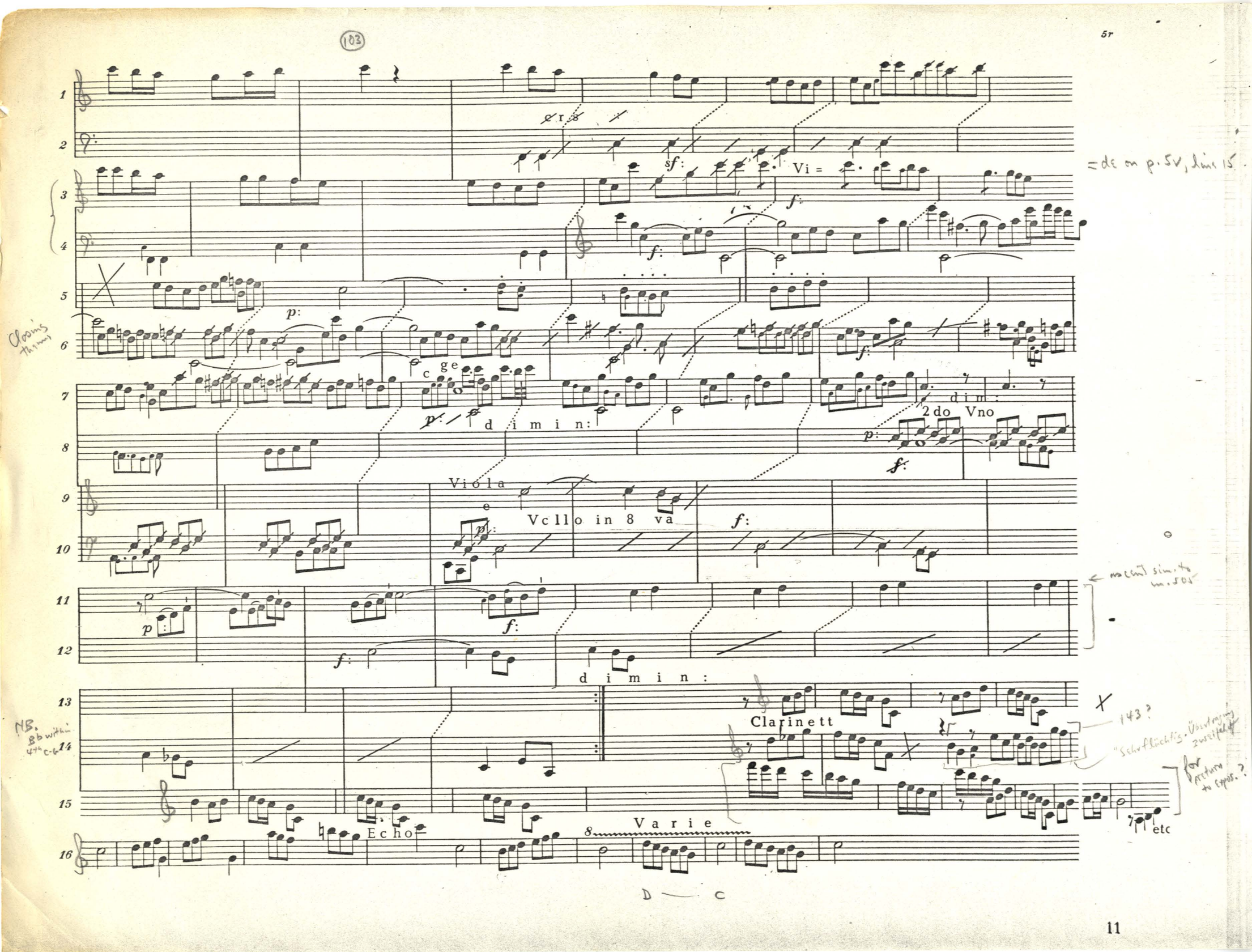
3) p. 11v – THEMA

---

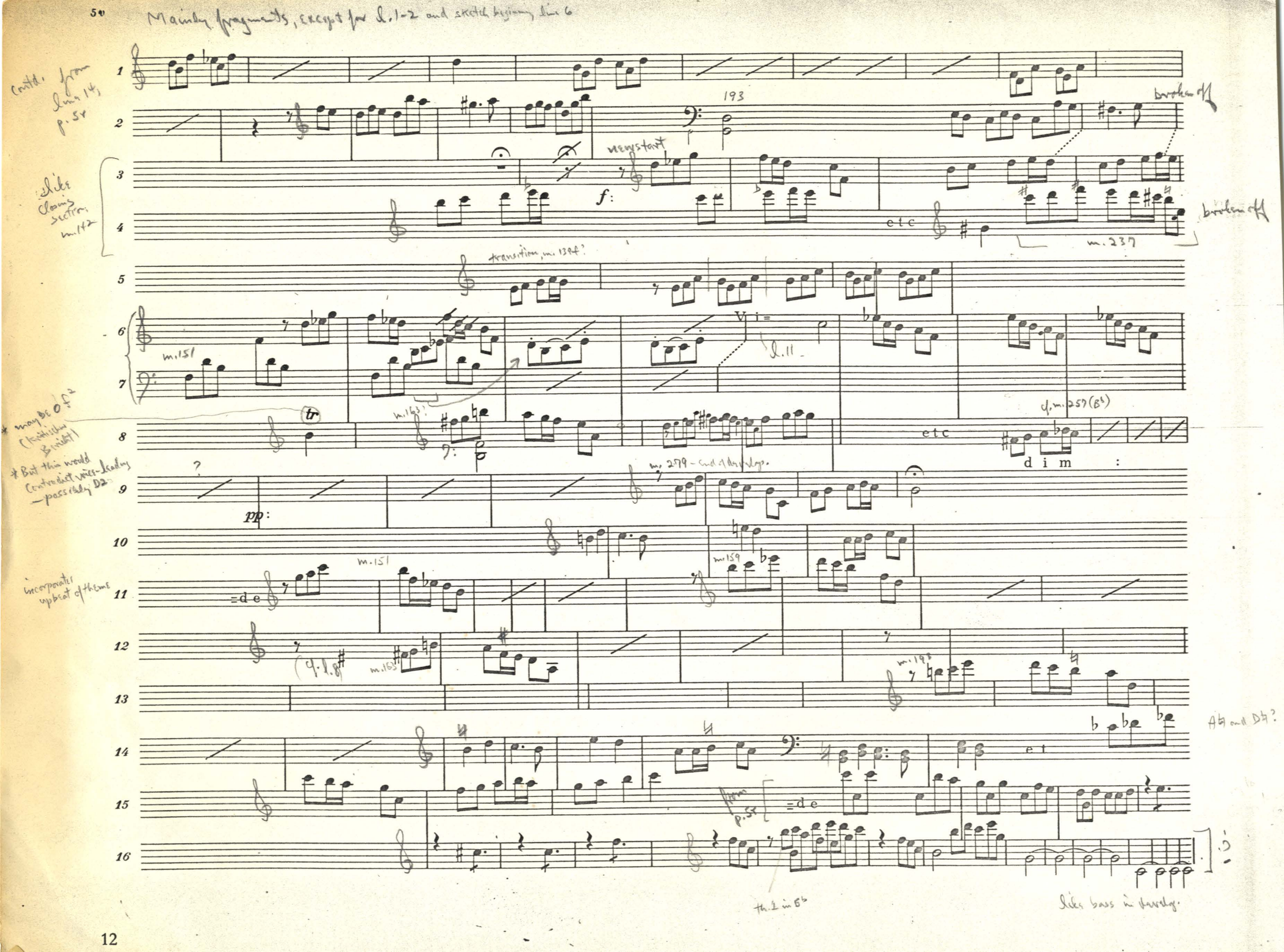
addl. sketches of develop.

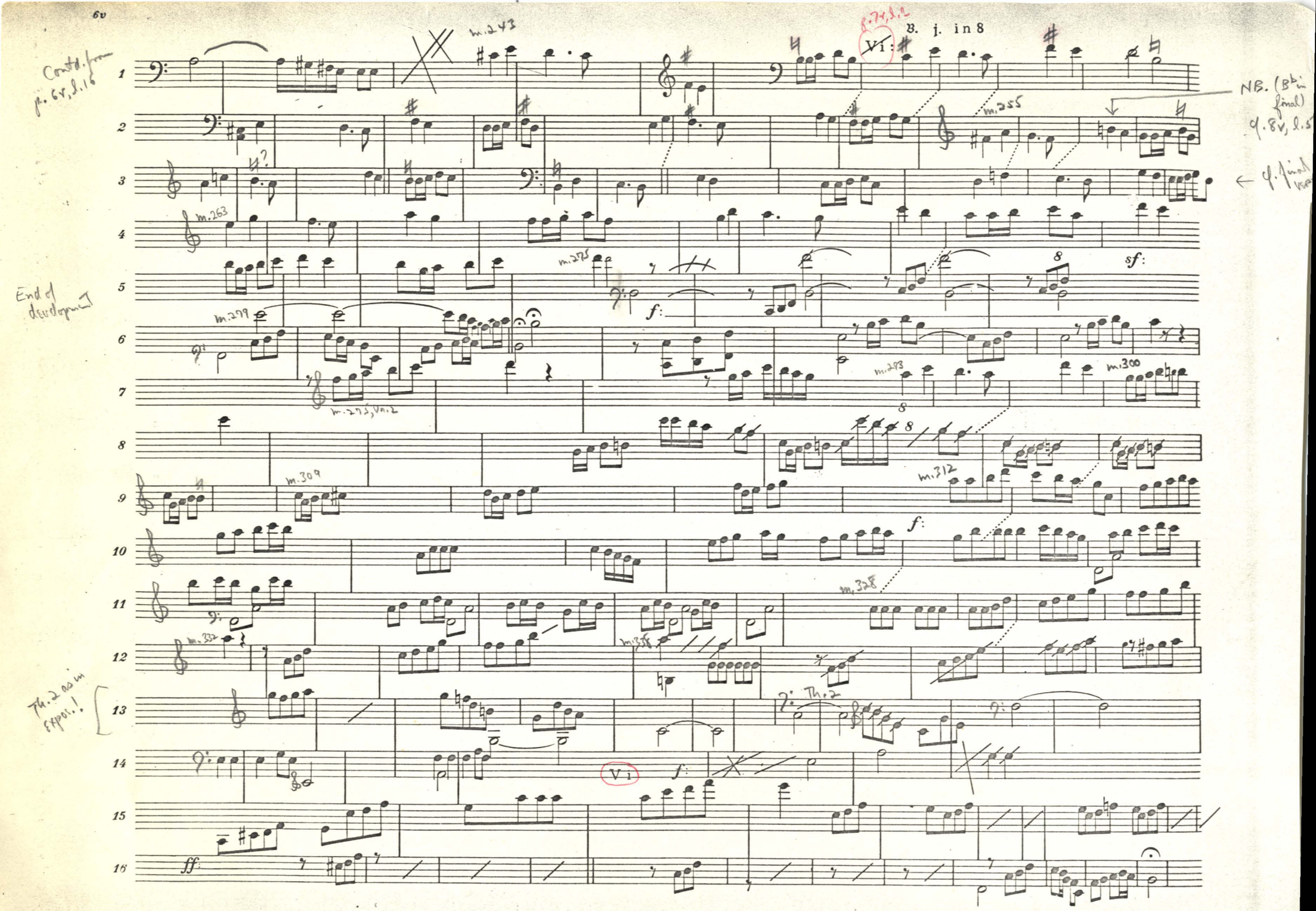
8v – note esp. treatment of D–C at end of develop. – l. 11
or for coda (?)

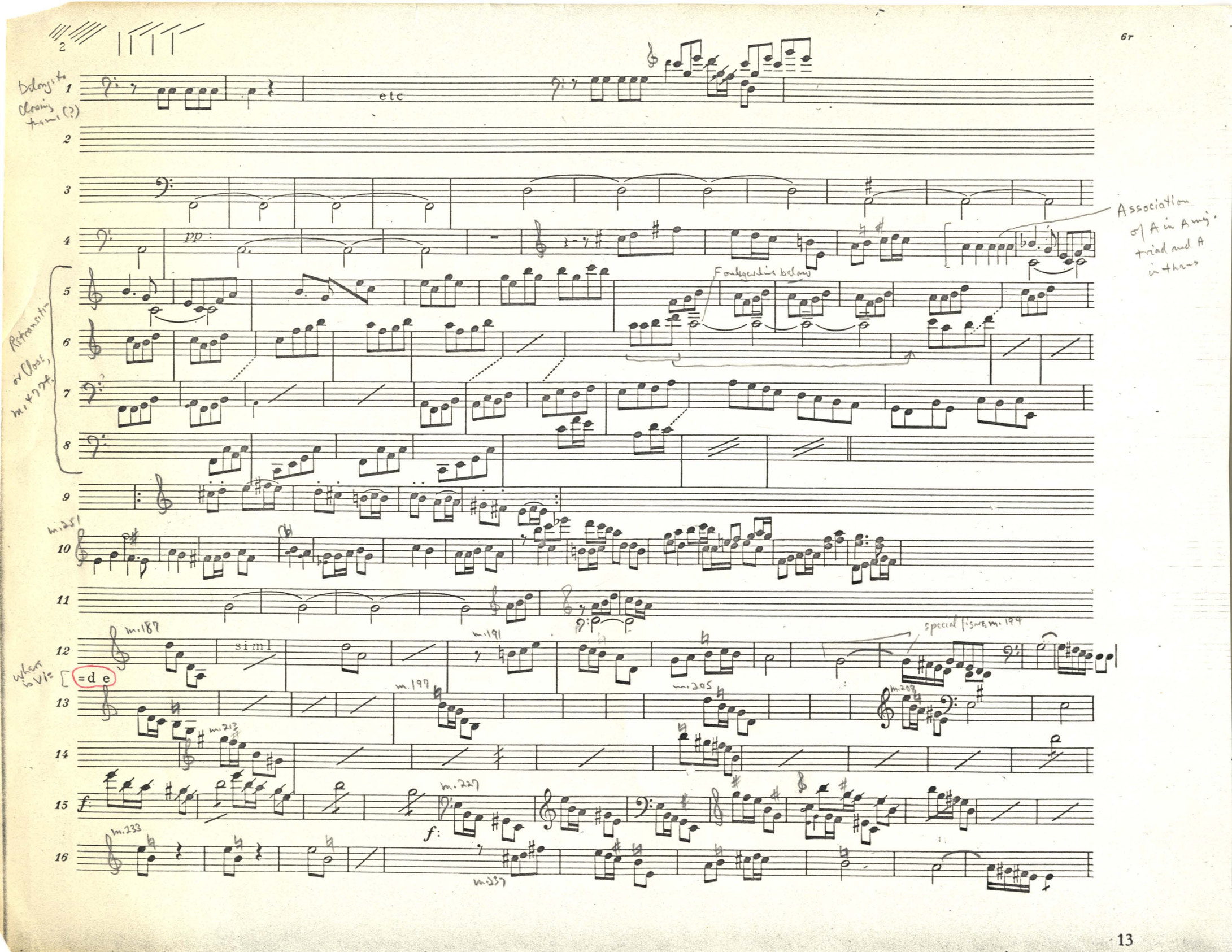
9v – returning passage


103
Vi =
= de on p. 5v, line 15
Closing theme
c ge
d i m i n:
2do Vno
dim:
Viola
e
Vcllo in 8 va
← as cent sim. to m. 505
d i m i n:
Clarinett
143?
"Sehr flüchtig. Übertragung zweifelhaft"
for return to expos.?
NB. Bb within 4th c-b
Echo
Varie
etc
D — C

Mainly fragments, except for l. 1-2 and sketch beginning line 6

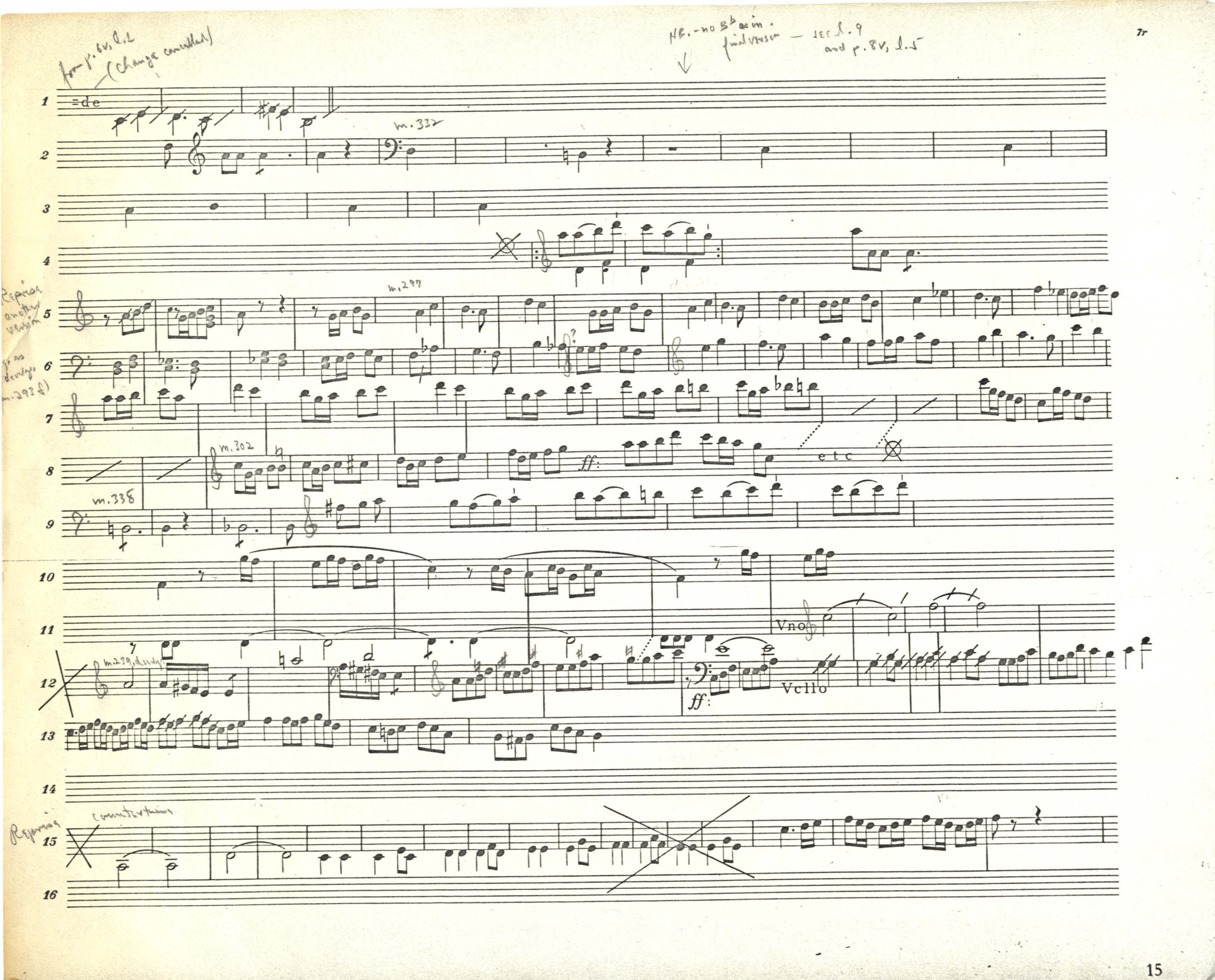



Contd. from p. 6v, l. 16
m. 243
Vi:
B. j. in 8
NB. (B♭ in final) cf. 8v, l. 5
m. 255
← cf. final vers
m. 263
m. 275
sf:
End of development
m. 279
f:
m. 293
m. 300
m. 275, Vn. 2
m. 309
m. 312
f:
m. 328
m. 332
m. 338
Th. 2 as in expos.!
Th. 2
Vi
f:
ff:


2
Belongs to Closing theme (?)
etc
pp
Association of A in A maj. triad and A in theme
Retransition or Close, m.477 ff.
Fonkgeraline below
m.251
m.187
simi
m.191
special figure, m.194
where is V1= [=d e
m.197
m.205
m.209
m.213
m.227
f:
m.233
m.237

from p. 6v, l. 1 (change cancelled)

NB. - no B♭ as in final version — see l. 9 and p. 8v, l. 5



1 =de

2 m. 332

3

4

Reprise another version

5 m. 297

6 gras develops (m. 293 f)

7

8 m. 302 ff: etc

9 m. 338

10

11 Vno

12 m. 239, develops ff: Vcllo

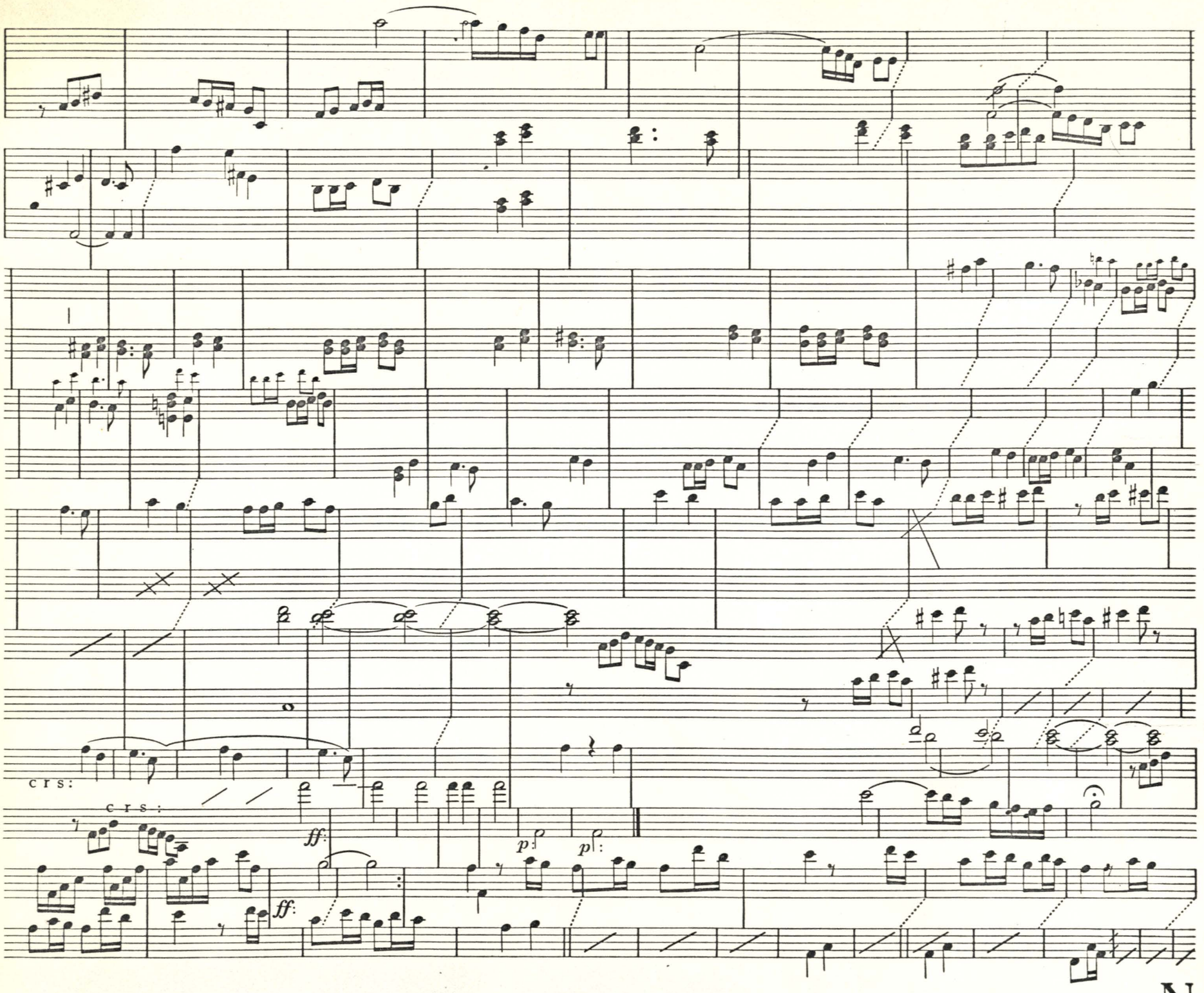
13

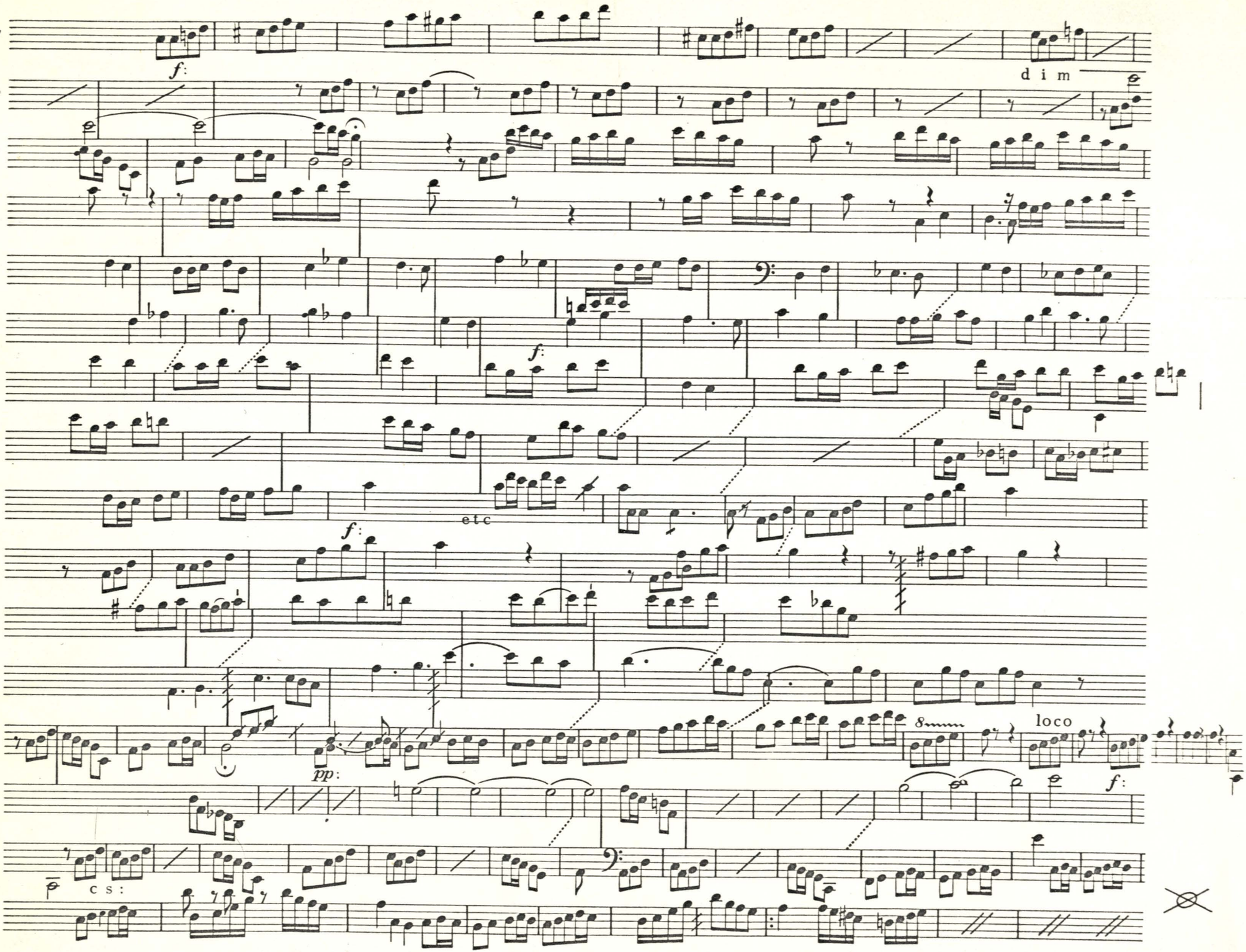
14

Reprise

15 counterterms

16


8v
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
cr s:
cr s:
ff:
ff:
p:
p:
N


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
f:
d i m
f:
f:
etc
pp:
8mmm
loco
f:
c s :

Beethoven, Op. 68

(4)

m. 243 of theme

480 483 492 502 506

Th. 2

PASSANTINO BRANDS NUMBER 2
10 Stave Medium

Litho'd in U. S. A.

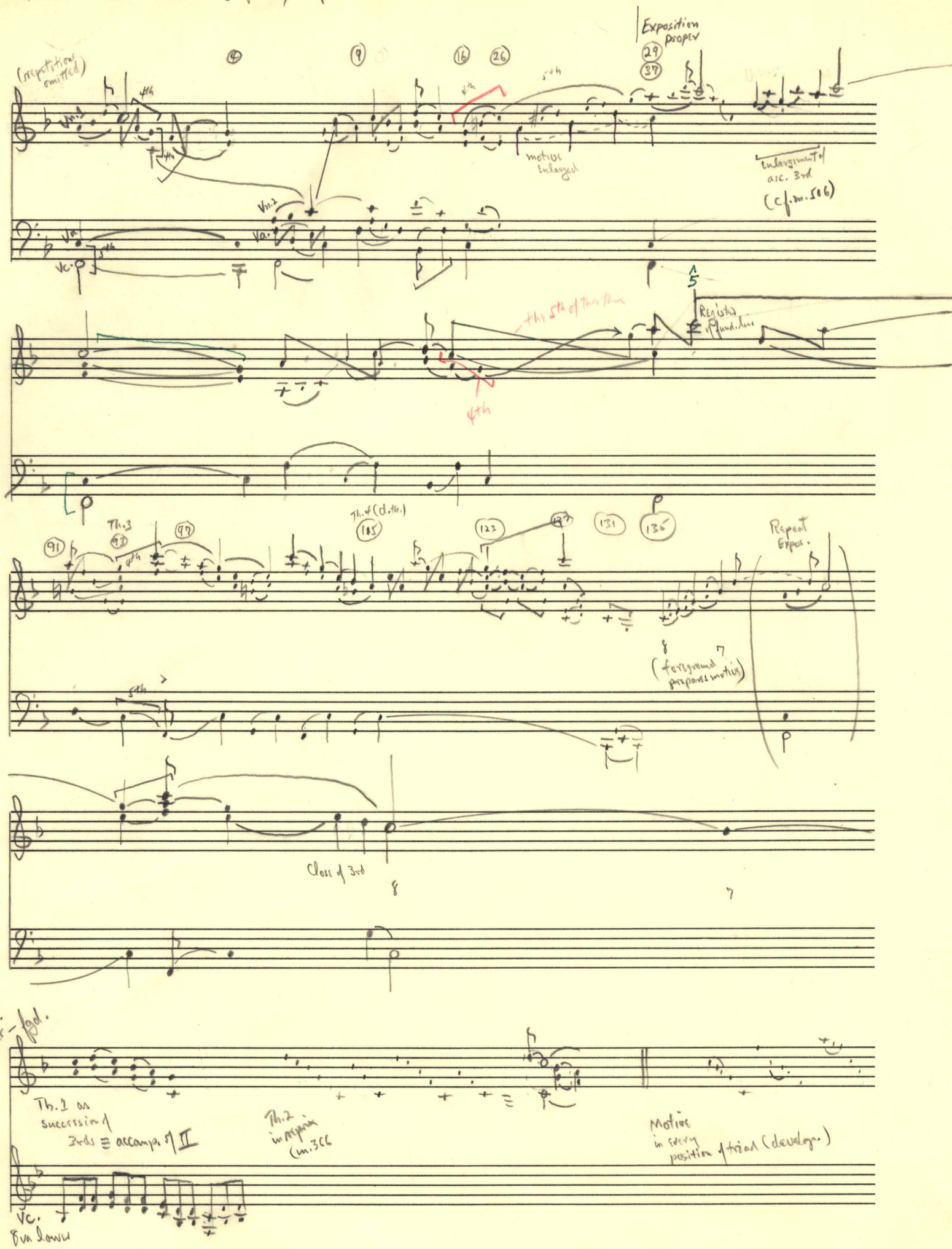
Notes p. 5v, l. 1 – pedagogical point

i.e. fgd. [illegible]
at this stage
like m. 127 ff.
(closing theme

Version of closing theme

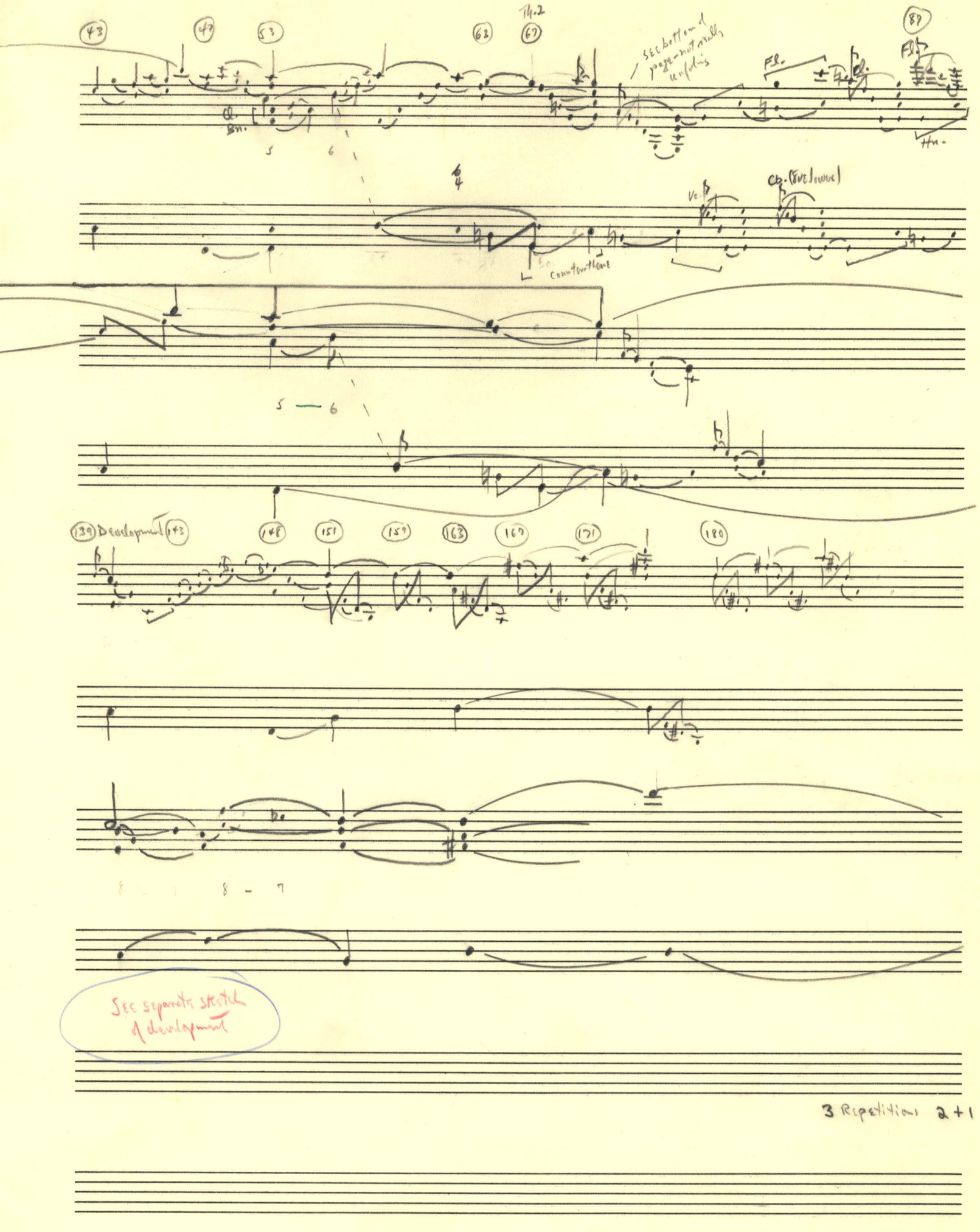
Foreground – Thematic associations more explicit in sketches

(1) Beethoven, Pastoral Symphony, Op. 68, I



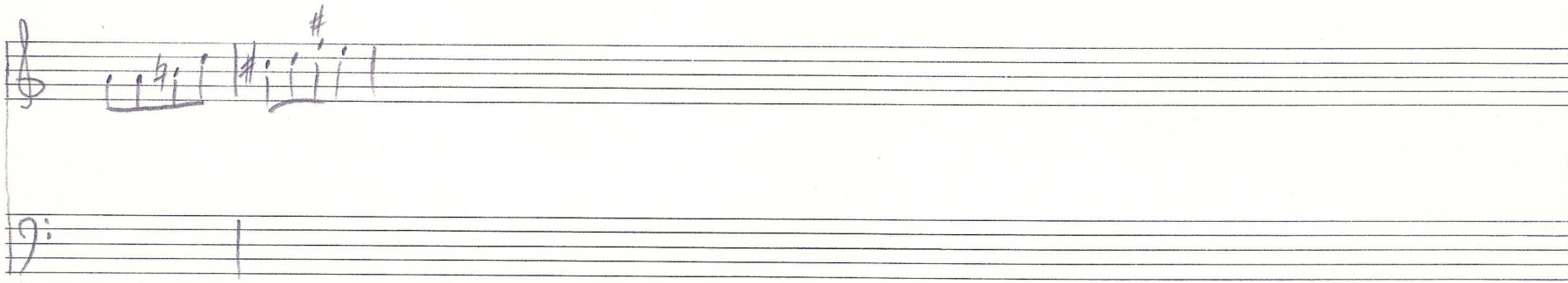
cf. Op. 18½, Th. 2

A. F.
1970



Development

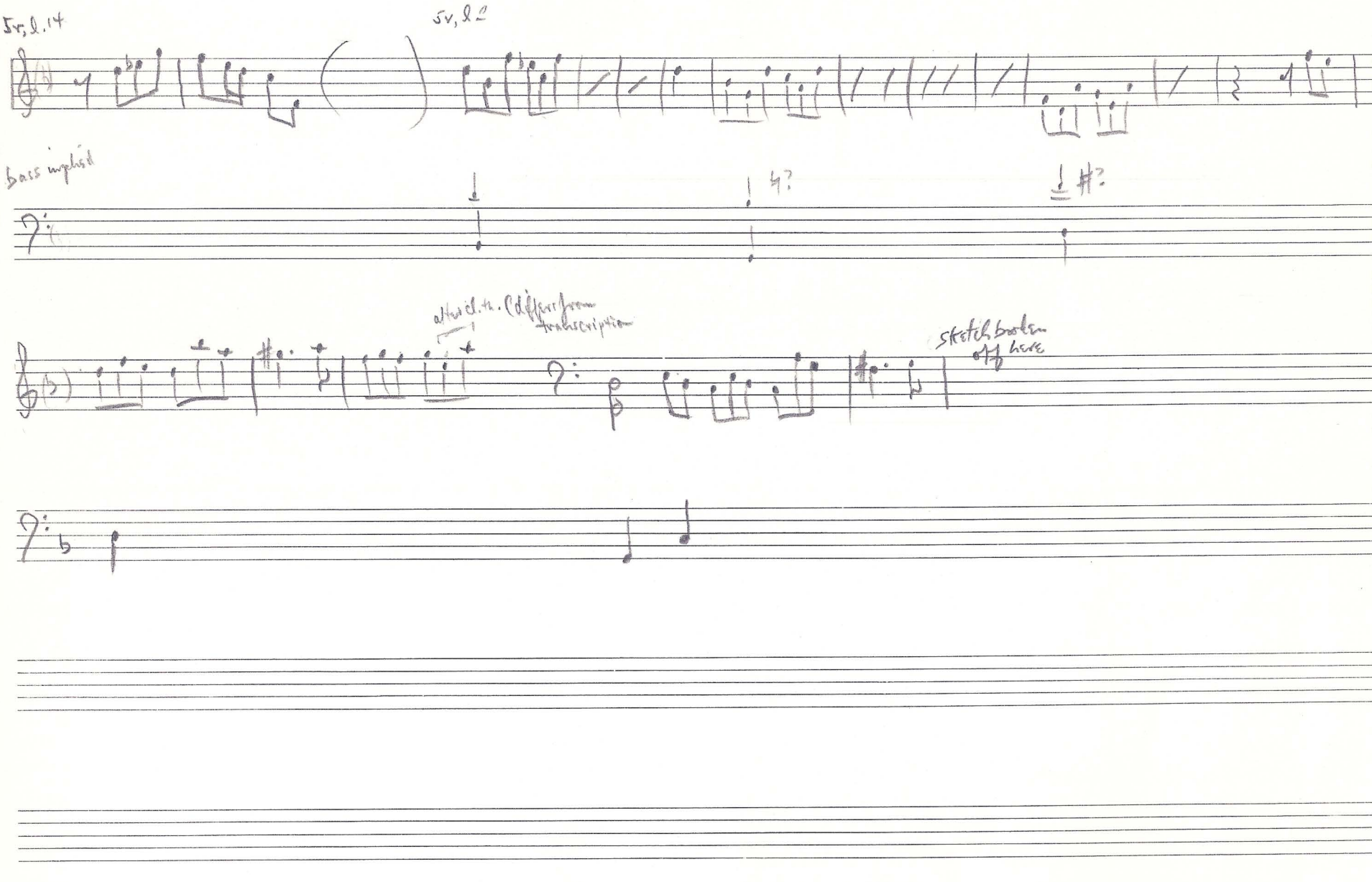
9v



Development – sketchbook

Version "A"

Note: motive from closing theme

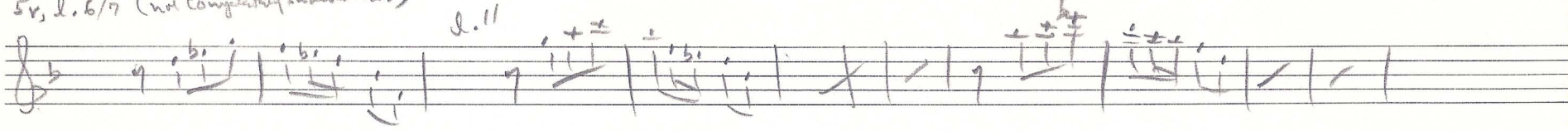


Development - sketchboard

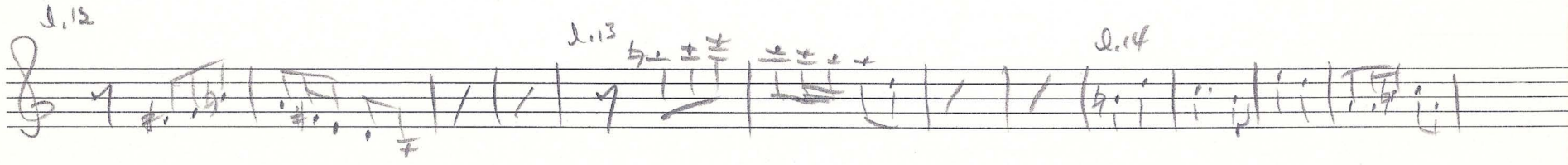
Version "B"

Note: upbeat included at this stage

5v, l. 6/7 (not completely shown here)



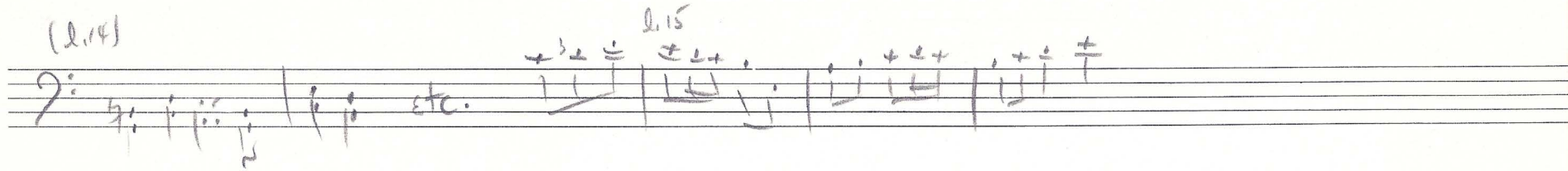
l. 11



l. 12

l. 13

l. 14

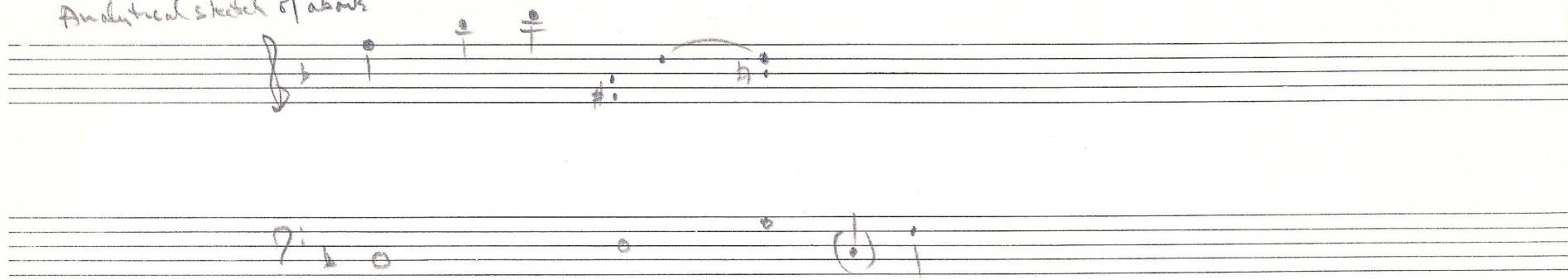


(l. 14)

l. 15

etc.

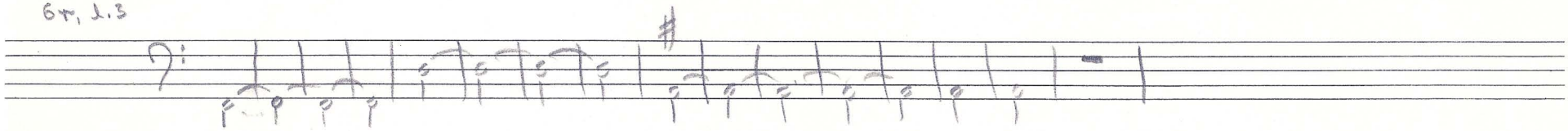
Analytical sketch of above



Development - sketches — see notes on duration of "harmonics" in final version

Version "C"

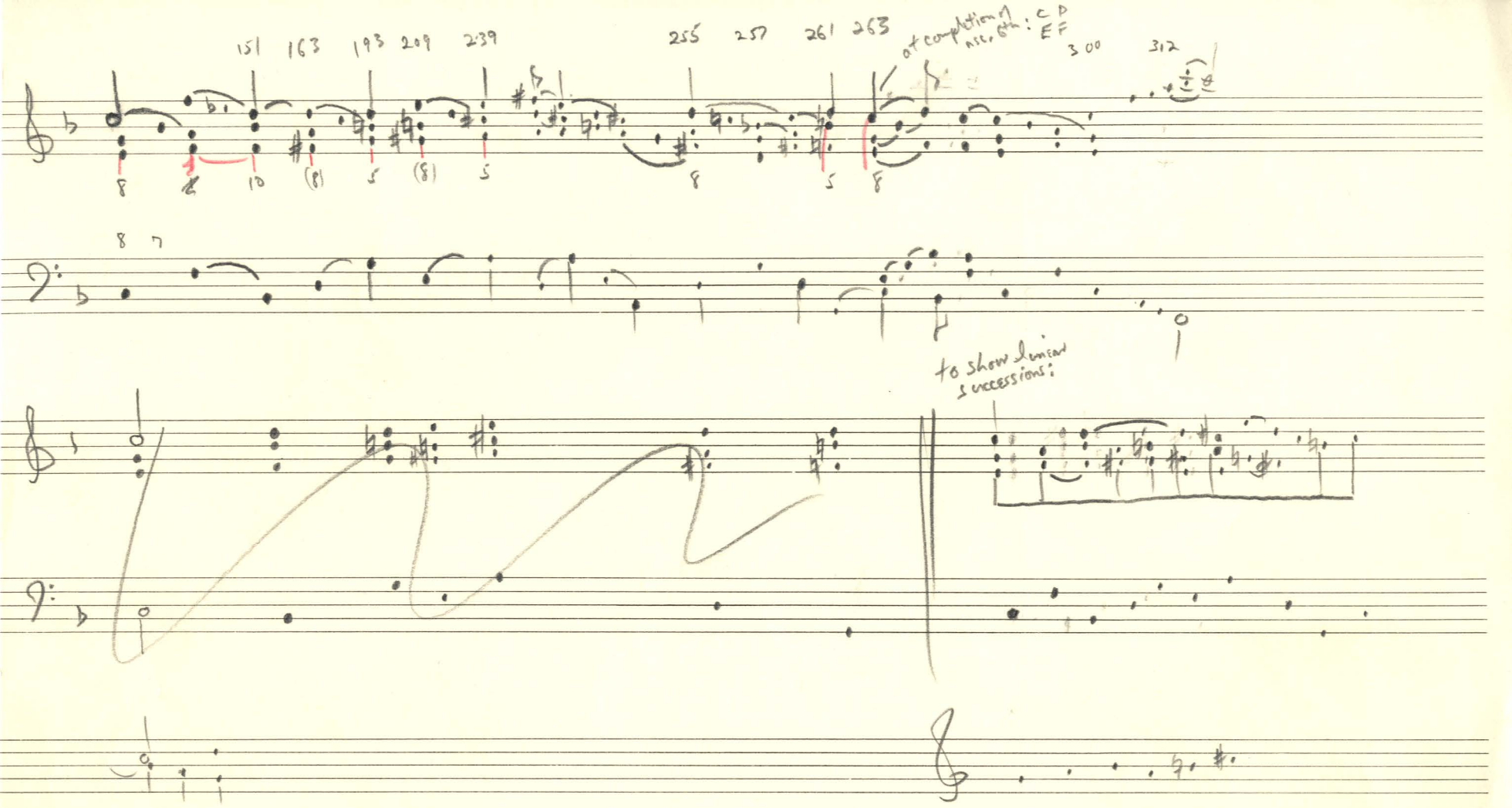
6tr, 1.3



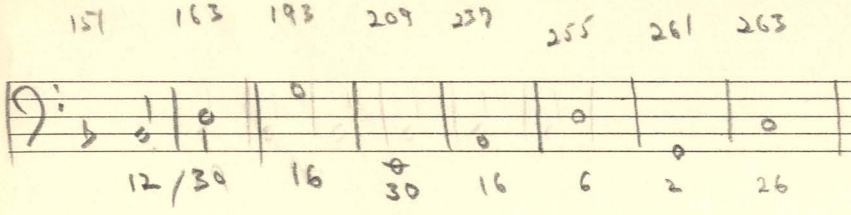
Sketches for closing theme (m. 115)

Some aspects of foreground 'illuminated' key sketches

3v, f. 13


151 163 193 209 239
255 257 261 263
at completion of nsc, 6th: C D E F
300 312
8 10 (8) 5 (8) 5 8 5 8
8 7
to show linear successions:

Duration of "harmonies" in development



P. L.

2r [redacted] Expos., Main theme
l. 14 – close of expos. (m. 499 and before)

2v Expos., main theme, transition to th. 2, th. 2 – also (l. 13-15) cl. th.

3r Expos., main theme, transition to th. 2, theme 2, th. 3

4r–8v

9r [redacted] End of develop., reprise

15r 16 – final version of ending

16r 3-16 Coda ("Schluss")

4r Expos.: Main theme, trans. to th. 2

4v Expos.: Tr. to th. 2, th. 2, th. 3

Xerox'd 5r continuity from 4v – Expos. Th. 3 and close of expos., trans. to Develop. E

Xeroxed 5v trans. to develop., develop.

Xeroxed 6r develop.

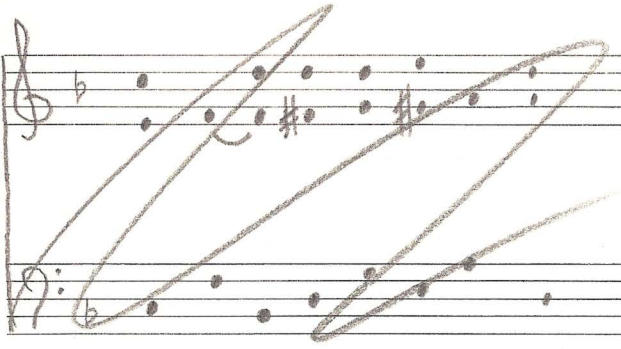
Xeroxed 6v develop.

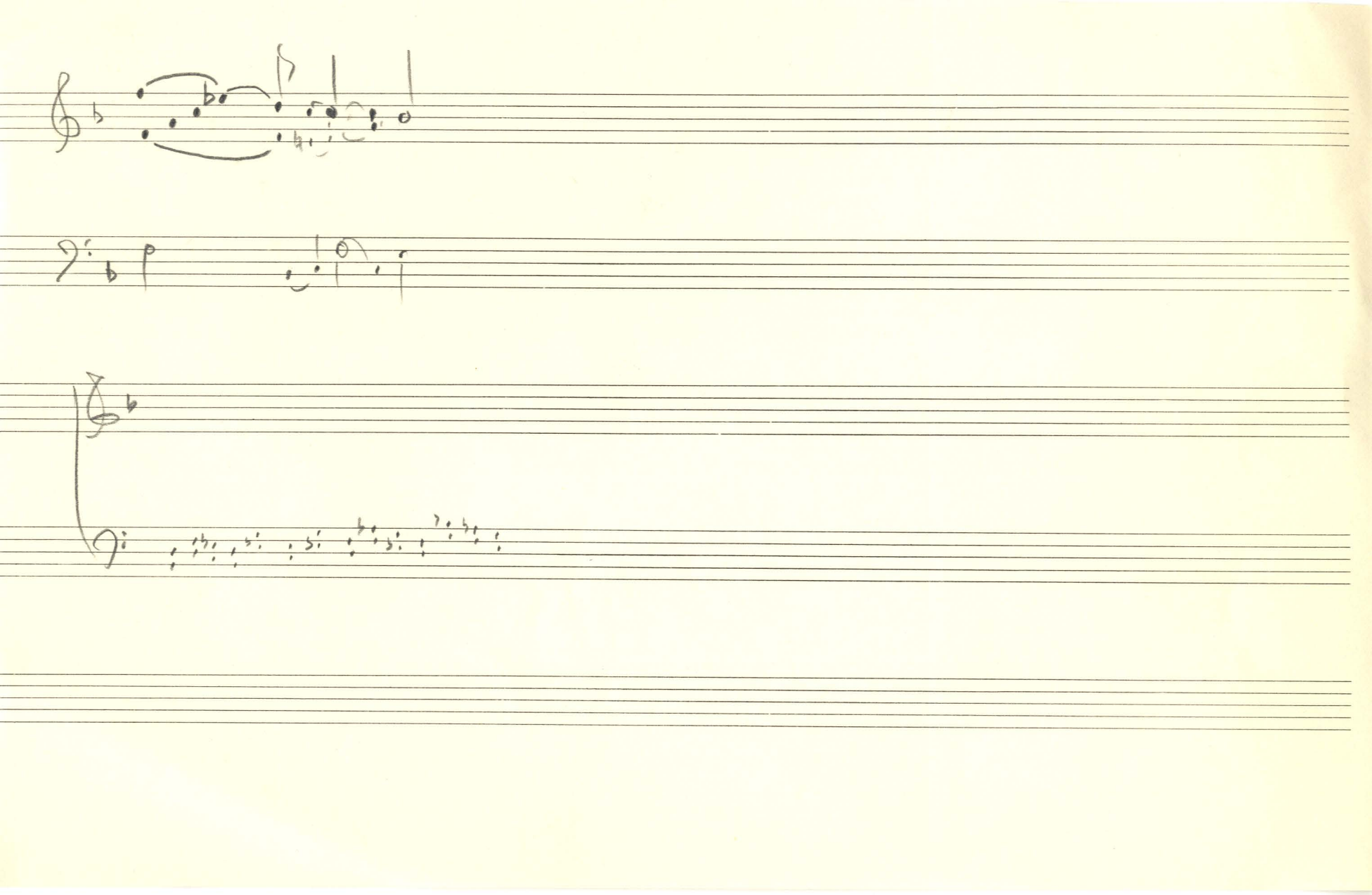
Xeroxed 7r develop. / reprise

7v reprise / coda (develop.?)

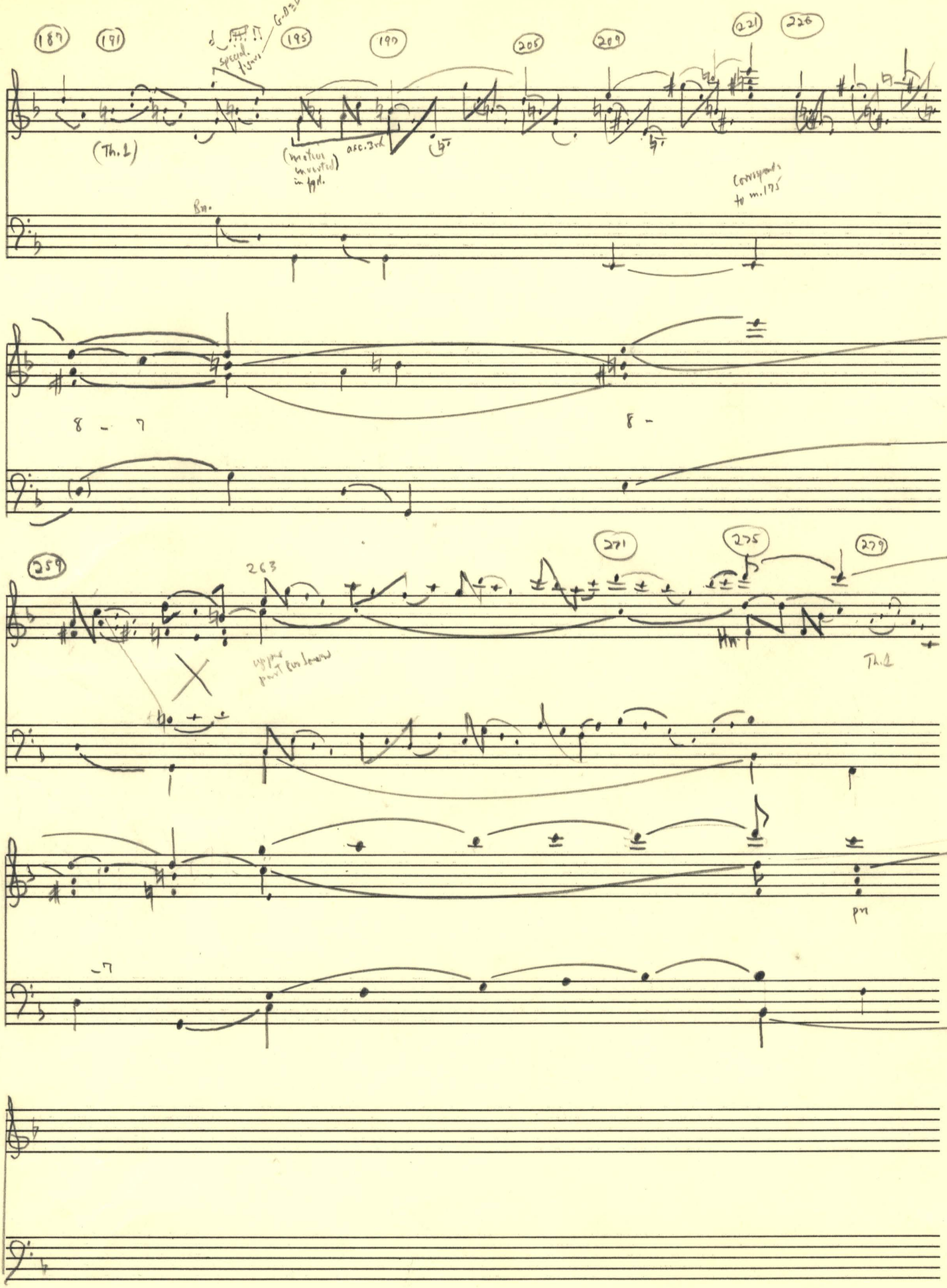
8r Coda

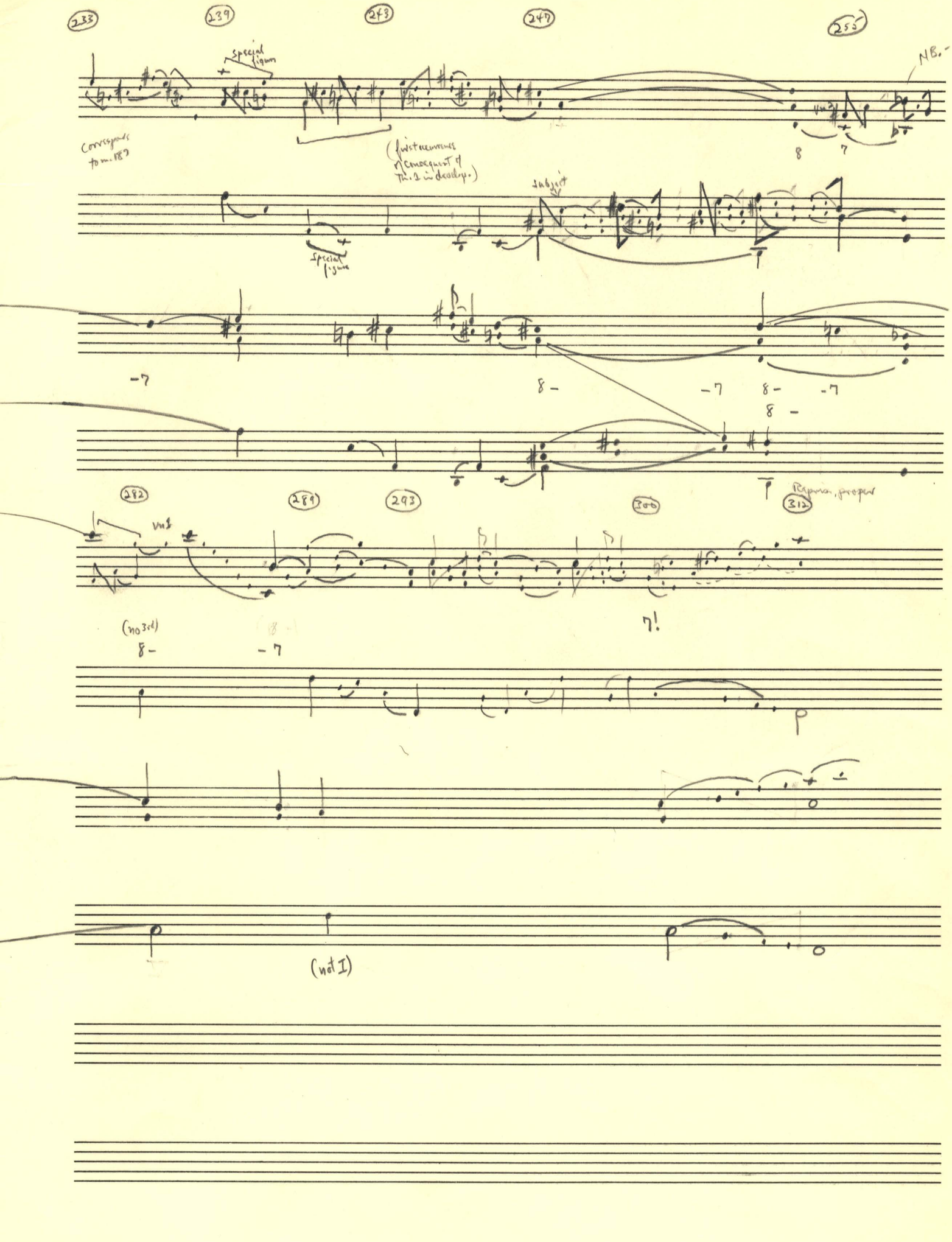
8v development — NB. – after sketches for ending



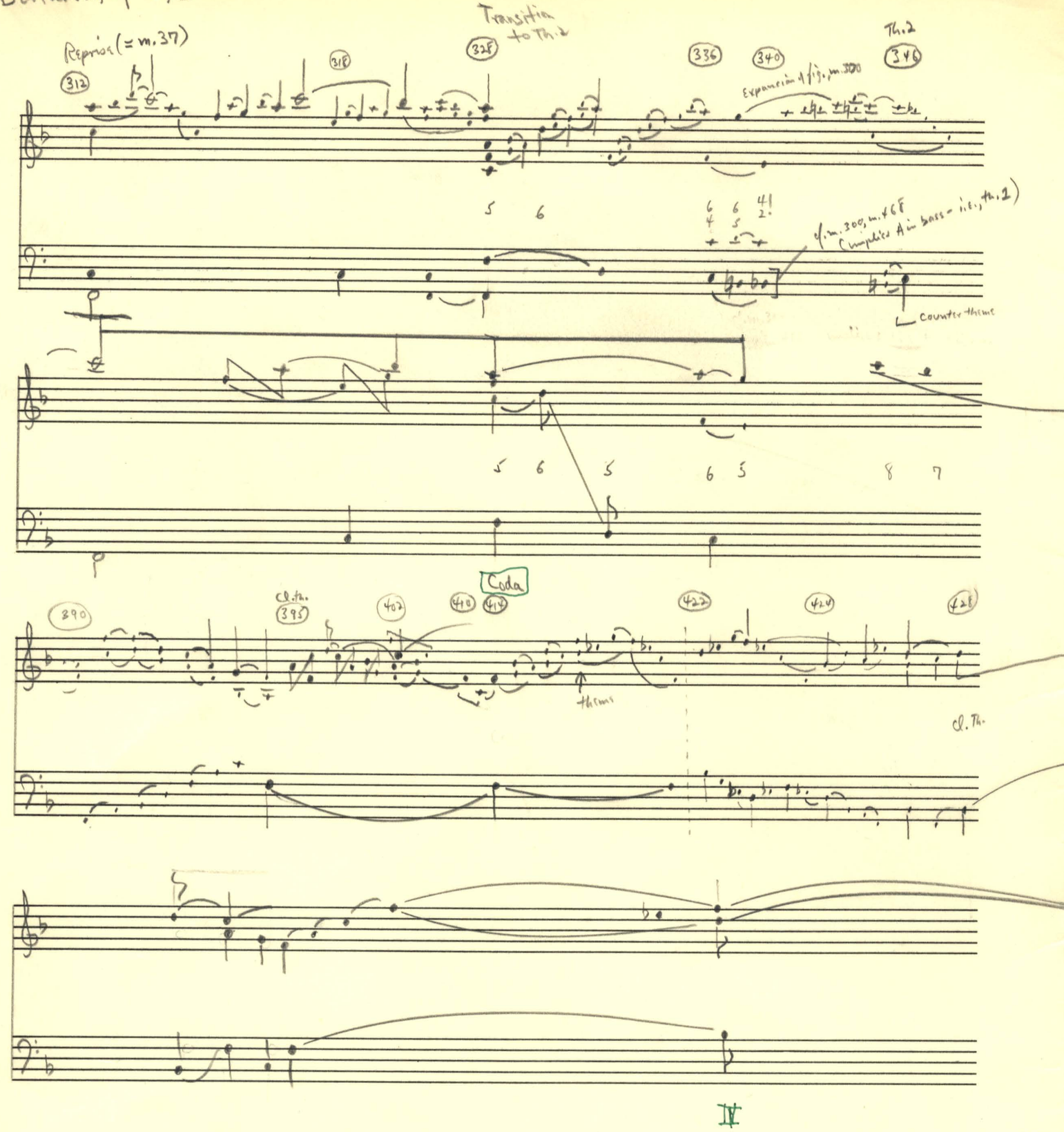


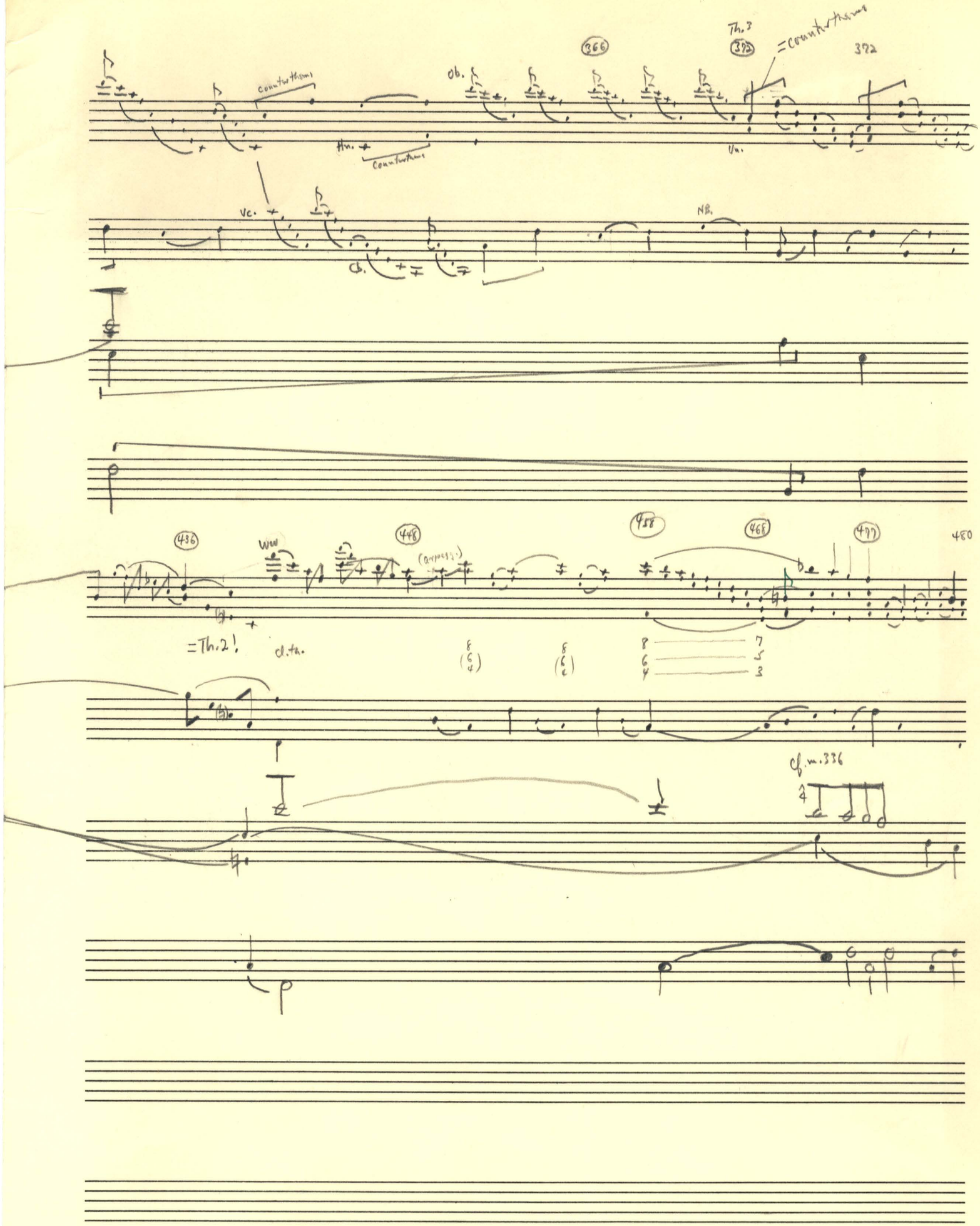
(2) Beethoven, Op. 68, I
Develop., Contd.




233
239
243
247
255
special figure
NB. - see sketch
corresponds to m. 183
(first two measures of consequent of Th. 2 in develop.)
subject
special figure
-7
8-
-7
8-
-7
8-
282
289
293
300
312
Repeat, proper
vns
(no 3rd)
8-
-7
7!
p
(not I)

(3) Beethoven, Op. 68, I





Th. 3
366
372
=counterthems
372
counterthems
Ob.
Hn.
Counterthems
Vn.
Vc.
Cb.
NB.
436
448
458
468
477
480
=Th. 2!
cl. ta.
8 6 4
8 6 4
8 7
6 5
4 3
cf. m. 336

March 31

Dear Allen,

I hope you can understand my scribblings. By "transformation" on the second sheet I mean the preparation for the recapitulation. Hope even more that this reading makes sense to you.

I had used this sheet in a lesson. The crossed-out, upside-down lines show an interesting passage from Mozart's D minor Phantasy, m. 23 to the fermata, and then the passage after the fermata. Before the fermata, at C♮, the former triadic motive cannot be applied. It is then changed to C♯ over G, which makes the motive possible. By the bracket I tried to indicate how C♯ is introduced by almost the same tones including the bass G♯ as before. It is like going back to a previous place and then continuing differently. The fermata depicts the impossibility of continuing by means of the same motive. (The piece is full of such things.)

I hope <u>even still</u> more you have the peace of mind to look at this! Call you soon.

Ever,

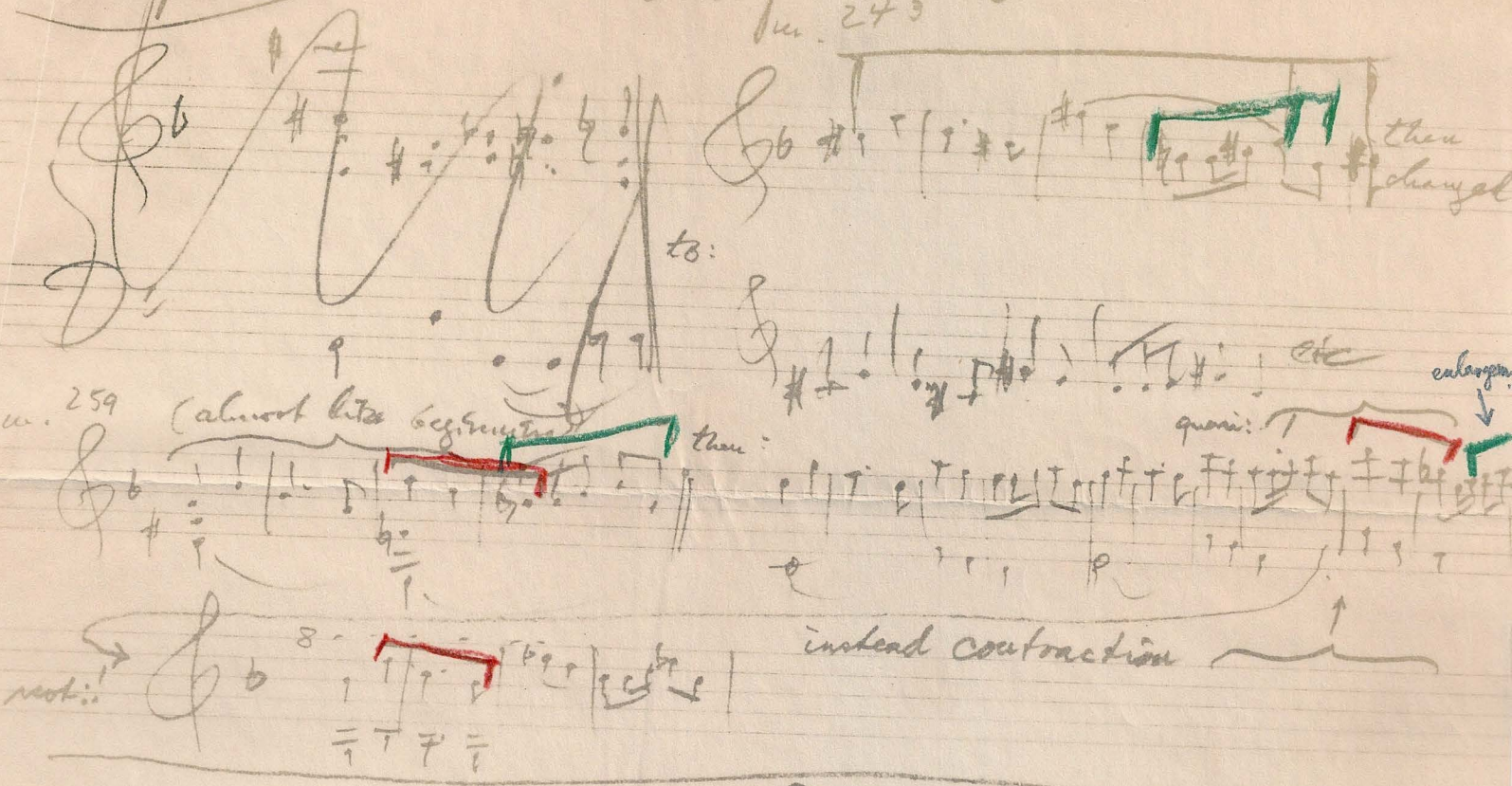
Ernst,

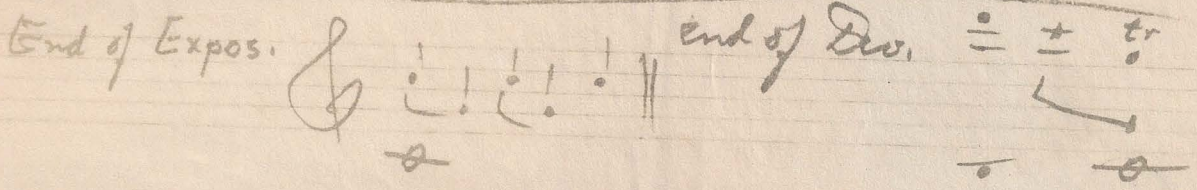
The Bass C - $A^{3\#}$ - F is similar to Mozart Sonata F (280), 1st mvt. (with passing tone G between A and F); Finale (without); Beethoven op. 24, 1st mvt. (without) (Spring Sonata) -- all in F Major.

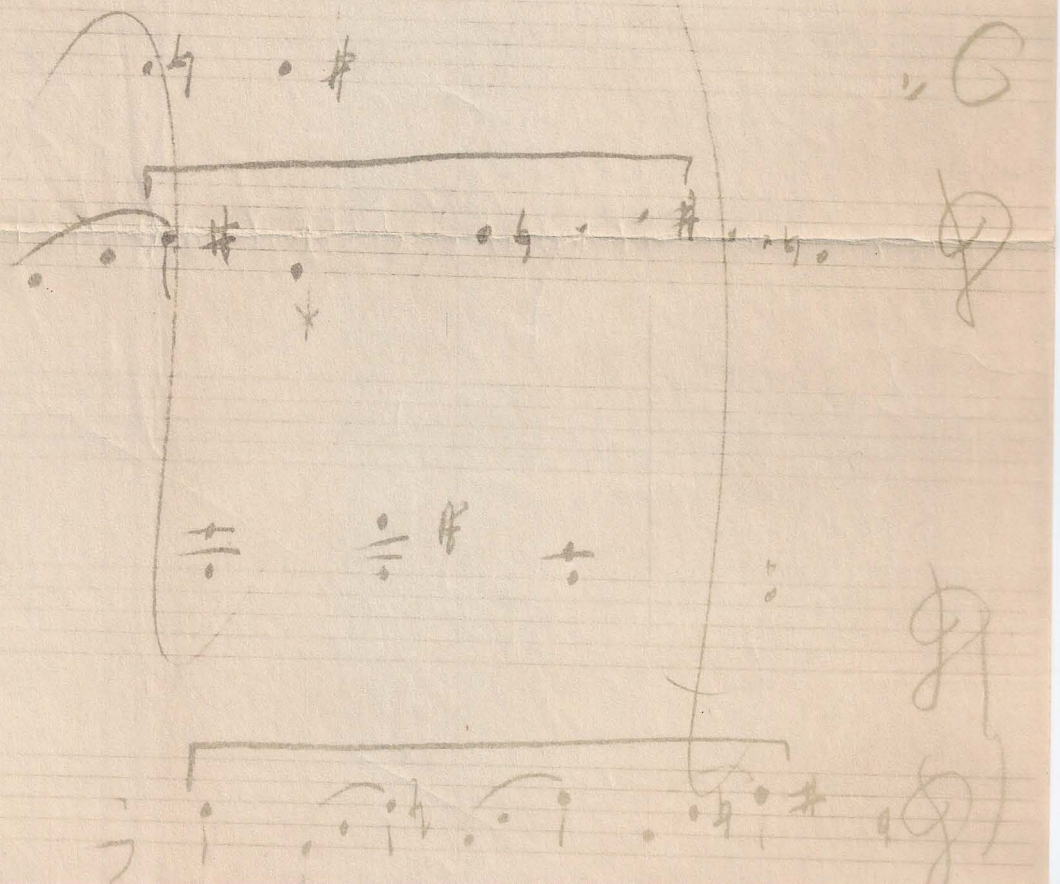
B. op. 68

ERNST

transformation
m. 249

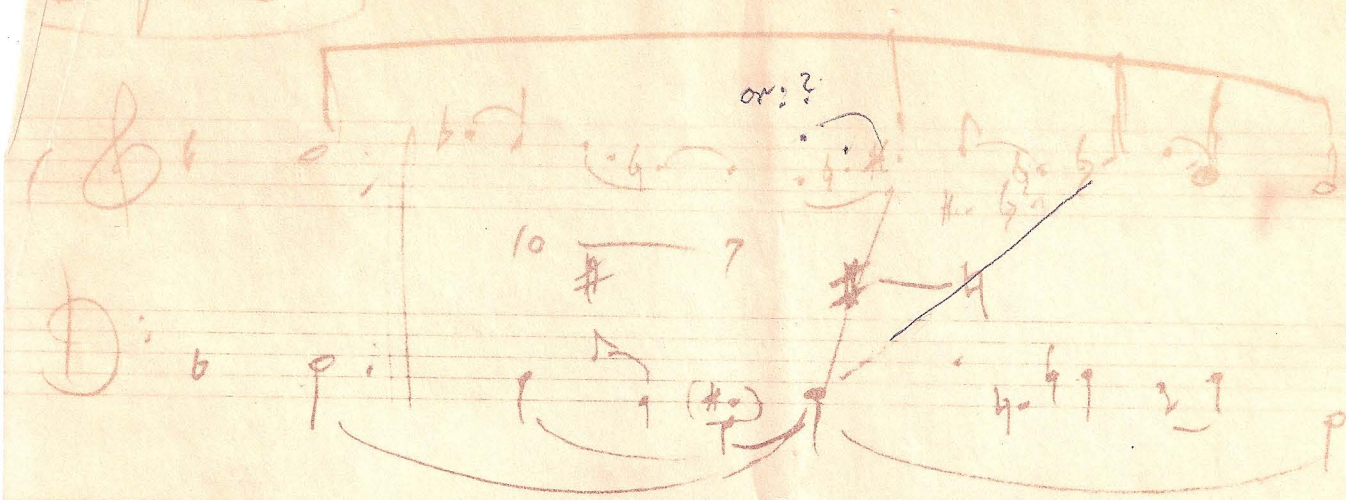


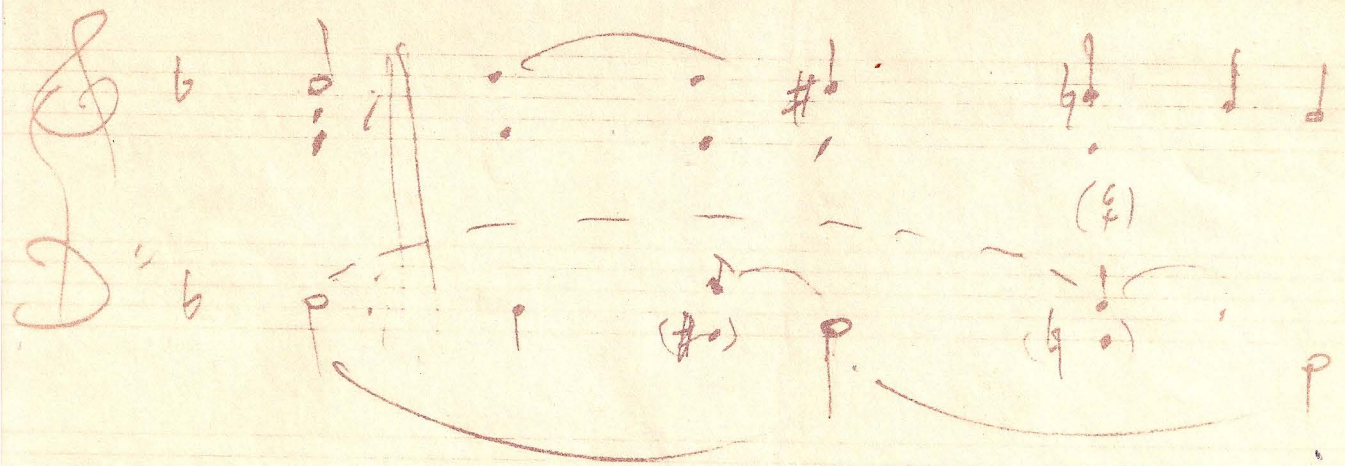


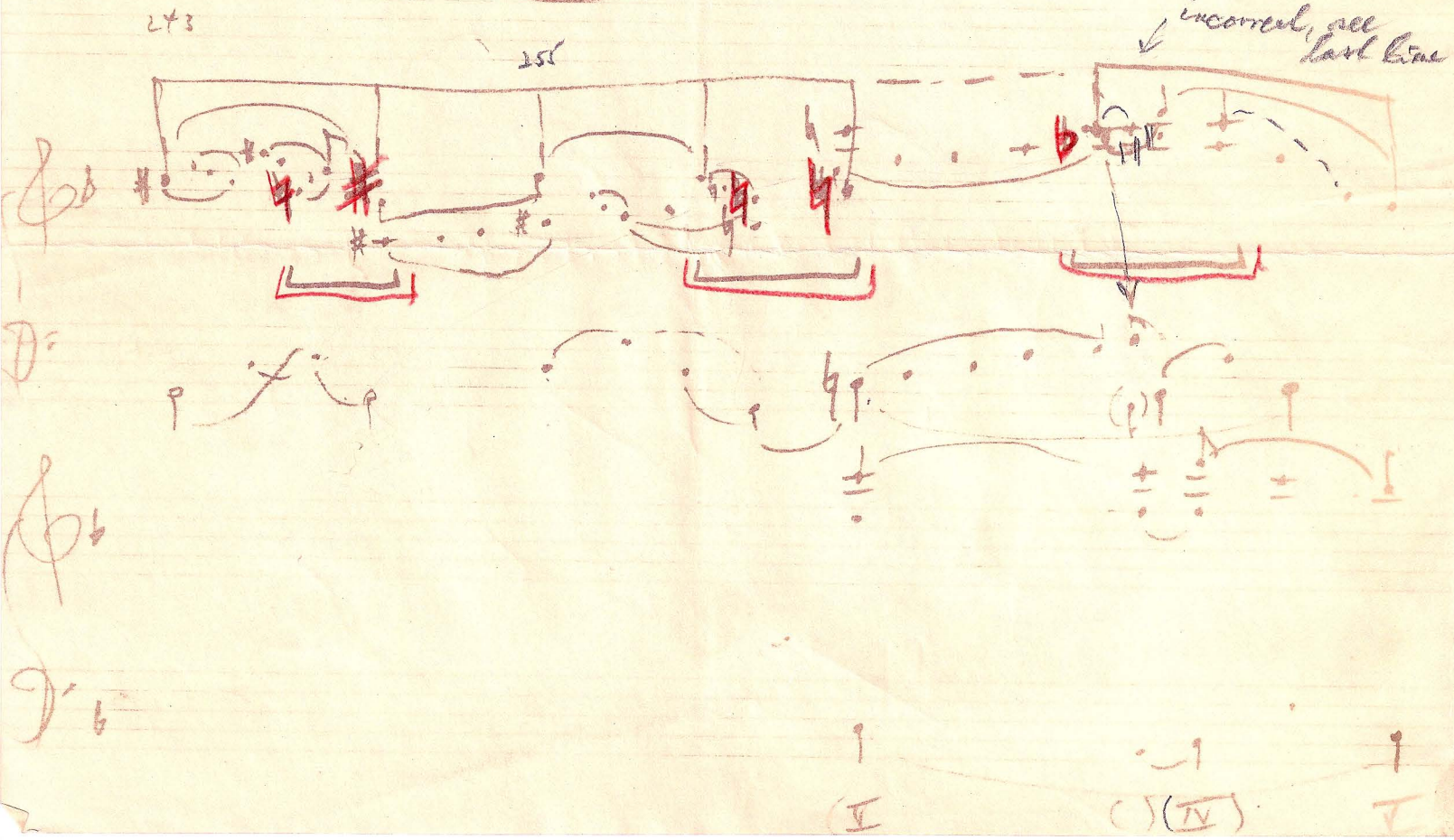


B. op. 68

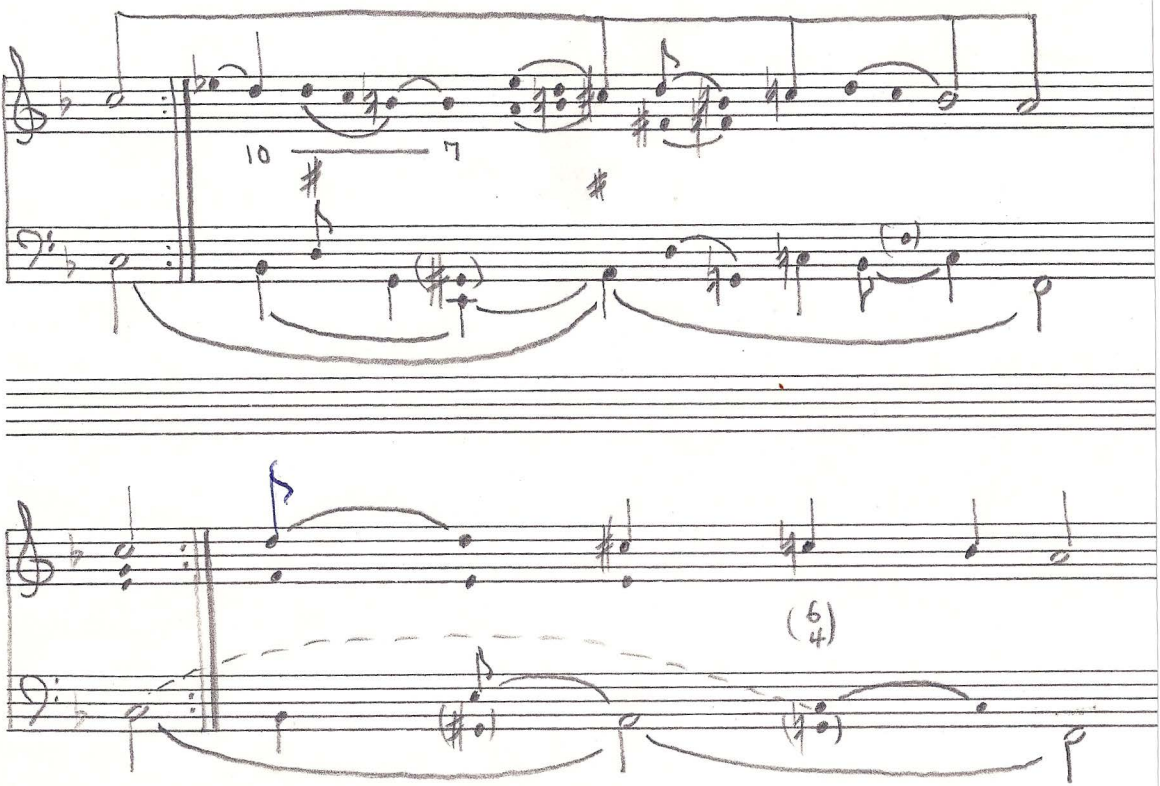
ERNST (ca. 1964)

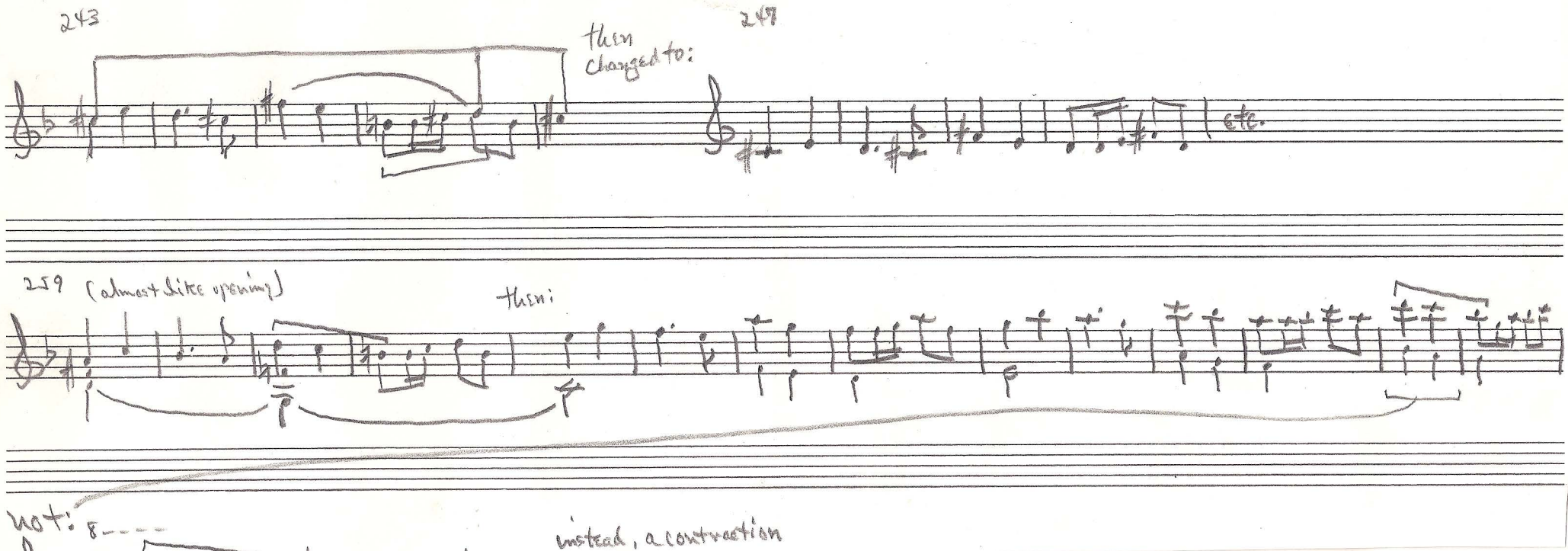


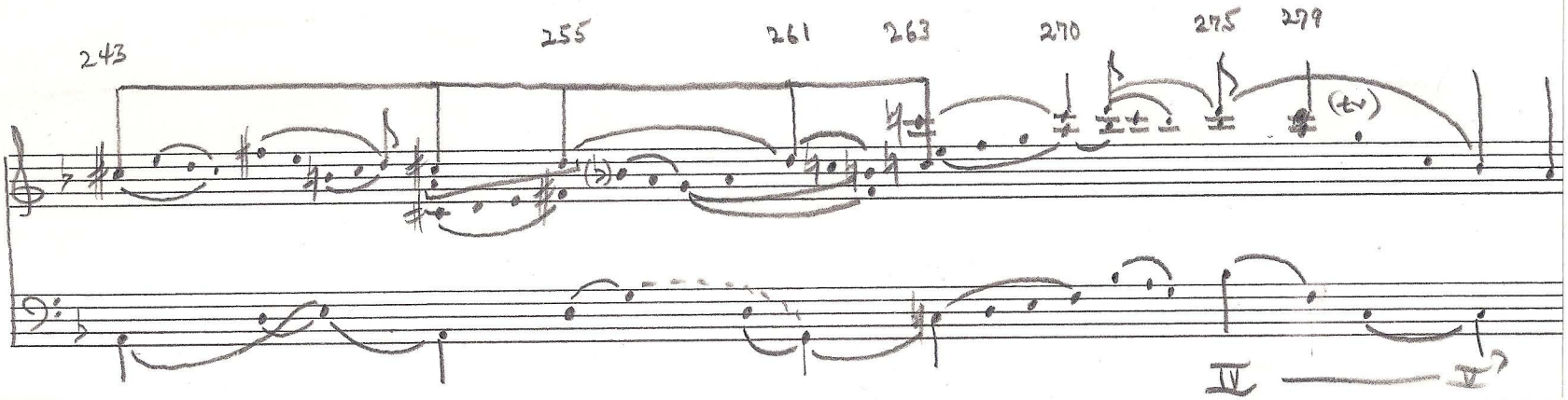




151 163 197 209 243 255 262 289




243
then changed to:
247
etc.
259 (almost like opening)
then:
not:
instead, a contraction
End of exposition
End of develop.
tr


243
255
261
263
270
275
279
(tr)
IV
V

Pastoral Symphony Sketchbook

Br. Mus.
transcribed by Weise
Kerman,"Beethoven Sketchbooks in the British Museum", Royal Music Assn. Proceedings, 1966-67, p.77
Kafka sketchbook from 1780's-90's

Lockwood. Review of sketchbook in MQ Jan.1967, LIII,No.1

thought to present largest number of contin uous sketches for the symphony, although sketches elsewhere (Beethoven Jahrbach)

Sketches for develop. 5r,5v,6r,6v, 7r (reprise)

Problems in reading sketches:

1. Continuity/chronology (but not as difficult as Tyson and Kerman believe)

2. Deciphering the page -- even in transcription
   a) clefs
   b) single and double systems
   c) variants as distinct from counterpoints
   d) position of noteheads on stave (Critical Commentary not helpful)
   e) shorthand devices
      Vi=de
      / (repetition)