

For discussion of Pastoral sketches:

Significance
of structural
levels

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

2) p. 16v for implications of
a) ending (in .500-)

b) disc. line from c ($\frac{F}{64}$)

3) p. 11v — THEMATA

add. sketches of develop.

8v — note esp. treatment of D-C at end of develop. — d. 11
or for coda (?)

9v — returning passages

er/s

sf: Vi =

p:

c ge

dim:

2do Vno

Viola

Vcllo in 8 va

f:

Clarinett

Echo

Varie

8

D - C

= de on p. 5v, line 15

Closing
Thruway

no cent sim. to
m. 501

143?

"Schwächlich's. Übertragung
Zweifelhaf"

for
parture
to copy?

etc

MS.
Bb with
4th c-b 14

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

Cont'd. from
line 14,
p. 5r

like
closing
section
m. 142

* may be of 2
(Kishikhar
Srinath)
* But this would
contradict wies-leading
- possibly D2

incorporate
upbeat of theme

th. 2 in B^b

like bass in therapy

Cont'd. from p. 58, l. 16

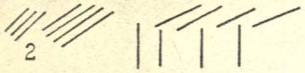
8. i. in 8
Vi: #

NB. (Bt. final) q. 8v, l. 5

← q. final

End of development

Th. 2 as in Expos.!



bdonly
claus
trami (?)

1 etc

3

4 pp:

5

6

7

8

9

10 m. 187

11

12 siml

13

14

15 f: m. 227

16 m. 233

Fontgeudic below

Association
of A in Amaj
triad and A
in thurs

Retransition
of class
m. 197

When
is vic
= d e

special figure m. 194

from p. 8v, l. 1
(change cancelled)

HB. - no Bb as in
final version - see l. 9
and p. 8v, l. 5

1 =de

m. 332

m. 299

m. 302

m. 338

m. 299

Vno

Vcllo

ff:

etc

15 *Requies* *counterpoint*

16

Repeat
another
version
as
develops
m. 299

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

c r s:

c r s:

ff:

p p:

ff:

N

1 *f:* *dim*

2

3

4

5

6

7 *f:*

8

9 *f:* etc

10

11

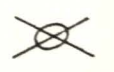
12

13 *pp:* *loco*

14 *f:*

15 *c s:*

16



Beethoven, Op. 68

(4)

no. 2 of 3 of theme
1. 1. 1.

480

483

492

502

506

Handwritten musical notation for the first system, measures 480-506. The top staff is in treble clef and the bottom staff is in bass clef. The music includes various note values, rests, and dynamic markings like 'ff' and 'Th. 2'.

Handwritten musical notation for the second system, measures 480-506. The top staff is in treble clef and the bottom staff is in bass clef. The music includes various note values, rests, and dynamic markings like 'ff' and 'Th. 2'.

Empty musical staff.

Empty musical staff.

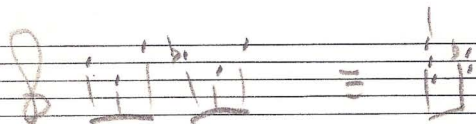
Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

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



i.e. *fpd.* at this stage
like *mi. 12/7/ff.*
(closing *thm*)

Version of closing theme

Foregrounded - Thematic associations more explicit in sketches

① Beethoven, Pastoral Symphony, Op. 68, I

(repetitions omitted)

④ ⑨ ⑫ ⑲ ⑳

Exposition proper

29 37

Enlargement of arc. 3rd (cf. m. 506)

motives enlarged

the 5th of this 7th

Registers of woodwinds

Th. 3 (91) 93 97 115 123 127 131 135

Repeat Expos.

8 foreground prepares motives

Close of 3rd

Misc. Notes - *And.*

Th. 1 as succession of 3rds = accomp. of II

Th. 2 in appian (m. 366)

Motive in every position of triad (develop.)

Vc. Eva lower

43 47 53 63 67 87

SEE bottom of page - not really unipolys

Fl.

Hr.

6/4

Countersubject

Ch. (See above)

5 - 6

139 Development 143 148 151 159 163 167 171 180

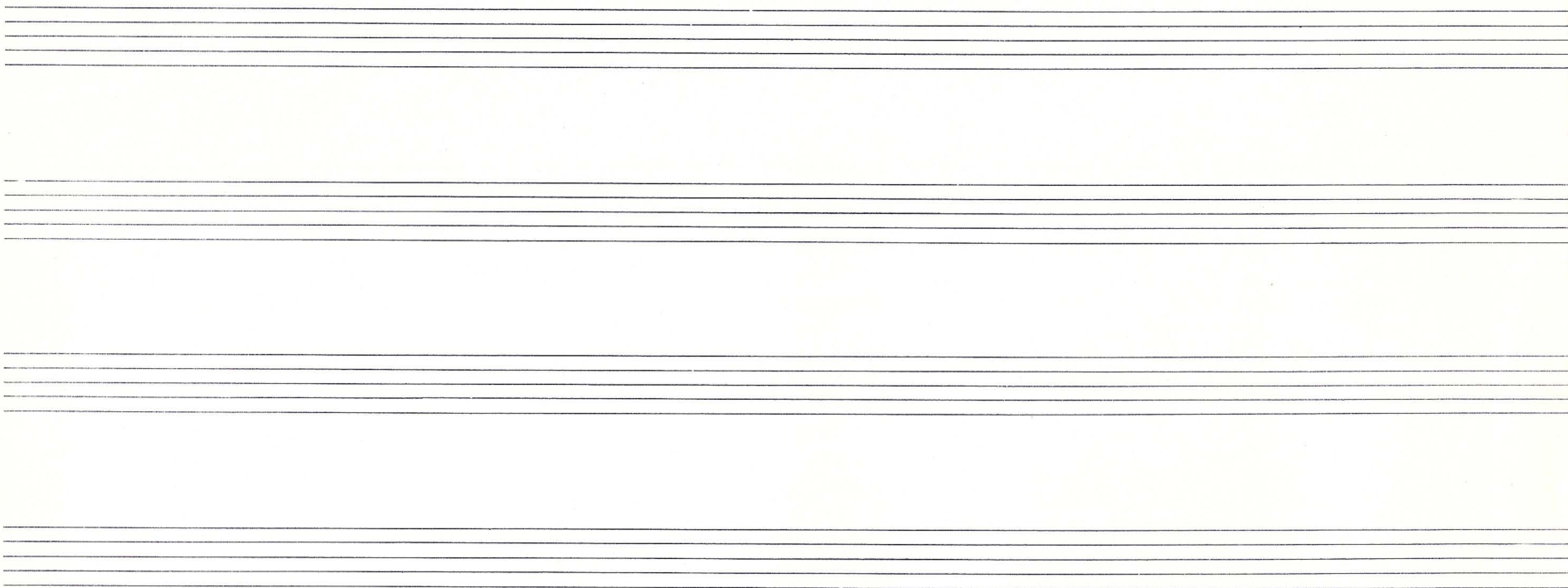
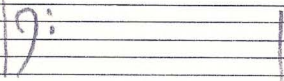
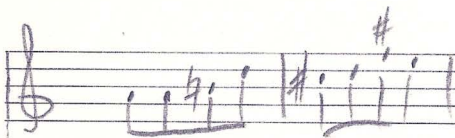
8 - 7

See separate sketch of development

3 Repetitions 2 + 1

Development

qr



Development - sketchbook

Version "A"

Note: motive from closing theme

5, 2. 14

5, 2^o

Musical notation for the first staff (treble clef). It begins with a series of eighth notes, followed by a large bracketed section containing several measures of music with some notes marked with a question mark. The staff ends with a double bar line and a repeat sign.

Bass implied

Bass line notation (bass clef) with three vertical stems. The first stem has a downward arrow. The second stem has a note with a question mark and the number '4' above it. The third stem has a note with a sharp sign and a question mark above it.

Musical notation for the second staff (treble clef). It features a series of notes with some marked with a plus sign (+) and others with a question mark (?). Annotations include "alt. d. n. (diff. from transcription)" pointing to a note and "sketch broken off here" pointing to the end of the staff.

Bass line notation (bass clef) with a few notes, including a flat sign (b) and a question mark (?) above one of the notes.

Four empty musical staves at the bottom of the page.

Development - sketchbook

Version "B"

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

Note: upbeat included
at + a 2 stags

l. 11

l. 12

l. 13

l. 14

(l. 14)

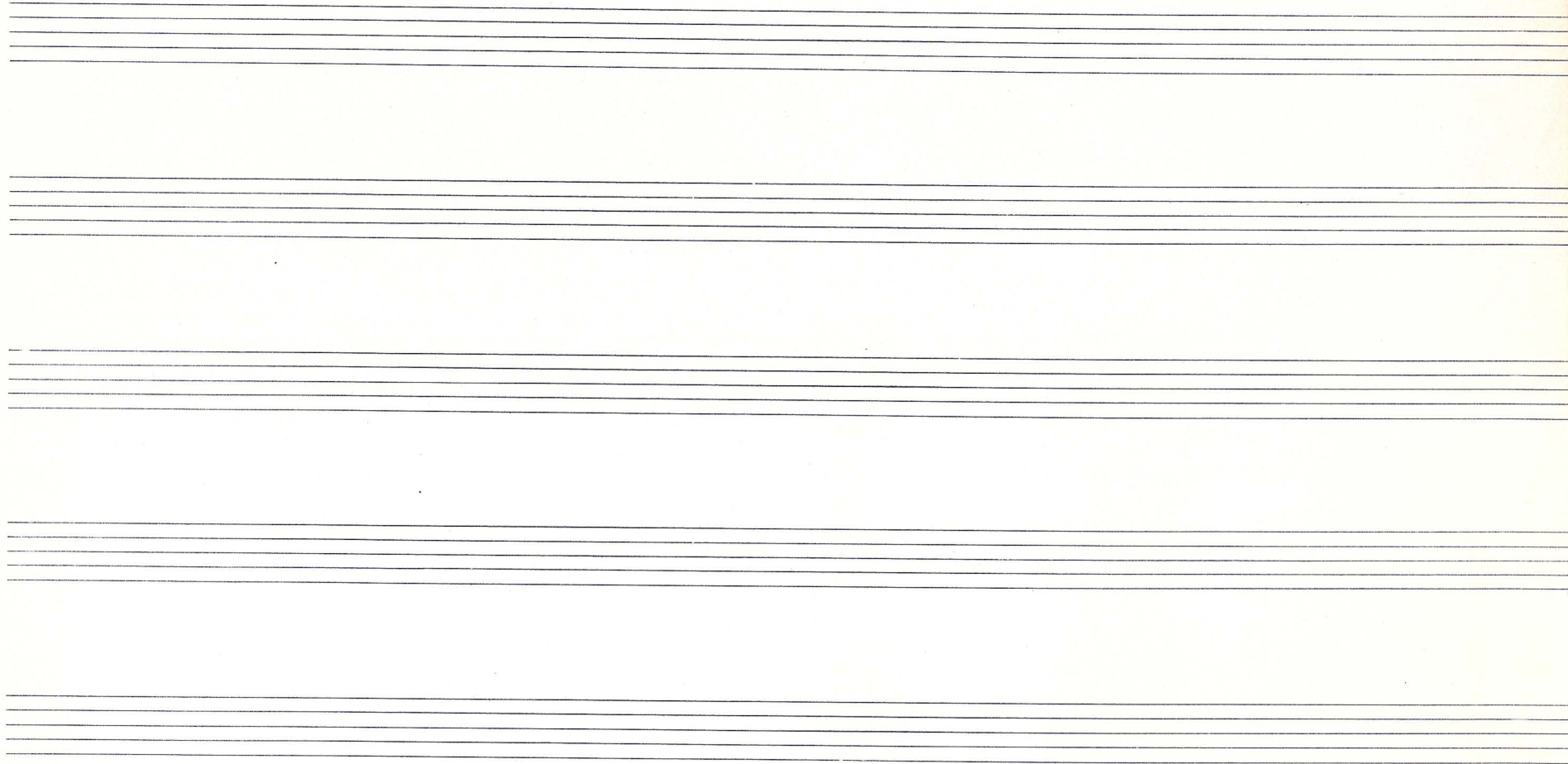
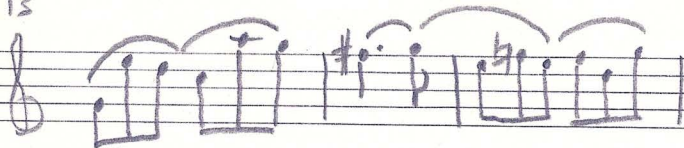
l. 15

Analytical sketch of above

Sketches for closing theme (m. 115)

Some aspects of foreground
'illuminated by sketches

3rd. l. 13



151 163 193 209 239

255 257 261 263

at completion of
No. 24: C D
E F

300

312

to show linear
successions:

Duration of "harmonies" in development

151 163 193 209 237 255 261 263

A handwritten musical staff with a bass clef and a key signature of one flat. The staff contains eight measures, each with a single note. The notes are: G2 (fingering 12/30), F2 (fingering 16), E2 (fingering 30), D2 (fingering 16), C2 (fingering 6), B1 (fingering 2), A1 (fingering 26), and G1. The notes are connected by a horizontal line.

P. L.

2v

~~1v~~

EXPOS., Main theme
l. 14 - close of expos. (m. 479 and before)

2v

3v

4v-5v

EXPOS., main theme, transition to th. 2, th. 2 - also (l. 13-15)
EXPOS., main theme, transition to th. 2, theme 2, th. 3 - cl. th.

4v

~~3v~~

End of develop., reprise

15v

16

- final version of ending

16v

3-16

Coda ("Schluss")

4v

EXPOS.; Main theme, trans. to th. 2

4v

EXPOS.; Tr. to th. 2, th. 2, th. 3

XEROXED

5v

continues from 4v - EXPOS. Th. 3 and close of expos., trans. to Develop.

XEROXED

5v

trans. to develop., develop.

XEROXED

6v

develop.

XEROXED

6v

develop.

XEROXED

7v

develop. / reprise

7v

reprise / coda (develop.?)

8v

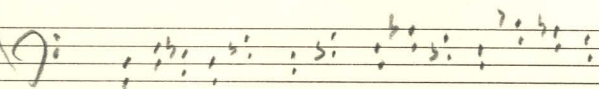
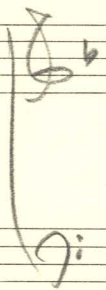
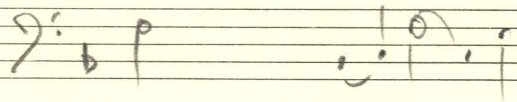
Coda

8v

development - NB. - after sketches for ending

Handwritten musical notation on a staff. The top staff uses a treble clef and contains a sequence of notes: G4 (flat), A4, B4, C5 (sharp), D5 (sharp), E5, and F5. The bottom staff uses a bass clef and contains notes: G3, F3, E3, D3, C3, and B2. Large, overlapping slurs are drawn across both staves, connecting the notes in a way that suggests a melodic line or a specific fingering sequence. The notation is written in dark ink on aged, yellowed paper.

Four sets of empty musical staves, each consisting of five horizontal lines, arranged vertically on the page. These staves are currently blank and intended for further musical notation.



2 Beethoven, Op. 68, I
Develop., contd.

187 (Th. 2) 191 195 (motus inverted in f.p.) asc. 3rd 205 209 221 226

special figure G-D-E-G

Ba.

Corresponds to m. 175

8 - 7 8 -

259 263 271 275 279

Upper part for lower

Th. 2

7

pp

233

239

243

247

255

NB. - see sheet

special figure

Corresponds to m. 182

(first occurrence of consequent of this in study.)

subject

special figure

-7

8-

-7

8-

-7

8-

282

289

293

300

312

Repeat, proper

mf

(no 3rd)
8-

8-
-7

7!

(not I)

3) Beethoven, Op. 68, I

Reprise (= m. 37)

Transition to Th. 2

Th. 2

Handwritten musical score for the first system, measures 312-346. The score is written on four staves (two treble and two bass clefs). Measure numbers 312, 318, 328, 336, 340, and 346 are circled. Fingerings are indicated with numbers 5 and 6. A note at measure 340 is annotated with "Expansion 1/19, m. 300". A note at measure 346 is annotated with "Th. 2" and "4. m. 300, m. 468 (Complex A in bass - i.e., Th. 2)". A "Counter-theme" is also indicated. Fingerings for the second system are 5 6 5 6 5 8 7.

Cada

Handwritten musical score for the second system, measures 390-428. Measure numbers 390, 398, 402, 410, 414, 422, 424, and 428 are circled. A "cl. Th." (clarinet theme) is indicated at measure 398. A "thems" (theme) annotation is present at measure 414. A "cl. Th." annotation is also present at the end of the system.

Handwritten musical score for the third system, measures 429-430. The score is written on two staves (treble and bass clefs). Measure numbers 429 and 430 are circled. A large slur covers the entire system.

VI

Four empty musical staves at the bottom of the page.

Handwritten musical notation on a five-line staff. Includes annotations: "Contra Alto", "ob.", "Th. 3", "392", and "372". A circled number "366" is present. The notation features various note values and rests.

Handwritten musical notation on a five-line staff. Includes annotations: "vc.", "d.", and "NB.". The notation shows melodic lines with some rests.

Handwritten musical notation on a five-line staff, mostly consisting of rests and a few notes.

Handwritten musical notation on a five-line staff, mostly consisting of rests and a few notes.

Handwritten musical notation on a five-line staff. Includes annotations: "436", "Ww", "448", "(arpegg.)", "458", "468", "477", and "480". Below the staff are fingerings: "8 (6) 4", "8 (6) 4", and a diagram of a stringed instrument fretboard with strings 2, 3, 4, 5, 6, 7, 8 labeled.

Handwritten musical notation on a five-line staff, showing a melodic line.

Handwritten musical notation on a five-line staff. Includes annotations: "Cb. m. 336" and a diagram of a stringed instrument fretboard with strings 2, 3, 4, 5, 6, 7, 8 labeled.

Handwritten musical notation on a five-line staff, showing a melodic line.

Handwritten musical notation on a five-line staff, mostly consisting of rests.

Handwritten musical notation on a five-line staff, mostly consisting of rests.

Handwritten musical notation on a five-line staff, mostly consisting of rests.

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 \natural , the former triadic motive cannot be applied. It is then changed to C \sharp over G, which makes the motive possible. By the bracket I tried to indicate how C \sharp is introduced by almost the same tones including the bass G \sharp 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 even still more you have the peace of mind to look at this! Call you soon.

Ever,

Ernst,

The Bass C - A \sharp - 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
no. 243

then changed

to:

etc

no. 259

(almost like beginning)

then:

quasi:

enlargement

note:

instead contraction

End of Expos.

end of Dev.

$\frac{=}{\cdot} \pm \frac{tr}{\cdot}$

B. op. 68

ERNEST (ca. 1964)

Handwritten musical notation for the first system, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes and rests. The bass staff contains a bass line with notes and rests. There are some annotations: "or:?" above the treble staff, and numbers "10" and "7" above the bass staff. A diagonal line is drawn across the system.

Handwritten musical notation for the second system, consisting of a treble clef staff and a bass clef staff. The notation is similar to the first system, with notes and rests in both staves. There are some annotations: "(#)" above the treble staff and "(#)" above the bass staff.

243

255

incorrect, see last line

Handwritten musical notation for the third system, consisting of a treble clef staff and a bass clef staff. This system features red markings: red brackets under the bass staff and red symbols (possibly accidentals or notes) in the treble staff. A dashed line is drawn above the treble staff.

Handwritten musical notation for the fourth system, consisting of a treble clef staff and a bass clef staff. The notation continues with notes and rests in both staves.

Handwritten musical notation for the fifth system, consisting of a treble clef staff and a bass clef staff. At the bottom of the page, there are Roman numerals: (I), (IV), and (I).

151 163 197 209 243

255 262

289

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of several measures with notes, rests, and fingerings. A double bar line is present at the beginning of the first measure. Fingerings are indicated by numbers 10 and 7. There are two sharp signs (#) written below the staves. The notes are connected by slurs, and there are some circled notes in the treble staff.

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of several measures with notes, rests, and fingerings. A double bar line is present at the beginning of the first measure. A circled number (6) is written above the treble staff. The notes are connected by slurs, and there are some circled notes in the bass staff.

243

then changed to:

247

259 (almost like opening)

then:

not:

8-----

instead, a contraction

End of exposé

End of develop

243

255

261

263

270

275

279

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 continuous sketches for the
symphony, although sketches elsewhere (Beethoven Jahrbuch)

Sketches for develop. ~~ff~~ 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 ~~trans~~ 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)

f / u