

SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA

RAZRED ZA ZGODOVINSKE IN DRUZBENE VEDE
CLASSIS I: HISTORIA ET SOCIOLOGIA

ZNANSTVENORAZISKOVALNI CENTER SAZU
Muzikološki institut

MONUMENTA
ARTIS MUSICAE SLOVENIAE

I

AMANDUS IVANCIC

SONATE
A
TRE

LJUBLJANA
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UREDNIK
EDITOR
AKADEMIK DRAGOTIN CVETKO

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SONATE A TRE

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Predgovor

Misel na izdajanje del skladateljev, ki so ustvarjali v daljni preteklosti in potekali s slovenskega prostora, tu bili rojeni in bili slovenskega, a v nekaterih primerih tudi neslovenskega porekla, na Slovenskem naturalizirani ali se kako drugače stikajoci s tem ozemljem, je vznikla že pred časom. Prvič, toda osamljeno, se je konkretnizirala v knjižnem programu Slovenske matice, ki je v 60-ih letih izdala izbor skladb J. Gallusa, G. Plavca in J. K. Dolarja (Gallus-Plautzius-Dolar in njihovo delo, 1963) in Gallusove posvetne zborne (Harmoniae morales, 1966; Moralia, 1968).

V 70-ih letih in neposredno zatem se je ta misel nadaljevala. Privedla je do spoznanja, da bo lahko v polnem zaživila le z dobro premisljenim in načrtno vodenim konceptom ter v okviru institucije, ki je za take izdaje najbolj poklicana in je v navadi tudi drugod. To in ono se ravnokar začenja realizirati z zbirko MONUMENTA ARTIS MUSICAE SLOVENIAE kot izdajo Slovenske akademije znanosti in umetnosti oziroma Muzikološkega instituta njenega Znanstvenoraziskovalnega centra.

Koncept je jasen: v tej zbirki bodo zajeti vsi doslej znani avtorji od 16. do zacetka 19. stoletja. Tem se bodo morda sčasoma pridruzili se drugi, o katerih se ne vemo dovolj ali jih sploh se ne poznamo. Raziskovalci se trudijo, da bi jih odkrili ali jih bolje spoznali in bi tudi njihovo storitev predstavili javnosti.

Realizacije v zbirki Monumenta artis musicae Sloveniae bodo v skladu s splošnimi vidiki, ki so v mednarodni rabi za izdajanje starejše glasbene produkcije. Upostevajo zahteve sodobne izvajalne prakse, ki so ji v resnici namenjene. Pri tem pa v vsem ohranjajo izvirno podobo posameznih skladb in z revizijskimi porocili omogočajo njihovo rekonstrukcijo. Potemtakem so dvonamenske, gre jim historicna in sodobna funkcija. Služile bodo tako za preteklost zainteresiranemu raziskovalcu kot današnjemu izvajalcu. Ta in oni si bo mogel iz njih ustvariti podobo o stilni orientaciji in umetniški vrednosti nekdanjega, s slovenskimi tlemi tako ali drugače povezanega glasbenega ustvarjanja, in predstavo o tedanji situaciji slovenskega glasbenega prostora v primerjavi z ostalim srednje- in zahodnoevropskim.

Zbirka Monumenta artis musicae Sloveniae, za katero si bomo prizadevali, da bo s svojimi zvezki pričujoca vsako leto, se ne bo vezala na strogo časovno zaporedje. S te strani se bo ravnala po gradivu, ki bo na voljo, v katero pa bo vključeno vse, kar je nastalo od Gallusa ali morda še pred njim pa nadalje.

Monumenta stopajo v življenje s petimi sonatami a tre Amandusa Ivancica, ki je deloval sredi 18. stoletja. Ceravno zanj narodnostni izvor sicer še ni nedvoumno razviden, je gotovo, da je bil južnoslovanskega rodu. Iz gradiva sodimo, da je bila njegova storitev navzoča tudi na Slovenskem.

Dragotin Cvetko

Uvod

O življenju skladatelja Amandusa Ivancica (Ivanschiz, Ivanschitz, Ivancsics, Ivanschütz) nam je danes znanih samo nekaj drobecv. Iz naslovnih strani njegovih del je razvidno, da je bil redovnik (»P/adre/ Amando Ivanschiz«, »P. Ivancitz«), nekatere med njimi ga predstavljajo kot clana belo oblecenega mendikantskega reda pavlincev eremitov (»A/dmodum/ R/everendo/ D/omino/ P/adre/ Amando Ivanschiz ord/inis/ S/anti/ Pauli P/rimi/ Erem/itae/«). Edini doslej znani arhivski vir, ki govoriti o njem in ga postavlja v doloceno okolje in cas, je cetrti od petih racunskih knjig graskih jezuitov o upravi njihove cerkve sv. Egidija, današnje griske stolnice. Skladatelja omenjata v tej knjigi dva zapisa. Prvi pravi, da se je leta 1755 pripeljal v Gradec iz bližnjega pavlinskega samostana Maria Trost zaradi izvedbe svoje kompozicije (»Pro curru, quo ex Mariae Consolatrix Monasterio ad probandum musicam vectus est VP. Compositor Amandus Ivantschiz 1.30«), drugi pa, da je leta 1758 dobil honorar za nekaj kompozicij (»Pro 5 lytaniis et uno Sacro Cantato a VP. Amando Ivantschiz compositis 20«). In to je vse. Ena izmed listin konventa Maria Trost sicer leta 1776 še omenja nekega patra Amandusa, vendar brez priimka in zato ni jasno, ali gre za skladatelja, sedem let pozneje v seznamu redovnikov tega samostana ni naveden. Za trditve hrvatskega muzikologa A. Vidakovic, da je bil Ivančič po razpustu samostana Maria Trost v jozefinskih reformah leta 1786 nekaj časa organist katedrale v Gradcu, v izvirnem arhivskem gradivu ni podlage. Ne vemo, ali je razen na Stajerskem deloval se kje druge. Sprico številnih prepisov njegovih del na Ceskem, Moravskem in Slovaskem se poraja vprašanje o njegovih zvezah s temi dezelami, vendar za zdaj ni dokazov, da je tam kdaj zivel ali pa bil, kot meni česka muzikologinja Th. Straková, celo rojen. Noben dokument tudi ne sporoca, kakšno je bilo njegovo krstno ime (ime Amandus je nedvoumno dobil in nosil kot redovnik), prav tako tudi ne, kje in kdaj se je rodil ter kje in kdaj je umrl. O tem so mogoče samo domneve. Ce je bil leta 1755, ko z zapisom graskih jezuitov prvic stopi iz teme, ki zagrinja njegov rod in mladost, star okrog trideset let, se je moral roditi nekje v letih 1720/25, umrl pa je, če upostevamo listine samostana Maria Trost in povprečno življenjsko dobo v tistem casu, morda okrog leta 1780. Skladateljev priimek in nekaj

(sicer redkih) s slovensko in hrvatsko folkloro obarvanih mest v njegovi glasbi kažejo povsem nedvoumno, da gre za cloveka iz južnoslovanskega narodnostnega sveta. Toda priimek je razsirjen po precej sirokem območju, tako na Hrvatskem kot v Sloveniji (najbolj sklenjeno ozemlje z Ivanciči je tu na Stajerskem in prek novomeskega okraja in okolice Ljubljane sega na Primorsko), zato skladateljeve narodnostne pripadnosti ni mogoče natancneje določiti brez podatka o kraju njegovega rojstva, ta pa za zdaj ni znan.

Bolj kot življenje Amandusa Ivancica nam je znano njegovo skladateljsko delo. Očitno je bil plodovit in v svojem casu priljubljen skladatelj, kajti doslej zbrani podatki kažejo, da je ustvaril blizu sto kompozicij, ki so razsejane po dokaj obseznem prostoru v Srednji Evropi, najvec v Avstriji in Českoslovaški, pa tudi v Nemčiji, na Madžarskem, v Belgiji in Jugoslaviji, tu v Sloveniji (Ljubljana, Novo mesto) in na Hrvatskem (Zagreb). V razvidu je petdeset nahajališč, a to stevilo se mocno poveca, če upostevamo se provenienco tistih skladb, ki jih danes hranijo državni arhivi, knjižnice in muzeji. Med duhovnimi deli je dvajset maš (pri enaindvajseti, ki se tudi pripisuje Ivanciču, je njegovo avtorstvo dvomljivo), dvajset lavretanskih litanijs, sedem kratkih oratorijev, posvečenih svetnikom jezuitskega reda Alojziju Gonzaga, Ignaciju Loyola in Francišku Ksaverskemu, kantata »Gemitus Crucifixi Jesu Nazareni«, »Motetto de beata Virgine Maria« in še nekaj manjših skladb, med posvetnimi pa dvaindvajset simfonij, dober ducat komornih kompozicij in dve za sam cembalo, toda ti sta vprasljivi. Vsa ta dela so se ohranila v prepisih instrumentalnih in vokalnih glasov v cerkvenih, samostanskih in aristokratskih glasbenih zbirkah. Znan ni noben natis kaksne Ivancičeve kompozicije, toda nekaj komornih imata v svojih katalogih dva sodobna nemška založnika, Breitkopf, o katerem vemo, da je v svoji delavnici narejene prepise, slovece po zanesljivosti, lepi obliki in trpežnem papirju, prodajal za štiri groše polo, in Ringmacher.

Amandus Ivancic je osebnost prehodnega razdobia v glasbeni umetnosti 18. stoletja, razdobia, v katerem so se stilni ostanki baroka prepletali s prvinami galantnega in občutljivega sloga, sirse receno zgodnjega klasicizma.

Kaze, da je bilo obdobje njegove največje skladateljske dejavnosti poldruge desetletje med letoma 1755 in 1770. Pretezna vecina njegovih del je nedatirana, a tudi vrednost letnic pri datiranih je le relativna, ker gre za prepise in ne za izvirnike. Najstarejša med datiranimi skladbami je masa v C iz leta 1757 v samostanu Göttweig, najvec datiranih rokopisov pa je iz razdobja 1762–1772. Prepisi nekaterih litanij so na Českom in Slovaškem nastajali se v začetku 19. stoletja, zaznamki na dveh masah iz premonstratenskega samostana na Strahovu pa pričajo, da so ju izvajali vse do srede tega stoletja. V novem casu je skladatelj prvič omenjen leta 1901 v leksikonu Roberta Eitnerja. Pravo znanstveno zanimanje zanj se je prebudovalo nekaj let pred drugo svetovno vojno, in sicer na Moravskem, kjer je prvi preuceval njegova dela muzikolog Vladimir Helfert. Pri nas je že dokaj prej prvi opozoril na Ivanciča Stanko Premrl in v svojem resda kratkem zapisu leta 1922 v Cerkvenem glasbeniku pripomnil, da »smemo s precejšnjo verjetnostjo, ce ne z gotovostjo sklepati, da je bil domacin, Slovenec«.

Pisava skladateljevega priimka v rokopisih iz 18. stoletja in v znanstveni literaturi je neenotna. Viri navajajo nic manj kot štiri deset variant, pac zaradi različnih narodnosti prepisovalcev, ki so ime prilagajali domaci ortografiji, gotovo pa tudi zaradi različnih stopenj njihove natancnosti in izobrazbe. Dalec najpogostejsi sta obliki Ivanschiz in Ivanschitz. Vsako od njiju srecamo priblizno petdesetkrat. Ze precej bolj redke so variante Ivanescs, Ivanschütz in Ivanschicz, a posamič naletimo se na vec kot trideset drugih oblik. V vseh primerih gre seveda za isti priimek južnoslovanskega izvora, ki je izpeljan iz moskega krstnega imena Ivan ter doma v Sloveniji in na Hrvatskem: Ivancić, Ivancic. Toda če upostevamo tisti dve obliki, ki se v izvirnih rokopisih iz 18. stoletja pojavljata dalec najbolj pogosto, bi bilo treba skladateljevo rodbinsko ime pisati in brati Ivancic ali Ivanjšić. To sta variantni pisavi priimka iste korenine, sicer veliko bolj redki in znani samo v severnovzhodnem delu slovenske Stajerske, v ptujsko-ljutomerskem območju, vendar v tem primeru pravilnejsi. Tudi to pa je seveda le domneva.

* * *

Komorne kompozicije so v primerjavi s simfonijami, massami in litanijami nekoliko manjša skupina Ivancičevih del. Znanih je šestnajst in sicer dve v C, dve v D, ena v Es, tri v F, štiri v G, dve v A in dve v B duru (v nekaj primerih se kopije istih skladb razlikujejo v tonaliteti, navadno za sekundo). Hranijo jih knjižnice in arhivi v Nemčiji (Karlsruhe, München, Münster, Donaueschingen), Avstriji (Dunaj, Lambach), Českoslovaški (Praga, Žamberk, Brno, Martín) in na Madžarskem (Keszthely). V pretezni vecini to niso njihova prvotna nahajalisa. Najbogatejši hranisci sta Badenska deželna biblioteka v Karlsruhe in Univerzitetna knjižnica v Brnu. Prva ima deset skladateljevih komornih del, ki izvirajo iz glasbene zbirke badenskih mejnih grofov, druga štiri; rokopisi le-teh so nekdaj pripadali glasbeni zbirki grofov Waldsteinov na gradu Doksy na severnem Českom, bili pa so v novejsem casu uniceni in so ohranjeni samo na mikrofilmskih posnetkih. Nekaj neohranjenih in deloma neidentificiranih

skladb omenjajo inventarji glasbenih zbirk princev Hohenzollernov v Sigmaringnu (1766), knezov Waldburgov v Zeilu (1767) ter samostanov Rajhrad (1771) in Nova Rše (1825) na Moravskem. Polovica skladateljevih ohranjenih komornih kompozicij so po doslej zbranih podatkih unikati, druge so znane v vec, tudi sestih primerkih. Vsega skupaj je v razvidu triintrideset rokopisov in fragment stiriintridesetega. Datirana sta med njimi samo dva in sicer z letnica 1762 in 1765, posredno pa govore o casu nastanka teh del omenjeni inventarji in to, da jih sedem navaja leta 1767 v Supplementu II svojega kataloga znani leipziški zaloznik J. G. I. Breitkopf in dve od njih sest let pozneje berlinski zaloznik C. U. Ringmacher.

Naslovne strani označujejo Ivancičeve komorne skladbe razlicno kot »Sonata«, »Divertimento«, »Trio«, »Simfonia«, »Nocturno«, inventarji kot »Parthia«. Isto kompozicijo najdemo tudi pod štirimi različnimi naslovi. V bistvu pa so to dela istega kompozicijskega tipa. Vsa so pisana »a tre« za dva solistična instrumenta in bas in sodijo torej v barocno zvrst triosonate, ki pa je v vrsti kompozicijskih elementov prilagojena času in kaze poleg barocnih usedlin poteze zgodnjeklasicistичnega sloga. V ciklični konstrukciji skoraj povsem prevladuje model s tremi stavki, tak, kot je razviden iz prvih treh sonat za to izdajo pripravljenega izbora: na prvem mestu je stavek v pocasnem ali zmernem tempu z oznako Largo, Adagio, Andante ali Andantino, na drugem menuet s triom, na zadnjem Allegro. Oba obrubna stavka sta v sonatni obliki. V dveh triosonatah z opaznimi prvinami občutljivega sloga — to sta cetrti in peta sonata nasega izbora — je vrstni red zadnjih dveh stavkov tega vzorca zamenjan: Allegro je v njih srednji, a menuet, obakrat brez tria, sklepni stavek. Ostali nizi so grajeni različno. Eden se pribljuje oblikovnemu obrazcu skladateljevih tristavčnih simfonij (Affettuoso, Largo, Tempo di minuetto), drugi izdaja ciklično zasnova divertimenta s petimi stavki (Andante, Allegro, Menuet-Trio, Andante, Allegro), zadnji, morda najstarejši od vseh, pa se zgleduje po štiristavčni obliki baročne sonate da chiesa in jo hkrati variira: običajni uvodni Grave je zamenjan z Affetuosom in tradicionalna giga na koncu s polonezo, docela v duhu izrocila pa sta oblikovana srednja dva stavka — drugi kot fugiran Allegro, tretji kot Siciliano v vzporedni molski tonaliteti. Vsi stavki ciklov stoejo praviloma v istem tonskem nacinu in to je ena starinskih potez skladateljevega komornega opusa.

Sonatna oblika, ki jo uporablja Ivancič, je rudimentarna zgodnjeklasična sonata, tridelna s popolno reprizo, kot je značilna za njegove simfonije, ali pa dvodelna z nepopolno reprizo. Glasbene misli so lapidarne, a tematski kontrast je izrazen dovolj jasno, dasi naletimo tudi na primere monotematicnosti in take, kjer je razlikovanje med primarnim in sekundarnim gradivom težavno in dajejo vtis politematicnosti. Drugo temo postavlja skladatelj večkrat v dominantno dominante in to bi utegnila biti njegova posebnost. Najmanj razvit del oblike je izpeljava, vendar je treba pripomniti, da ima Ivancič v nekaterih delih, po vsej verjetnosti v poznih, tudi razmeroma obsezne in z dobrim tematicnim delom grajene izpeljave.

Izvajalski sestavi variirajo, a ne močno. Najdemo nasled-

nje: violina, viola in bas, flavta, viola in bas, dve violini in bas, dve flavti in bas, flavta, violina in bas. Dalec najpogostejsa je prva zasedba, zadnje tri so redke, tako rekoc izjemne. Značilno je predvsem to, da se kot drugi solistični instrument zelo izrazito pojavlja viola, torej ne več sopranski, ampak instrument srednje lege. Najnižji glas, ozначен kot »basso« ali »violoncello«, izjemoma kot »fondamento«, ni ostevilcen v nobenem rokopisu in pogosto tudi ni vzor generalnega basa, kljub temu pa so ga po vsej verjetnosti se zmerom izvajali s sodelovanjem akordičnega glasbila. Kot s svojim slogom predstavljajo komorne skladbe Amandusa Ivančica tudi z instrumenta-

cijo prehodno stopnjo v razvoju baročne sonate a tre v klasične komorne zvrsti, in sicer v godalni trio ali v klavirski kvartet — odvisno od usode instrumenta s tipkami, ki je skupaj z violoncelom igrал v teh delih basovski part.

Skladateljev kompozicijski stavek je jedrnat, v glavnem preprost, v posameznostih celo neuglajen. Njegova najmocnejša sestavina je melodika. Čeprav je zaznamovana z manirizmi dobe, je vendar tako v hitrih kot v pocasnih stavkih dovolj sveža in prikupna in kaze avtorja kot ljubeznivo muzikalno naravo, ki zmore pritegniti poslusalcevo pozornost se danes.

Revizjsko porocilo

Komorne skladbe A. Ivancica v nasprotju z njegovimi simfonijami doslej se niso bile objavljene. Izbor, ki ga prinaša pricujoca izdaja, predstavlja ta del skladateljevega opusa s petimi sonatami a tre za precno flavto (ali violino), violo in bas. Kot predloge so pri vseh skladbah služili rokopisi iz glasbene zbirke v Badische Landesbibliothek Karlsruhe, o njih je bilo že omenjeno, da izvirajo iz glasbenega arhiva badenskih mejnih grofov. Rokopisi izbranih triosonat so delo treh neznanih kopistov: prva sonata izdaja eno, druga, četrta in peta sonata drugo, tretja sonata tretjo roko.

I. *Triosonata v G*

Predloga je bil rokopis Ms. 235 z napisom na naslovni strani: »Trio ex G/ Flauto Traverso/ Viola Obligato/ e/ Basso/ Del Sig^r Ivanschiz«. Znani so še stirje primerki te kompozicije: eden je v Glasbenem oddelku Moravskega muzeja v Brnu (A 12.614), dva v Univerzitetni knjiznici prav tam (Skr 17-525.708 M 266, Skr 17-525.718 M 262), eden pa v muzeju Helikon v Keszhelyu na Madžarskem (No. 2077). Vsi širje so za violino, violo in bas. Prvi od teh rokopisov, rajhradske provenience, zal, nepopoln, ker mu manjka basovski part, ima letnico 1762. Ta rokopis je bil uporabljen kot subsidiarna predloga glede dinamičnih znamenj, ki jih v badenski kopiji ni. Skladbo navajata tudi kataloga Breitkopf (1767, Suppl. II, str. 23) in Waldburg-Zeil (1767, str. 40).

II. *Triosonata v C*

Predloga je bil rokopis Ms. 227, njegov naslov se glasi: »Sonata/ a/ Flauto/ Viola/ col Basso/ Del Sig^{or} Ivanschiz«. Drugi primerek te triosonate ima benediktinska opatija Lambach (No. 388), na notranjih straneh platnic rokopisa skladateljevih Litanij v D, ki jih hrani Glasbeni oddelek Narodnega muzeja v Pragi (XI A 163), pa se je nasel zapis sopranskega glasu vseh njenih treh stavkov. Triosonato omenjajo katalogi Sigmaringen (1766, str. 31), Breitkopf in Waldburg-Zeil. Prvi instrument je v vseh teh primerih violina, tonalitet kompozicije pa B.

III. *Triosonata v C*

Predloga: rokopis Ms. 230 z naslovom: »Sonata/ a/ Traverso o Violino/ Alto Viola/ e Violoncello/ Del Sige. Ivanciczz«. To bi utegnila biti skladateljeva najbolj priljubljena komorna kompozicija. V razvidu je namreč se pet drugih primerkov, prvi v opatiji Lambach (No. 254), drugi v Univerzitetni knjiznici v Brnu (Skr 17-525.714 M 254), tretji v Literarnem arhivu Slovenske Matice v Martínu (D1-352) in dva v Univerzitetni knjiznici v Münstru (Ms. 437, Ms. 867). Skladbo navajajo katalogi Sigmaringen, Breitkopf, Ringmacher (1773, str. 96) in glasbeni inventar samostana Rajhrad (1771). Sopranski instrument je v vseh teh primerih violina.

IV. *Triosonata v G*

Predloga: rokopis Ms. 225, njegov naslov: »Sonata a Tre/ Flauto/ Viola/ Col Violoncello/ Del Sig^{or} Ivanschiz«. To triosonato navaja kot Ivancicevo tudi katalog Waldburg-Zeil in sicer kot skladbo za dve violini in bas v F duru. Ta rokopis ni ohranjen. V tej tonaliteti in zasedbi se je skladba ohranila v samostanu Seitenstetten v Spodnji Avstriji kot »Divertimento Notturno« Josepha Haydna (gl. Hoboken I, str. 500). Katalog Breitkopf (1767, Suppl. II, str. 16) jo ima med trii Franzu Aspelmayra (1728–1786), vendar je med doslej znanimi deli tega dunajskega skladatelja ni najti.

V. *Triosonata v D*

Za predlogo je bil rokopis Ms. 229, napis na njegovi naslovni strani: »Sonata a Tre/ Flauto/ Viola/ Col Violoncello/ Del Sig^{or} Ivanschiz«. Primerek je po doslej znanih podatkih unikat. Katalog Breitkopf (1766, Suppl. I, str. 28; 1767, Suppl. II, str. 16) navaja to kompozicijo kot Trio za dve violini in bas v B duru F. Aspelmayra, a doslej se med njegovimi deli ni nasla.

Urednik se je pri rekonstrukciji partitur ravnal po načelih, ki so običajna za izdaje, namenjene tako znanstveni kot praktični izvajalski rabi. Pisava, vstevsi kratice za dina-

miko, znake za ponavljanja, appoggiature in akcidence, je modernizirana, a izvirni notni tekst je dosledno spoštovan. Kar je posegov vanj, so naznaceni z oglatimi oklepaji, bodisi da gre za popravke napak, ki so jih ocitno zgresili kopisti, bodisi za uredniške dodatke, kot so — v virih pomanjkljivi, nedosledni, veckrat tudi nejasni — znaki za artikulacijo, dinamiko, okraske in opozorilna znamenja. Nekaj primerov je podrobneje obravnavanih v zadnjem delu tega porocila.

Posebno vprasanje so appoggiature. V predlogah, kot je to znacilno za rokopise iz 18. stoletja, so pisane nedosledno in z ne vselej jasnim razlikovanjem med kratkimi in dolgimi appoggiaturami. To je pri izdelavi generalnega basa vcasih otezevalo pravilno ritmicno razporeditev akordov v cembalistovi desni roki. Navzlic temu urednik v appoggiature ni posegal več kot toliko, da je poenotil njihovo pisavo na identičnih mestih.

Ostevilcenj in oznak za generalni bas ni v predlogah nikjer, razen tega part violoncela pogosto tudi ni zgled zanj. Pri izdelavi generalnega basa je bil ta part dosledno prenesen v cembalistovo levo roko, razen v primerih generalnemu basu tujih repeticij ali drobnih pavz na prvo dobo. Akordi niso vneseni v part cembala na mestih, kjer gre za enoglasje ali oktave. Pomanjkljivo gibanje v glasovih flavet in viole v prvih triosonatah je narekovalo gibanje v spremljavi, le-to pa v realizaciji generalnega basa seže proti obicajem 18. stoletja ponekod cez flavitin diskant. V cetrti triosonati je continuo za levo roko reduciran, ker tu ne gre več za figurirani bas, ampak za izrazite pasaze v violoncelu.

I. *Triosonata v G*

Adagio: t. 1, flavta: v nekaterih primerkih je ta takt pisan s punktirano drugo cetrinko in triolami na koncu.

Menuet-Trio: t. 60, viola: zadnja osminka v predlogi pomotoma c'.
t. 64, bas: tretja nota v izvirniku h, popravljena v g po analogiji s t. 66.

Allegro: t. 2 in 45, bas: v predlogi



pri tem vzporedne oktave z violo. Ker verjetno ne gre za napako kopista, je popravek steti kot predlog.
t. 11, flavta: tretja osminka v izvirniku d'', popravek v h' glede na t. 15 in 54; tako tudi v rokopisu rajhradske provenience.
t. 11, viola: zadnja osminka fis'.
t. 50, flavta: prve štiri sestnajstinke v

predlogi notirane oktavo niže.
t. 57, bas: v predlogi



nedvomno pogresek prepisovalca.
t. 60, flavta: izvirnik ima na prvo dobo a' v vrednosti cetrtinke; usklajeno s t. 17.

II. *Triosonata v C*

Andante: t. 9, bas: v predlogi



s tem vzporedne oktave s flavto in vzporedne kvinte z violo; popravek po analogiji s t. 43.

t. 12, flavta: zadnja osminka v izvirniku gis'';
t. 14, flavta: prva osminka na tretjo dobo f'' (z razveznikom!) in tako še v t. 15; popravljeno glede na ustrezna mesta v reprizi (t. 46, 48 in 49).

Allegro molto: t. 1, flavta: cetrta nota v celotonskem odnosu s predhodno in naslednjo, tako tudi v vseh identicnih taktih (t. 2, 29, 30, 33, 34) v tem glasu ali violi; boljši bi bil poltonski odnos:



III. *Triosonata v C*

Allegro: t. 28, viola: v predlogi zadnja osminka e'.

IV. *Triosonata v G*

Largo: t. 16, 17, bas: v izvirniku



transponirano oktavo niže, kot ima predloga na tem mestu v reprizi (t. 42, 43).

V. *Triosonata v D*

Adagio: t. 8, viola: v rokopisu prva sestnajstinka gis; enako na identičnem mestu v t. 26 cis'.

t. 11, bas: polovinka na tretjo in četrto dobo v predlogi g (z razveznikom!); popravek glede na ustrezno mesto v t. 30.

Preface

The idea about the issuing of works of composers who were creating in the distant past and came from the Slovene area — were born here and were of Slovene, and in some cases also of non-Slovene origin, naturalized inhabitants of Slovenia, or in some other way connected with this territory — had sprung up quite some time ago. For the first time it was being realized, but not on a broader basis, in the publishing programme of the Slovenska matica, in the 1960s with the publishing of selections of compositions by J. Gallus, G. Plavec and J. K. Dolar (*Gallus-Plautzius-Dolar and Their Work*, 1963) and of Gallus' secular choral works (*Harmoniae morales*, 1966; *Moralia*, 1968).

In the 1970s and immediately afterwards this idea was continued. It led to the conclusion that it could be adequately realized only by a carefully designed and consistently directed project and within the framework of an institution which is fully competent for bringing out such editions — what is common practice also in other countries. The first fruits of these endeavours are at this moment coming forth with the collection **MONUMENTA ARTIS MUSICAE SLOVENIAE** as an edition of the Slovene Academy of Sciences and Arts, specifically of the Musicological Institute within its Scientific Research Centre.

The concept is clear: the collection will comprise all the authors from the 16th until the beginning of the 19th cent. so far known. Later on these will be possibly joined by others about whom we as yet do not know enough or are not known to us at all. The researchers are endeavouring to discover them or to learn more about them so that they might present their creative work to the musical public.

The realizations in the collection *Monumenta artis musicae Sloveniae* will follow the general principles as observed in international editions of older musical production. But the realizations will also take into account the demands of the contemporary performing practice — for which indeed they are intended. As such the original of the composer's individual works is preserved and with the help of the revision reports their reconstruction is made possible. Their purpose is thus twofold: the historical and the modern function. They will be truly useful to the researcher interested in the musical past as well as to the modern performer. The one or the other will hence be enabled on this basis to form an adequate judgement about the stylistic orientation and of the artistic value of the older, in one way or another with Slovenia associated, musical creativity as well as of the then current situation in the musical field in Slovenia as compared to that in the rest of the Central European and in Western Europe.

We shall do our best that the collection *Monumenta* will be present with its volumes every year, but the volumes will not be appearing in a strict chronological sequence. As regards this, the volumes will be coming out according to the material available, but will eventually cover everything known to have been written from Gallus onwards (or a little earlier) until the beginning of the 19th cent.

The *Monumenta* series begins with the present volume which contains five sonatas a tre by Amandus Ivanič, whose compositional output stems from the middle of the 18th cent. Although his national provenience is as yet not perfectly clear, it is certain that he was of South Slavic origin. From his material it is evident that his work was present also in Slovenia.

Dragotin Cvetko

Introduction

About the life of Amandus Ivancic (Ivanschiz, Ivanschitz, Ivancsics, Ivanschutz) only fragmentary information is available so far. From the title pages of the composer's works it is evident that he was a friar (»P/adre/ Amando Ivanschiz«, »P. Ivancitz«), in some of them he is more fully named as a member of the white-clad mendicant order of Paulines (»A/dmodum/ R/everendo/ D/omino/ P/adre/ Amando Ivanschiz ord/inis/ S/ancti/ Pauli P/rimi Erem/itae/«). The only so far known archival source which refers to him and places him into a given environment at a particular time is the fourth of the five book-keeping annual records by Jesuits in Graz, Austria, concerning the administration of the St. Aegidius' church, today the Cathedral in this town. This source mentions the composer twice. The first entry states that he came to Graz in 1755 from the nearby Maria Trost Pauline monastery to overlook the performance of a composition of his (»Pro curru, quo ex Mariae Consolatrix Monasterio ad probandam musicam vectus est VP. Compositor Amandus Ivantschiz 1.30«); according to the second entry he received in 1758 a fee for some of his compositions (»Pro 5 lytaniis et uno Sacro Cantato à VP. Amando Ivantschiz compositis 20«). And this is all. Otherwise, another document from the Maria Trost monastery, from the year 1776, also mentions a certain friar Amandus, but not his surname, and so it is not clear whether this mention refers to the composer. On the list of monks in this monastery, from seven years later, he is not entered at all. The Croatian musicologist A. Vidakovic's hypothesis that after the dissolution of the Maria Trost monastery during the Josephine reforms in 1786 Ivancic was for a period of time organist at the Graz Cathedral has no support in the original archival materials. It is unknown whether he worked elsewhere than in Styria. Numerous copies of his works existing in Bohemia, Moravia and Slovakia certainly raise the question of his possible connections with these countries, yet so far no evidence that he ever lived there has been found, neither that he — as the Czech musicologist Th. Strakova believes — was even born there. No document, again, discloses his Christian name (the name Amandus was undoubtedly given to him, and subsequently used, when he had become a monk), neither it is known where and when he was born nor where and when

he died. Conjecture only is possible in this matter. If we assume that in 1755, when an entry made by the Graz Jesuits first bring him out of obscurity enveloping his origin and youth, he was about thirty years old, then he must have been born sometime during the years 1720—25; and he died, if we take into consideration the documents from the Maria Trost monastery as well as the life expectancy at his time, possibly around 1780. The surname and a few rare places in his output coloured by either the Slovene or the Croatian folkloristic idiom permit the conclusion that he was of South Slavic extraction. The surname in question is to be found over a fairly wide territory, both in Croatia and in Slovenia (the most uniform area of people bearing the surname of Ivancic being here Styria and via the Novo mesto district and the surroundings of Ljubljana extending over to Primorsko /Slovene Littoral Area/), and for this reason the composer's national provenience cannot be more reliably determined until his place of birth is known.

Much more than about Ivancic's life is known about his compositional output. He was clearly a prolific composer much enjoyed in his time. According to evidence gathered so far he wrote about one hundred compositions, scattered in copies over a fairly vast area in Central Europe, mostly in Austria and Czechoslovakia, but also in Germany, Hungary, in Belgium, and in Yugoslavia, here in Slovenia (Ljubljana, Novo mesto) and Croatia (Zagreb). Fifty places have so far been identified where his works are to be found, but this number significantly increases if we include also the provenience of his compositions currently kept in state archives, libraries and museums. Ivancic's sacral works include twenty Masses (the twenty-first, sometimes ascribed to him, may in fact not be his), twenty Litanies of the Blessed Virgin, seven short oratorios dedicated to the Saints of the Jesuit order Aloysius Gonzaga, Ignatius Loyola, Franciscus Xaverius, the cantata »Gemitus Crucifixi Jesu Nazareni«, »Motetto de beata Virgine Maria«, and a few minor compositions. His non-religious music includes twenty-two symphonies, a dozen-odd chamber works and two written for harpsichord, but the latter are questionable. All these works have been preserved in copies of instrumental and vocal parts in

various churches and monasteries as well as in collections kept by aristocratic music lovers. No print of a composition by Ivancic is known, but a few of his chamber works are listed in the catalogues of two German publishers at his time, Breitkopf, known to have produced in his workshop manuscript copies famous for reliable version, beautiful form, and good paper (these copies were sold at four groschen for sheet), and Ringmacher.

Amandus Ivancic is a personality from the transitional period in the 18th century musical art, from the period in which the stylistic remnants of the Baroque were interwoven with the elements of the gallant and sensitive style, in broader terms, of the early Classicism. It appears that the most productive period of our composer extended between 1755 and 1770. Most of his works are undated, but even the reliability of years as given is relative as we have at disposal copies and not originals. The oldest among the dated compositions is Mass in C, from 1757, found in the Gotweig monastery. Most of the dated manuscripts, however, come from the period 1762—1772. Copies of some Litanies preserved in Bohemia and Slovakia were made still at the beginning of the 19th century and notes on two Masses discovered in the premonstratensian monastery at Strahov are proof that they were being performed throughout the first half of the 19th century. In the more recent period Ivancic is first mentioned in 1901 in Robert Eitner's *Quellen-Lexicon*. True scholarly interest in his work started a few years before the second War, in Moravia, where Ivancic's compositions were studied by the musicologist Vladimir Helfert. Quite earlier on, in Slovenia, it was Stanko Premrl who first called attention to Ivancic; it was in a short note in *Cerkveni glasbenik* (1922) observing that »we may, with a considerable degree of probability if not with certitude, conclude that he was a native, a Slovene«.

The spelling of the composer's name is in the 18th century manuscripts and in scholarly literature all but uniform. In the sources as many as forty variants are to be found, something certainly due to the different nationalities of the copyists who suited the spelling to their individual national orthography and also to their different education and sense of precision. By far the most frequent forms are Ivanschiz and Ivanschitz. Each of them comes up approximately fifty times. Rather more rare variants are Ivancsics, Ivanschütz and Ivanschicz. The number of spellings that occur once only is over thirty. In all these cases we have naturally to do with the same surname of South Slavic origin, derived from the male Christian name Ivan and used in Slovenia and Croatia: Ivancic, Ivancic. But if we consider the two forms occurring in the original manuscripts from the 18th century most frequently, the composer's name should perhaps be spelled and pronounced to-day Ivancic or Ivancsics. These are two variant spellings of the same origin, otherwise rather less common and found only in the north-eastern part of the Slovene Styria, in the Ptuj and Ljutomer region, but in this case more adequate. This again is but another hypothesis.

In comparison with his Symphonies, Masses and Litanies, the chamber works form a somewhat smaller part of

Ivancic's compositional output. On record there are sixteen: two in C, two in D, one in E flat, three in F, four in G, two in A and two in B flat major (in several cases the copies of the same compositions differ in tonality, mostly for a second). They are kept in the libraries and archives in Germany (Karlsruhe, Munchen, Munster, Donaueschingen), Austria (Vienna, Lambach), Czechoslovakia (Prague, Zamberk, Brno, Martin), and Hungary (Keszthely). In most cases these are not the places where they were originally kept. The richest in this respect are the Baden District Library in Karlsruhe and the University Library in Brno. In the first there are ten of the composer's chamber works, originally from the musical collection of the Margraves of Baden, in the second four: these manuscripts used to be a part of the musical collection of the Counts of Waldstein at the Doksy Castle in North Bohemia, they were in recent time destroyed but have survived on microfilm. Some unpreserved and in part unidentified compositions are listed in the musical inventories of Princes Hohenzollern at Sigmaringen (1766), Princes Waldburg at Zeil (1767) and of the monasteries at Rajhrad (1771) and at Nova Rize (1825) in Moravia. A half of the composer's works of this genre are according to the evidence gathered so far preserved in only one copy, others have survived in more, even six copies. Altogether there are on evidence thirty-three manuscripts and a fragment of the thirty-fourth. Only two of them are dated: with the years 1762 and 1765. But indirectly the time of the origin of these works is to be inferred from the above-mentioned inventories and from the fact that seven of them are listed in the year 1767 by J. G. I. Breitkopf, the widely known publisher from Leipzig, in the Supplement II to his Catalogue, and two of them six years later by the Berlin publisher C. U. Ringmacher.

In the title pages Ivancic's chamber compositions are variously designated as »Sonata«, »Divertimento«, »Trio«, »Simfonia«, »Nocturno«, in inventories as »Parthia«. The same work is occasionally found under four different titles, nevertheless, these compositions are essentially of the same compositional genre. All of them are written »a tre« for two solo instruments and bass, thus belonging to the baroque genre of the trio sonata, which, however, is in a number of its compositional elements adapted to its time and thus shows besides the residues of Baroque also the early classicist features. In the cyclical construction it is the three-movement model that is well-nigh prevalent, a model exemplified by first three Sonatas in the present selection: first comes a movement in a slow or moderate tempo, designated Largo, Adagio, Andante or Andantino; this is followed by a Minuet with Trio; and finally comes an Allegro. The two movements at either end are in a sonata form. In the two trio sonatas with marked features of the sensitive style — the fourth and the fifth Sonatas in the present selection — the sequence of the last two movements in this model is reversed: Allegro comes as second, while the Minuet, each time without Trio, forms the concluding movement. The remaining sequences are constructed differently. The first of them comes close to the form of the composer's three-movement symphonies (Affettuoso, Largo, Tempo di menuetto), the second

displays a cyclical conception of Divertimento in five movements (Andante, Allegro, Menuet-Trio, Andante, Allegro), and the last — possibly the oldest of them all — is modelled after a four movement form of the baroque Sonata da chiesa and is variation thereof: the usual introductory Grave is replaced by Affettuoso and the traditional Gigue at the end by a Polonaise, while wholly written in the traditional spirit are the two movements in the middle — the second as fugal Allegro, the third as Siciliano in parallel minor. All the movements of the cycles are as a rule in the same key and this is one of the antique features of the composer's chamber output.

The sonata form as used by Ivancic is a rudimentary early classical sonata form, either in three parts with complete recapitulation or in two parts with incomplete recapitulation. Musical ideas have a lapidary character, but the thematic contrast is sufficiently clearly brought out, even if there are instances of mono-thematic and occasionally also of poly-thematic movements, in which it is difficult to distinguish the primary from the secondary material. The second theme is frequently put in the dominant's dominant and this might be a special characteristic of this composer. The least developed part of the form is the middle section; it should, however, be added that in some of his, most probably, later works Ivancic has also comparatively rich and with good thematic work constructed developments.

The combinations of instruments he uses vary but not

significantly. The following are to be found: violin, viola and bass, flute, viola and bass, two violins and bass, two flutes and bass, flute, violin and bass. By far the most frequent is the first combination, the last three are rare, almost exceptional. What stands out is the fact that as the second solo instrument predominates the viola, thus no longer a soprano instrument but an instrument of the middle register. The lowest part, designated as »basso« or »violoncello«, exceptionally as »fondamento« is not figured in any manuscript and is also no longer a model of basso continuo; nevertheless, this part in all probability continued to be performed by means of a keyboard instrument. Amandus Ivancic's chamber compositions represent both with their style and instrumentation a transitional phase in the development of the baroque Sonata a tre into the classical chamber works: either into the trio for strings or into the piano quartet — depending on the fate of the keyboard instrument which played in these works together with violoncello the bass part.

Ivancic's compositional style is compact, mostly straightforward, in some particulars even unpolished. The most powerful element in his music is undoubtedly its melodies. Though marked by some mannerisms of the time it is nevertheless, both in quick and in slow movements, fresh and appealing. It reveals our composer as a lovable musical nature capable of arousing the listener's interest to this very day.

Revision report

The chamber works of A. Ivancic — unlike his symphonies — have not been published so far. The selection prepared for the present edition presents this part of the composer's output with five sonatas a tre for transverse flute (or violin), viola and bass. The presentation of the sonatas here is based on manuscripts kept in the musical collection of the Badische Landesbibliothek Karlsruhe; as already mentioned, they come originally from the musical archives of the Margraves of Baden. The manuscripts of the selected trio sonatas were made by three different copyists: the first sonata was copied by one hand; the second, the fourth and the fifth by another; and the third sonata by a third hand.

I. *Trio Sonata in G*

As basic text served Manuscript 235 which bears on the title page the following inscription: »Trio ex G/ Flauto Traverso/ Viola Obligato/ e/ Basso/ Del Sig^r Ivanschiz«. This composition is extant in another four copies: one in the Musical Department of the Moravian Museum in Brno (A 12.614), two at the University Library, also in Brno (Skr 17-525.708 M 266, Skr 17-525.718 M 262), and one in the Helikon Museum at Keszthely in Hungary (No. 2077). All four are for violin, viola and bass. The first of them, of Rajhrad provenience, unfortunately incomplete (the bass part is missing) bears the year 1762. This manuscript has been used as subsidiary material concerning dynamic indications lacking in the Baden copy. The work is listed also in the Breitkopf catalogue (1767, Suppl II, p. 23) and in Waldburg-Zeil catalogue (1767, p. 40).

II. *Trio Sonata in C*

As source was used Manuscript 227 entitled: »Sonata/ a/ Flauto/ Viola/ col Basso/ Del Sig^{or} Ivanschiz«. Another copy of this trio sonata is kept at the Benedictine Abbey at Lambach (No. 388), while on the inner sides of the covers of a manuscript of the composer's Litanies in D kept in the Musical Department of the National Museum in Prague (XI

A 163) the soprano part of all of the sonata's three movements is written down. It is to be found also in the Sigmaringen (1766, p. 31), Breitkopf and Waldburg-Zeil catalogues. In all these cases the first instrument is violin, and the composition is written in B flat.

III. *Trio Sonata in C*

Presentation based on Manuscript 230 bearing the title: »Sonata/ a/ Traverso o Violino/ Alto Viola/ e Violoncello/ Del Sige. Ivancic«. This might have been the composer's most popular chamber composition. There are namely another five copies of it on record, the first at the Abbey at Lambach (No. 254), the second in the University Library in Brno (Skr 17-525.714 M 254), the third in the Literary Archives of Matica Slovenská at Martín (DL-352), and two in the University Library in Münster (Ms. 437, Ms. 867). It is also mentioned in the Sigmaringen, Breitkopf and Ringmacher (1773, p. 96) catalogues, as well as in the musical inventory of the Rajhrad monastery (1771). In all these cases the soprano instrument is violin.

IV. *Trio Sonata in G*

Source: Manuscript 225, its title: »Sonata a Tre/ Flauto/ Viola/ Col Violoncello/ Del Sig^{or} Ivanschiz«. This trio sonata is entered also in the Waldburg-Zeil catalogue as a work by Ivancic for two violins and bass in F. This manuscript did not survive. In this key and scoring the composition has been preserved in the Seitenstetten monastery in Lower Austria as »Divertimento Notturno« of Joseph Haydn (see Hoboken I, p. 500). The Breitkopf catalogue (1767, Suppl. II, p. 16) lists it among trios by Franz Aspelmayr (1728–1786), but it is not on record among the so far known works of this Viennese composer.

V. *Trio Sonata in D*

As basic text was used Manuscript 229 bearing on its

title page the inscription: »Sonata a Tre/ Flauto/ Viola/ Col Violoncello/ Del Sig^{or} Ivanschiz«. As far as it is known this is the only extant copy. In the Breitkopf catalogue (1766, Suppl. I, p. 28; 1767, Suppl. II, p. 16) this composition is entered as Trio for two violins and bass in B flat by Franz Aspmayr, nevertheless, it has not been found among his works.

In the reconstruction of the scores the editor has followed the principles generally applied in editions intended for study as well as performance. The notation, including the abbreviations for dynamics, signs for reiteration, appoggiaturas and placing the accidentals, has been modernized, but the original text has been consistently preserved. Inasmuch as there are any changes they are indicated by square brackets, either these are corrections of errors made by copyists or editorial additions like signs for articulation, dynamics, ornamentation and cautionary accidentals, given in the sources incompletely, inconsistently, in places unclearly. A few cases are discussed in detail at the end of the present report.

A special question represent appoggiaturas. As it is characteristic of the 18th century manuscripts, they are written in the sources inconsistently and with lacking distinction between short and long appoggiaturas. In preparing the basso continuo part this led sometimes to difficulties in the correct rhythmic distribution of chords for the cembalist's right hand. Nevertheless, the editor has not touched appoggiaturas more than it was necessary to make the notation on identical places uniform.

Figures and other signs for basso continuo are not given in the sources at all, additionally the violoncello part is often not a model for it. In preparing the basso continuo this part has been consistently transferred into the cembalist's left hand, except in the case of repetitions not characteristic of basso continuo or short pauses on the first beat. Chords have not been marked in the cembalo part in places written for unison or octaves. Insufficient motion in the flute and viola parts in the first trio sonatas called for a motion in the accompaniment, and in the realization of basso continuo this extends contrary to the practice of the 18th century in some places over the treble flute. In the fourth trio sonata the continuo for left hand is reduced since here there is no longer a case of the figured bass but rather of marked passages in the violoncello.

I. Trio Sonata in G

Adagio: b. 1, flute: in some copies this bar is written with a dotted second quarter and with triplet at the end.

Minuet-Trio: b. 60, viola: the last eight in the source by mistake c'.
b. 64, bass: the third note in the source b; corrected into g by analogy with b. 66.

Allegro: b. 2 and 45: bass: in the source



hence parallel octaves with viola. Probably not a mistake by copyist, on that account the correction merely a suggestion.

b. 11, flute: third eighth in the source d'', correction to b' considering b. 15 and 54; same in the manuscript of the Rajhrad provenience.

b. 11, viola: the last eighth f sharp.

b. 50, flute: the first four sixteenths written in the manuscript one octave lower.

b. 57, bass: in the source

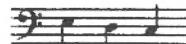


undoubtedly a mistake by the copyist.

b. 60, flute: the basic text has on the first beat a' in the value of a fourth; adjusted to b. 17.

II. Trio Sonata in C

Allegro: b. 9, bass: in the source



and so parallel octaves with flute and parallel fifths with viola; correction by analogy with b. 43.

b. 12, flute: the last eighth in the source g'' sharp.

b. 14, flute: the first eighth on the third beat f'' (with natural!), same also in b. 15; corrected with regard to corresponding points in the recapitulation (b. 46, 48, and 49).

Allegro molto: b. 1 flute: the fourth note in a full-tone relation with the preceding and the following one, so also in all identical bars (b. 2, 29, 30, 33, 34) in this part or in viola; a better relation would be a semi-tone one:

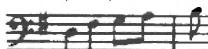


III. Trio Sonata in C

Allegro: b. 28, viola: in the source last eighth e'.

IV. Trio Sonata in G

Largo: b. 16, 17, bass: in the basic text



transposed for an octave lower, as the basic text shows at this point in the recapitulation (b. 42, 43).

V. Trio Sonata in D

Adagio: b. 8, viola: in the manuscript the first sixteenth g sharp; same at the corresponding point in b. 26 c' sharp.

b. 11, bass: the half on the third and the fourth beat in the source g (with natural!); correction with regard to the corresponding point in b. 30.



Naslovna stran Sonate a tre v G duru (IV) — Title page of the Sonata a tre in G major (IV). Badische Landesbibliothek Karlsruhe, Ms. 225.

The page contains two systems of musical notation for the flute. The first system begins with an Allegro dynamic and includes a tempo marking 'Adagio' above the first measure. The second system begins with an Allegro dynamic. Both systems feature sixteenth-note patterns and various slurs and grace notes.

Sonata a tre v D duru (V), prva stran parta flavte — Sonata a tre in D major (V), first page of the flute part. Badische Landesbibliothek Karlsruhe, Ms. 229.

Adagio

Flauto o violino [f]

Viola [f]

Violoncello [f]

Cembalo {

1 tr [tr] p f p [p] [f] p

4 tr [tr] p f p [p] [f] p

5 tr [tr] f p f p [f] [p]

(12)

p

f

[*f*] [*p*]

[*f*]

(16)

[*tr*]

(19)

p

f

p

[*p*]

(22)



Musical score page 22. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is A major (no sharps or flats). The time signature is common time. Measure 22 starts with eighth-note patterns in the treble staves. The bass staff has eighth notes. Measures 23 and 24 continue the pattern. Measure 25 begins with a dynamic *p*. The bass staff has a sustained note. Measures 26 and 27 continue the pattern. Measure 28 begins with a dynamic *f*.

(25)



Musical score page 25. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is A major (no sharps or flats). The time signature is common time. Measure 25 starts with a dynamic *p*. The bass staff has a sustained note. Measures 26 and 27 continue the pattern. Measure 28 begins with a dynamic *p*. The bass staff has a sustained note.

(28)



Musical score page 28. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is A major (no sharps or flats). The time signature is common time. Measure 28 starts with a dynamic *f*. The bass staff has a sustained note. Measures 29 and 30 continue the pattern. Measure 31 begins with a dynamic *f*.

(31)

(34)

(37)

(41)



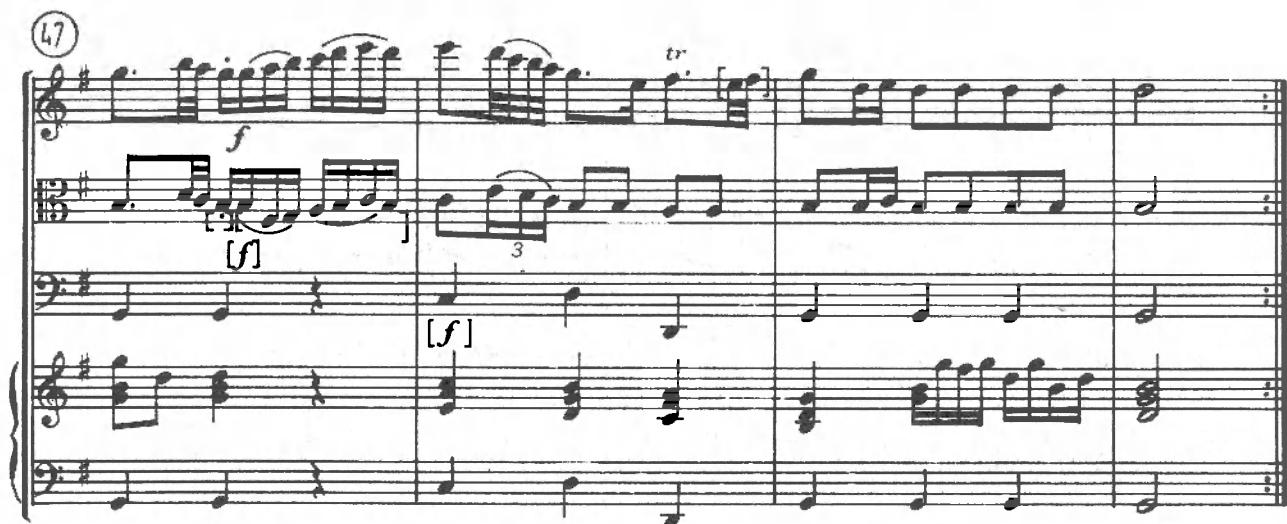
Musical score page 41. The score consists of five staves. The top staff (treble clef) has a trill instruction above it. The second staff (bass clef) has a dynamic marking 'p' above it. The third staff (bass clef) has a dynamic marking 'p' above it. The fourth staff (bass clef) has a dynamic marking '[p]' above it. The fifth staff (bass clef) has a dynamic marking 'p' above it.

(44)



Musical score page 44. The score consists of five staves. The top staff (treble clef) has a dynamic marking 'p' above it. The second staff (bass clef) has a dynamic marking 'p' above it. The third staff (bass clef) has a dynamic marking '[p]' above it. The fourth staff (bass clef) has a dynamic marking 'p' above it. The fifth staff (bass clef) has a dynamic marking 'p' above it.

(47)



Musical score page 47. The score consists of five staves. The top staff (treble clef) has a dynamic marking 'f' above it. The second staff (bass clef) has a dynamic marking '[f]' above it. The third staff (bass clef) has a dynamic marking '[f]' above it. The fourth staff (bass clef) has a dynamic marking 'p' above it. The fifth staff (bass clef) has a dynamic marking 'p' above it.

Minuetto

Musical score for Minuetto, measures 1-4. The score consists of five staves. The top two staves are soprano and alto voices in treble clef, both in common time. The bottom three staves are basso continuo parts: cello, double bass, and harpsichord. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns with grace notes. Measure 4 ends with a forte dynamic.

(5)

Musical score for Minuetto, measures 5-8. The soprano and alto voices continue their eighth-note patterns. The basso continuo parts provide harmonic support. Measure 8 concludes the section.

(9)

Musical score for Minuetto, measures 9-12. The dynamics change to piano (p) and forte (f). The basso continuo parts play sustained notes. Measures 11-12 show eighth-note patterns with grace notes, similar to the earlier measures.

(13)

Musical score page 13. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 13 begins with a dynamic of p . The first measure ends with a fermata over the bass staff. The second measure starts with a dynamic of f . The third measure starts with a dynamic of p . The fourth measure starts with a dynamic of f . The fifth measure starts with a dynamic of p .

(18)

Musical score page 18. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 18 begins with a dynamic of f . The first measure ends with a fermata over the bass staff. The second measure starts with a dynamic of f . The third measure starts with a dynamic of f . The fourth measure starts with a dynamic of f .

(22)

Musical score page 22. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 22 begins with a dynamic of f . The first measure ends with a fermata over the bass staff. The second measure starts with a dynamic of f . The third measure starts with a dynamic of f . The fourth measure starts with a dynamic of f .

(26)

(30)

(34)

(38)

Fine

1. 2.

(41) Trio

(45)

(49)



(53)



(57)



61

64

68

Menuetto da Capo

Allegro

Musical score for measures 1-4. The score consists of five staves. Measure 1 starts with a dynamic [p] and ends with [f]. Measure 2 starts with [p]. Measure 3 starts with [p]. Measure 4 starts with [f]. The music is in common time, with various key signatures (G major, A major, B major).

(5)

Musical score for measures 5-8. The score consists of five staves. Measures 5 and 6 feature sixteenth-note patterns. Measures 7 and 8 start with [f]. The dynamic [tr] appears twice in measure 8. The music is in common time, with various key signatures.

(10)

Musical score for measures 9-12. The score consists of five staves. Measures 9 and 10 start with [p]. Measure 11 starts with [p]. Measure 12 starts with [p]. The music is in common time, with various key signatures.

(15)

Musical score for measure 15. The score consists of five staves. The top staff uses a treble clef, the second and fourth staves use a bass clef, and the third and fifth staves use a soprano clef. The key signature is one sharp. The tempo is indicated by 'tr' (tempo rubato). Dynamics include 'f' (fortissimo) and 'p' (pianissimo). The music features eighth-note patterns and sixteenth-note chords.

(20)

Musical score for measure 20. The staves and key signature remain the same as in measure 15. The tempo is indicated by 'f' (forte). The music continues with eighth-note patterns and sixteenth-note chords.

(25)

Musical score for measure 25. The staves and key signature remain the same as in measure 15. The tempo is indicated by 'f' (forte). The music continues with eighth-note patterns and sixteenth-note chords.

(30)

Musical score page 30. The score consists of five staves. The top two staves are in G major (two sharps) and the bottom three are in E major (one sharp). Measure 30 starts with eighth-note patterns in the upper voices. The bassoon has a sustained note. Measures 31-32 show eighth-note patterns continuing. Measure 33 begins with a dynamic [f] in the bassoon. Measures 34-35 show eighth-note patterns continuing.

(35)

Musical score page 35. The score consists of five staves. The top two staves are in G major (two sharps) and the bottom three are in E major (one sharp). Measure 35 starts with eighth-note patterns. Measures 36-37 show eighth-note patterns continuing. Measures 38-39 show eighth-note patterns continuing with dynamics [p], [f], and [p]. Measures 40-41 show eighth-note patterns continuing.

(40)

Musical score page 40. The score consists of five staves. The top two staves are in G major (two sharps) and the bottom three are in E major (one sharp). Measure 40 starts with eighth-note patterns. Measures 41-42 show eighth-note patterns continuing. Measures 43-44 show eighth-note patterns continuing with dynamics [f], p, and [p]. Measures 45-46 show eighth-note patterns continuing.

Musical score for page 46, featuring four staves:

- Violin 1 (Top Staff): Playing eighth-note patterns.
- Violin 2 (Second Staff): Playing eighth-note patterns.
- Cello (Third Staff): Playing eighth-note patterns.
- Basso continuo (Bottom Staff): Playing eighth-note patterns.

Dynamic markings: *f*, *tr*, *f*, *[f]*.

Musical score for page 52, featuring four staves:

- Violin 1 (Top Staff): Playing sixteenth-note patterns.
- Violin 2 (Second Staff): Playing eighth-note patterns.
- Cello (Third Staff): Playing eighth-note patterns.
- Basso continuo (Bottom Staff): Playing eighth-note patterns.

Dynamic markings: *p*, *p*, *[p]*.

Musical score for page 58, featuring four staves:

- Violin 1 (Top Staff): Playing sixteenth-note patterns.
- Violin 2 (Second Staff): Playing eighth-note patterns.
- Cello (Third Staff): Playing eighth-note patterns.
- Basso continuo (Bottom Staff): Playing eighth-note patterns.

Dynamic markings: *[tr]*, *[tr]*, *f*, *p*.

(63)



(69)



(74)



II

Andante

Flauto o violino

Viola

Violoncello

Cembalo

(6)

(11)

(15)

Musical score page 15. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. Measure 15 starts with eighth-note patterns in the upper voices. Measures 16 and 17 show sixteenth-note patterns with grace notes. Measure 18 begins with a dynamic *p*. Measures 19 and 20 continue the sixteenth-note patterns.

(19)

Musical score page 19. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is one sharp. Measures 19 and 20 continue the sixteenth-note patterns established in the previous measures.

(23)

Musical score page 23. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature changes to three sharps. Measures 23 and 24 feature eighth-note patterns with grace notes. Measures 25 and 26 show sixteenth-note patterns.

A musical score page featuring four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff another bass clef. The music consists of various note heads and stems, with some notes grouped by vertical lines and others by horizontal beams. Measure numbers 27 and 28 are circled at the beginning of each staff respectively. The key signature changes from one staff to another, indicated by the clefs and sharps or flats.

A musical score page featuring four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff another bass clef. The music consists of measures 31 through 35. Measure 31 starts with a forte dynamic. Measure 32 begins with a trill instruction (tr). Measures 33-35 feature eighth-note patterns. Measure 35 concludes with a half note followed by a fermata.

(40)

Musical score page 40. The score consists of four staves. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. The key signature changes between measures. Measure 1 starts with a quarter note followed by an eighth note. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show sixteenth-note patterns.

(44)

Musical score page 44. The score consists of four staves. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. The key signature changes between measures. Measure 1 starts with a quarter note followed by an eighth note. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show sixteenth-note patterns.

(48)

Musical score page 48. The score consists of four staves. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. The key signature changes between measures. Measure 1 starts with a quarter note followed by an eighth note. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show sixteenth-note patterns.

(52) *tr*

tr

[*tr*]

This page contains four staves of musical notation. The first staff uses a treble clef, the second a bass clef, and the third and fourth staves use a combination of bass and treble clefs. Measure lines divide the page into four sections. The first section starts with a eighth note followed by a sixteenth note. The second section starts with a sixteenth note followed by a eighth note. The third section starts with a eighth note followed by a sixteenth note. The fourth section starts with a eighth note followed by a sixteenth note.

(56)

This page contains four staves of musical notation. The first staff uses a treble clef, the second a bass clef, and the third and fourth staves use a combination of bass and treble clefs. Measure lines divide the page into four sections. The first section starts with a eighth note followed by a sixteenth note. The second section starts with a sixteenth note followed by a eighth note. The third section starts with a eighth note followed by a sixteenth note. The fourth section starts with a eighth note followed by a sixteenth note.

(60)

This page contains four staves of musical notation. The first staff uses a treble clef, the second a bass clef, and the third and fourth staves use a combination of bass and treble clefs. Measure lines divide the page into four sections. The first section starts with a eighth note followed by a sixteenth note. The second section starts with a sixteenth note followed by a eighth note. The third section starts with a eighth note followed by a sixteenth note. The fourth section starts with a eighth note followed by a sixteenth note.

Menuetto

Musical score for the Menuetto section, featuring four staves. Measure 1: Treble staff has eighth-note pairs with 'tr' (trill) markings over them. Bass staff has a bass clef and a '3' below it. Measures 2-4: Continuation of the treble staff's eighth-note pairs. Bass staff has a bass clef and a '3' below it. Measure 5: Continuation of the treble staff's eighth-note pairs. Bass staff has a bass clef and a '3' below it.

(6)

Musical score for the Menuetto section, featuring four staves. Measure 6: Treble staff has eighth-note pairs with 'tr' (trill) markings over them. Bass staff has a bass clef and a '3' below it. Measures 7-8: Continuation of the treble staff's eighth-note pairs. Bass staff has a bass clef and a '3' below it. Measures 9-10: Continuation of the treble staff's eighth-note pairs. Bass staff has a bass clef and a '3' below it.

(11)

Musical score for the Menuetto section, featuring four staves. Measure 11: Treble staff has eighth-note pairs with 'tr' (trill) markings over them. Bass staff has a bass clef and a '3' below it. Measures 12-13: Continuation of the treble staff's eighth-note pairs. Bass staff has a bass clef and a '3' below it. Measures 14-15: Continuation of the treble staff's eighth-note pairs. Bass staff has a bass clef and a '3' below it.

(16)

(21)

(26)

(31)

Musical score page 31. The score consists of four staves. The top staff is for the first violin, featuring sixteenth-note patterns with grace notes. The second staff is for the second violin. The third staff is for the cello. The bottom staff is for the basso continuo. Measure numbers 31 are indicated at the beginning of each staff.

(36)

Musical score page 36. The score consists of four staves. The top staff is for the first violin, featuring eighth-note patterns with grace notes. The second staff is for the second violin. The third staff is for the cello. The bottom staff is for the basso continuo. Measure numbers 36 are indicated at the beginning of each staff.

(41)

Musical score page 41. The score consists of four staves. The top staff is for the first violin, featuring sixteenth-note patterns with grace notes. The second staff is for the second violin. The third staff is for the cello. The bottom staff is for the basso continuo. Measure numbers 41 are indicated at the beginning of each staff.

47

tr.

TRIO

Fine

Measures 47-52 (Trio section):

- Measure 47: Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello/bass staff has eighth-note pairs.
- Measure 48: Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello/bass staff has eighth-note pairs.
- Measure 49: Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello/bass staff has eighth-note pairs.
- Measure 50: Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello/bass staff has eighth-note pairs.
- Measure 51: Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello/bass staff has eighth-note pairs.
- Measure 52: Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs. Bass staff has eighth-note pairs. Cello/bass staff has eighth-note pairs.

53

Measures 53:

- Treble staff: f, then p.
- Bassoon staff: eighth-note pairs.
- Bass staff: eighth-note pairs.
- Cello/bass staff: eighth-note pairs.

58

Measures 58:

- Treble staff: f, then p.
- Bassoon staff: eighth-note pairs.
- Bass staff: eighth-note pairs.
- Cello/bass staff: eighth-note pairs.

(64)

(69)

(75)

(80)

Musical score page 80. The score consists of four staves. The top two staves are for violins, the third is for cello, and the bottom staff is for basso continuo. The key signature is one sharp (F# major). Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the rhythmic pattern. Measures 6-7 show eighth-note patterns. Measures 8-9 continue the rhythmic pattern.

(85)

Musical score page 85. The score consists of four staves. The top two staves are for violins, the third is for cello, and the bottom staff is for basso continuo. The key signature changes to no sharps or flats. Measures 1-2 show eighth-note patterns. Measures 3-4 continue the rhythmic pattern. Measures 5-6 show eighth-note patterns. Measures 7-8 continue the rhythmic pattern.

(90)

Musical score page 90. The score consists of four staves. The top two staves are for violins, the third is for cello, and the bottom staff is for basso continuo. The key signature changes to one sharp (G major). Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns with grace notes. Measures 5-6 show eighth-note patterns. Measures 7-8 show eighth-note patterns.

Menuetto da Capo

Allegro molto

Musical score for string quartet, Allegro molto. The score consists of three systems of music.

System 1 (Measures 1-5): The score is in 2/4 time. The first violin has a rhythmic pattern of eighth and sixteenth notes. The second violin enters with eighth-note chords. The cello and bassoon provide harmonic support with sustained notes and eighth-note patterns. Measure 5 ends with a repeat sign and a brace indicating a section of two staves.

System 2 (Measures 6-11): The section begins with a dynamic of $\frac{3}{4}$. The first violin plays eighth-note pairs. The second violin continues eighth-note chords. The cello and bassoon provide harmonic support with eighth-note patterns. Measure 11 ends with a repeat sign and a brace indicating a section of two staves.

System 3 (Measures 12-17): The section begins with a dynamic of $\frac{5}{4}$. The first violin plays eighth-note pairs. The second violin continues eighth-note chords. The cello and bassoon provide harmonic support with eighth-note patterns. Measure 17 ends with a repeat sign and a brace indicating a section of two staves.

(18)

Musical score page 18. The score consists of four staves. The top two staves are in G major, indicated by a treble clef and a key signature of one sharp. The bottom two staves are in A major, indicated by a bass clef and a key signature of one sharp. The music features various rhythmic patterns and dynamics.

(24)

Musical score page 24. The score consists of four staves. The top two staves are in G major, indicated by a treble clef and a key signature of one sharp. The bottom two staves are in A major, indicated by a bass clef and a key signature of one sharp. The music continues with various rhythmic patterns and dynamics.

(30)

Musical score page 30. The score consists of four staves. The top two staves are in G major, indicated by a treble clef and a key signature of one sharp. The bottom two staves are in A major, indicated by a bass clef and a key signature of one sharp. The music includes dynamic markings such as "tr." (trill) and rests.

(36)

A handwritten musical score for five voices. The score consists of five systems of music, each with a treble clef, a bass clef, and a bass staff. The music is written in common time. Measure 36 starts with a half note in the treble clef, followed by eighth notes in the bass clef, and sixteenth notes in the bass staff. Measures 37-38 show eighth-note patterns in the treble and bass staves. Measures 39-40 feature sixteenth-note patterns in the bass staff. Measures 41-42 show eighth-note patterns in the treble and bass staves.

(41)

A handwritten musical score for five voices. The score consists of five systems of music, each with a treble clef, a bass clef, and a bass staff. The music is written in common time. Measure 41 starts with a half note in the treble clef, followed by eighth notes in the bass clef, and sixteenth notes in the bass staff. Measures 42-43 show eighth-note patterns in the treble and bass staves. Measures 44-45 feature sixteenth-note patterns in the bass staff. Measures 46-47 show eighth-note patterns in the treble and bass staves.

(46)

A handwritten musical score for five voices. The score consists of five systems of music, each with a treble clef, a bass clef, and a bass staff. The music is written in common time. Measure 46 starts with a half note in the treble clef, followed by eighth notes in the bass clef, and sixteenth notes in the bass staff. Measures 47-48 show eighth-note patterns in the treble and bass staves. Measures 49-50 feature sixteenth-note patterns in the bass staff. Measures 51-52 show eighth-note patterns in the treble and bass staves.

(51)



Musical score page 51. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef, and the bottom staff has a bass clef. The music is in common time. Measures 51-55 are shown, with measure 55 ending on a double bar line.

(56)



Musical score page 56. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef, and the bottom staff has a bass clef. The music is in common time. Measures 56-60 are shown.

(61)



Musical score page 61. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef, and the bottom staff has a bass clef. The music is in common time. Measures 61-65 are shown.

Andante

Flauto o violino

Viola

Violoncello

Cembalo

(5)

tr

(10)

(15)

(20)

(25)

(30)

Musical score page 30. The score consists of four staves. The top two staves are soprano and alto voices in treble clef. The bottom two staves are bass and tenor voices in bass clef. The music features various note heads, stems, and rests. Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12.

(34)

Musical score page 34. The score consists of four staves. The top two staves are soprano and alto voices in treble clef. The bottom two staves are bass and tenor voices in bass clef. The music features various note heads, stems, and rests. Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12.

(38)

Musical score page 38. The score consists of four staves. The top two staves are soprano and alto voices in treble clef. The bottom two staves are bass and tenor voices in bass clef. The music features various note heads, stems, and rests. Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12.

(42)

Musical score page 42. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff a bass clef. Measure 42 begins with eighth-note patterns in the treble and alto staves. The bass staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

(47)

Musical score page 47. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff a bass clef. Measure 47 begins with sixteenth-note patterns in the treble and alto staves. The bass staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

(52)

Musical score page 52. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff a bass clef. Measure 52 begins with eighth-note patterns in the treble and alto staves. The bass staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

(56)

Musical score page 56. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp (F#). Measure 56 begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The measure ends with a half note in the bass clef staff.

(60)

Musical score page 60. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff a bass clef. The key signature changes to two sharps (G major). Measure 60 features eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices, with some eighth-note chords in the bass clef staff.

(65)

Musical score page 65. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff a bass clef. The key signature changes to three sharps (D major). Measure 65 begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices, with some eighth-note chords in the bass clef staff.

Menuetto

Musical score for the first system of a Minuet. The score consists of four staves. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, C major, and common time. Measure 1 starts with eighth-note pairs in the treble staves, followed by a sixteenth-note figure. Measure 2 continues with eighth-note pairs. Measure 3 begins with a sixteenth-note figure over three measures. Measures 4-5 show eighth-note patterns. Measure 6 concludes with eighth-note pairs.

(6)

Musical score for the second system of a Minuet. The score consists of four staves. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, C major, and common time. Measure 6 continues with eighth-note patterns. Measure 7 begins with a sixteenth-note figure over three measures. Measures 8-9 show eighth-note patterns. Measure 10 concludes with eighth-note pairs.

(11)

Musical score for the third system of a Minuet. The score consists of four staves. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, C major, and common time. Measure 11 continues with eighth-note patterns. Measure 12 begins with a sixteenth-note figure over three measures. Measures 13-14 show eighth-note patterns. Measure 15 concludes with eighth-note pairs.

(16)

Musical score page 16. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature changes from one staff to another. Measure 16 starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp. The next measure starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp. The final measure starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp.

(21)

Musical score page 21. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature changes from one staff to another. Measure 21 starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp. The next measure starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp. The final measure starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp.

(26)

Musical score page 26. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature changes from one staff to another. Measure 26 starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp. The next measure starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp. The final measure starts with a treble clef, a common time signature, and a key signature of one sharp. It transitions to a bass clef, a common time signature, and a key signature of one sharp.

(31)

Musical score page 31. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef with a key signature of one sharp, and the bottom staff has a bass clef. The music includes various note heads, stems, and rests.

(36)

Musical score page 36. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef with a key signature of one sharp, and the bottom staff has a bass clef. The music includes various note heads, stems, and rests.

(41) Fine

Musical score page 41. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef with a key signature of one sharp, and the bottom staff has a bass clef. The music includes various note heads, stems, and rests. The word "Fine" is written at the end of the page.

Minore

Musical score for Minore, measures 50-52. The score consists of five staves. Measure 50 starts with a treble clef, two flats, and a 3/4 time signature. Measures 51 and 52 start with a bass clef, two flats, and a 2/4 time signature. The music features various note heads, stems, and rests.

(51)

Musical score for Minore, measure 53. The score consists of five staves. The first staff begins with a treble clef, two flats, and a 3/4 time signature. The subsequent staves switch to a bass clef, two flats, and a 2/4 time signature. The music includes eighth-note patterns and rests.

(55)

Musical score for Minore, measures 54-56. The score consists of five staves. The first staff begins with a treble clef, two flats, and a 3/4 time signature. The subsequent staves switch to a bass clef, two flats, and a 2/4 time signature. The music includes eighth-note patterns and rests.

(60)



A handwritten musical score for five voices. The score consists of five staves, each with a different clef (Treble, Bass, Alto, Tenor, Bass). The key signature is one flat. Measure 60 starts with a forte dynamic. The vocal parts are mostly sustained notes or simple rhythmic patterns.

(65)



A handwritten musical score for five voices. The key signature changes to two sharps. Measure 65 begins with a forte dynamic. The vocal parts show more complex rhythms, including eighth and sixteenth note patterns.

(70)



A handwritten musical score for five voices. The key signature changes to one sharp. Measure 70 begins with a forte dynamic. The vocal parts continue with more complex rhythms, including eighth and sixteenth note patterns.

Menuetto da Capo

Allegro



(5)



(10)



(15)



Musical score page 15. The score consists of four staves. The top two staves are in common time, while the bottom two are in 6/8 time. Measure 15 begins with a forte dynamic. The first staff has eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(20)



Musical score page 20. The score consists of four staves. The top two staves are in common time, while the bottom two are in 6/8 time. Measure 20 begins with a dynamic marking 'tr'. The first staff has eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(25)



Musical score page 25. The score consists of four staves. The top two staves are in common time, while the bottom two are in 6/8 time. Measure 25 begins with a dynamic marking 'f'. The first staff has eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(29)

Musical score page 29. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the bottom is double bass. The music includes various note heads, stems, and rests, with some notes having small numbers above them.

(34)

Musical score page 34. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the bottom is double bass. The music includes various note heads, stems, and rests, with some notes having small numbers above them.

(39)

Musical score page 39. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the bottom is double bass. The music includes various note heads, stems, and rests, with some notes having small numbers above them.

(44)



Musical score page 44. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. The music is in common time. Measures 1 through 4 are shown, each containing eighth-note patterns. Measure 5 begins with a measure rest followed by eighth-note patterns.

(49)



Musical score page 49. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. The music is in common time. Measures 1 through 4 are shown, featuring eighth-note patterns and sixteenth-note figures. Measure 5 begins with a measure rest followed by eighth-note patterns.

(54)



Musical score page 54. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. The music is in common time. Measures 1 through 4 are shown, featuring eighth-note patterns and sixteenth-note figures. Measure 5 begins with a measure rest followed by eighth-note patterns.

IV

LargoFlauto
o violino

Viola

Violoncello

Cembalo

(5)

tr[*tr*]

(9)

(12)

Musical score page 12. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff an alto clef. The key signature is one sharp (F#). Measure 12 begins with eighth-note patterns in the treble and bass staves, followed by sixteenth-note patterns in the alto and bass staves. The music continues with eighth-note patterns in the treble and bass staves.

(15)

Musical score page 15. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff an alto clef. The key signature is one sharp (F#). Measure 15 features eighth-note patterns in the treble and bass staves, followed by sixteenth-note patterns in the alto and bass staves. The music concludes with eighth-note patterns in the treble and bass staves.

(19)

Musical score page 19. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a treble clef, and the bottom staff an alto clef. The key signature changes to two sharps (G major). Measure 19 begins with eighth-note patterns in the treble and bass staves, followed by sixteenth-note patterns in the alto and bass staves. The music concludes with eighth-note patterns in the treble and bass staves.

(23)

Musical score page 23. The score consists of five staves, each with a different clef (Treble, Bass, Alto, Tenor, and another Bass). The key signature is one sharp (F# major or G minor). Measure 23 starts with a sixteenth-note pattern in the top staff, followed by eighth-note pairs in the second staff, and eighth-note patterns in the other three staves. Measures 24 and 25 continue this pattern with some variations in dynamics and note values.

(27)

Musical score page 27. The score consists of five staves. Measure 27 features eighth-note patterns in the top two staves and sixteenth-note patterns in the bottom three staves. Measures 28 and 29 show a continuation of these patterns with some rhythmic changes.

(31)

Musical score page 31. The score consists of five staves. Measure 31 begins with a sixteenth-note pattern in the top staff, followed by eighth-note pairs in the second staff, and eighth-note patterns in the other three staves. Measures 32 and 33 continue this pattern with some rhythmic changes.

(35)

Musical score page 35. The score consists of five staves. The top staff (treble clef) has sixteenth-note patterns with grace notes. The second staff (bass clef) has eighth-note patterns. The third staff (alto clef) has eighth-note patterns. The fourth staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

(38)

Musical score page 38. The score consists of five staves. The top staff (treble clef) has sixteenth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (alto clef) has eighth-note patterns. The fourth staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

(42)

Musical score page 42. The score consists of five staves. The top staff (treble clef) has sixteenth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (alto clef) has eighth-note patterns. The fourth staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

Allegro assai



Musical score for five staves in 8/8 time, key signature of one sharp (F#). Measure 1 starts with dynamic [f]. Measures 2-4 show rhythmic patterns of eighth and sixteenth notes. Measure 5 begins with dynamic p. Measures 6-8 show eighth-note patterns. Measure 9 begins with dynamic f.

(5)



Continuation of the musical score. Measure 5 continues with eighth-note patterns. Measure 6 begins with dynamic [f]. Measures 7-9 show eighth-note patterns. Measure 10 begins with dynamic f.

(10)



Continuation of the musical score. Measure 10 continues with eighth-note patterns. Measures 11-13 show eighth-note patterns. Measure 14 begins with dynamic f.

(15)

Musical score for strings (four staves). Measure 15 starts with a forte dynamic. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(19)

Musical score for strings (four staves). Measure 19 starts with a forte dynamic. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(24)

Musical score for strings (four staves). Measure 24 starts with a forte dynamic. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(28)

Musical score page 28. The score consists of four staves. The top two staves are for violins, the third is for cello, and the bottom staff is for basso continuo. The key signature is one sharp, indicating G major. The music features eighth-note patterns and sixteenth-note figures.

(32)

Musical score page 32. The score consists of four staves. The top two staves are for violins, the third is for cello, and the bottom staff is for basso continuo. The key signature changes to no sharps or flats. The violins play eighth-note patterns with grace notes, while the basso continuo provides harmonic support.

(37)

Musical score page 37. The score consists of four staves. The top two staves are for violins, the third is for cello, and the bottom staff is for basso continuo. The key signature changes to one flat, indicating E major. The violins play eighth-note patterns with dynamic markings [p] and *f*. The basso continuo provides harmonic support.

(41)



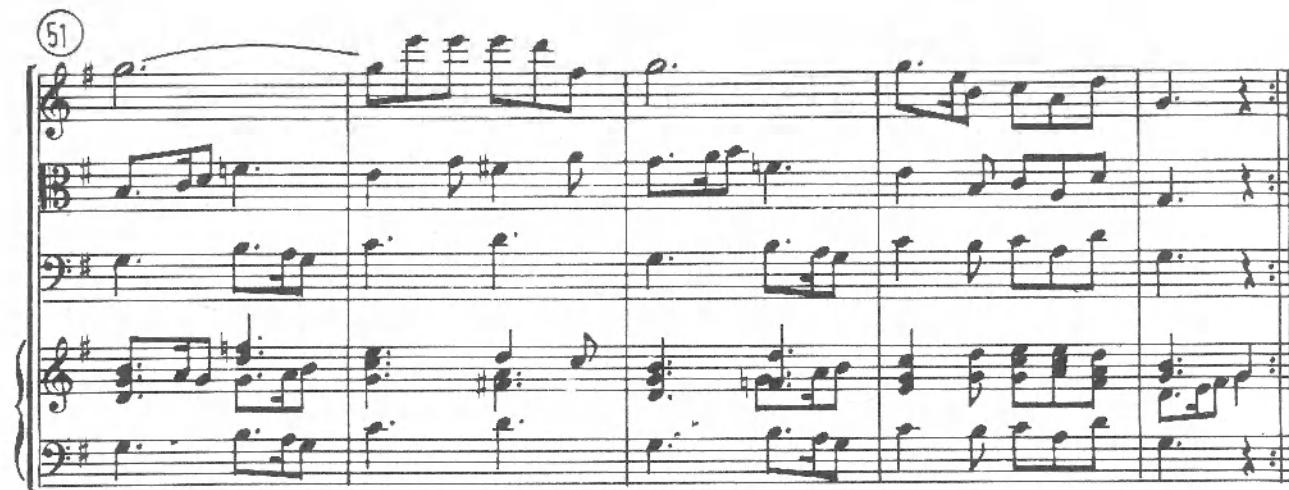
Musical score page 41. The score consists of five staves. The top two staves are in treble clef, the middle two in bass clef, and the bottom staff in alto clef. The key signature is one sharp. Measure 41 starts with a quarter note followed by eighth-note pairs. Measures 42 and 43 continue with similar patterns. Measure 44 begins with a dynamic [f] and contains eighth-note pairs. Measure 45 begins with a dynamic [f] and contains eighth-note pairs.

(46)



Musical score page 46. The score consists of five staves. The top two staves are in treble clef, the middle two in bass clef, and the bottom staff in alto clef. The key signature is one sharp. Measures 46 through 50 show various rhythmic patterns including eighth-note pairs and sixteenth-note figures. Measure 51 begins with a dynamic [f].

(51)



Musical score page 51. The score consists of five staves. The top two staves are in treble clef, the middle two in bass clef, and the bottom staff in alto clef. The key signature is one sharp. Measures 51 through 55 show various rhythmic patterns including eighth-note pairs and sixteenth-note figures. Measure 56 begins with a dynamic [f].

Menuetto grazioso

Musical score for the first system of the Menuetto grazioso. The score consists of five staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The second staff has a bass clef, a key signature of one sharp, and a common time signature. The third staff has a bass clef, a key signature of one sharp, and a common time signature. The fourth staff has a treble clef, a key signature of one sharp, and a common time signature. The fifth staff has a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns. Dynamics include *f*, *p*, and *f*.

Musical score for the second system of the Menuetto grazioso. The score consists of five staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The second staff has a bass clef, a key signature of one sharp, and a common time signature. The third staff has a bass clef, a key signature of one sharp, and a common time signature. The fourth staff has a treble clef, a key signature of one sharp, and a common time signature. The fifth staff has a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns. Measure number 6 is indicated.

Musical score for the third system of the Menuetto grazioso. The score consists of five staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The second staff has a bass clef, a key signature of one sharp, and a common time signature. The third staff has a bass clef, a key signature of one sharp, and a common time signature. The fourth staff has a treble clef, a key signature of one sharp, and a common time signature. The fifth staff has a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns. Measure number 12 is indicated.

(18)

[f]

f [p]

[f] [p]

f p

(24)

[f]

f

f

f

(30)

f

p

f

[p]

[f]

[f]

V

Adagio

Flauto
o violino

Viola

Violoncello

Cembalo

Flauto
o violino

Viola

Violoncello

Cembalo

p

dolce

p

[*mf*]

f

[mf]

p

f

(4)

3

6

(7)

3

(9)

Musical score page 9. The score consists of four staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of 6. The second staff has a bass clef, a key signature of one sharp, and a tempo marking of 6. The third staff has a treble clef, a key signature of one sharp, and a tempo marking of 6. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of 6. The music includes various note heads, stems, and rests. Measure 9 ends with a trill over two notes.

(11)

Musical score page 11. The score consists of four staves. The top staff has a treble clef, a key signature of one sharp, and a dynamic of [p]. The second staff has a bass clef, a key signature of one sharp, and a dynamic of [p]. The third staff has a treble clef, a key signature of one sharp, and a dynamic of p. The bottom staff has a bass clef, a key signature of one sharp, and a dynamic of f. The music includes various note heads, stems, and rests. Measures 11 and 12 are shown, separated by a vertical bar line.

(13)

Musical score page 13. The score consists of four staves. The top staff has a treble clef, a key signature of one sharp, and a dynamic of p. The second staff has a bass clef, a key signature of one sharp, and a dynamic of [f]. The third staff has a treble clef, a key signature of one sharp, and a dynamic of [p]. The bottom staff has a bass clef, a key signature of one sharp, and a dynamic of p. The music includes various note heads, stems, and rests. Measures 13 and 14 are shown, separated by a vertical bar line.

(16)

Musical score page 16, measures 16-19. The score includes five staves for different instruments. The key signature is A major (three sharps). Measure 16: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Dynamics: f, [mf], f, [mf]. Measure 17: 1st staff (treble clef) has sixteenth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Measure 18: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Measure 19: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs.

(19)

Musical score page 19, measures 19-22. The score includes five staves for different instruments. The key signature is A major (three sharps). Measure 19: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Dynamics: f, p, f, f, f. Measure 20: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Measure 21: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Measure 22: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs.

(22)

Musical score page 22, measures 22-25. The score includes five staves for different instruments. The key signature is A major (three sharps). Measure 22: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Dynamics: p, [p], f, [p]. Measure 23: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Dynamics: p, f, [p]. Measure 24: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Dynamics: f, [p]. Measure 25: 1st staff (treble clef) has eighth-note pairs; 2nd staff (bass clef) has eighth-note pairs; 3rd staff (bass clef) has eighth-note pairs; 4th staff (treble clef) has eighth-note pairs; 5th staff (bass clef) has eighth-note pairs. Dynamics: f, p.

(25)

(28)

(30)

Allegro



(5)



(10)



(14)

(19)

(23)

(28) *tr*

Musical score page 28. The score is for four voices (staves). The key signature is A major (no sharps or flats). Measure 28 starts with a forte dynamic. The vocal parts are mostly sustained notes or simple chords.

(32)

Musical score page 32. The key signature changes to E major (one sharp). Measures 32-33 feature more complex rhythms and dynamics, including piano (p), forte (f), and sforzando (sf).

(36)

Musical score page 36. The key signature changes to B major (two sharps). Measures 36-37 continue the rhythmic pattern established in the previous measures, with dynamics including piano (p), forte (f), and sforzando (sf).

(40)

(44)

(49)

(53)

(58)

(62)

Menuetto grazioso

Musical score for the first system of the Menuetto grazioso. The score consists of five staves. The top staff is soprano, the second is alto, the third is bass, the fourth is tenor, and the fifth is bass. The key signature is A major (three sharps). The time signature is common time. The music includes dynamic markings like *tr* (trill) and *f* (forte), and various note heads and rests.

Musical score for the second system of the Menuetto grazioso. The score consists of five staves. The key signature changes to D major (one sharp). The time signature is common time. Measure 6 begins with a forte dynamic. The music includes various note heads and rests.

Musical score for the third system of the Menuetto grazioso. The score consists of five staves. The key signature changes to G major (no sharps or flats). The time signature is common time. Measure 11 begins with a dynamic marking [p]. The music includes various note heads, rests, and dynamic markings like [f] and [s].

(16)

Musical score page 16. The score consists of four staves, each with a different clef (Treble, Bass, Alto, and Cello/Bass). The key signature is one sharp (F# major or G minor). Measure 16 begins with a dynamic of *f*. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(21)

Musical score page 21. The score consists of four staves, each with a different clef (Treble, Bass, Alto, and Cello/Bass). The key signature is one sharp (F# major or G minor). Measure 21 begins with a dynamic of *tr*. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(26)

Musical score page 26. The score consists of four staves, each with a different clef (Treble, Bass, Alto, and Cello/Bass). The key signature is one sharp (F# major or G minor). Measure 26 begins with a dynamic of *p*. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

(31)

(36)

(41)

MONUMENTA ARTIS MUSICAE SLOVENIAE

I
Amandus Ivancic
SONATE A TRE

Izdala
Slovenska akademija znanosti in umetnosti
v Ljubljani

Notografija
Marina Polanc

Angleski prevod
Franc Slivnik

Razmnozevanje
Plesko

Ljubljana
1984

Naklada 800 izvodov

