Beethoven's Sketch Books. Second Series. No. I. A Sketch Book Apparently Unknown to G. Nottebohm

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time for which he can get no redress, to say nothing of the extreme annoyance of the whole affair. Soon afterwards, probably, a German band appears; on ordering them to move off he is met with insults, and another half-hour is wasted in the same way. Hence the law gives him absolutely no protection from constant annoyance; and it is, moreover, preposterous that a busy man should be compelled to be constantly going into the street to remove a nuisance which ought to be attended to by the municipal authorities.

Perhaps a worse form of the nuisance is caused by the proximity of mews and public houses, where the organs are played for hours at a time; for the householder is utterly defenceless against these places. As to the performers themselves, who may be supposed to have a vested interest in the money obtained by vagabondage and mendicancy, the organ-grinders could be employed for a time to play in poor neighbourhoods, and they would be amply paid for doing so by the charitable, who are always ready to respond to any appeal for such a purpose; and many of the brain workers would gladly subscribe to any fund which would ensure their freedom from annoyance. The better members of the German bands could probably get engagements in some of the bands in the parks, while the worse players could be restricted to neighbourhoods which would tolerate them; and they could be paid in the same way as the organ-grinders. The host of sham niggers, tin whistlers, psalm-singers, and others should be licensed for a certain period, after which they should be given to understand that they must seek other employments. All street musicians at present performing should be licensed and confined to certain districts, and no new licenses should be issued after a given date, and the fees thus obtained would go a long way towards relieving the overburdened ratepayers. These things have been arranged in Berlin, Paris, New York, and elsewhere, and there is no reason whatever why something of the same kind should not be done in London.

The contention of the County Council that it has "no means at its command to enforce the observance of such a bye-law" as was proposed by the Kensington Vestry, is palpably an attempt to blackmail the public into giving it the coveted control of the police. Under these circumstances, the only thing left seems to be that ratepayers all over London should combine in some way, and either endeavour to move the Council to perform its statutory duties with regard to the suppression of nuisances or obtain legislation on the subject.

BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

SECOND SERIES.

No. I.—A SKETCH BOOK APPARENTLY UNKNOWN TO G. NOTTEBOHM.

THERE is a bound Sketch Book in the Royal Library at Berlin entitled—

"Autographe de Louis van Beethoven
Livre d'esquisses, contenant les idées
pour la grande fugue, pour des
Valses, et pour différents Quatuors."

The authenticity of the book is guaranteed by Artaria and Co. (Vienna, 1847), who have appended their seal, but a glance at the pages inside is sufficient guarantee. The "différents Quatuors" are those in B flat (Op. 130), C sharp minor (Op. 131), and F (Op. 135); the Fugue is the one for strings (Op. 133). It is quite evident from the works here

named that this is one of the latest of the master's Sketch Books. (The *Finale* of the B flat Quartet, as now published, was only completed about four months before Beethoven's death.) It was not actually the latest, because we shall presently give a version of the theme of the *Finale* of the C sharp minor Quartet which shows that the movement was, as yet, in a comparatively early stage.

Our volume* opens with—

The second and the third *b* in the lower voice should evidently be read as a *b* natural. Beethoven is at work at his fugue. After a time we come to sketches with "Walzer pour le Clavier" written at the top of the page. The first is in the key of D, 3-8 time. Another one, however, is in 2-4, and commences thus—

Then we come to—

and to the familiar—

In one of the Sketch Books of 1825-6 mentioned by Nottebohm ("Zweite Beethoveniana," Ch. i.) the theme of the first movement of the C sharp minor Fugue is at first given—

as in this book, but the printed version is also found there. Hence that book of 1825-6 would seem to contain later workings.

Soon after there is a sketch for a canon, at which Beethoven had made previous attempts. In the second of the above-mentioned Sketch Books connected with the last quartets there is a sketch of a canon "Freu dich des Lebens"; and in the third of the same there is a later version of this canon, as follows:—

* Oblong; sixty-three sheets, sixteen staves on page; comparatively recent binding.

This occurs between sketches for the Quartet in B flat and the one in C sharp minor. Curiously enough, there is still another version of this canon in the book under notice, and it occurs among sketches for the same works. At the head stand the words—

“Muthig u. Schnell.”

It has the plural form *Freut euch* in place of *Freu dich*, and the close is different, thus—

This is an evident improvement. Also the entry of the second voice is indicated at the commencement of the third bar.

Here is a sketch apparently for a “2^{tes} Stück” of the C sharp minor Quartet—

And here is one of the theme of the variations, but, as yet, the opening sentence bears traces of imperfection—

Nottebohm, in his “Zweite Beethoveniana,” tells us that the theme of the *Finale* passed through many transformations. Here is one which we meet with—

And here again is an imperfect form of the theme of the second movement in D—

Also another of the same, commencing on the down-beat—

Soon after this we meet with the opening of the *Andante* theme as in the printed version, but not yet divided between the two violins. From a previous sketch, however, it can be seen that such a plan was in the composer's mind. And we also find a wild sketch for the *Allegro moderato*, No 4, beginning—

In the following, with its doubly dotted notes, we seem to have a foreshadowing of the *Adagio* in G sharp minor (No. 6)—

One must not examine too closely into the values. The highest part is in 2-4, the lowest in 3-4 measure; possibly a crotchet rest should be added to most of the bars of the former; thus—

By way of change we come to a sketch of simple and marked rhythm—

Marsch.

We now catch a glimpse of the *Andante moderato e Lusinghiero*—

followed by sketches for that movement.

Right in the middle of workings for the *Finale* of the C sharp minor Quartet, of which we may perhaps quote one more metamorphosis of the theme—

All^o. ma non troppo.

we come across this extraordinary passage—

So here is the theme of the slow movement of the Quartet in F (Op. 135), but without its calm, without its majesty. For a transformation of measure somewhat similar one must hark back, we fancy, to the composer's Op. 18. The slow movement of the second Quartet in G was originally sketched in common time thus—

but, as is known, was published in 3-4 measure. But still that theme retained breadth and nobility. What makes the change of the Op. 135 theme still more extraordinary is the fact that on a previous page we find odd bars of it already in 6-8 measure. Such a change is one of the mysteries of genius.

Over the sketch Beethoven has written—

“Süsser Ruhe Gesang” (Song of Sweet Rest).

We soon find him hard at work at the *Finale* of the C sharp minor Quartet.

Here is a characteristic sketch of the *Coda* of this *Finale*—

The big, thickly marked semibreves in the last eight bars show that the composer was in an excited—or, we may say, inspired—state when he penned this sketch. What the *Volti subito* in the margin means is difficult to say. If the page of the Sketch Book be turned over, we find a long sketch of the *Adagio* of the last Quartet. And indeed this is foreshadowed, for on the previous page, underneath the above sketch, we find—

and—

The *Adagio* sketch is apparently one of the whole movement, but it does not contain the *più lento* episode in C sharp minor of the published version.

Then follow one or two sketches, of which one—

somewhat resembles in rhythm the *Vivace* of the Quartet in F—

Of this movement we soon have a definite sketch, and one indeed which shows that it was not in an elementary stage. This is written in pencil, and after pages of similar sketches we come across—

which has, as superscription—

“Der entzwungene Entschluss”
(The forced resolution).

In the published score we find the words—

“Der Schwer Gefasste Entschluss,”

and farther on—

Judging from the sketches, the resolve was not indeed one hastily taken.

Later on we have the theme with counterpoint—

In connection with this theme we give a canon written by Beethoven, July, 1826. It is neither in the Beethoven Edition of Breitkopf und Härtel nor in the Supplement. (See Thayer, *Them. Verz.*, 261.)

Later on we have the opening of the *Finale* of the B flat Quartet (Op. 130)—

Finale in B.

Nottebohm (“Zweite Beethoveniana,” p. 522) mentions a pocket sketch book used by Beethoven during the summer of 1826, which contains workings for the last movements of the Quartets, Op. 135 and Op. 130, but gives no quotations from it. (The book from which our present examples are drawn is no pocket book, but, as stated, a large oblong one with sixteen staves on a page.)

In order to complete the notice of this remarkable Sketch Book we give a few sketches from it.

Here, for instance, are a few bars marked *Quintett*—

In the year 1826 Beethoven received from the publisher Diabelli a commission to write a quintet, and in the above-mentioned pocket Sketch Book, and

in one formerly belonging to A. Schindler (and now in the Royal Library, Berlin), there are sketches for such a work.

Then again we have—

This comes just after the sketch for the *Finale* of the B flat Quartet.

Here is another sketch—

and another—

And here is the last piece of writing in the book, a genuine *dernière pensée*—

(To be continued.)

We have received from Professor Niecks a copy of the regulations for granting Musical Degrees at Edinburgh. The salient points of the scheme adopted by the University Commissioners are as follows:—

DEGREE OF BACHELOR OF MUSIC.

Every candidate for the degree of Bachelor of Music must pass a preliminary examination in the following subjects:—(1) English, including Geography and British History; (2) Elementary Mathematics or Elementary Physics or Logic; (3) any two of the following languages—viz., Latin, Greek, French, German, and Italian, provided that one at least of the two shall be a modern language.

A degree in Arts, not being a degree *honoris causa tantum*, in any of the Universities of the United Kingdom, or in any Colonial or Foreign University, specially recognised for the purpose by the University Court after consultation with the Senatus, shall exempt from the preliminary examination; and the Senatus shall have power to determine what examinations, other than those for the degree hereinbefore mentioned, shall be accepted either in whole or in part in place of the preliminary examination.

Candidates for the degree of Bachelor of Music must attend, in the University of Edinburgh, during a whole Winter Session, a course or courses of instruction extending in all to not less than eighty lectures, and including a course on the History of Music.

There shall be a First Professional Examination in

Music in the following subjects:—(1) Singing, or performing upon some Musical Instrument; (2) Reading at Sight; (3) Elements of Music, including Musical Modes and Scales, Notation, Measure and *Tempo*; (4) Harmony in not more than four parts; (5) Elementary Counterpoint; (6) Form: Sonata, Rondo, Fugue, and Minor Structures; (7) Outlines of the History of Music. The Ear Test shall be applied to every candidate.

There shall be, at least one year after the candidate has passed the First Professional Examination, a Second Professional Examination in Music and in Literature in the following subjects:—(1) One of the following languages not already taken in the preliminary examination—French, German, Italian; (2) Rhetoric and English Literature (including Prose Composition and a knowledge of Metrical Rules); (3) Harmony in not more than five parts; (4) Advanced Counterpoint; (5) Canon in two parts, and Imitation and Fugue in not more than four parts; (6) Form (Description of Structure and Character of Musical Forms, and Analysis of Musical Works); (7) Elements of Instrumentation (Compass of the Orchestral Instruments, and of the Organ and Pianoforte); (8) Critical Knowledge of certain prescribed Scores; (9) Playing at Sight from easy Vocal and Instrumental Scores, and from Figured Bass; (10) The History of Music; (11) Acoustics in so far as connected with the Theory of Music, and Physiology of the Vocal Organs.

In addition, each candidate shall be required to submit the following exercises composed by himself:—

- (a) A Solo Song, with Pianoforte Accompaniment.
- (b) A Four-part Vocal Composition.

(c) An Instrumental Composition (other than a Dance) for the Pianoforte or Organ, or for any Stringed or Wind Instrument with Pianoforte or Organ Accompaniment.

The extent and standard of the examination in these subjects shall be fixed from time to time by the Senatus Academicus, and the examinations shall be partly written and partly oral and practical.

DEGREE OF DOCTOR OF MUSIC.

Bachelors of Music of the University of Edinburgh of not less than three years' standing, and not less than twenty-five years of age, may offer themselves for the degree of Doctor of Music, under the following regulations:—The degree shall be given in three Departments, and candidates may present themselves in one or more Departments.

The Departments shall be those of—(1) Composers, (2) Executants, (3) Theorists or Historians.

(1) Candidates for the degree of Doctor of Music as Composers shall submit a prescribed number of Vocal and Instrumental Compositions in the larger forms (such as Oratorio, Opera, Cantata, Symphony, Sonata, Overture). Each work shall be the original and unaided composition of the candidate, and shall be accompanied by a declaration to that effect signed by the candidate.

(2) Candidates shall also be examined in the following subjects:—

(a) The more recondite Contrapuntal Forms—Fugal Writing in more than four parts, &c. (b) Instrumentation, including certain prescribed books on the subject. (c) The works of the great Composers, from Palestrina onwards.

(1) Candidates for the degree of Doctor of Music as Executants shall be required to show their special skill in the execution of Solo and *ensemble* works in different styles. The works shall be selected partly by the candidates and partly by the examiners.

(2) The candidates shall be examined in sight-reading, and shall give evidence of their power of