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 IVANČIČ

SONATE A TRE

LJUBLJANA
1983

SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA
RAZRED ZA ZGODOVINSKE IN DRUŽBENE VEDE
CLASSIS I: HISTORIA ET SOCIOLOGIA

ZNANSTVENORAZISKOVALNI CENTER SAZU
Muzikoloski institut

MONUMENTA ARTIS MUSICAE SLOVENIAE

I

AMANDUS IVANČIČ

SONATE A TRE

LJUBLJANA
1983

MONUMENTA ARTIS MUSICAE SLOVENIAE

I

Amandus Ivančič

SONATE A TRE

UREDNIK
EDITOR
AKADEMIK DRAGOTIN CVETKO

MONUMENTA ARTIS MUSICAE SLOVENIAE

I

Amandus Ivančič

SONATE A TRE

SPARTIRAL, REVIDIRAL IN UVOD NAPISAL
RECONSTRUCTION, REVISION AND INTRODUCTION BY

DANILO POKORN

GENERALNI BAS IZDELAL
CONTINUO BY

PAVEL SIVIC

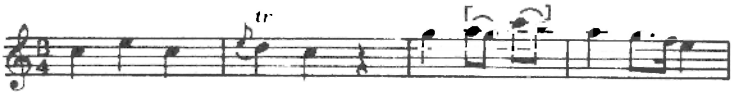
SPREJETO
NA SEJI RAZREDA ZA ZGODOVINSKE IN DRUŽBENE VEDE
SLOVENSKE AKADEMIJE ZNANOSTI IN UMETNOSTI
DNE 13. MAJA 1983
IN NA SEJI PREDSEDSTVA
DNE 19. MAJA 1983

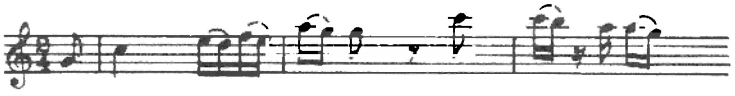
Izid izdaje je podprla Kulturna skupnost Slovenije

Vsebina / Contents

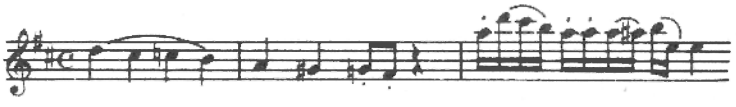
Predgovor / Preface ..... IX / XV
Uvod / Introduction ..... X / XVI
Revizijsko porocilo / Revision Report ..... XIII / XIX
Faksimili / Facsimiles ..... XXI / XXI

I. SONATA A TRE v G DURU 1

II. SONATA A TRE v C DURU  17

III. SONATA A TRE v C DURU  32

IV. SONATA A TRE v G DURU 46

V. SONATA A TRE v D DURU  56

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 stikajoči s tem ozemljem, je vznikla že pred časom. Prvič, toda osamljeno, se je konkretizirala 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 zbore (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 zaživela le z dobro premišljenim 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 začetka 19. stoletja. Tem se bodo morda sčasoma pridružili še drugi, o katerih se ne vemo dovolj ali jih sploh še 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. Upoštevajo zahteve sodobne izvajalne prakse, ki so ji v resnici namenjene. Pri tem pa v vsem ohranjajo izvirno podobo posameznih skladb in z revizijskimi poročili omogočajo njihovo rekonstrukcijo. Potemtakem so dvonamenske, gre jim historična 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 pričujoča 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 Ivančiča, 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 drobcev. Iz naslovnih strani njegovih del je razvidno, da je bil redovnik (»P/adre/ Amando Ivanschiz«, »P. Ivanczitz«), 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/ancti/ Pauli P/rimi/ Erem/itae/«). Edini doslej znani arhivski vir, ki govori o njem in ga postavlja v doloceno okolje in cas, je cetrta od petih racunskih knjig graških jezuitov o upravi njihove cerkve sv. Egidija, današnje graške 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 Consolatricis Monasterio ad probandam 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 à 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 trditev hrvatskega muzikologa A. Vidakovica, da je bil Ivančič po razpustu samostana Maria Trost v jožefinskih reformah leta 1786 nekaj časa organist katedrale v Gradcu, v izvirnem arhivskem gradivu ni podlage. Ne vemo, ali je razen na Štajerskem deloval še kje drugje. Sprico številnih prepisov njegovih del na Ceskem, Moravskem in Slovaškem se poraja vprašanje o njegovih zvezah s temi dezelami, vendar za zdaj ni dokazov, da je tam kdaj zivel ali pa bil, kot meni ceska muzikologinja Th. Straková, celo rojen. Noben dokument tudi ne sporoca, kaksno je bilo njegovo krstno ime (ime Amandus je nedvomno dobil in nosil kot redovnik), prav tako tudi ne, kje in kdaj se je rodil ter kje in kdaj je umrl. O tem so mogoce samo domneve. Ce je bil leta 1755, ko z zapisom graških 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, ce upostevamo listine samostana Maria Trost in povprecno zivljenjsko dobo v tistem casu, morda okrog leta 1780. Skladateljev priimek in nekaj (sicer redkih) s slovensko in hrvatsko folkloro obarvanih mest v njegovi glasbi kazejo povsem nedvoumno, da gre za cloveka iz južnoslovanskega narodnostnega sveta. Toda priimek je razširjen po precej širokem območju, tako na Hrvatskem kot v Sloveniji (najbolj sklenjeno ozemlje z Ivancici je tu na Štajerskem in prek novomeškega okraja in okolice Ljubljane sega na Primorsko), zato skladateljeve narodnostne pripadnosti ni mogoce natancneje dolociti brez podatka o kraju njegovega rojstva, ta pa za zdaj ni znan.

Bolj kot življenje Amandusa Ivancica nam je znano njegovo skladateljsko delo. Ocitno je bil plodovit in v svojem času priljubljen skladatelj, kajti doslej zbrani podatki kažejo, da je ustvaril blizu sto kompozicij, ki so razsejane po dokaj obsežnem prostoru v Srednji Evropi, najvec v Avstriji in Ceskoslovaški, pa tudi v Nemciji, na Madžarskem, v Belgiji in Jugoslaviji, tu v Sloveniji (Ljubljana, Novo mesto) in na Hrvatskem (Zagreb). V razvidu je petdeset nahajališc, a to število se mocno poveca, ce upoštevamo še provenienco tistih skladb, ki jih danes hranijo državni arhivi, knjižnice in muzeji. Med duhovnimi deli je dvajset maš (pri enaindvajseti, ki se tudi pripisuje Ivancicu, je njegovo avtorstvo dvomljivo), dvajset lavretanskih litanij, sedem kratkih oratorijev, posvecenih svetnikom jezuitskega reda Alojziju Gonzaga, Ignaciju Loyola in Frančišku 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 vprašljivi. Vsa ta dela so se ohranila v prepisih instrumentalnih in vokalnih glasov v cerkvenih, samostanskih in aristokratskih glasbenih zbirkah. Znan ni noben natis kakšne Ivancicеve 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 trpeznem papirju, prodajal za štiri groše polo, in Ringmacher.

Amandus Ivancic je osebnost prehodnega razdobja v glasbeni umetnosti 18. stoletja, razdobja, v katerem so se stilni ostanki baroka prepletali s prvinami galantnega in obcutljivega sloga, širše rečeno zgodnjega klasicizma.

Kaže, da je bilo obdobje njegove največje skladateljske dejavnosti poldrugo desetletje med letoma 1755 in 1770. Pretežna večina 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 maša v C iz leta 1757 v samostanu Göttweig, največ datiranih rokopisov pa je iz razdobja 1762—1772. Prepisi nekaterih litanij so na Češkem in Slovaškem nastajali še v začetku 19. stoletja, zaznamki na dveh mašah iz premonstratenskega samostana na Strahovu pa pričajo, da so ju izvajali vse do srede tega stoletja. V novem času je skladatelj prvič omenjen leta 1901 v leksikonu Roberta Eitnerja. Pravo znanstveno zanimanje zanj se je prebudilo nekaj let pred drugo svetovno vojno, in sicer na Moravskem, kjer je prvi preučeval njegova dela muzikolog Vladimir Helfert. Pri nas je že dokaj prej prvi opozoril na Ivančica Stanko Premrl in v svojem resda kratkem zapisu leta 1922 v Cerkvenem glasbeniku pripomnil, da »smemo s precejšnjo verjetnostjo, če ne z gotovostjo sklepati, da je bil domačin, Slovenec«.

Pisava skladateljevega priimka v rokopisih iz 18. stoletja in v znanstveni literaturi je neenotna. Viri navajajo nič manj kot štirideset variant, pač zaradi različnih narodnosti prepisovalcev, ki so ime prilagajali domači ortografiji, gotovo pa tudi zaradi različnih stopenj njihove natančnosti in izobrazbe. Dalec najpogostejši sta obliki Ivanschiz in Ivanschitz. Vsako od njiju srečamo približno petdesetkrat. Že precej bolj redke so variante Ivancsics, Ivanschütz in Ivanschicz, a posamič naletimo se na več kot trideset drugih oblik. V vseh primerih gre seveda za isti priimek južnoslovanskega izvora, ki je izpeljan iz moškega krstnega imena Ivan ter doma v Sloveniji in na Hrvatskem: Ivančič, Ivančić. Toda če upoštevamo tisti dve obliki, ki se v izvirnih rokopisih iz 18. stoletja pojavljata dalec najbolj pogosto, bi bilo treba skladateljevo rodbinsko ime pisati in brati Ivansič ali Ivanjšič. To sta variantni pisavi priimka iste korenine, sicer veliko bolj redki in znani samo v severnovzhodnem delu slovenske Štajerske, v ptujskoljutomerskem območju, vendar v tem primeru pravilnejši. Tudi to pa je seveda le domneva.

* * *

Komorne kompozicije so v primerjavi s simfonijami, mašami in litanijami nekoliko manjša skupina Ivančičevih 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), Češkoslovaški (Praga, Žamberk, Brno, Martín) in na Madžarskem (Keszthely). V pretežni večini to niso njihova prvotna nahajališča. Najbogatejši hranišči 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 Češkem, bili pa so v novejšem času uničeni 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 Říše (1825) na Moravskem. Polovica skladateljevih ohranjenih komornih kompozicij so po doslej zbranih podatkih unikati, druge so znane v več, tudi šestih primerkih. Vsega skupaj je v razvidu triintrideset rokopisov in fragment štiriintridesetega. Datirana sta med njimi samo dva in sicer z letnicama 1762 in 1765, posredno pa govore o času nastanka teh del omenjeni inventarji in to, da jih sedem navaja leta 1767 v Supplementu II svojega kataloga znani leipziški založnik J. G. I. Breitkopf in dve od njih šest let pozneje berlinski založnik C. U. Ringmacher.

Naslovne strani označujejo Ivančičeve komorne skladbe različno 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 baročno zvrst triosonate, ki pa je v vrsti kompozicijskih elementov prilagojena času in kaže poleg baročnih usedlin poteze zgodnjeklasicističnega 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 počasnem ali zmernem tempu z oznako Largo, Adagio, Andante ali Andantino, na drugem menuet s triom, na zadnjem Allegro. Oba obrobna stavka sta v sonatni obliki. V dveh triosonatah z opaznimi prvinami občutljivega sloga — to sta četrta in peta sonata našega 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 približuje oblikovnemu obrazcu skladateljevih tristavčnih simfonij (Affettuoso, Largo, Tempo di minuetto), drugi izdaja ciklično zasnovo 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 stoje praviloma v istem tonskem načinu in to je ena starinskih potez skladateljevega komornega opusa.

Sonatna oblika, ki jo uporablja Ivančič, 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 izražen dovolj jasno, dasi naletimo tudi na primere monotematičnosti in take, kjer je razlikovanje med primarnim in sekundarnim gradivom težavno in dajejo vtis politematičnosti. Drugo temo postavlja skladatelj večkrat v dominanto dominante in to bi utegnila biti njegova posebnost. Najmanj razvit del oblike je izpeljava, vendar je treba pripomniti, da ima Ivančič v nekaterih delih, po vsej verjetnosti v poznih, tudi razmeroma obsežne in z dobrim tematičnim 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 najpogostejša je prva zasedba, zadnje tri so redke, tako rekoč 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, označen kot »basso« ali »violoncello«, izjemoma kot »fondamento«, ni oštevilčen v nobenem rokopisu in pogosto tudi ni vzor generalnega basa, kljub temu pa so ga po vsej verjetnosti še zmerom izvajali s sodelovanjem akordičnega glasbila. Kot s svojim slogom predstavljajo komorne skladbe Amandusa Ivančica tudi z instrumentacijo 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 violončelom igral v teh delih basovski part.

Skladateljev kompozicijski stavek je jedrnat, v glavnem preprost, v posameznostih celo neuglajen. Njegova najmočnejša sestavina je melodika. Čeprav je zaznamovana z manirizmi dobe, je vendar tako v hitrih kot v počasnih stavkih dovolj sveža in prikupna in kaže avtorja kot ljubeznivo muzikalno naravo, ki zmore pritegniti poslušalčevo pozornost še danes.

Revizijsko poročilo

Komorne skladbe A. Ivancica v nasprotju z njegovimi simfonijami doslej se niso bile objavljene. Izbor, ki ga prinaša pričujoča izdaja, predstavlja ta del skladateljevega opusa s petimi sonatami a tre za prečno 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 štirje primerki te kompozicije: eden je v Glasbenem oddelku Moravskega muzeja v Brnu (A 12.614), dva v Univerzitetni knjižnici prav tam (Skr 17-525.708 M 266, Skr 17-525.718 M 262), eden pa v muzeju Helikon v Keszthelyju na Madžarskem (No. 2077). Vsi štirje so za violino, violo in bas. Prvi od teh rokopisov, rajhradske provenience, žal, 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 našel 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, tonaliteta kompozicije pa B.

III. *Triosonata v C*

Predloga: rokopis Ms. 230 z naslovom: »Sonata/ a/ Traverso o Violino/ Alto Viola/ e Violoncello/ Del Sige. Ivanczicz«. 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 knjižnici v Brnu (Skr 17-525.714 M 254), tretji v Literarnem arhivu Slovaške Matice v Martínu (D1-352) in dva v Univerzitetni knjižnici 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 Ivančicevo 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 Franza 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 našla.

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

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

Posebno vprašanje so appoggiature. V predlogah, kot je to značilno 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 včasih otežavalo pravilno ritmično razporeditev akordov v cembalistovi desni roki. Navzlic temu urednik v appoggiature ni posegal več kot toliko, da je poenotil njihovo pisavo na identičnih mestih.

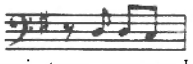
Ostevilčenj in oznak za generalni bas ni v predlogah nikjer, razen tega part violončela pogosto tudi ni zgled zanj. Pri izdelavi generalnega basa je bil ta part dosledno prenesen v cembalistovo levo roko, razen v primerih generalnemu basu tujih repeticij ali drobnih pavz na prvo dobo. Akordi niso vneseni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

I. *Triosonata v G*

Adagio: t. 1, flavta: v nekaterih primerkih je ta takt pisan s punktirano drugo četrtinko 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

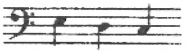


pri tem vzporedne oktave z violo. Ker verjetno ne gre za napako kopista, je popravek šteti kot predlog.
t. 11, flavta: tretja osminka v izvirniku d", popravek v h' glede na t. 15 in 54; tako tudi v rokopisu rajhradske provenience.
t. 11, viola: zadnja osminka fis'.
t. 50, flavta: prve štiri šestnajstinke v predlogi notirane oktavo nize.
t. 57, bas: v predlogi

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

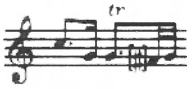
II. *Triosonata v C*

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: četrta nota v celotonskem odnosu s predhodno in naslednjo, tako tudi v vseh identičnih 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 nize, kot ima predloga na tem mestu v reprizi (t. 42, 43).

V. *Triosonata v D*

Adagio: t. 8, viola: v rokopisu prva šestnajstinka 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 Ivančič, 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 Ivančič (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. Ivanczitz«), 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 bookkeeping 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 Consolatricis 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 a 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. Vidaković's hypothesis that after the dissolution of the Maria Trost monastery during the Josephine reforms in 1786 Ivančič 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. Straková 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 Ivančič 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 Ivančič'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. Ivančič'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 harpshicord, 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 ocurring in the original manuscripts from the 18th century most frequently, the composer's name should perhaps be spelled and pronounced to-day Ivansic or Ivanjsic. 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 Rise (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 introductional 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 occacionally 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 bas, 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 melodics. 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. Ivančić — 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. Ivanczicz«. 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 Aspelmayr, 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 accidences, 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 accidences, 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.

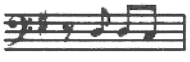
Figures and other signs for basso continuo are not given in the sources at all, additionally the violoncello part is often not a model for it. In preparing the basso continuo this part has been consistently transferred into the cembalist's left hand, except in the case of repetitions not characteristic 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

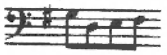
Adagio: b. 1, flute: in some copies this bar is written with a dotted second quarter and with triplet at the end.

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



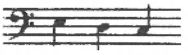
hence parallel octaves with viola. Probably not a mistake by copyist, on that account the correction merely a suggestion.
b. 11, flute: third eight in the source d'', correction to b` considering b. 15 and 54; same in the manuscript of the Rajhrad provenience.
b. 11, viola: the last eight f` sharp.
b. 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.

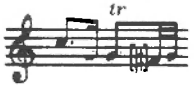
II. Trio Sonata in C

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 eight in the source g'' sharp.
b. 14, flute: the first eight 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 eight e`.

IV. Trio Sonata in G

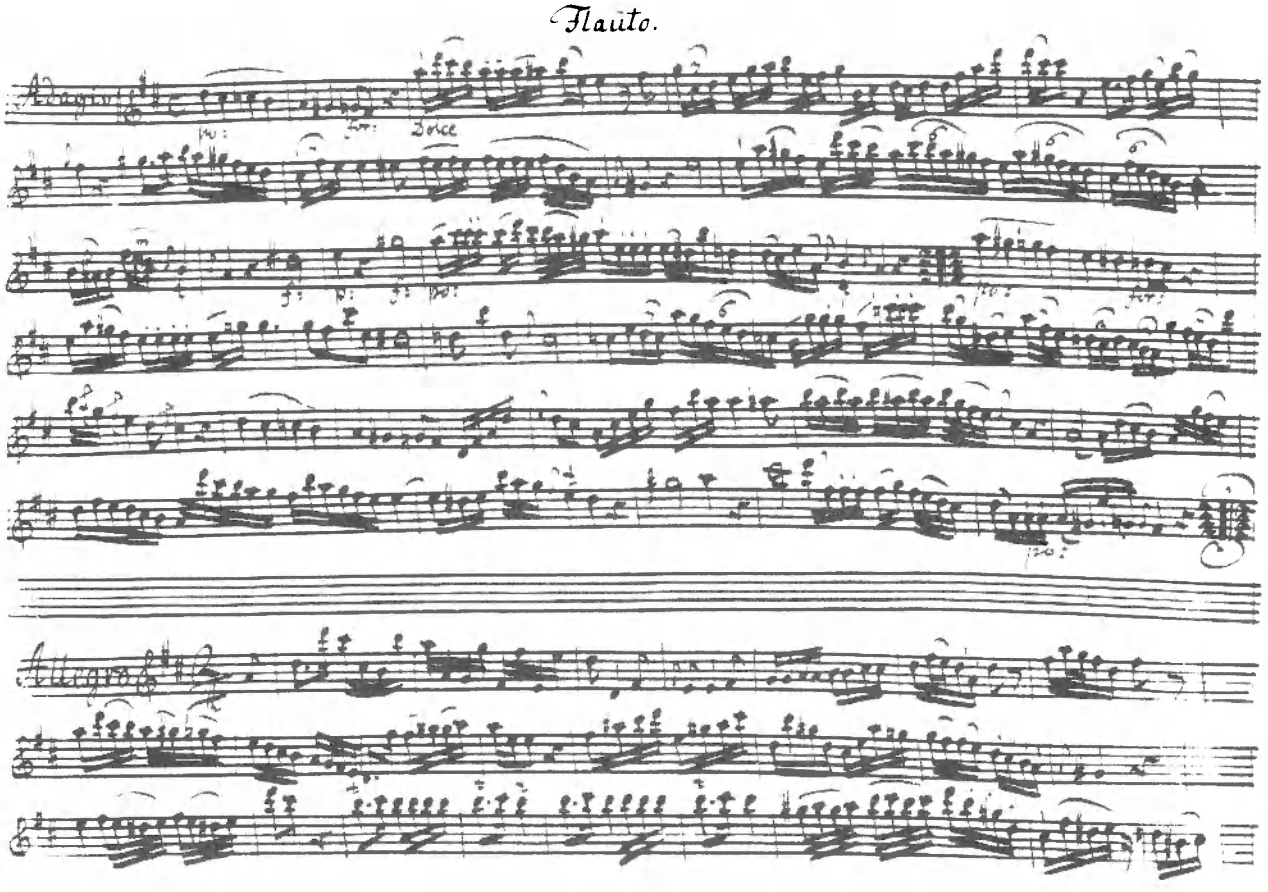
Largo: b. 16, 17, bass: in the basic text

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

V. Trio Sonata in D

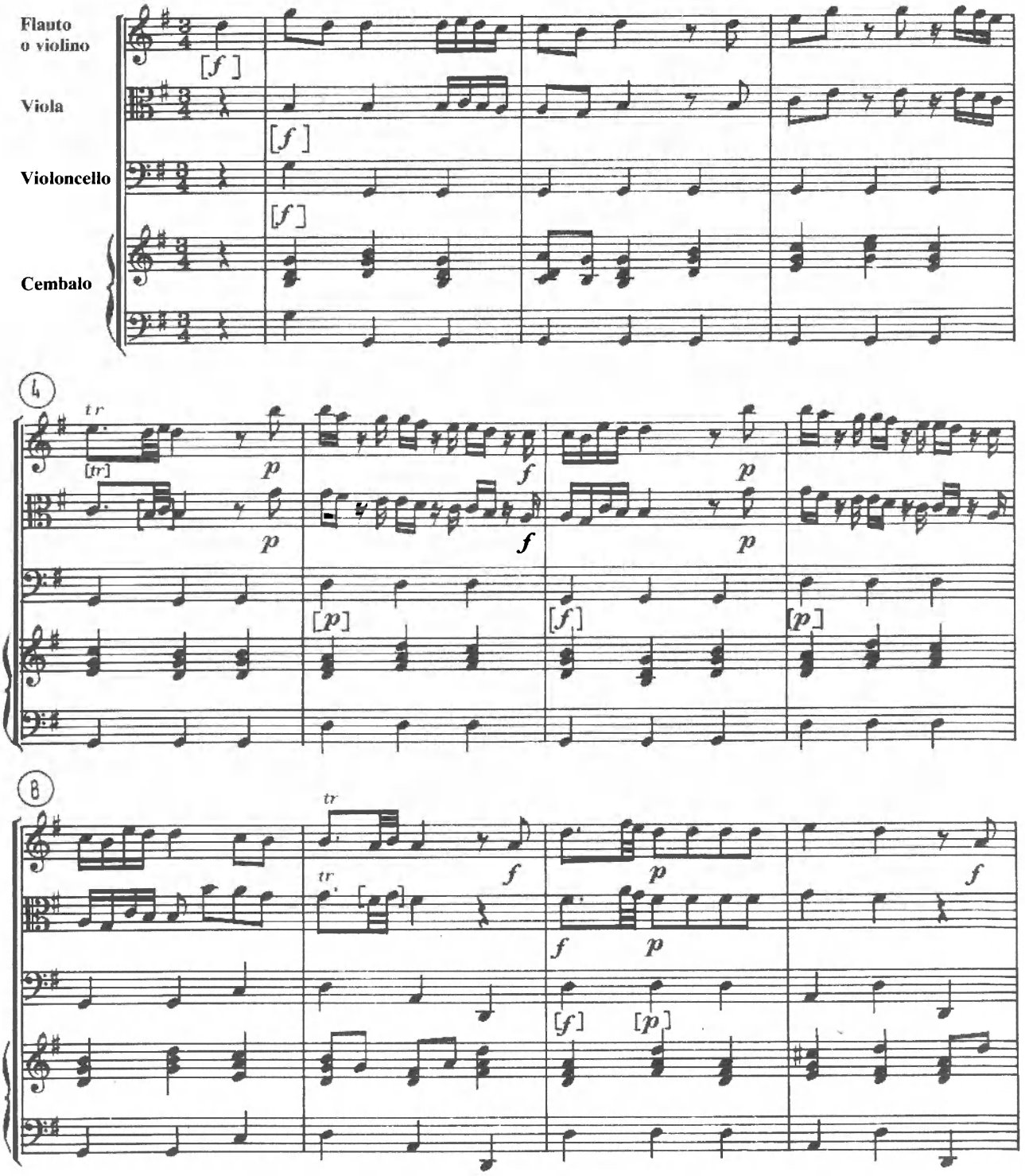
Adagio: b. 8, viola: in the manuscript the first sixteenth g sharp; same at the corresponding point in b. 26 c` sharp.
b. 11, bass: the half on the third and the fourth beat in the source g (with natural!); correction with regard to the corresponding point in b. 30.

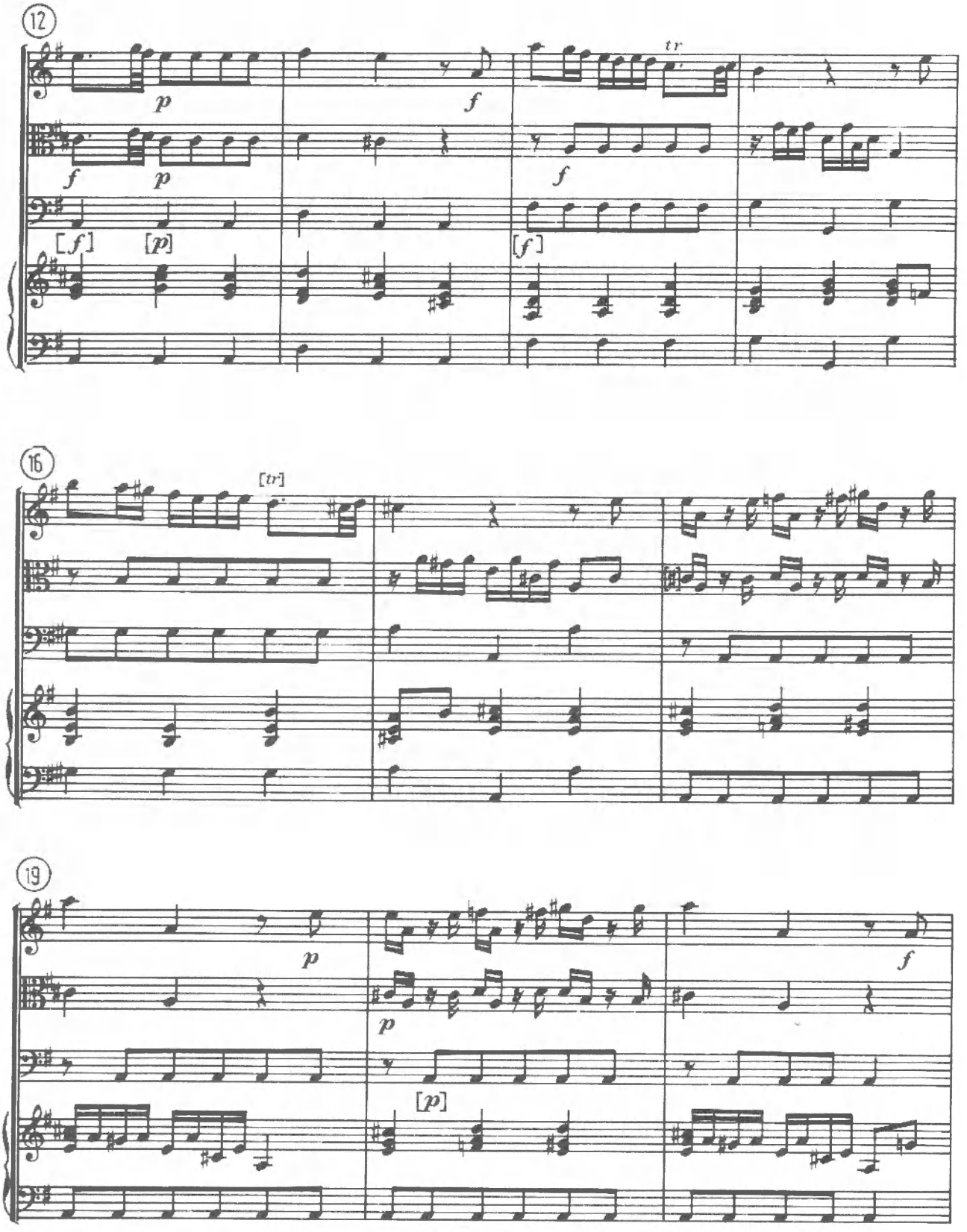
Naslovna stran Sonate a tre v G duru (IV) — Title page of the Sonata a tre in G major (IV). Badische Landesbibliothek Karlsruhe, Ms. 225.

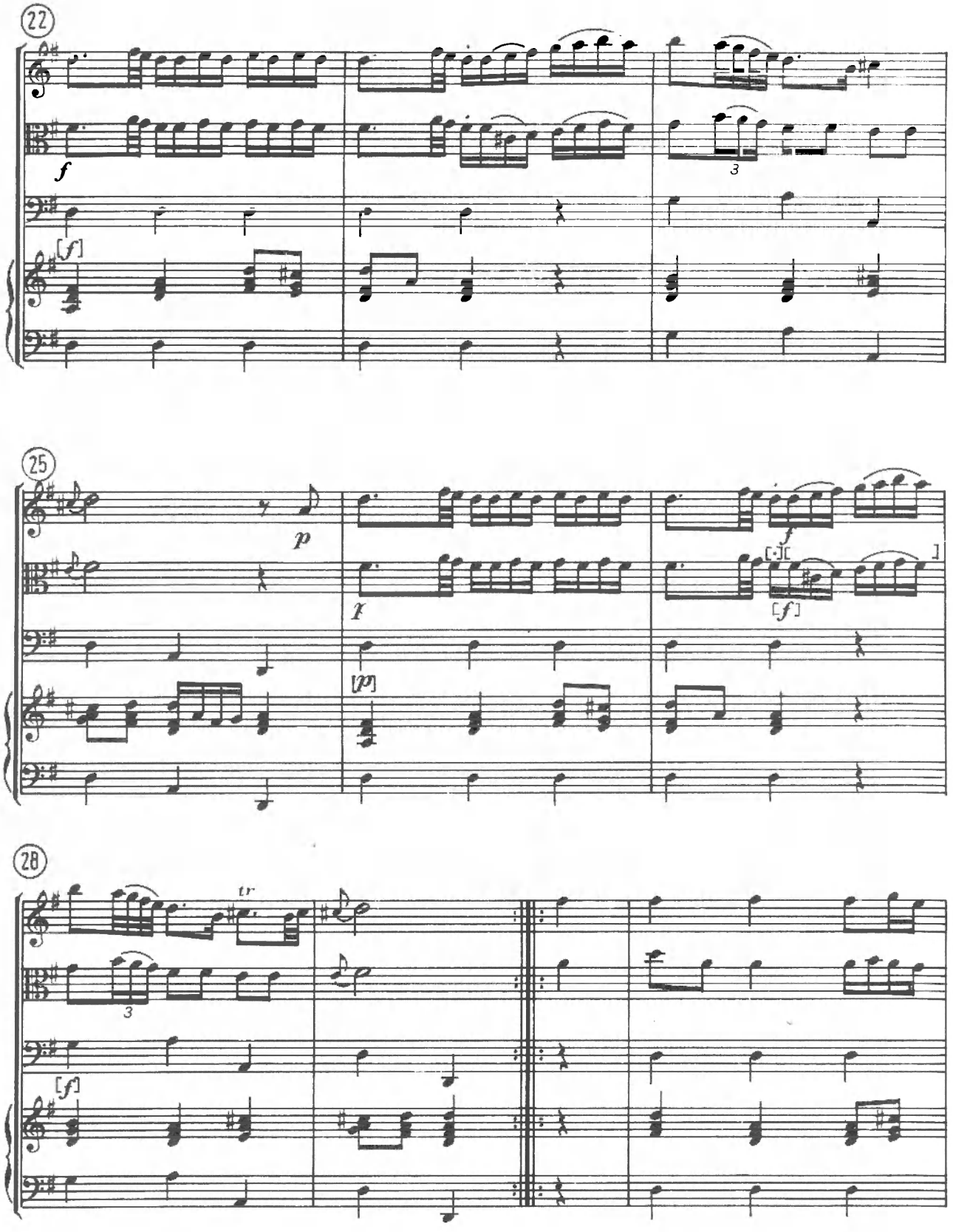


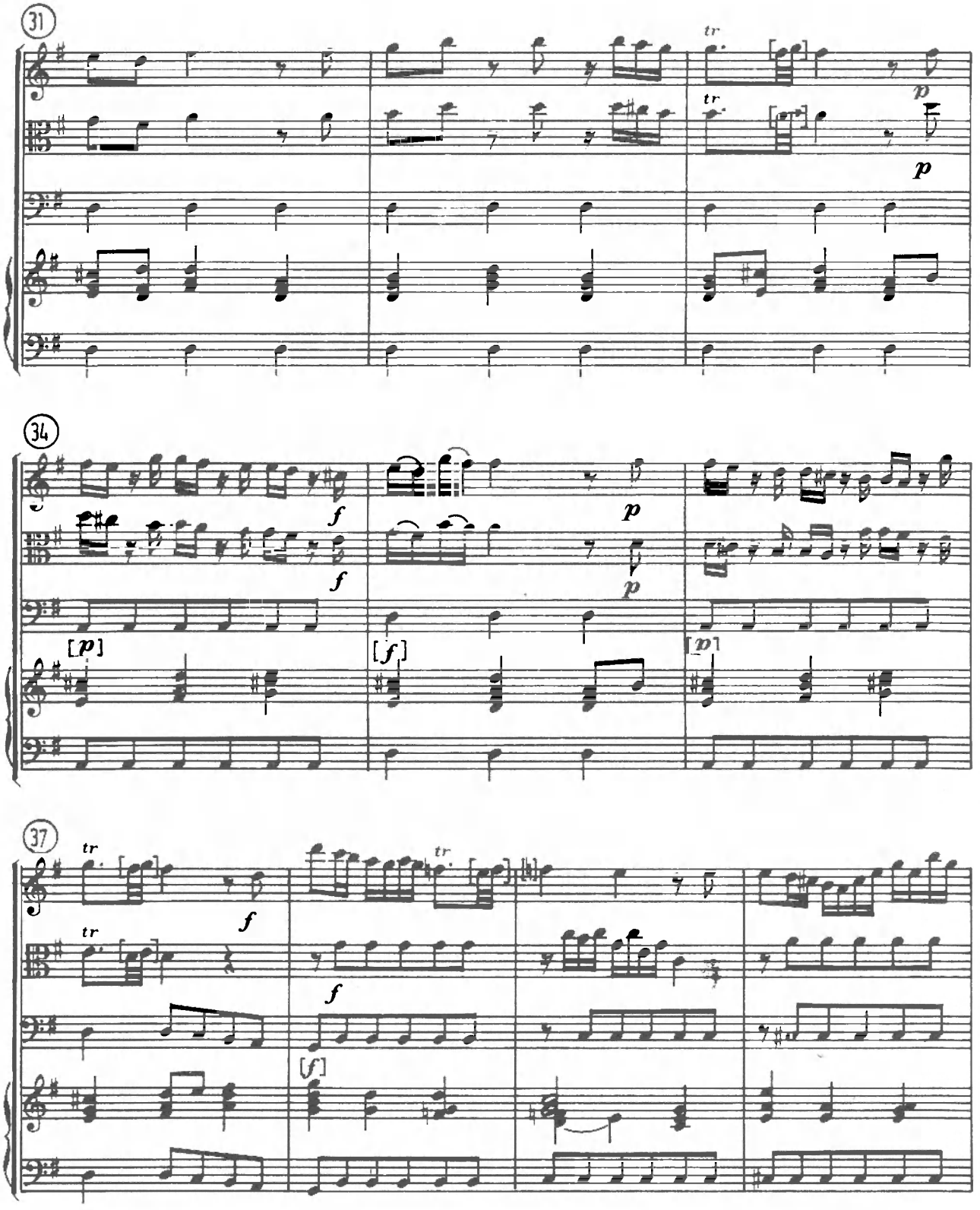
Sonata a tre v D duru (V), prva stran parta flavte — Sonata a tre in D major (V), first page of the flute part. Badische Landesbibliothek Karlsruhe, Ms. 229.

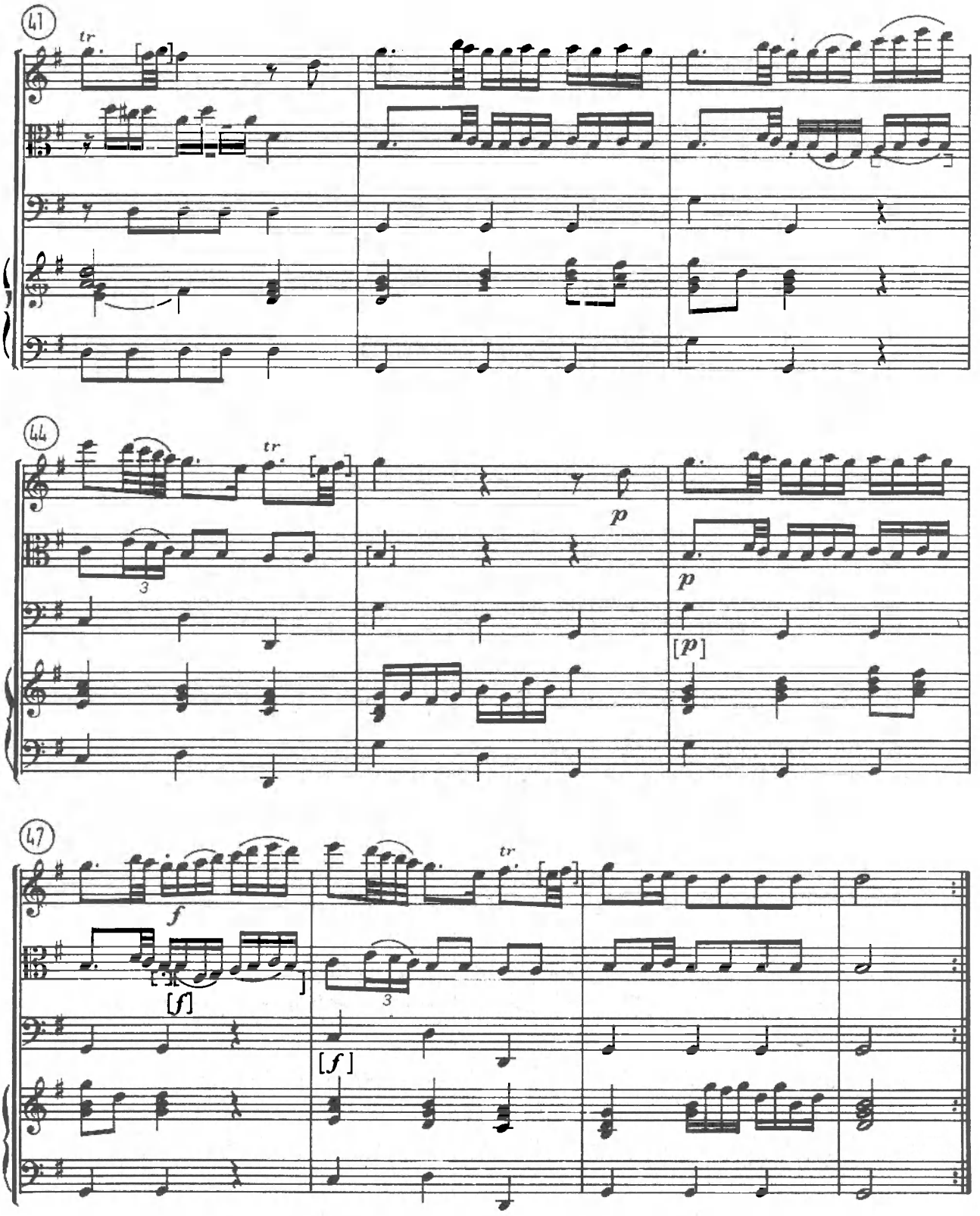
Adagio


Flauto
o violino
Viola
Violoncello
Cembalo
[f]
[f]
[f]
4
tr
[tr]
p
p
f
f
p
p
[p]
[f]
[p]
8
tr
tr
f
p
f
f
p
[f]
[p]

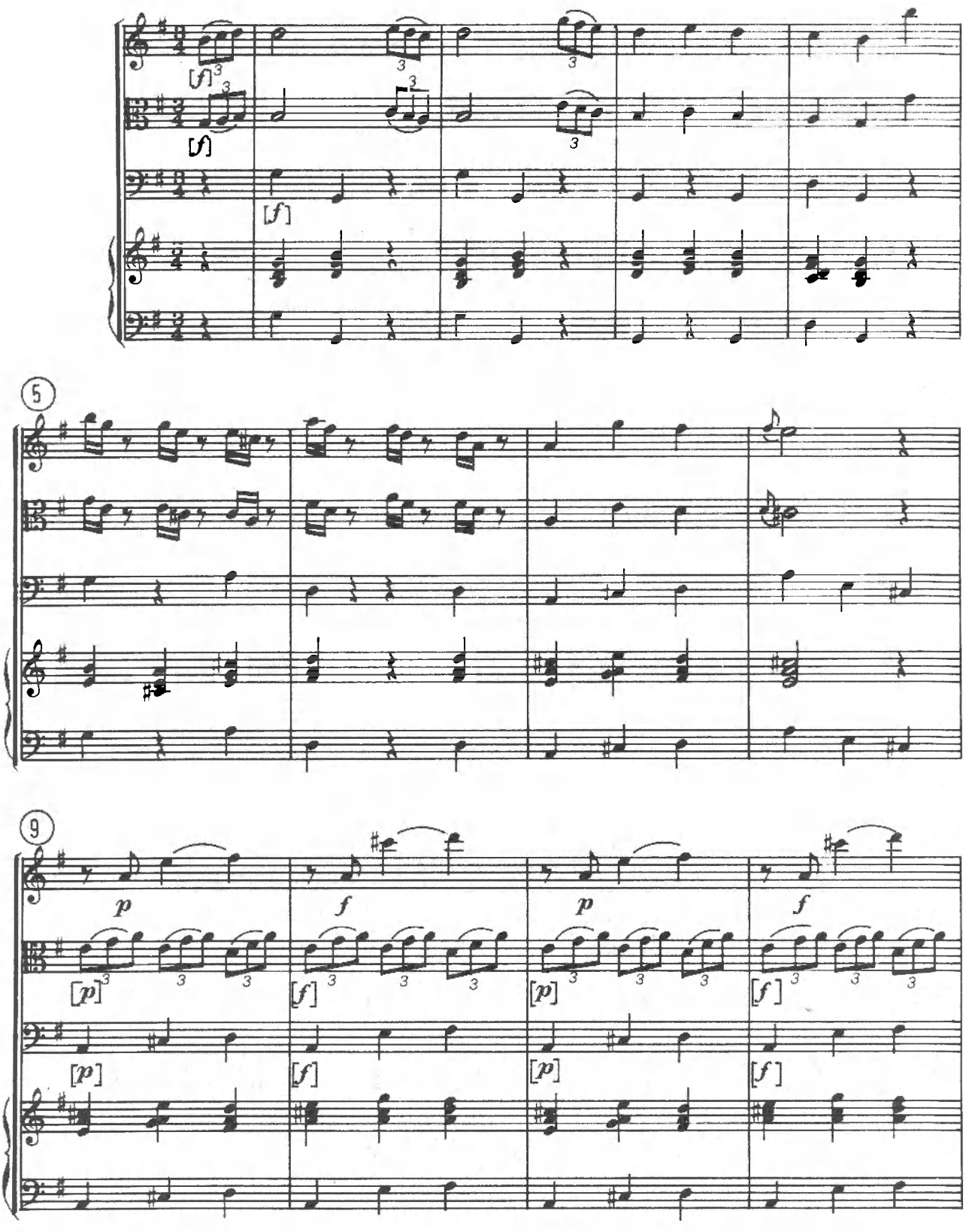

12
p
f
tr
f
p
f
[f]
[p]
[f]
16
[tr]
19
p
p
f
[p]

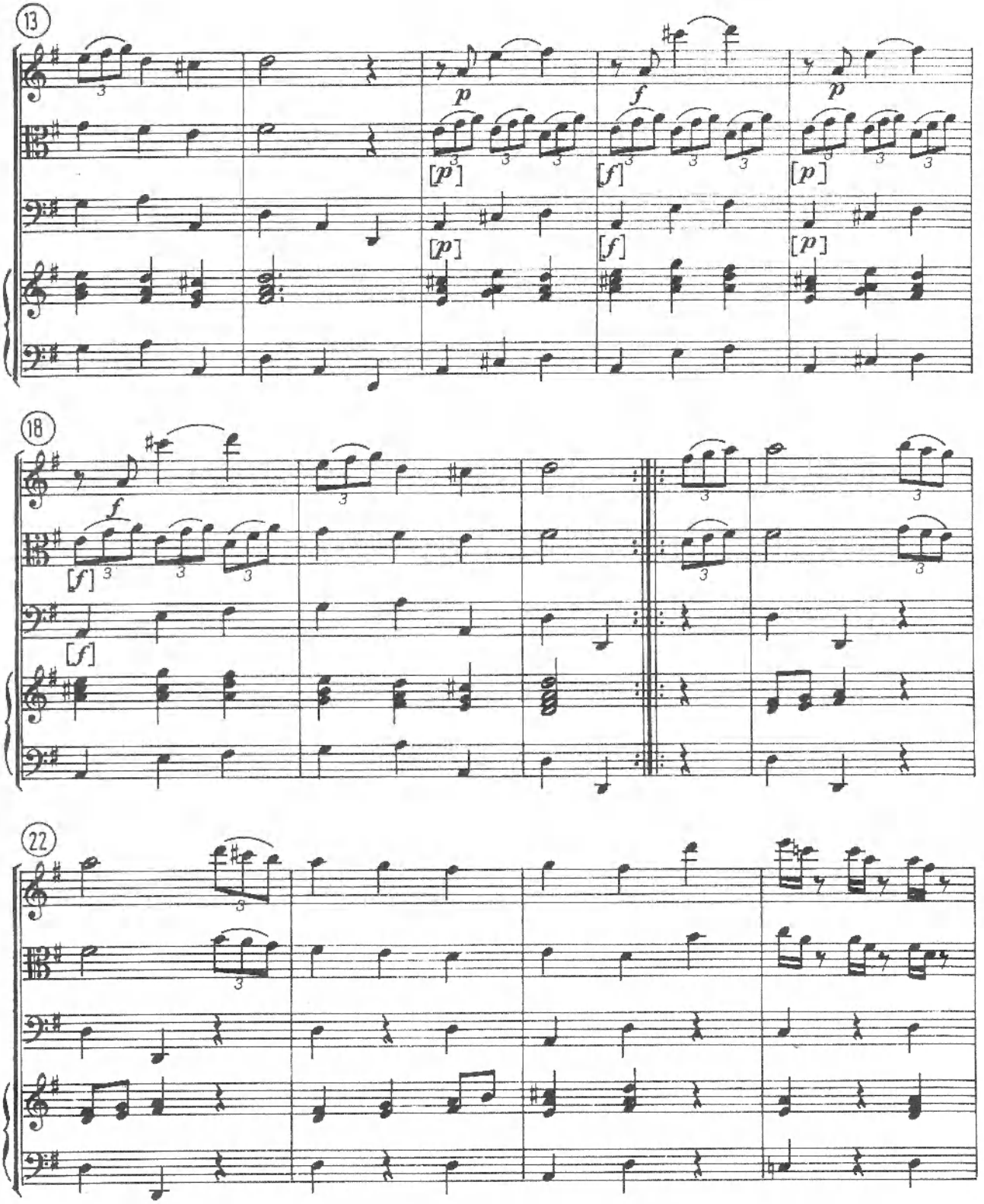

22
f
3
[f]
25
p
f
[p]
[f]
28
tr
3
[f]

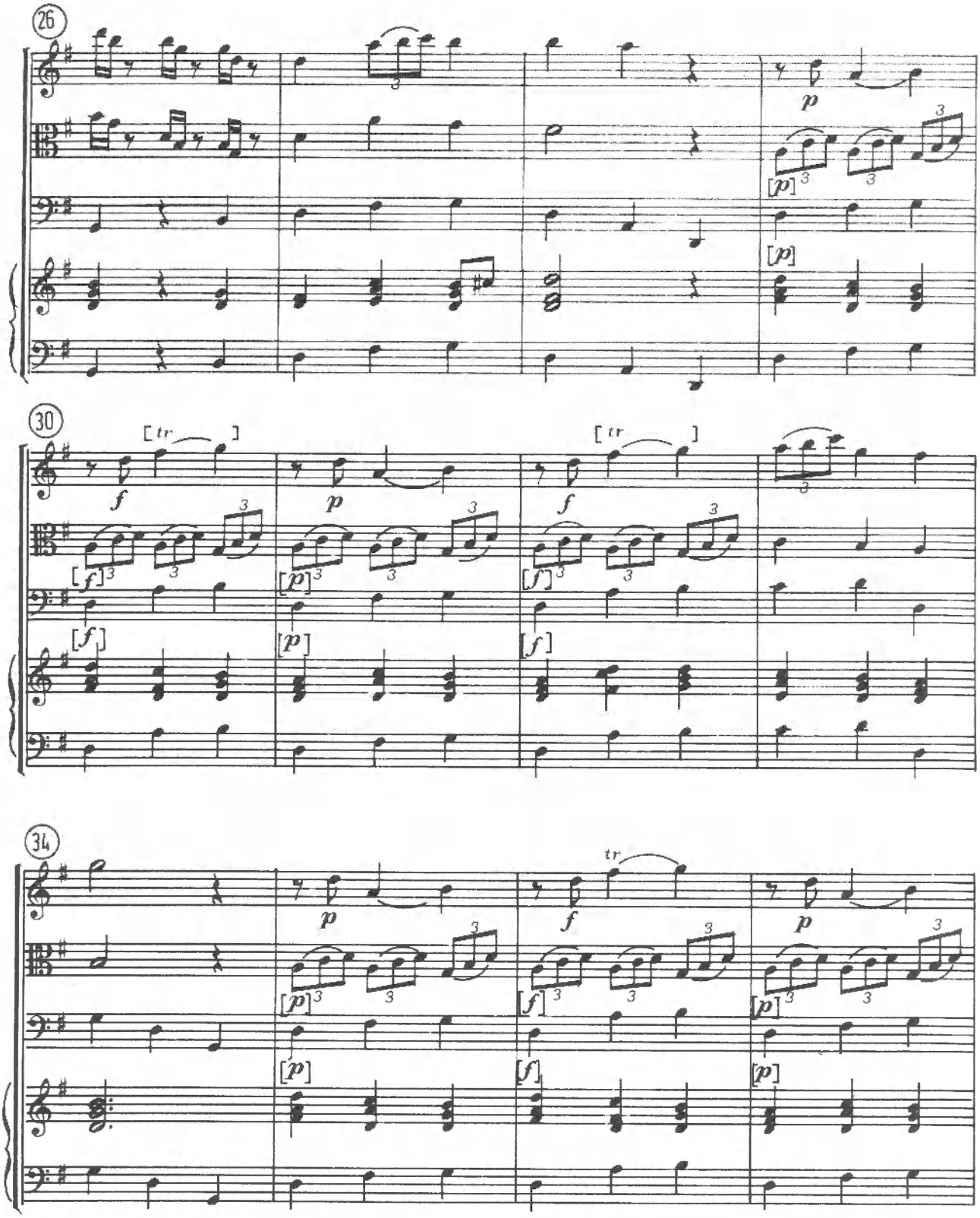

31
tr
tr
p
p
34
f
f
p
p
[p]
[f]
[p]
37
tr
tr
f
f
[f]

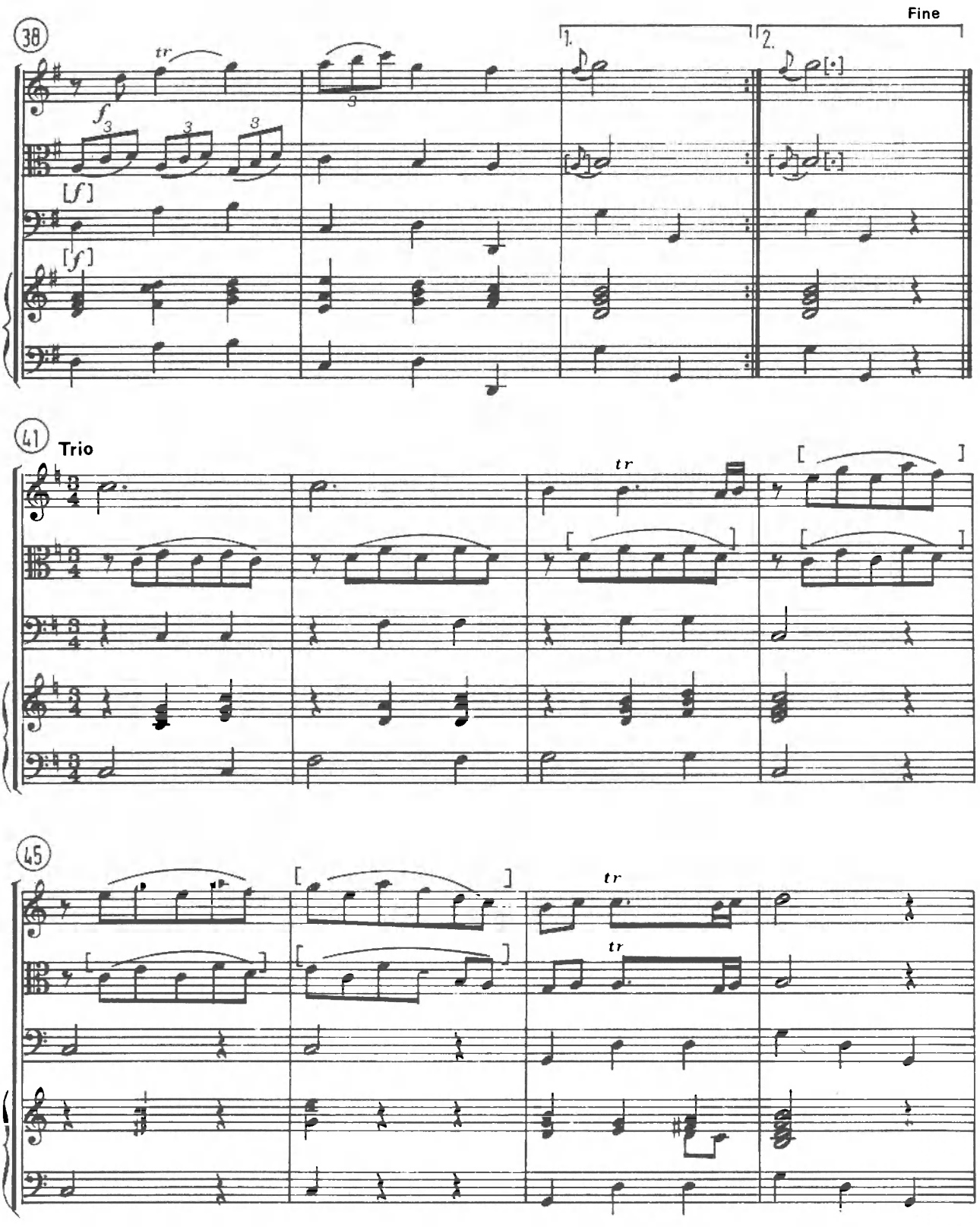

41
tr
44
tr
p
p
[p]
47
f
[f]
tr
[f]
3
3

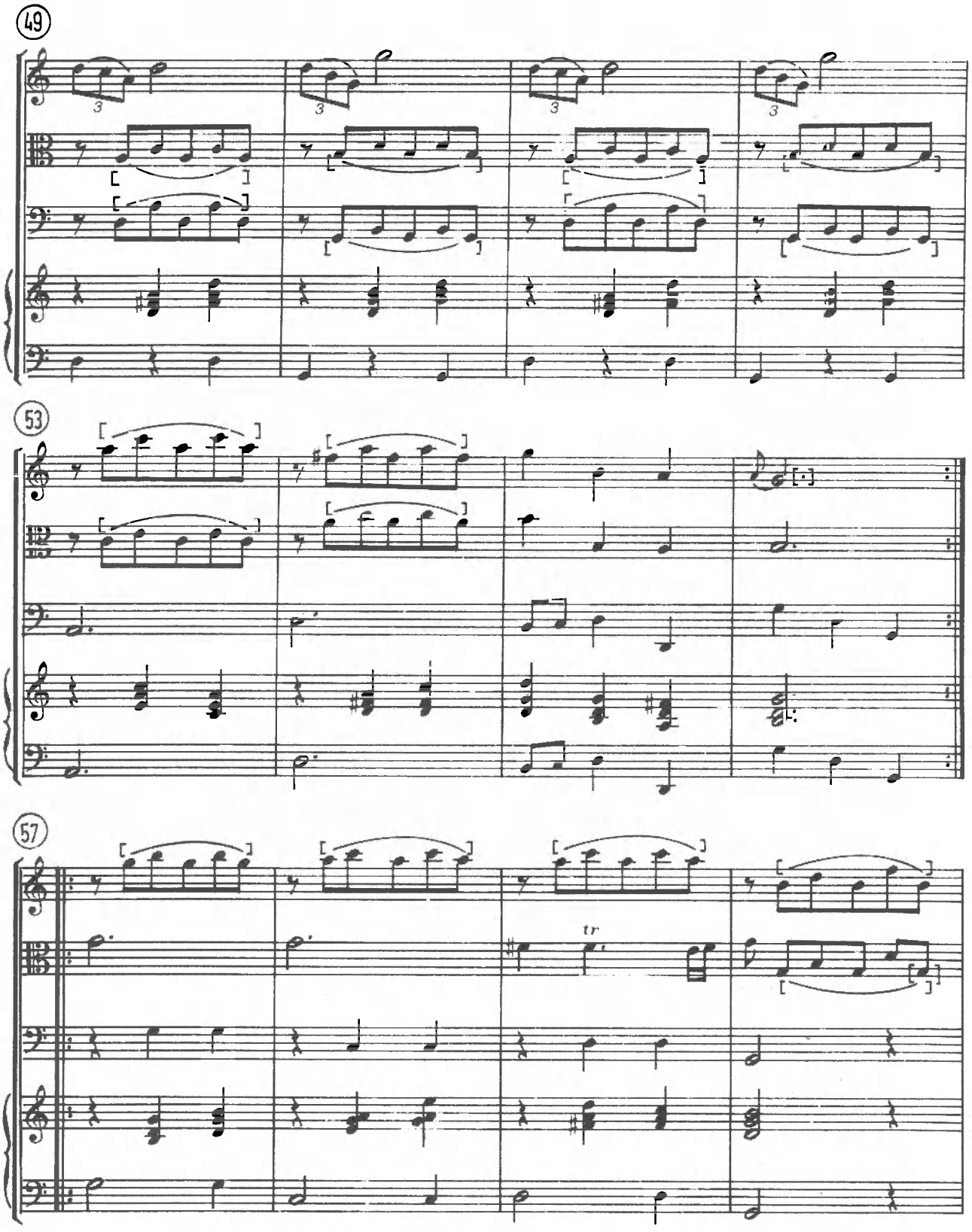
Minuetto

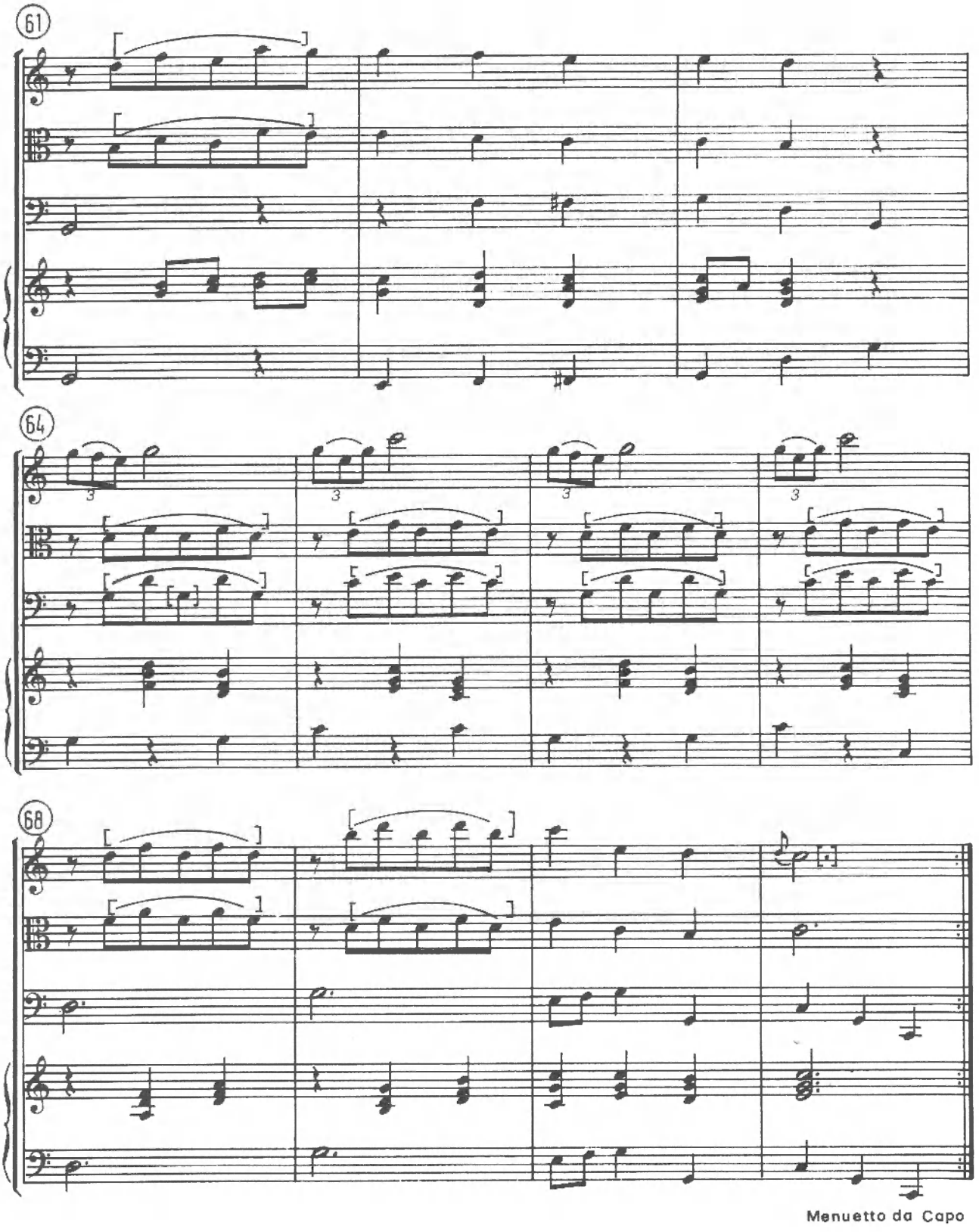



13
18
22

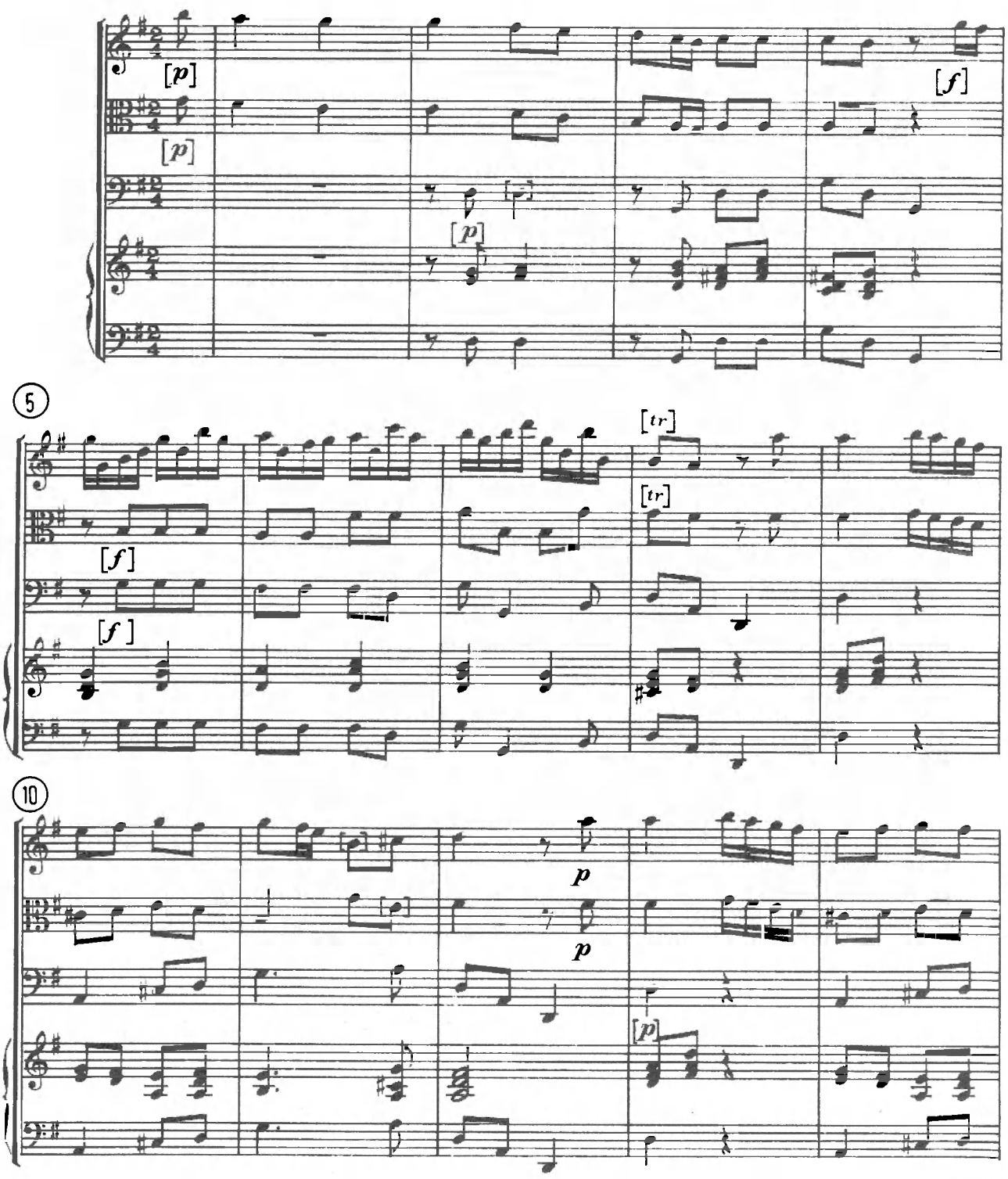

26
p
[p]
[p]
30
[tr]
f
[f]
[f]
[tr]
p
[p]
[p]
[tr]
f
[f]
[f]
34
p
[p]
[p]
tr
f
[f]
[f]
p
[p]
[p]

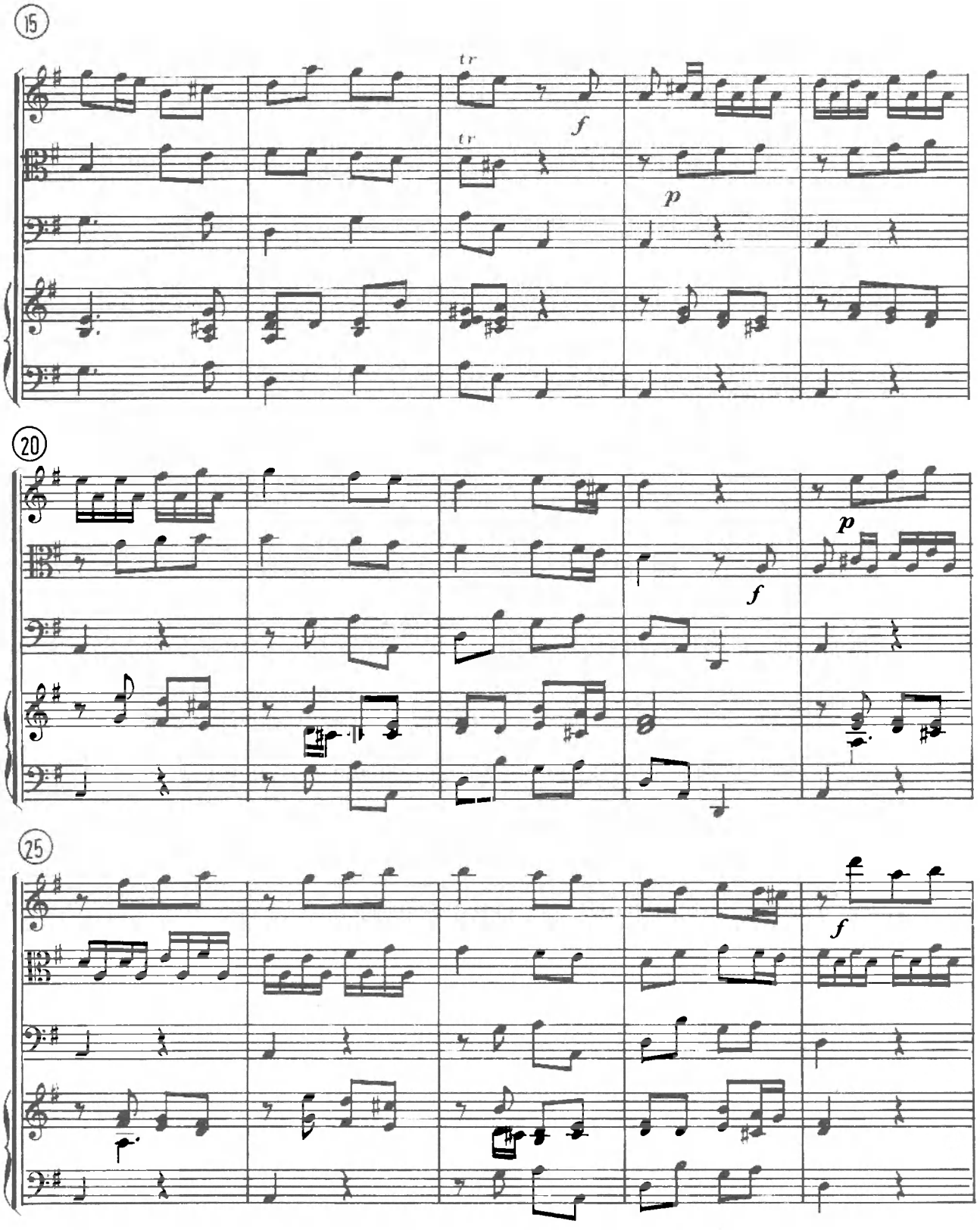

38
Fine
1.
2.
41
Trio
45

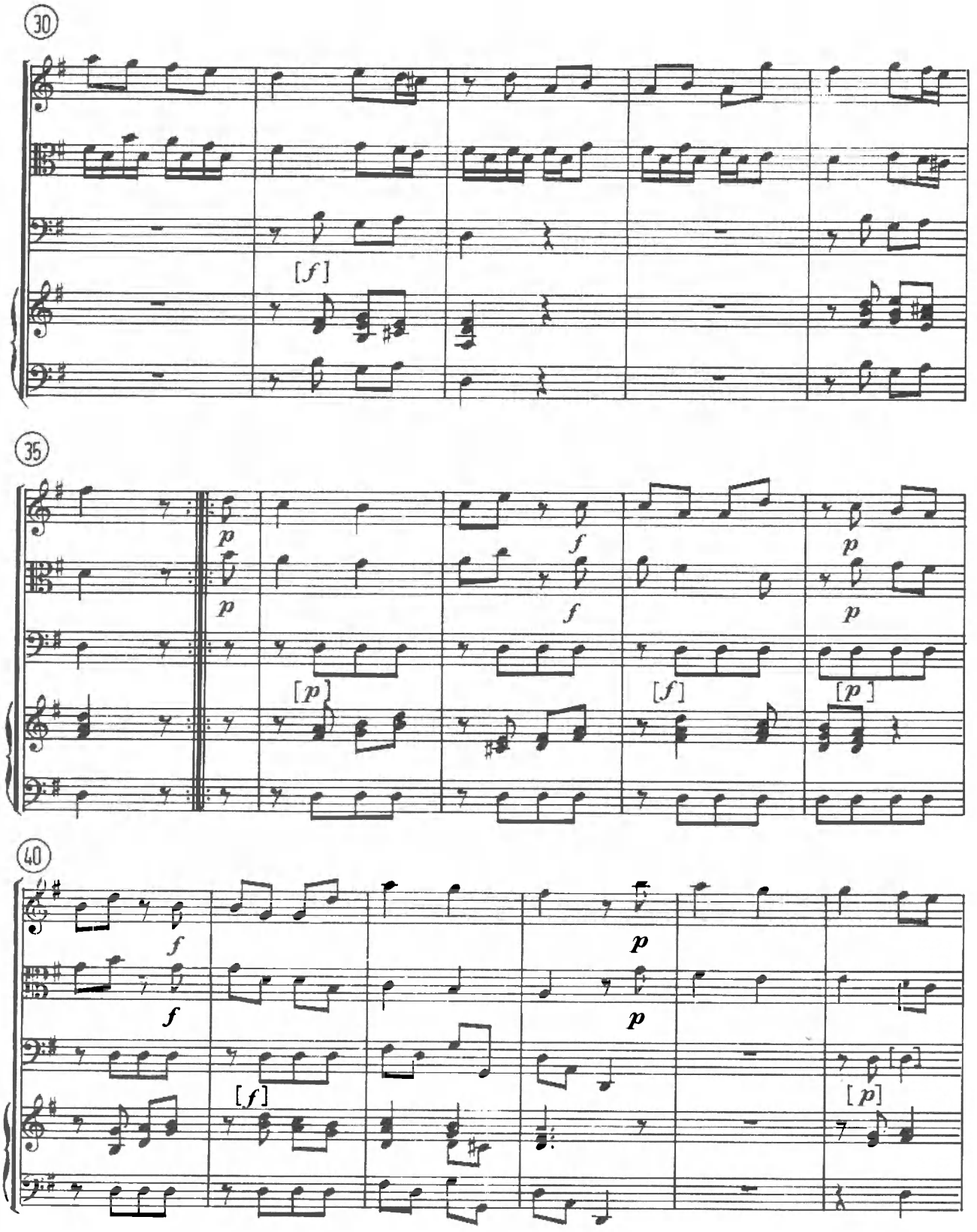

49
53
57
tr

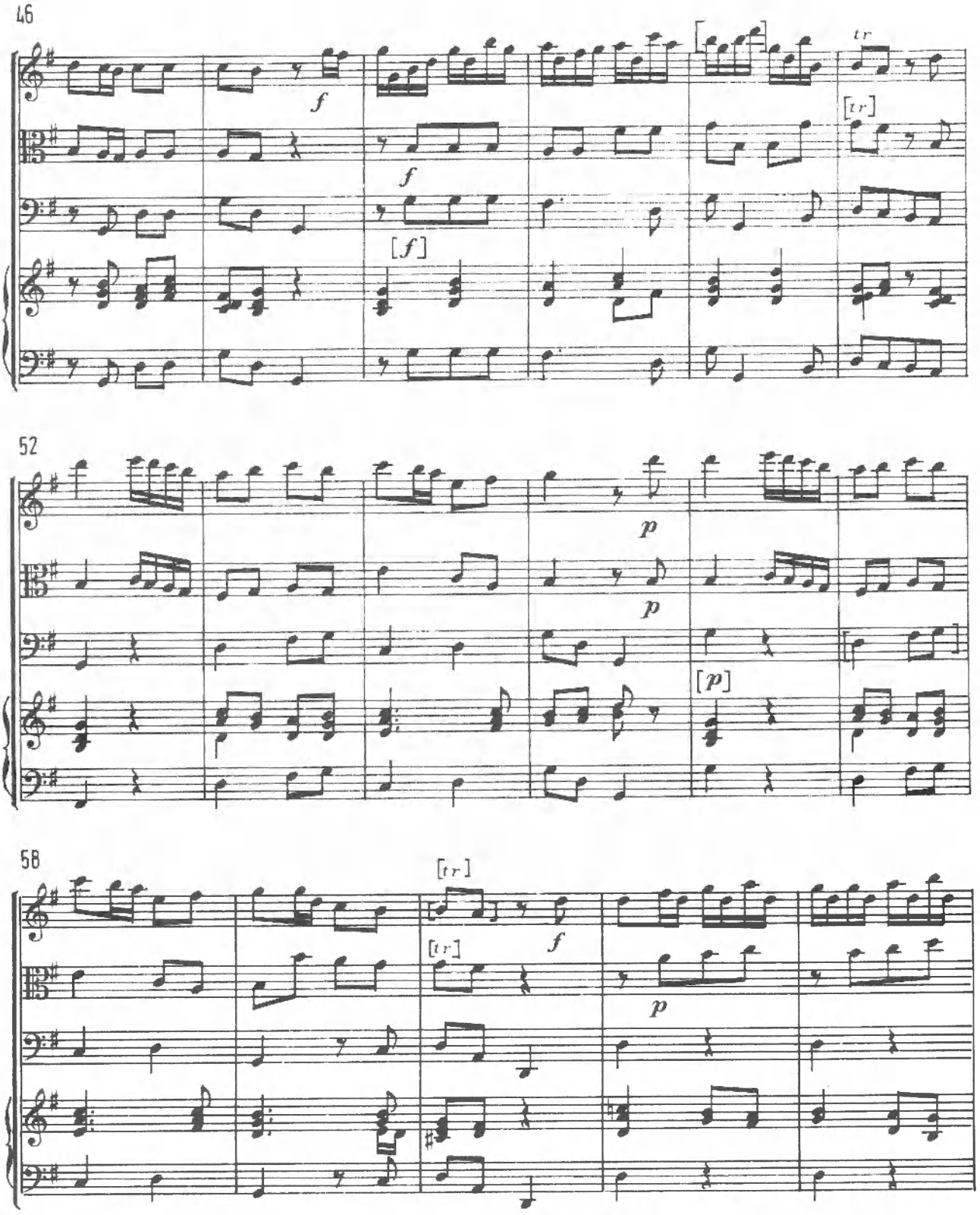

61
64
68
Menuetto da Capo

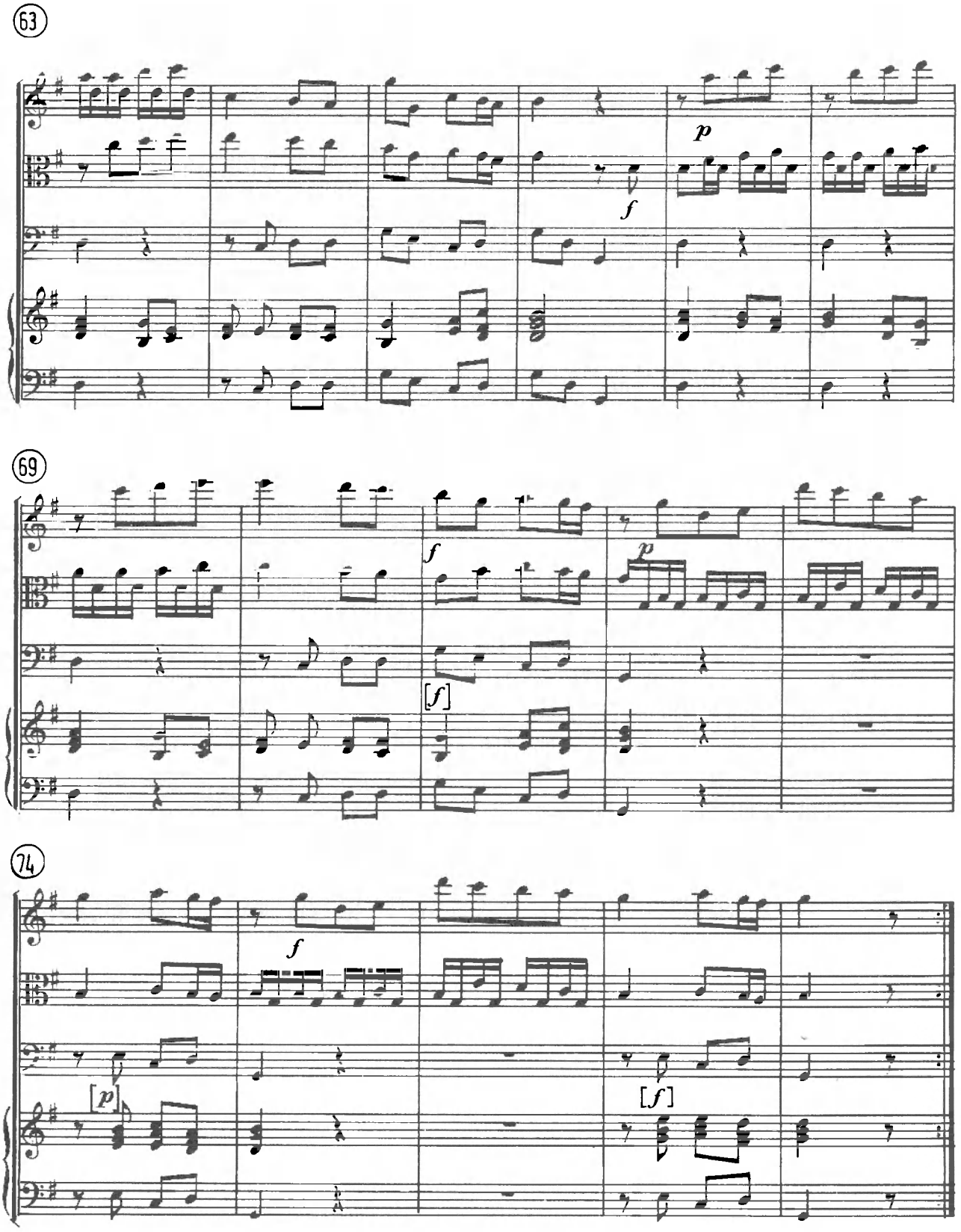
Allegro



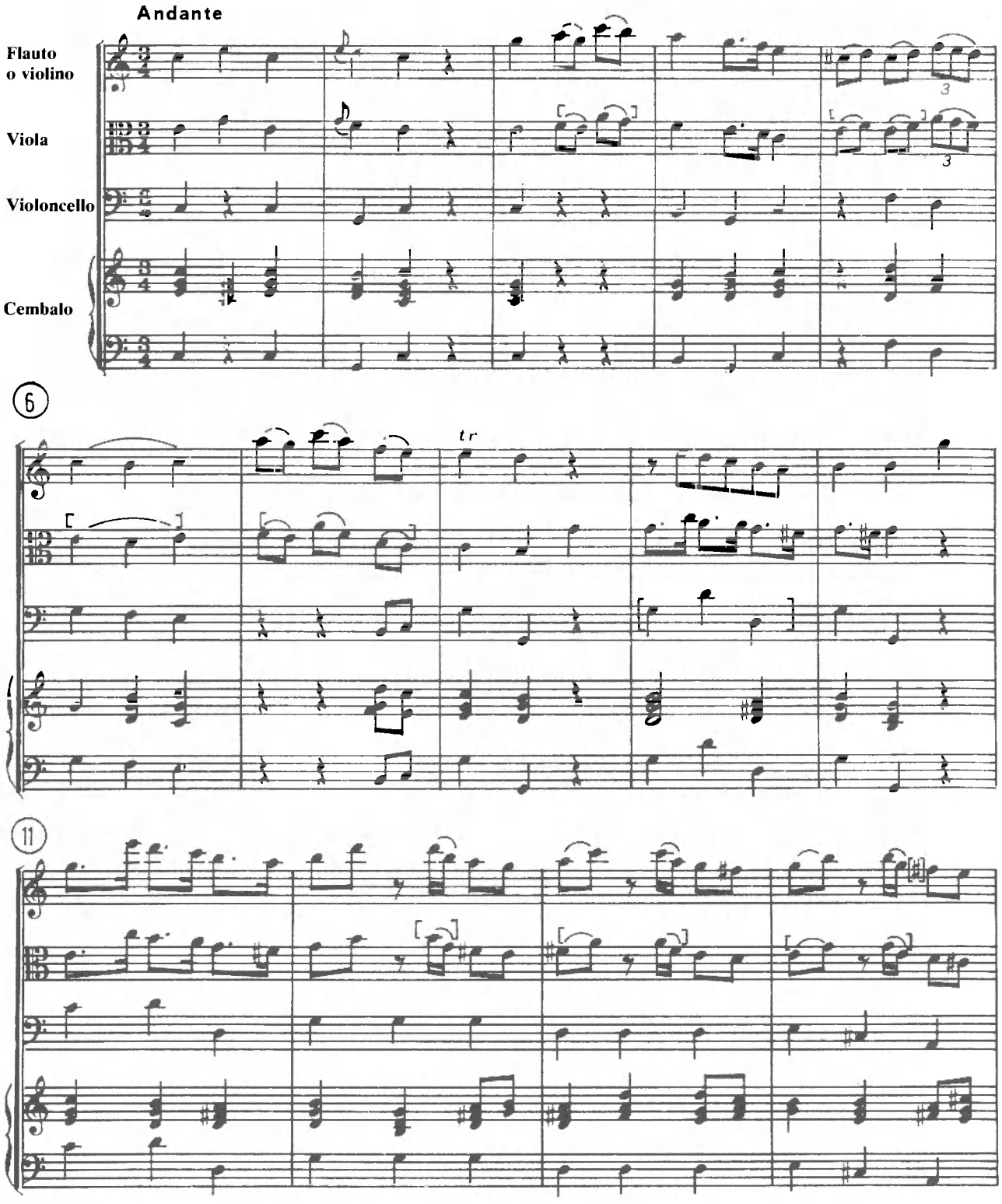

15
tr
f
tr
p
20
p
f
25
f

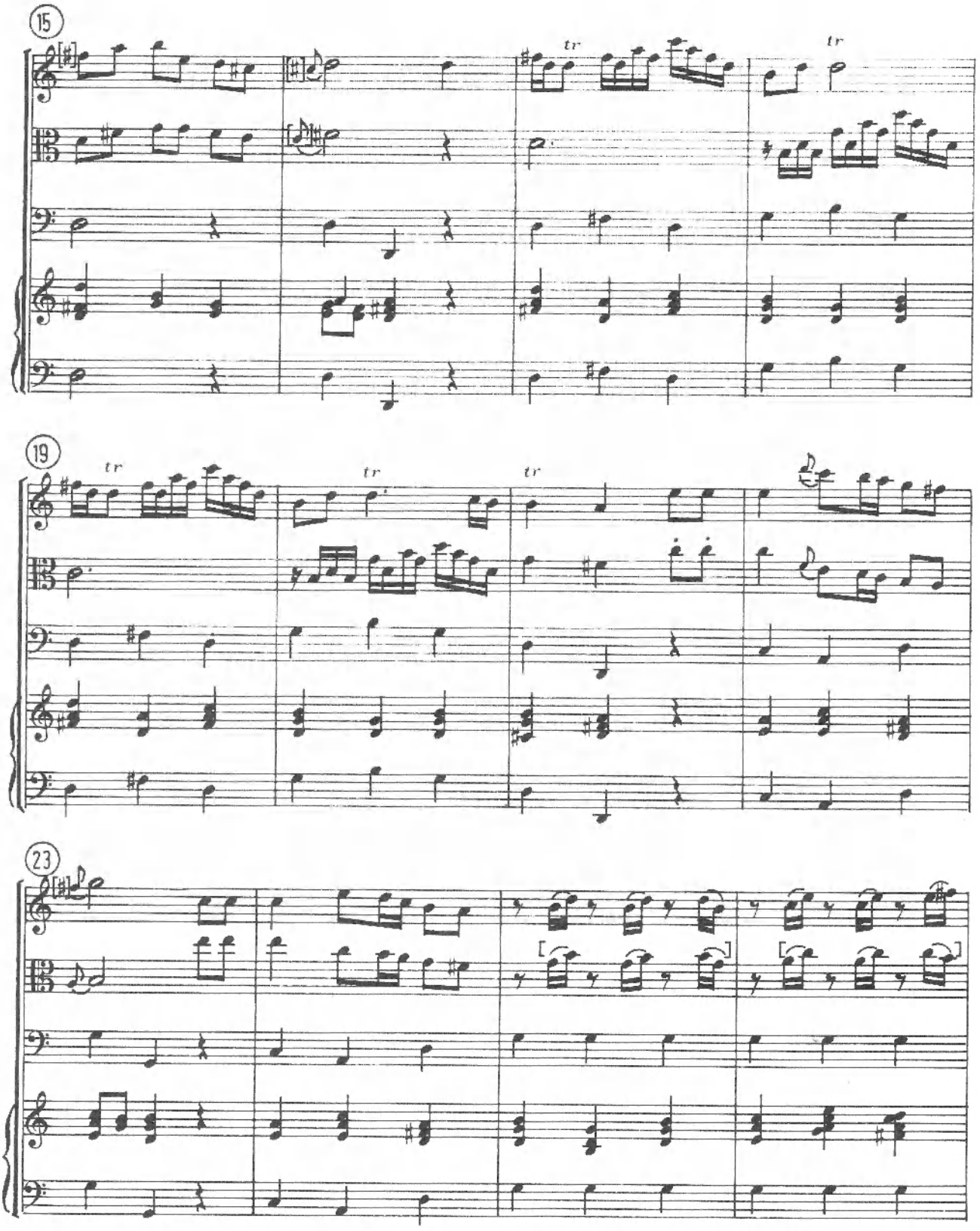

30
[f]
35
p
p
f
f
p
p
[p]
[f]
[p]
40
f
f
p
p
[f]
[p]

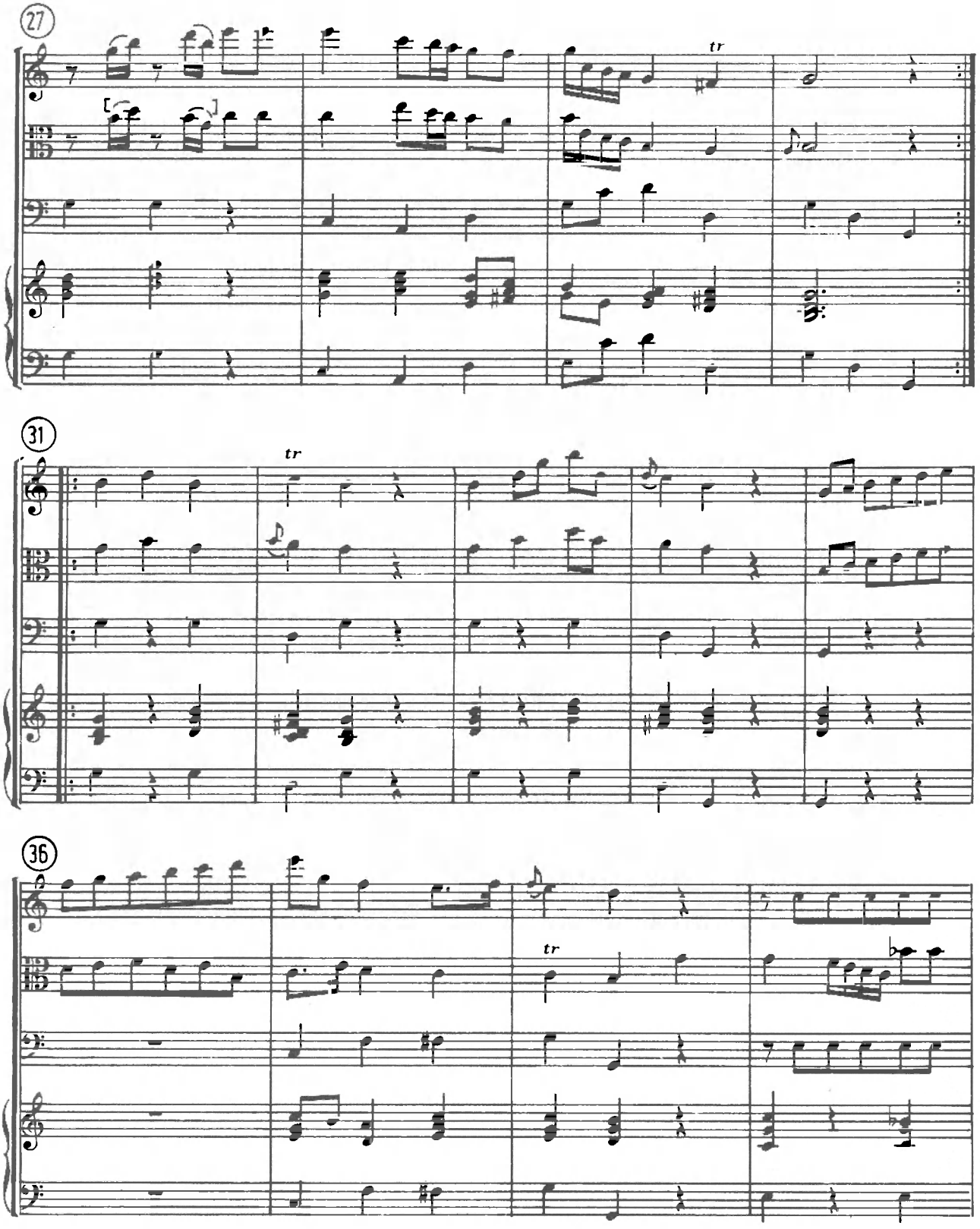

46
f
f
[f]
tr
[tr]
52
p
p
[p]
58
[tr]
[tr]
f
p

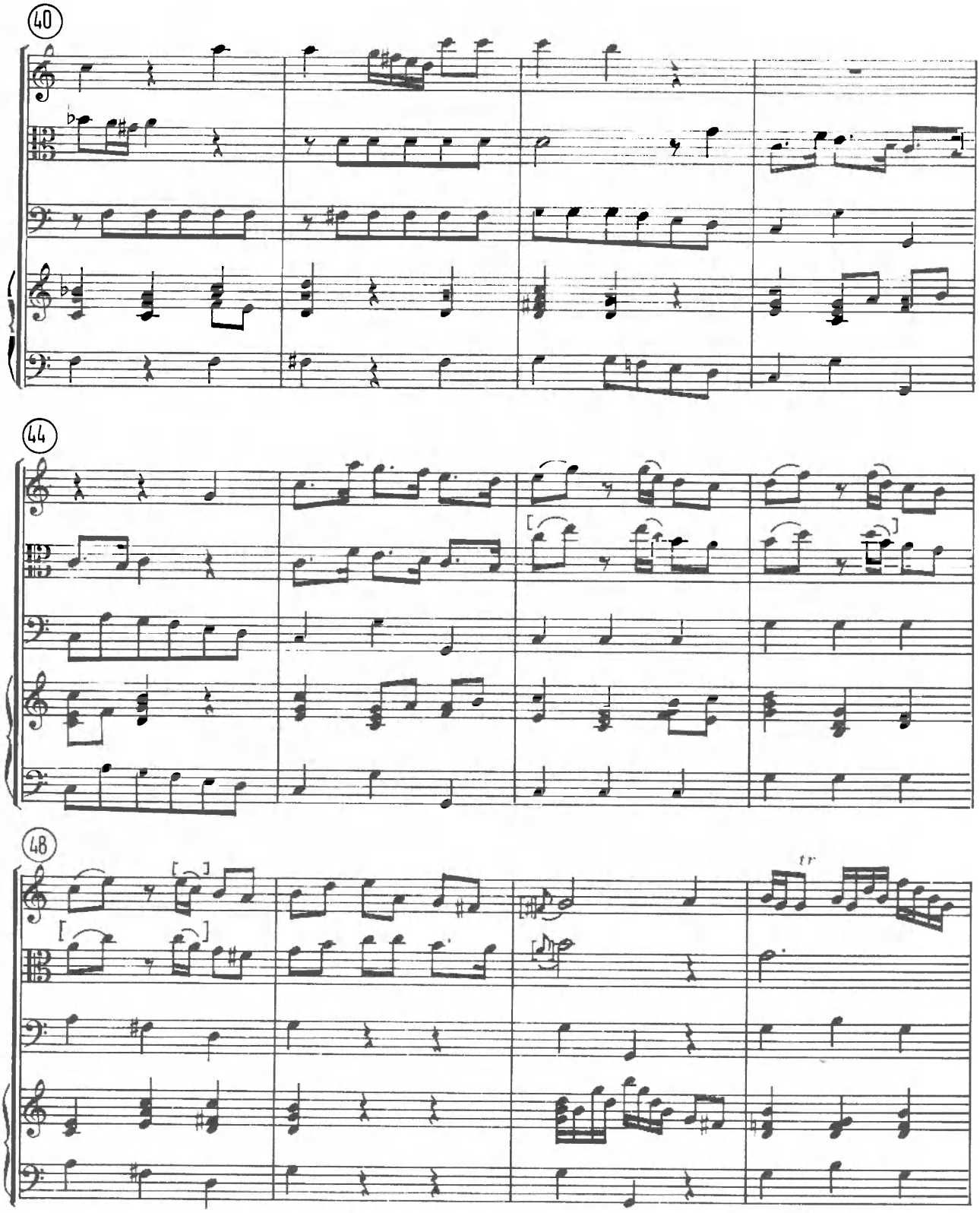

63
p
f
69
f
p
[f]
74
f
[p]
[f]

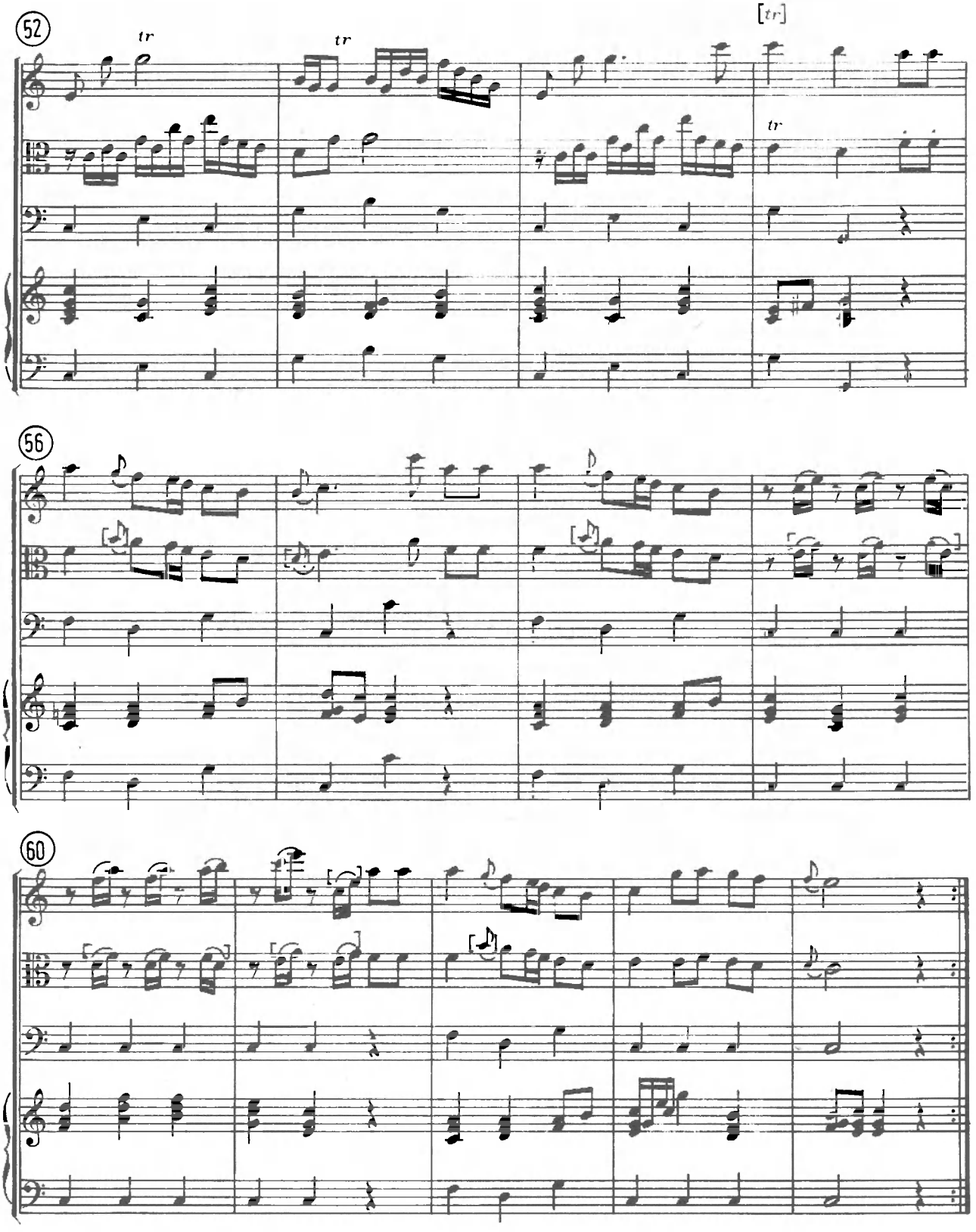
II



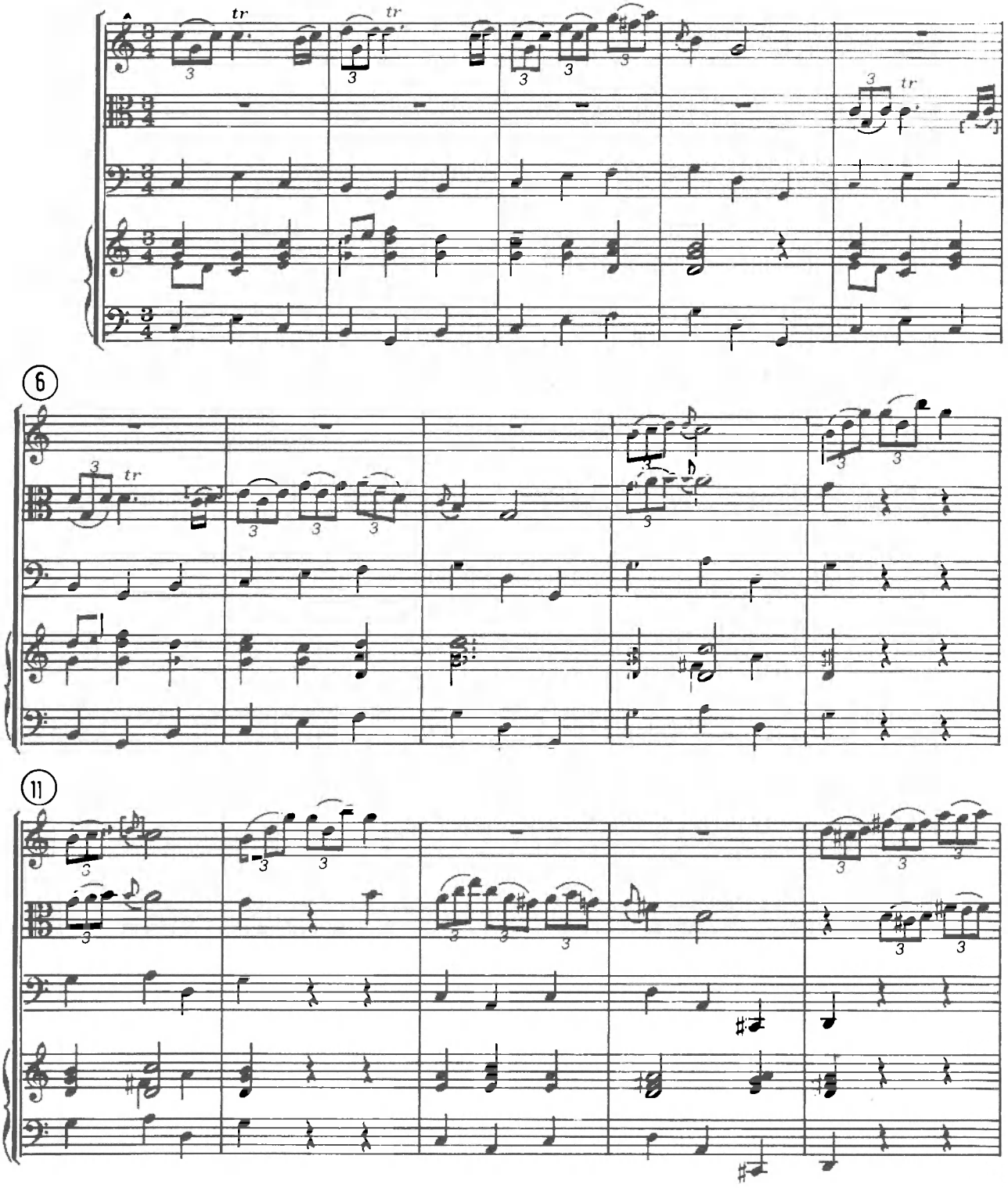

15
tr
tr
19
tr
tr
tr
23

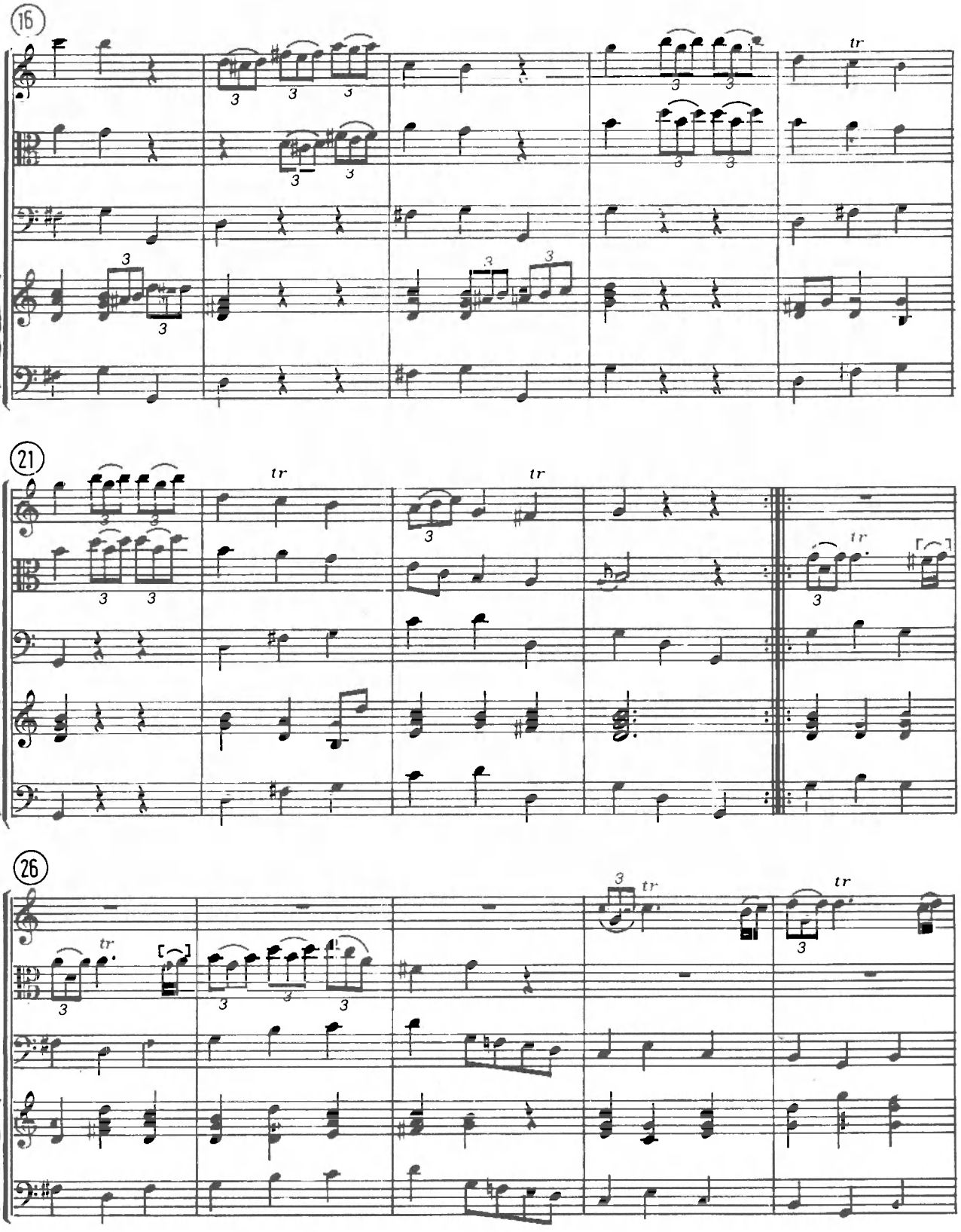

27
tr
31
tr
36
tr

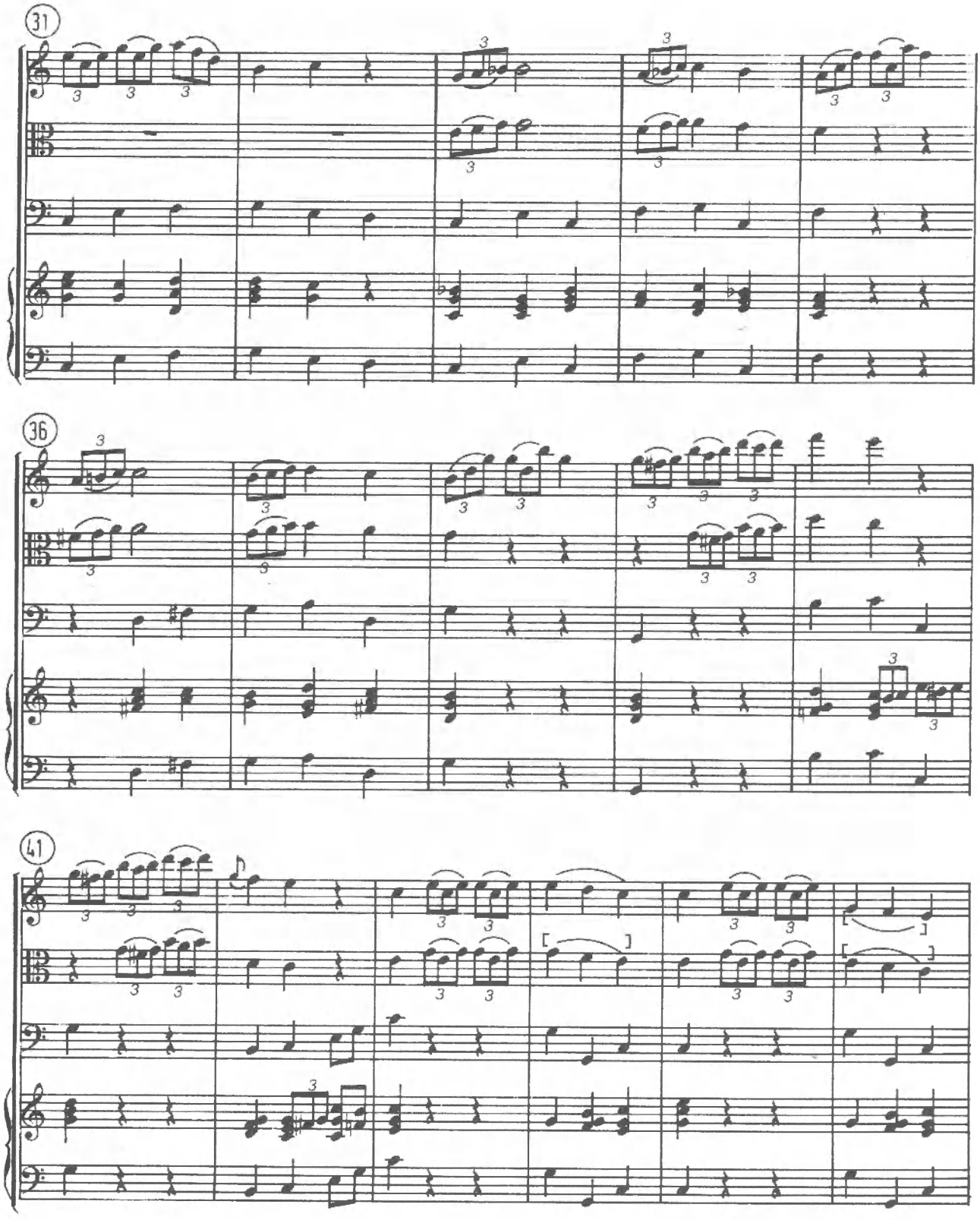

40
44
48
tr

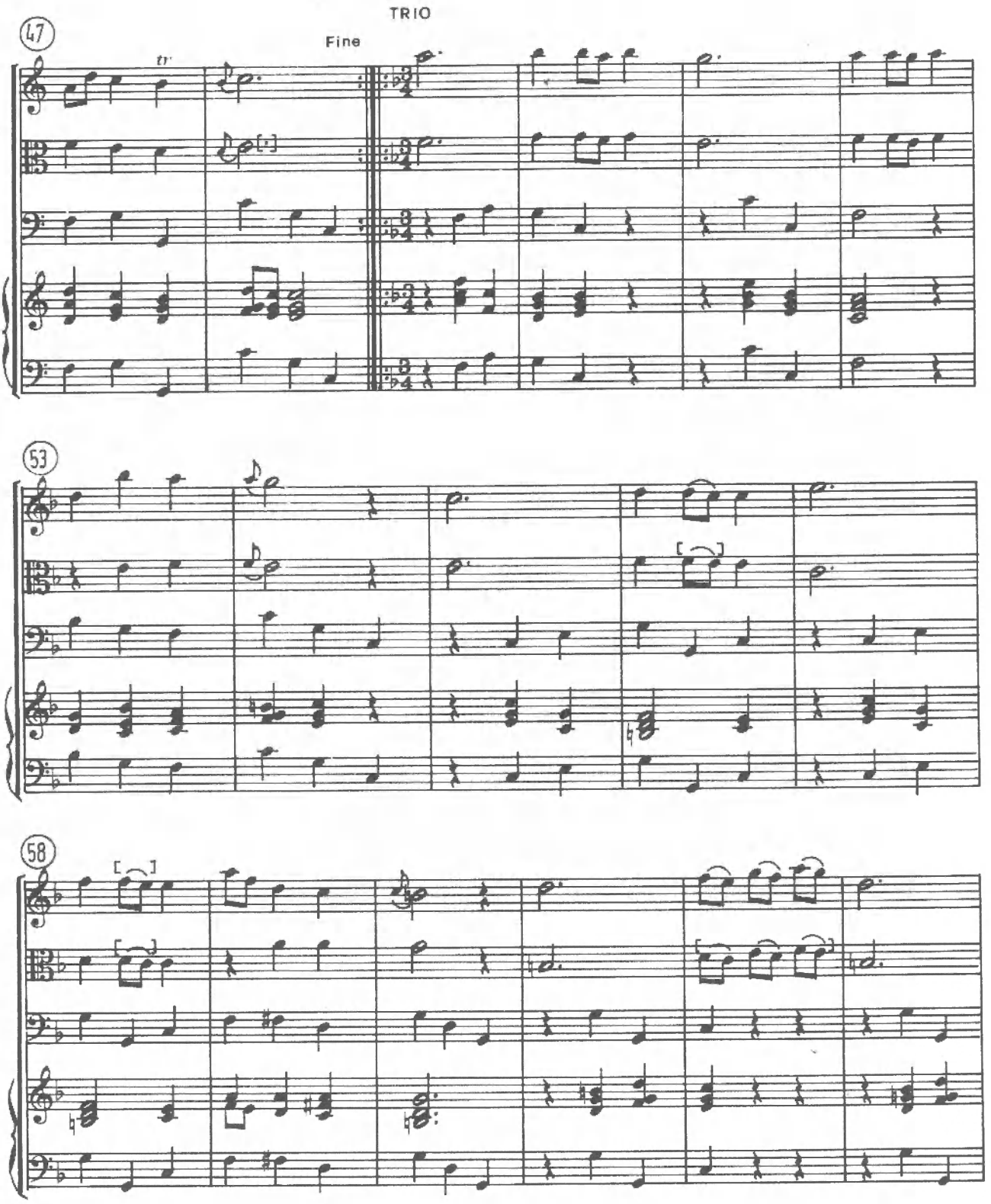

52
tr
tr
[tr]
tr
56
60

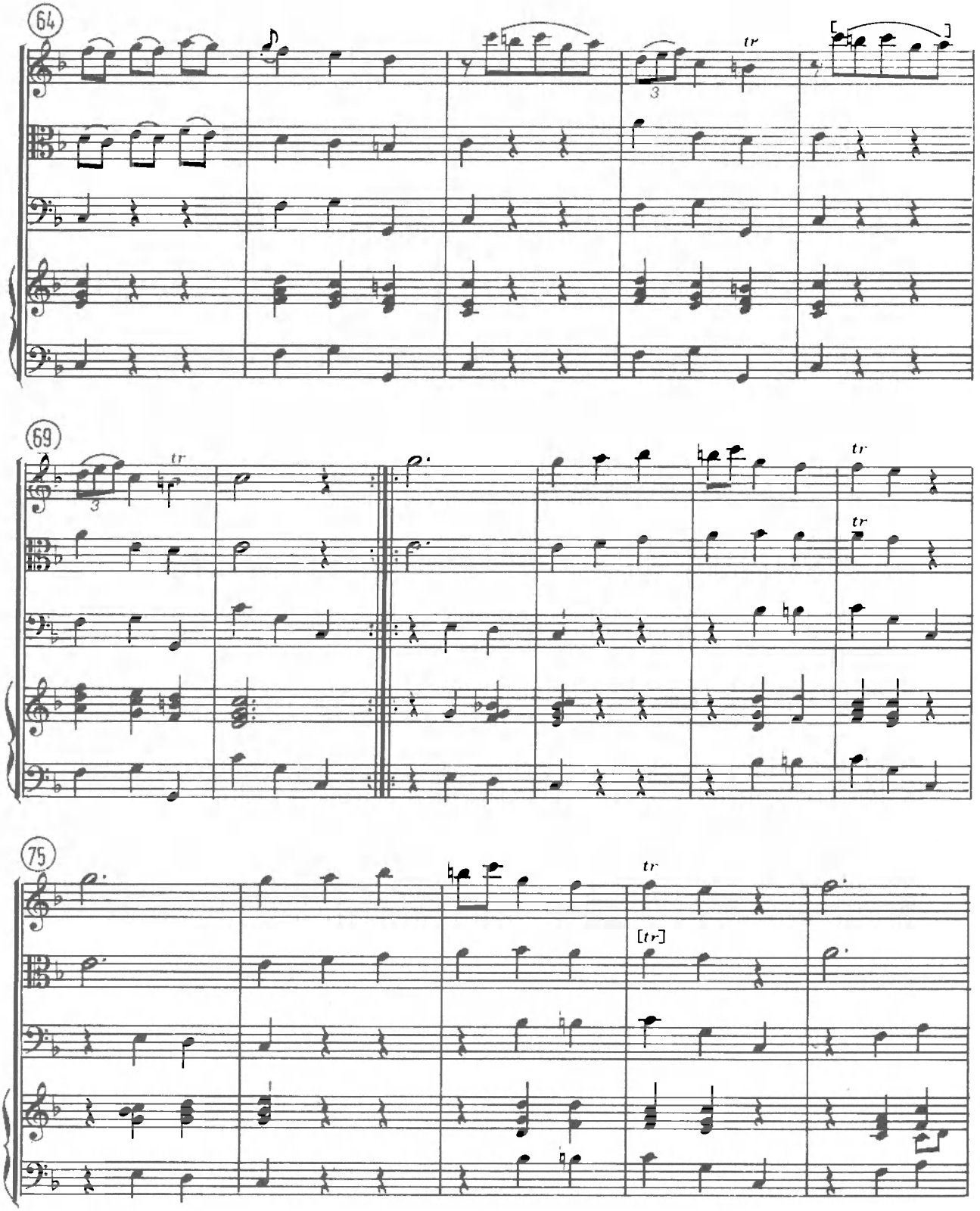
Menuetto

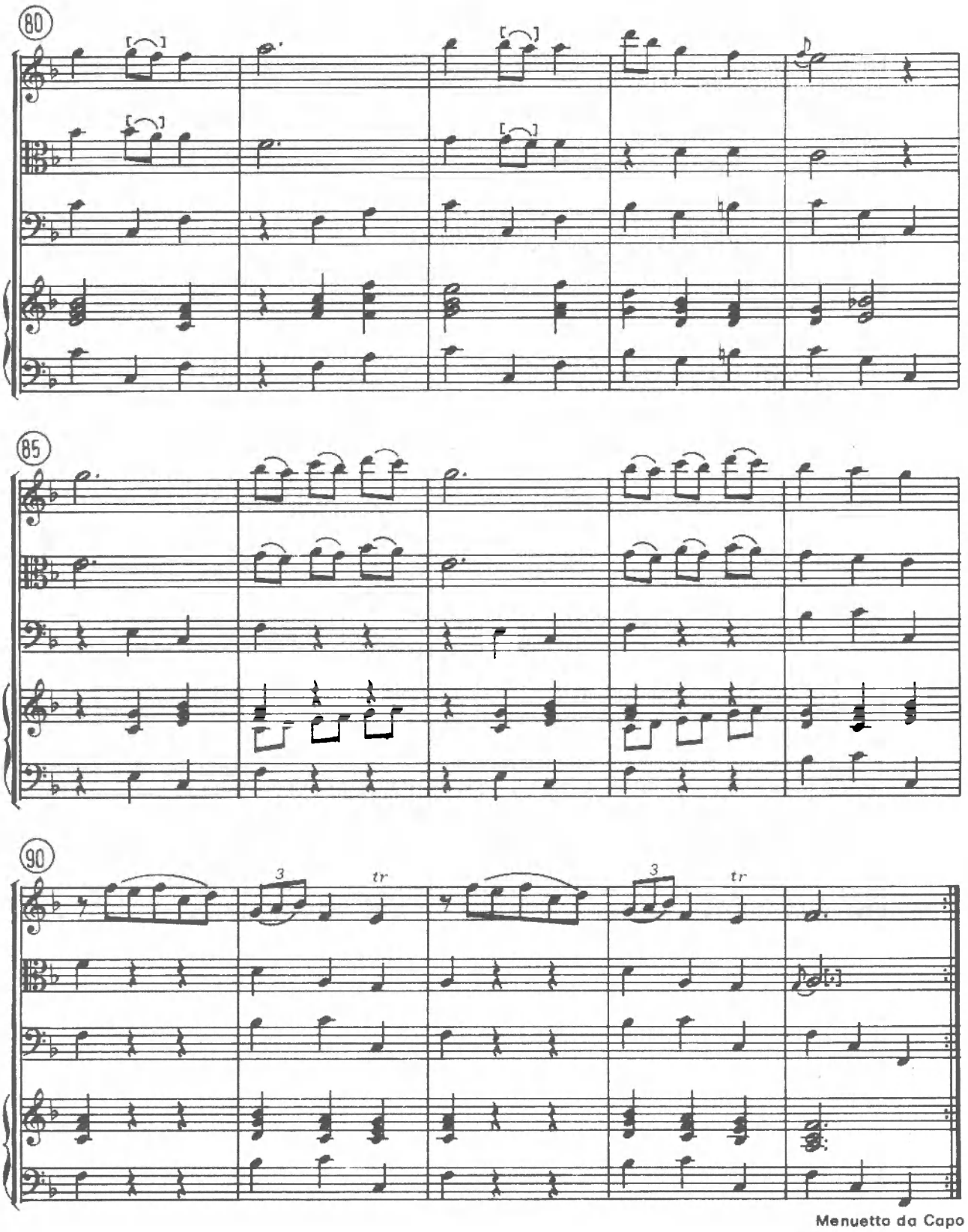



16
21
26
tr


31
36
41

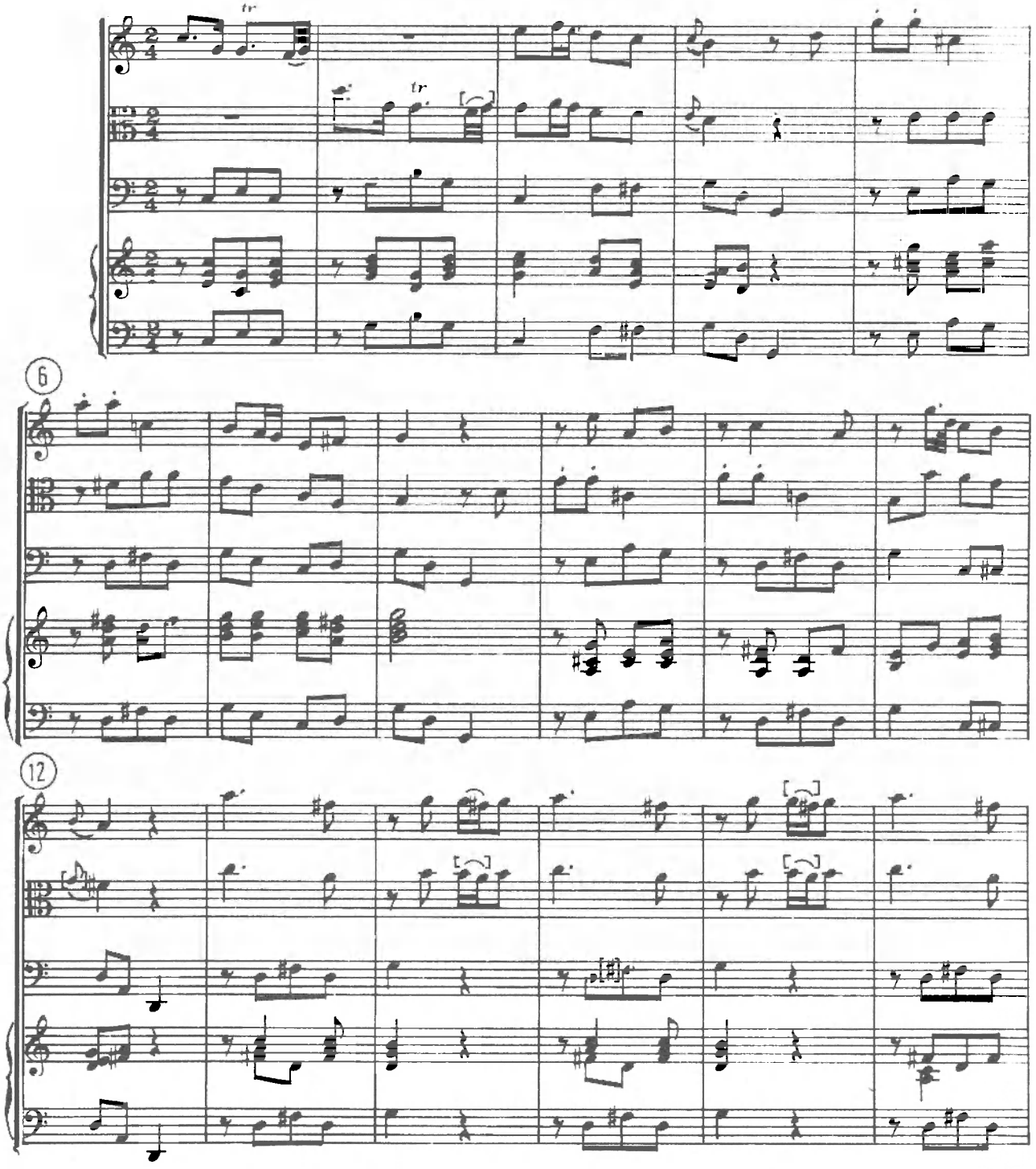

TRIO
47
Fine
tr
53
58

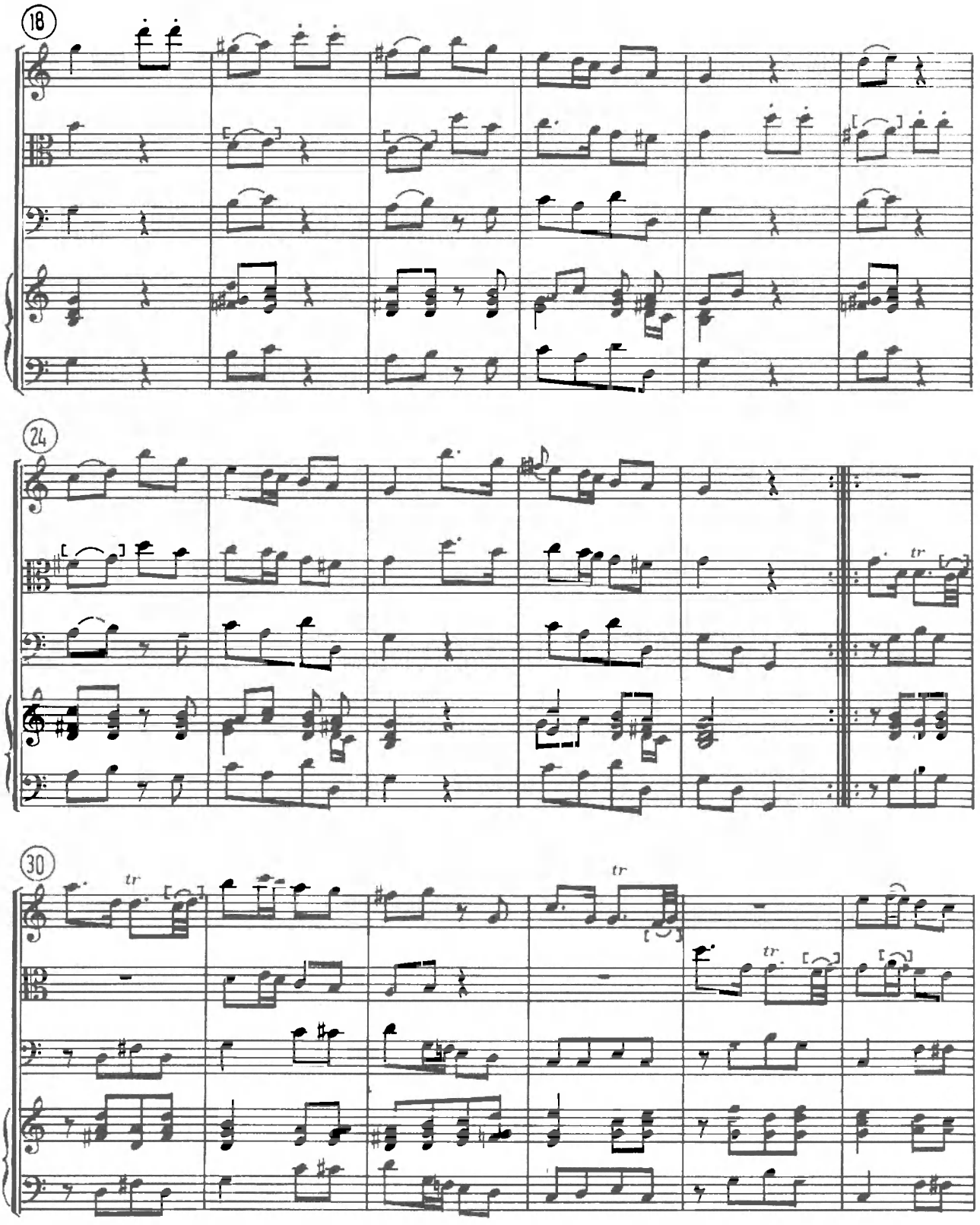

64
tr
3
69
tr
tr
tr
3
75
tr
[tr]

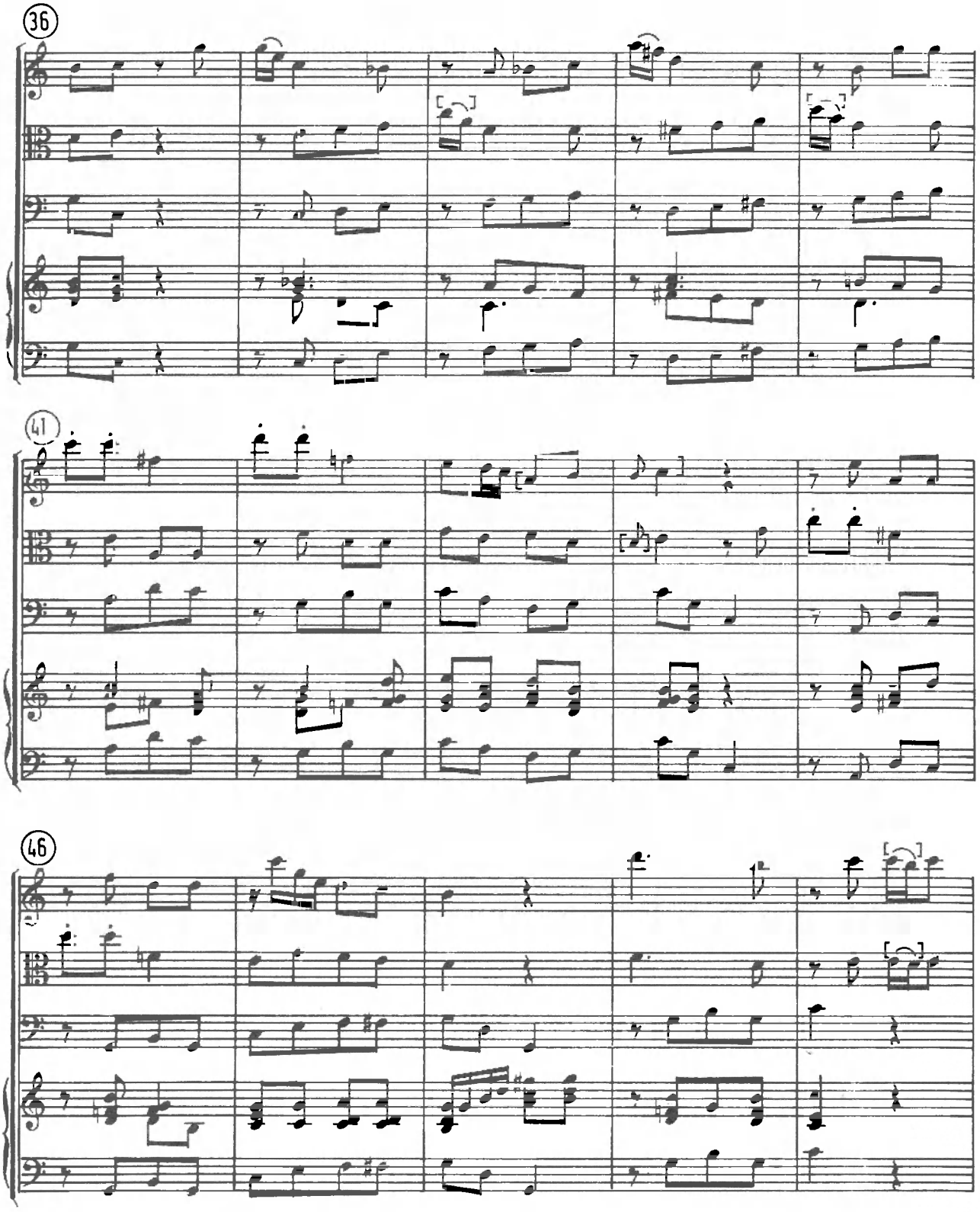


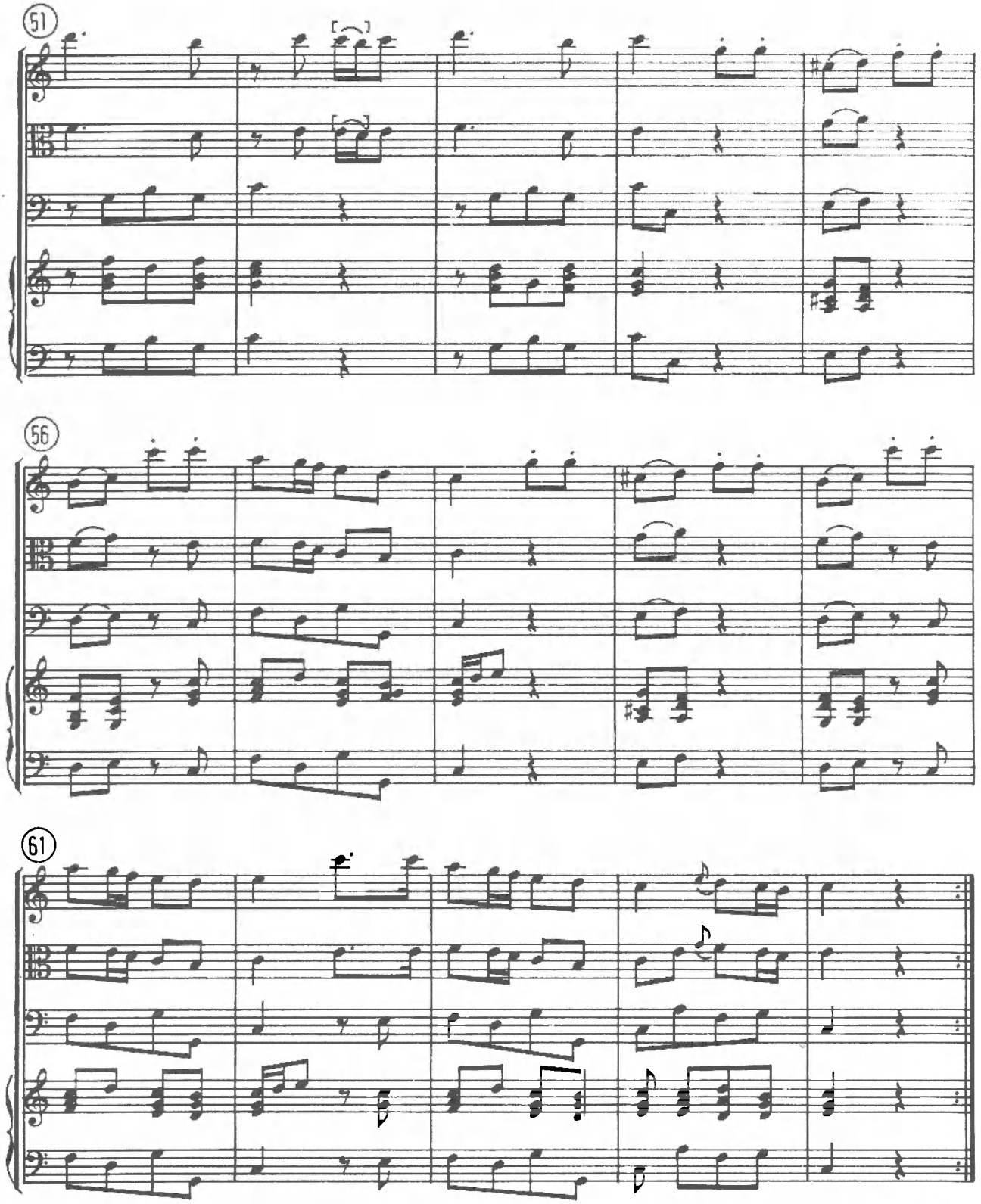
Menuetto da Capo

Allegro molto

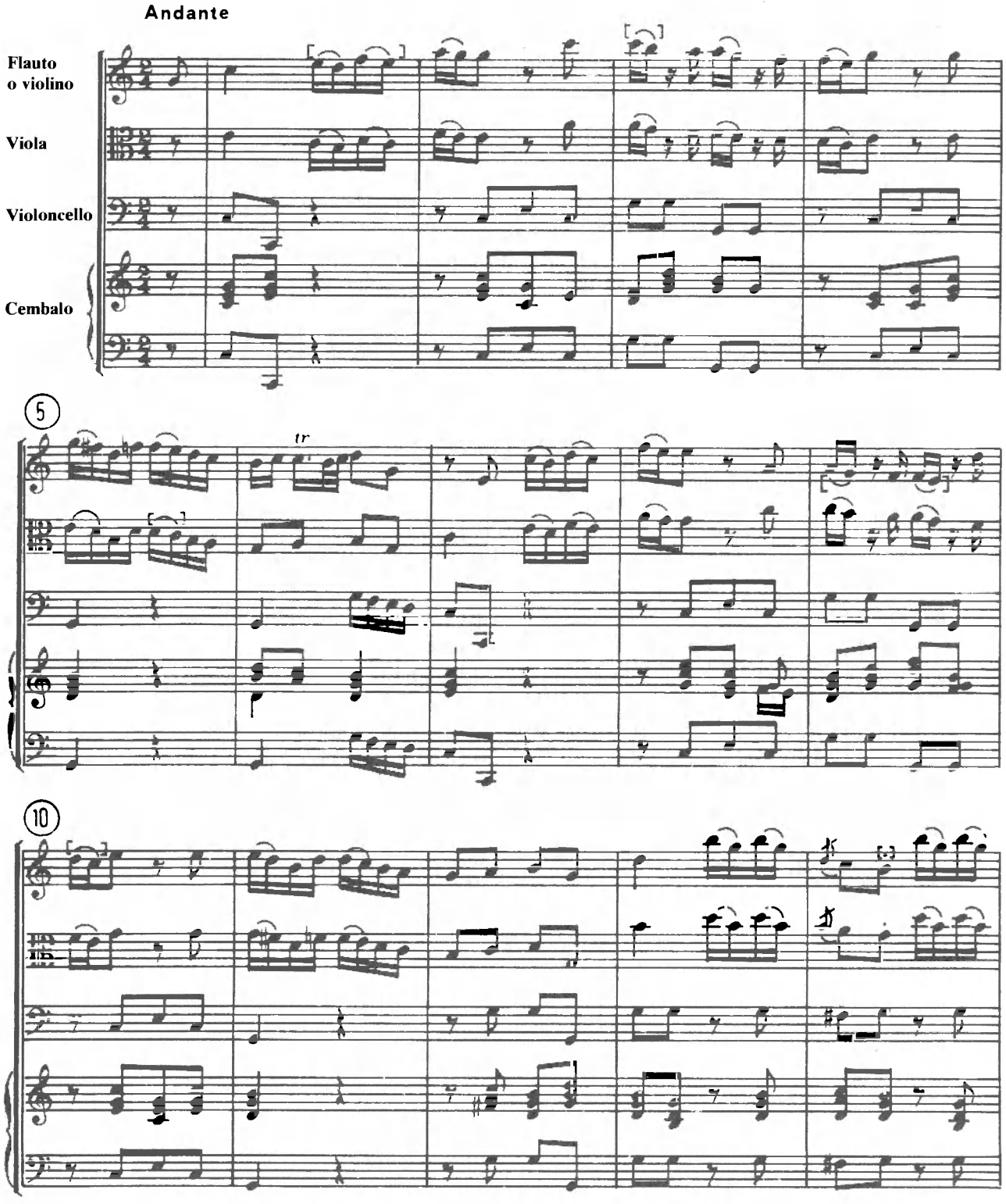


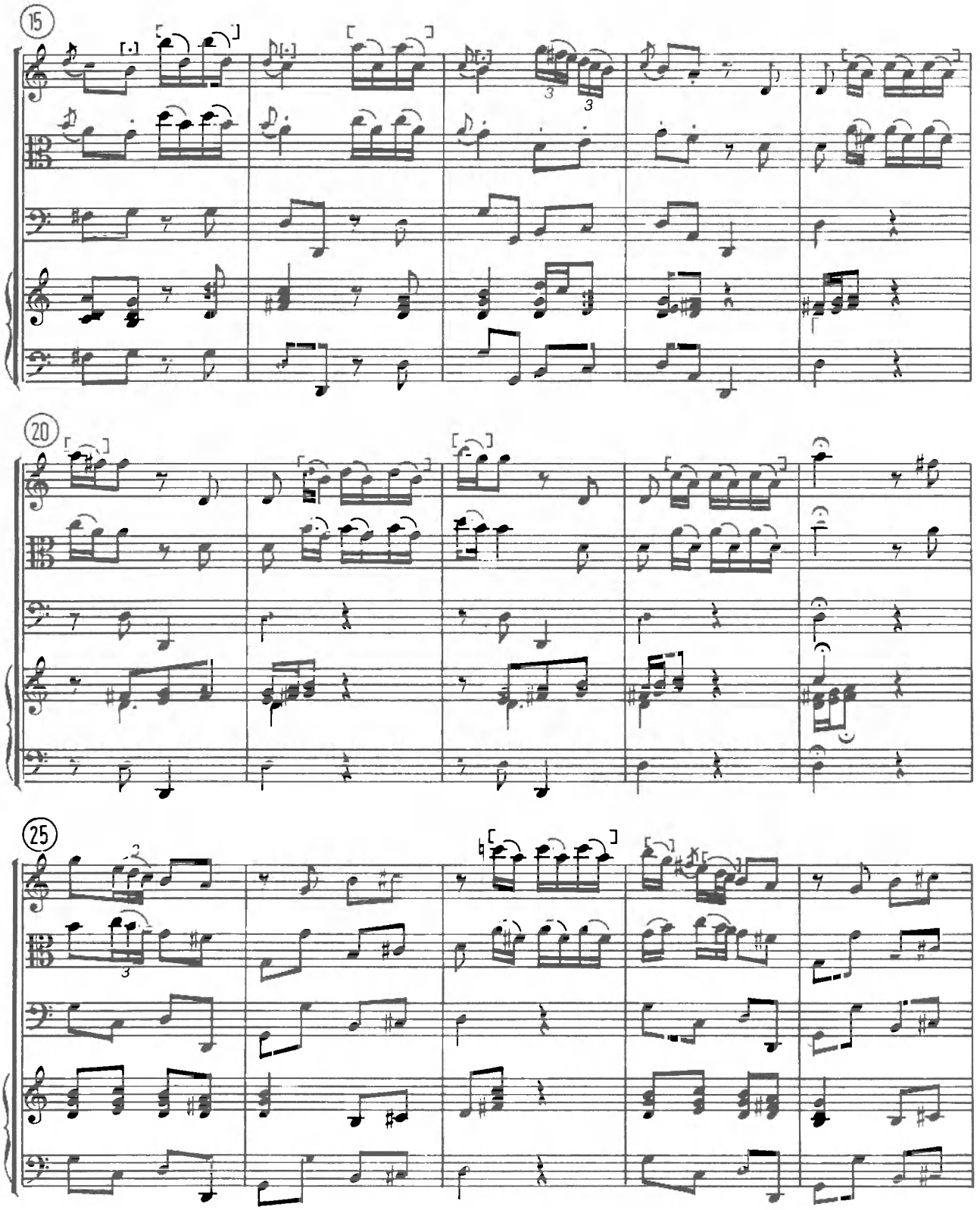

18
24
30
tr
tr
tr
tr

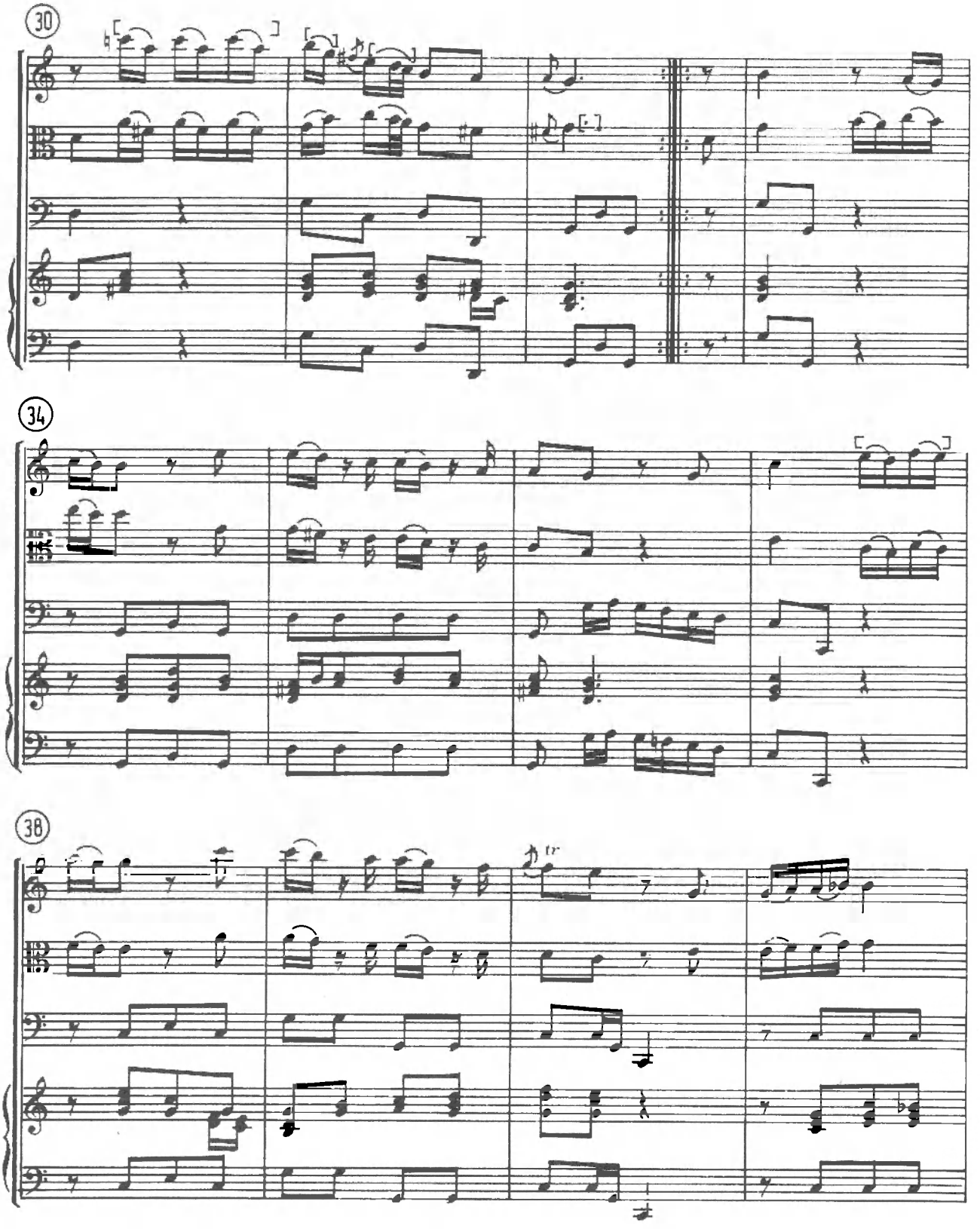

36
41
46

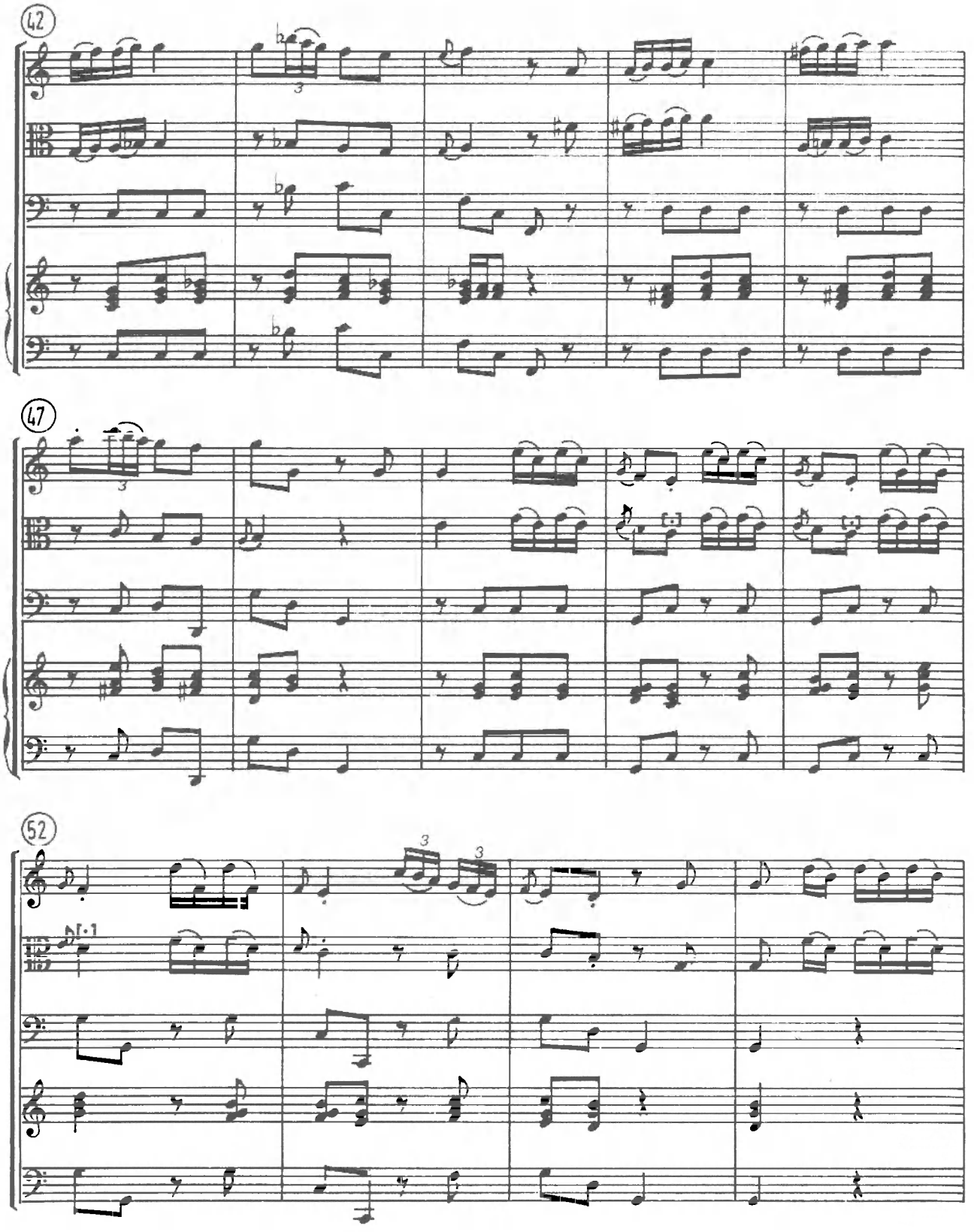

51
56
61

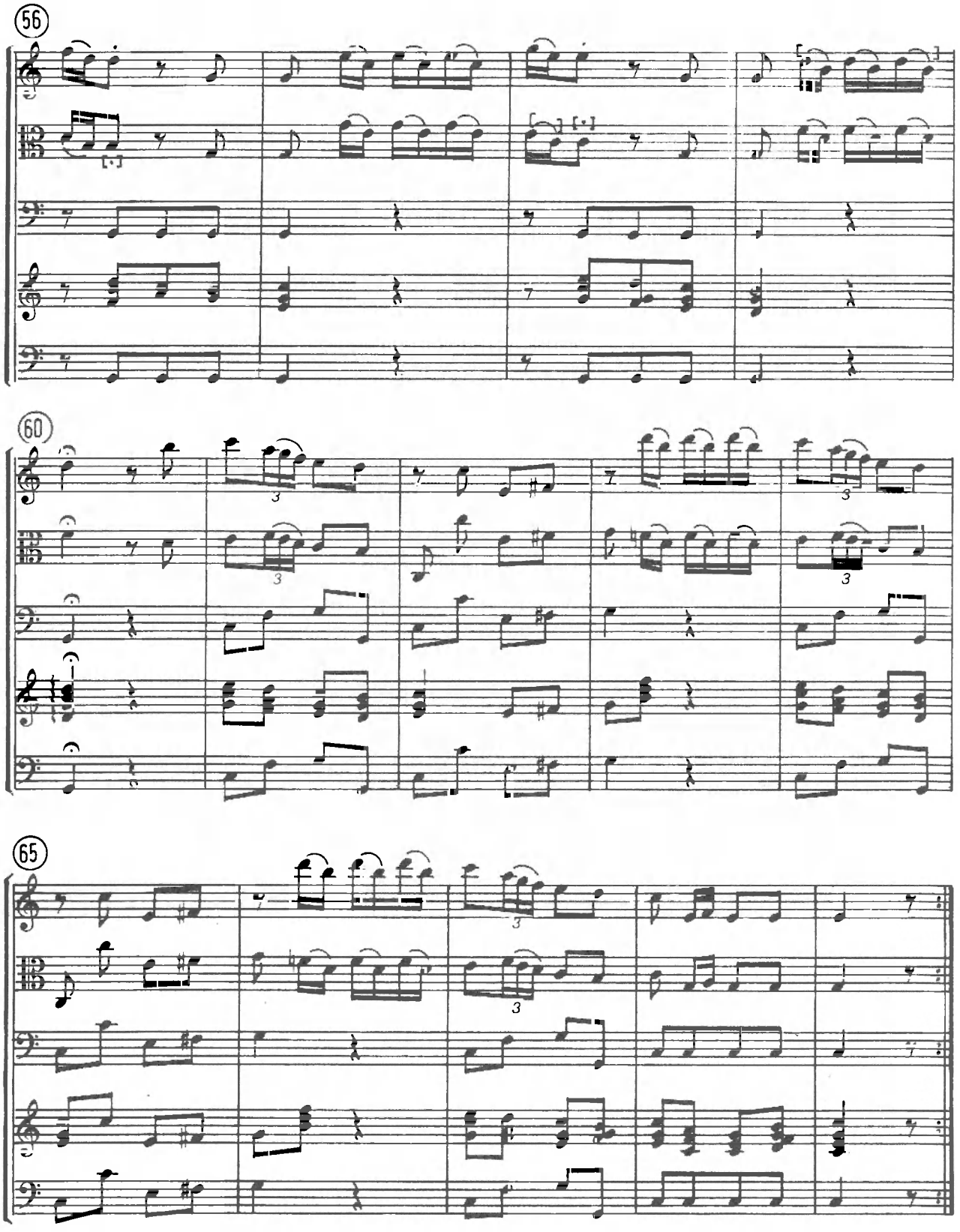
III



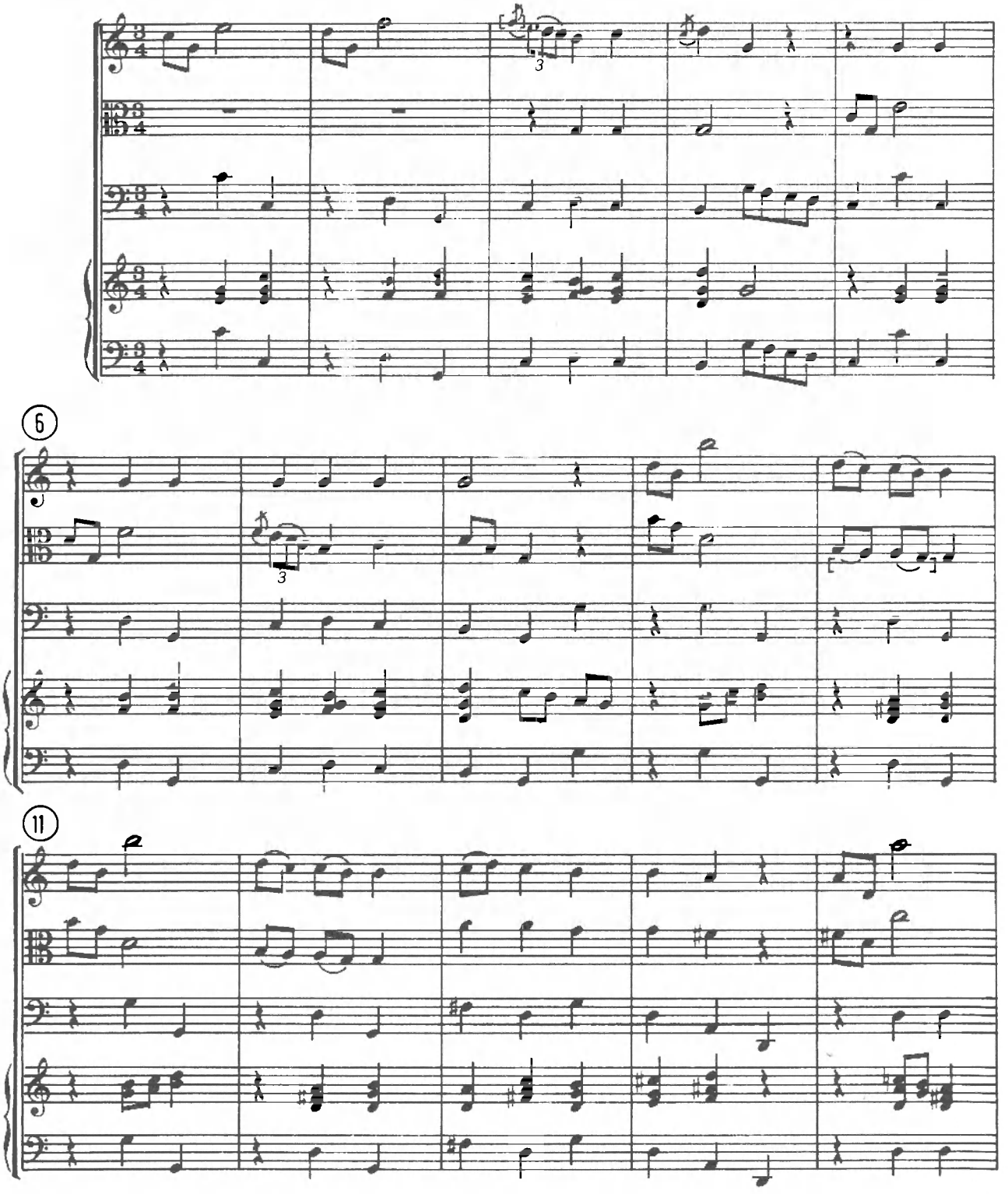

15
20
25

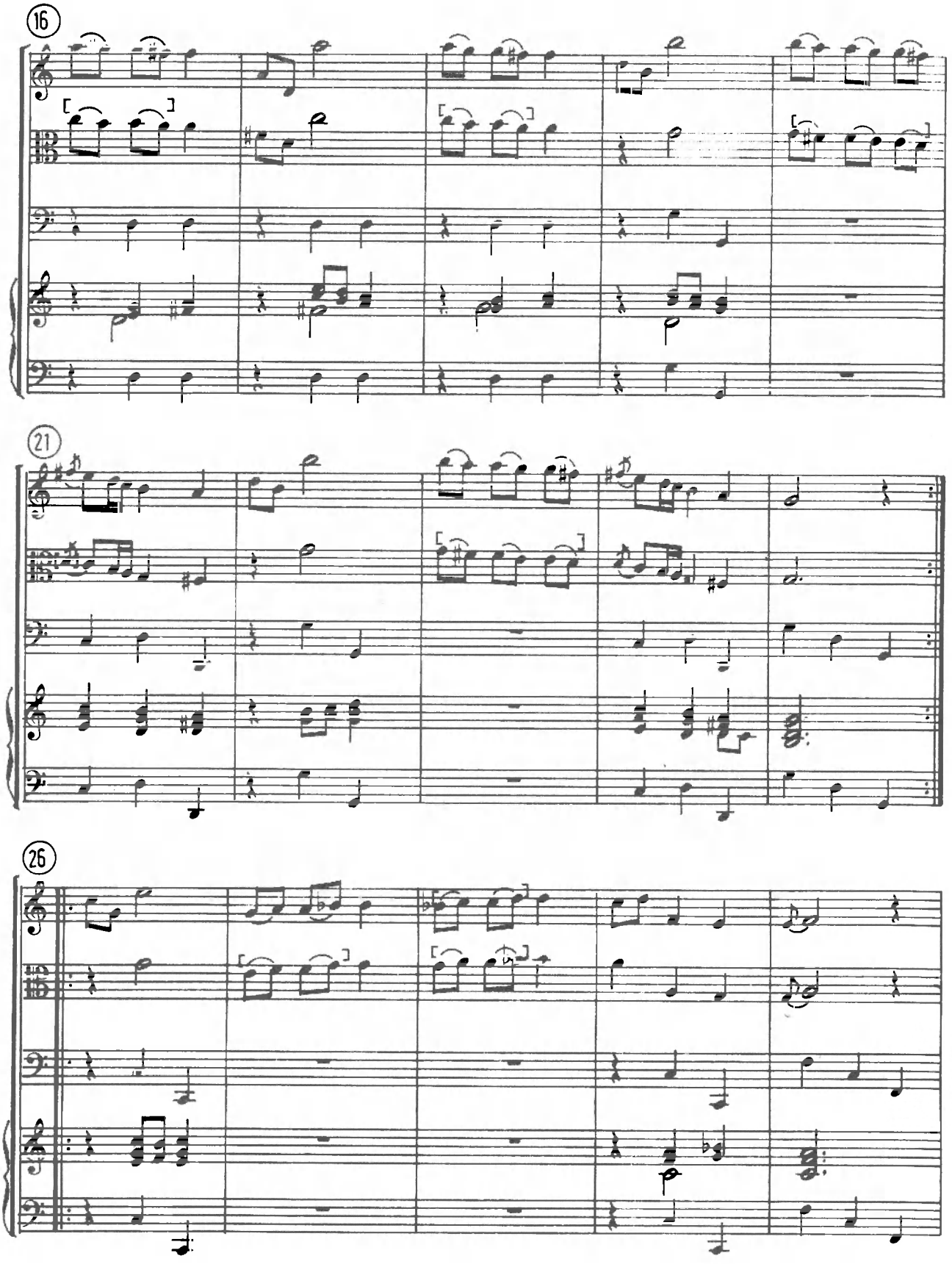

30
34
38

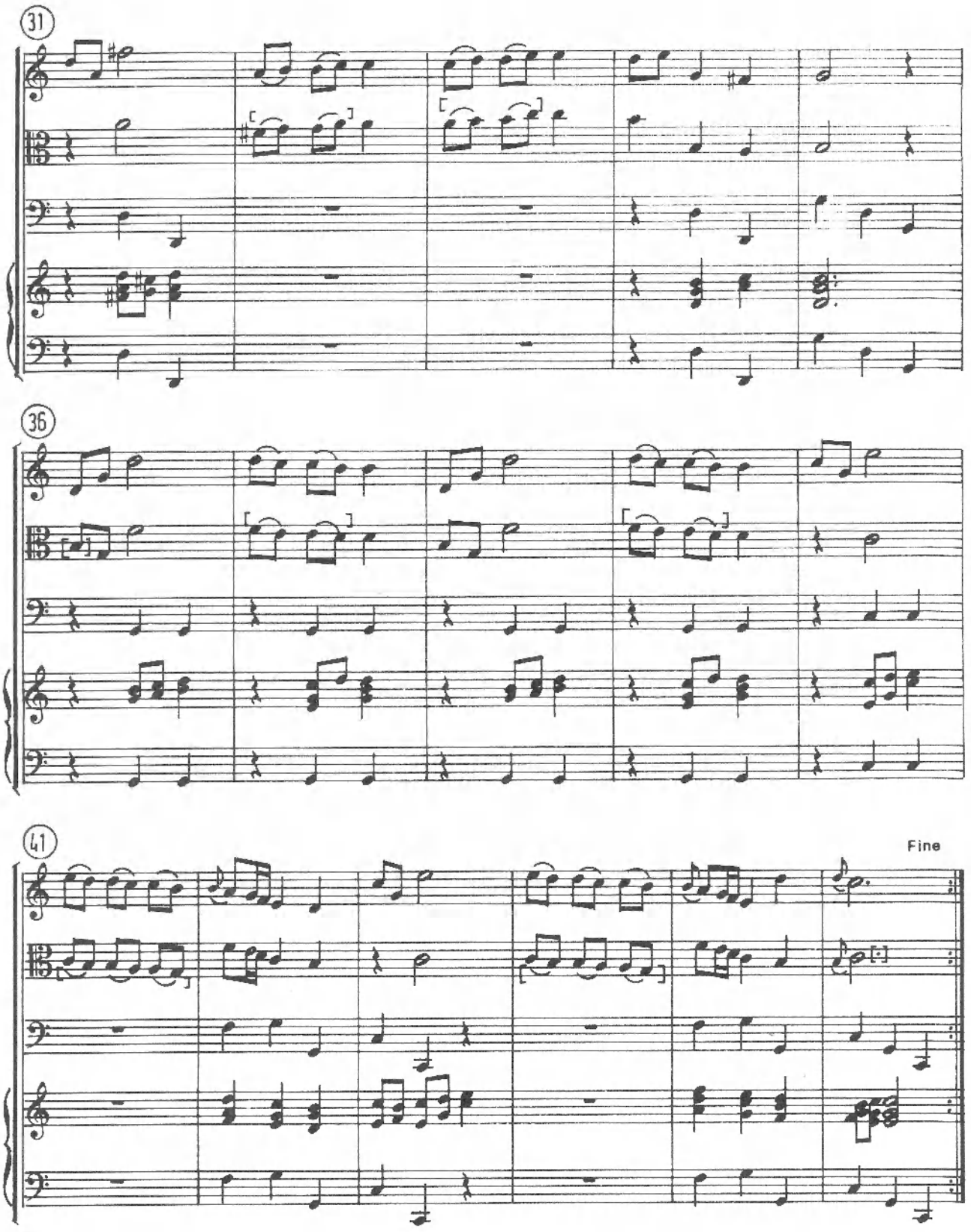

42
47
52


56
60
65

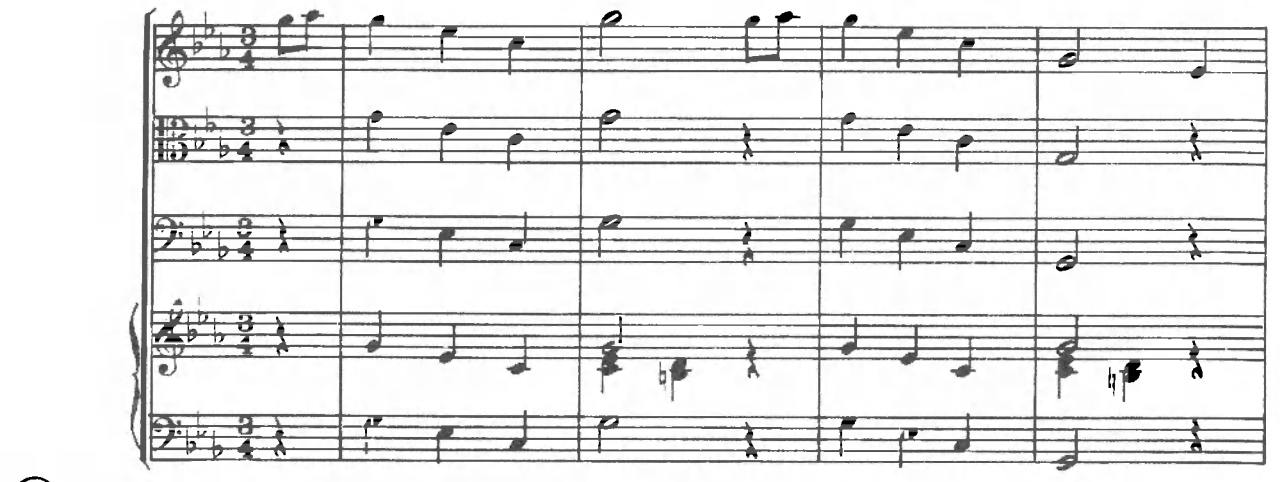
Menuetto

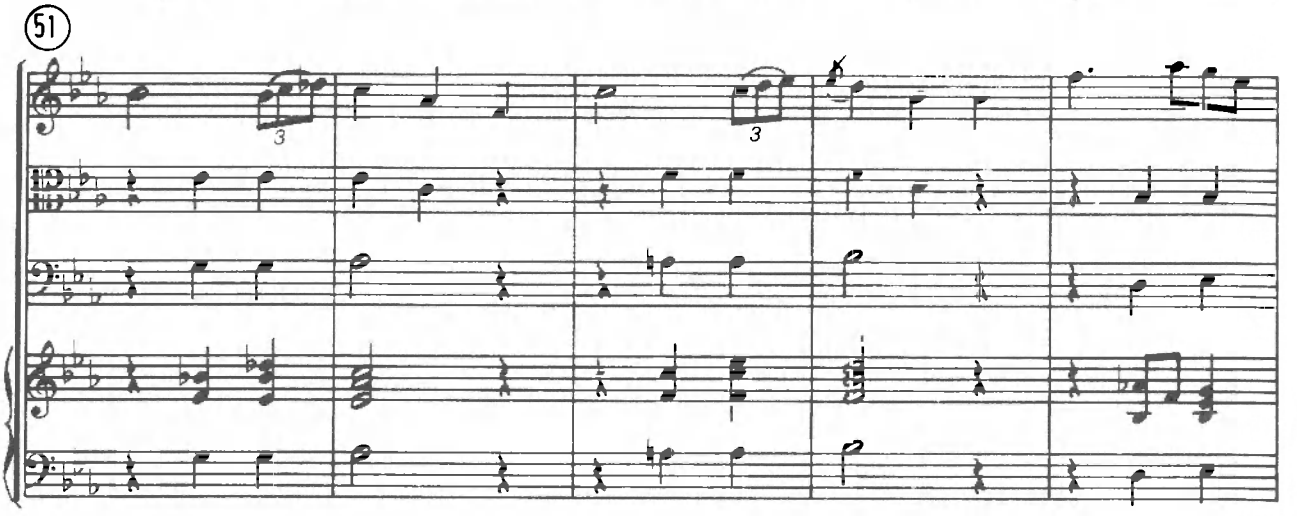


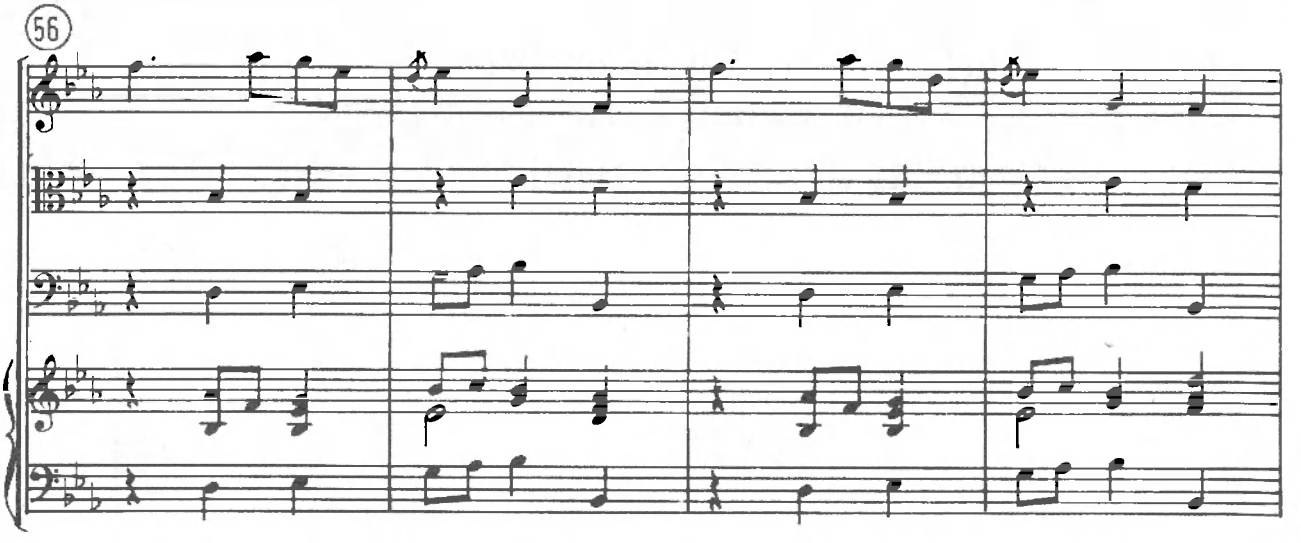

16
21
26

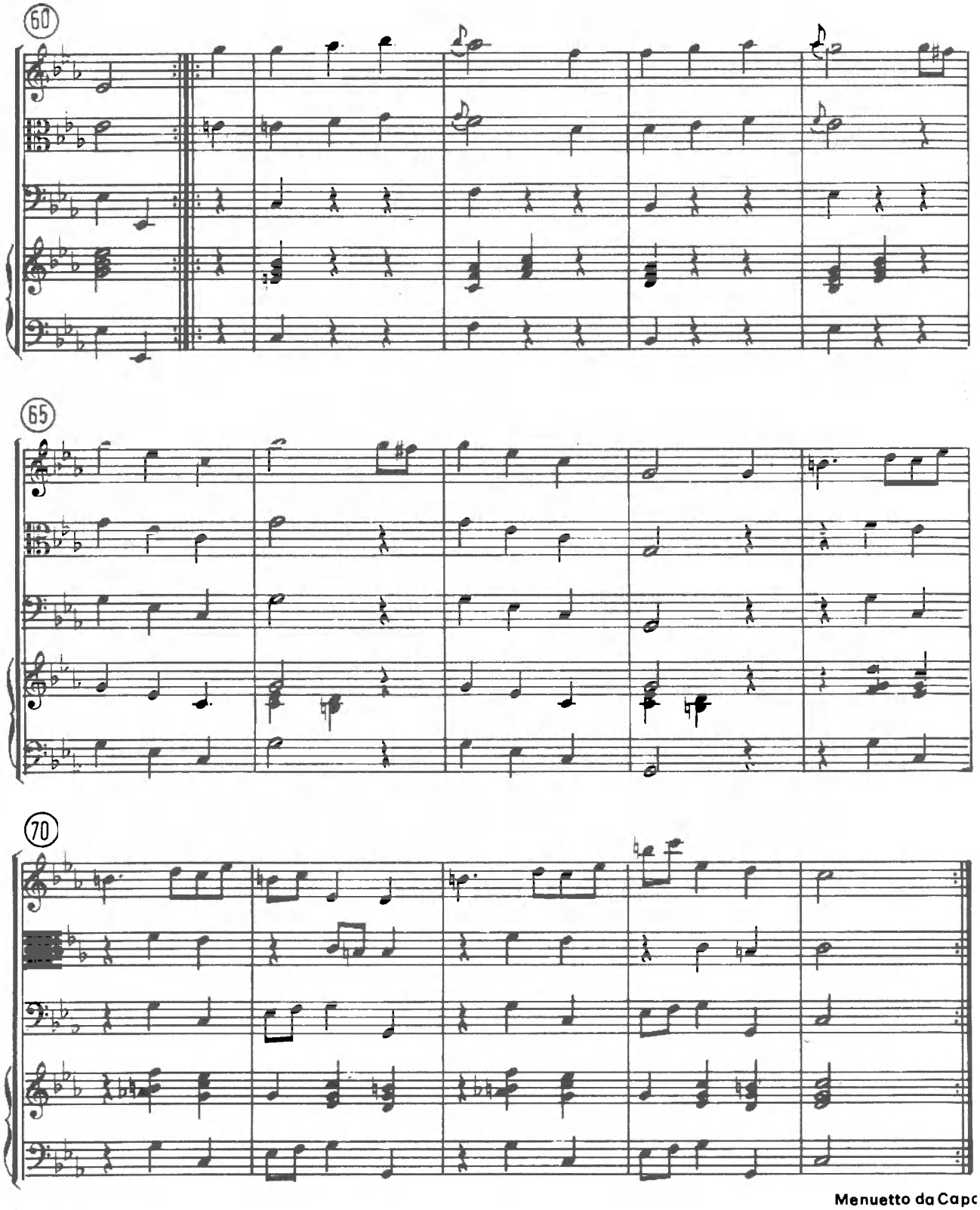

31
36
41
Fine

Minore

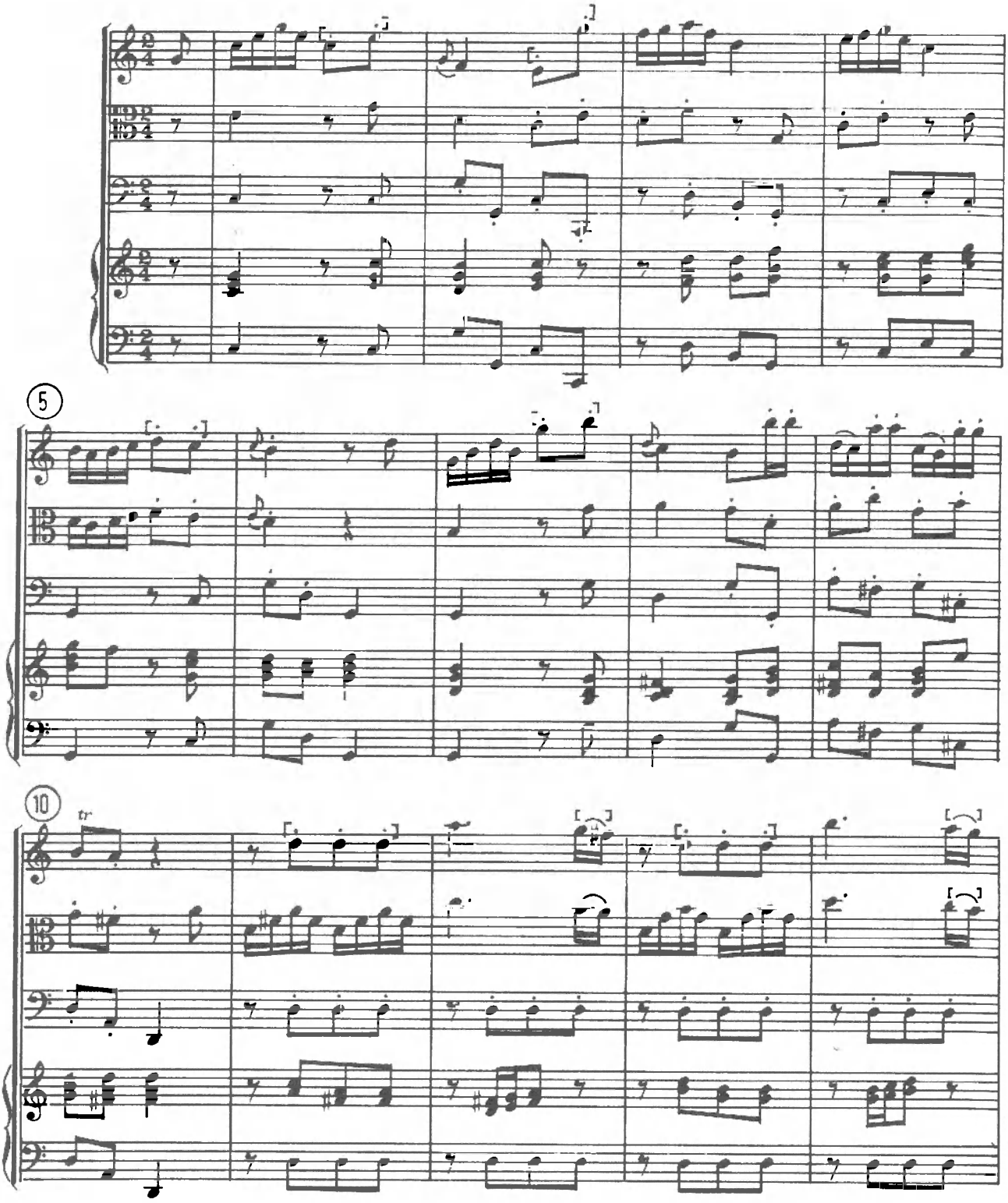


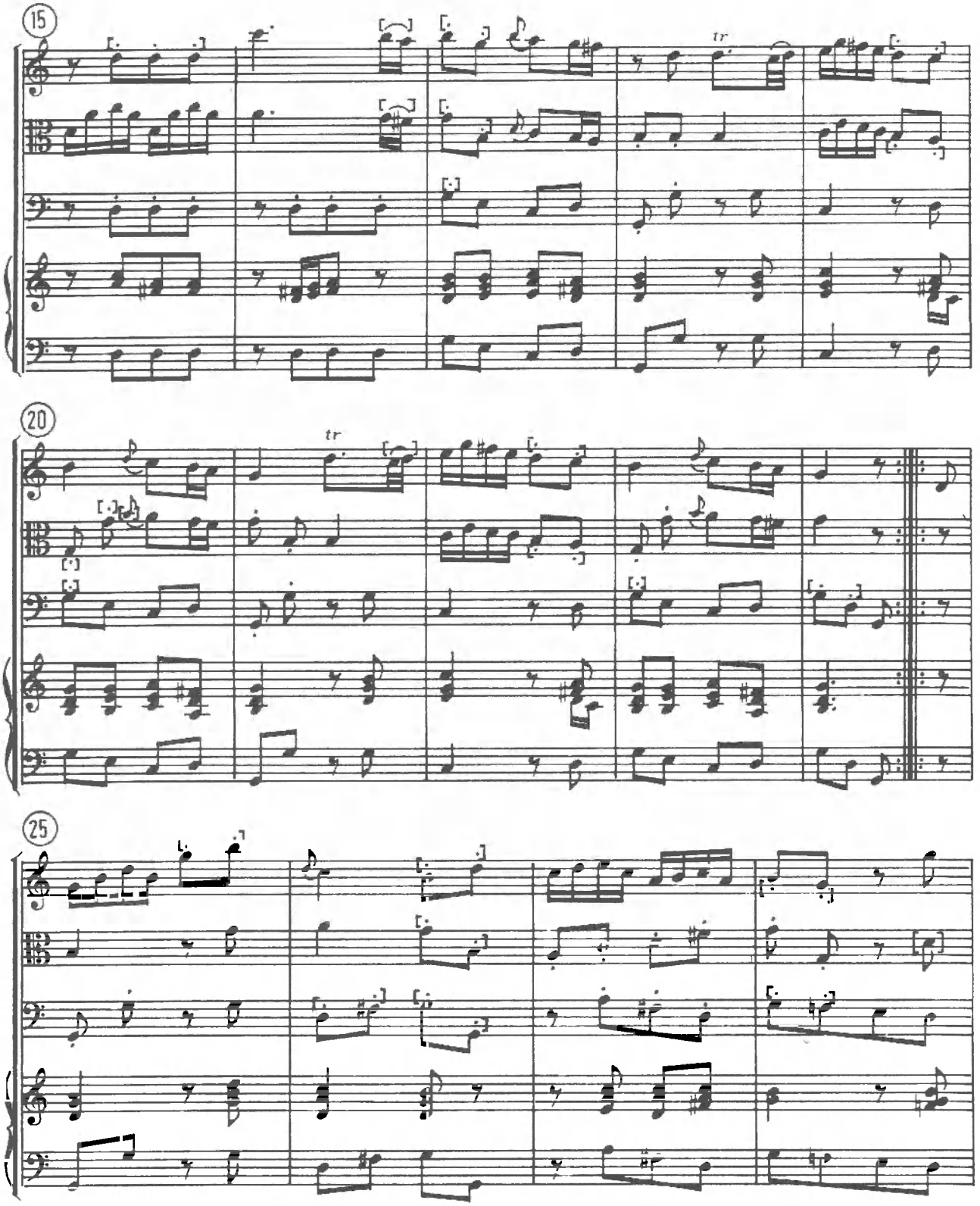


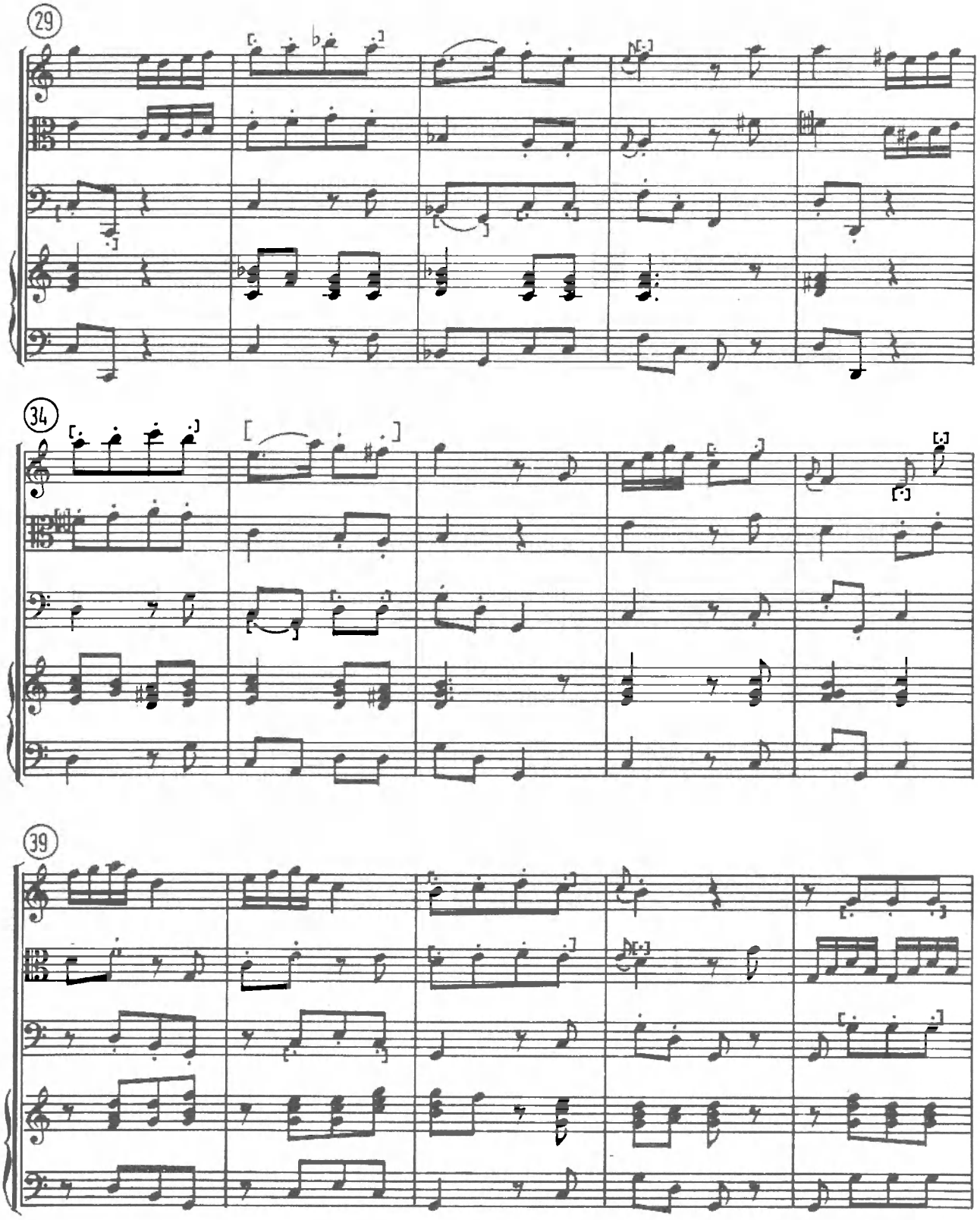


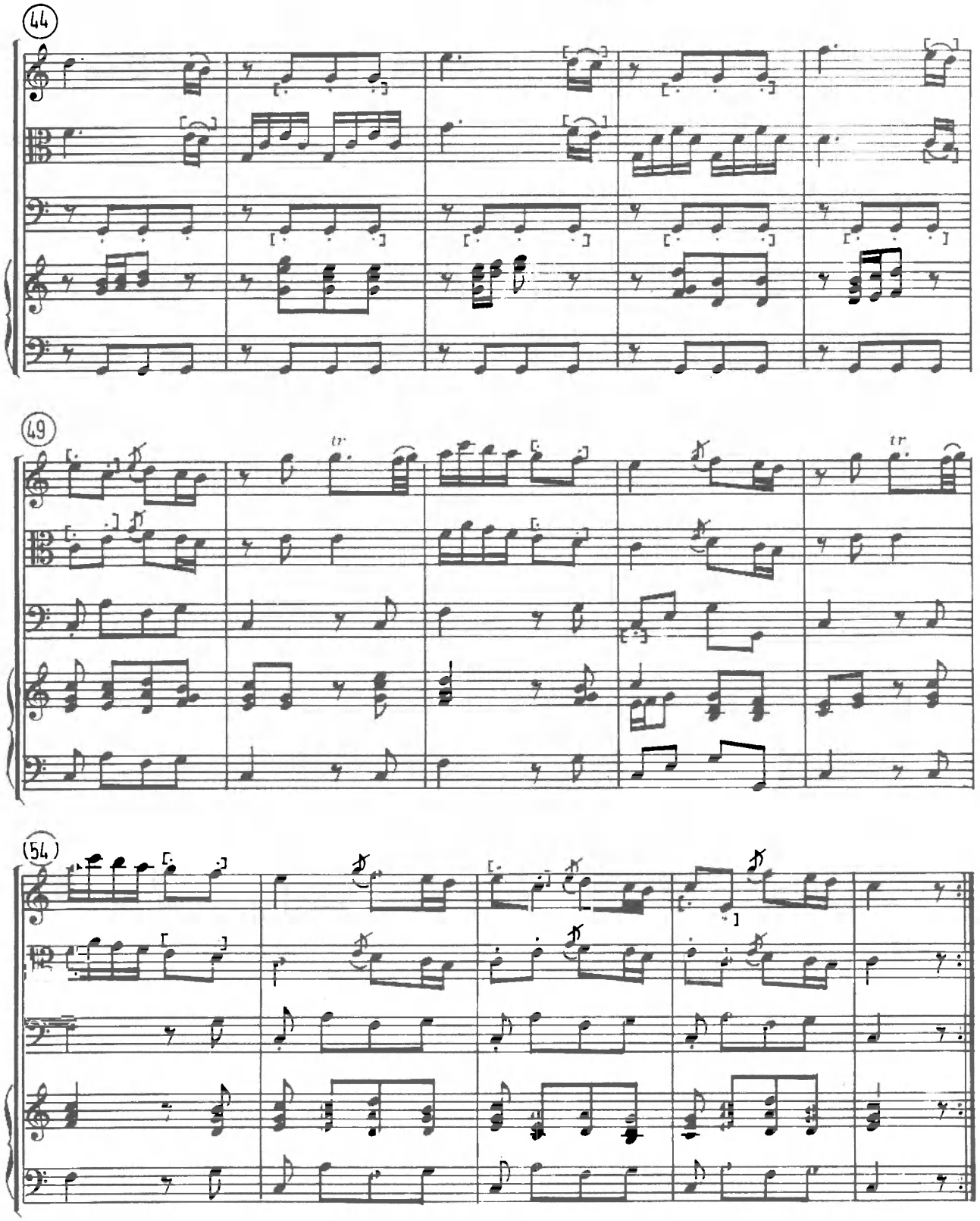

60
65
70
Menuetto da Capo

Allegro

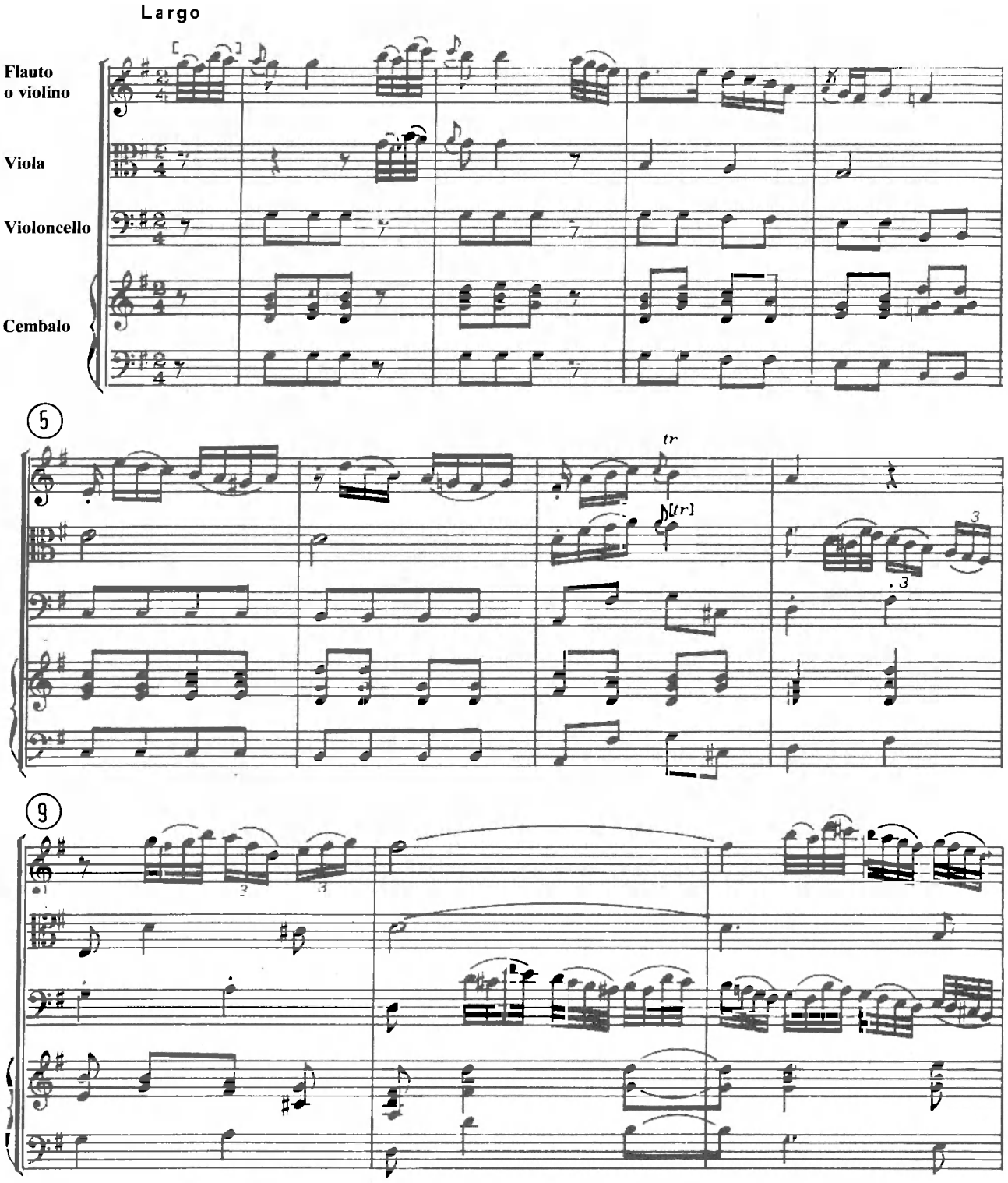


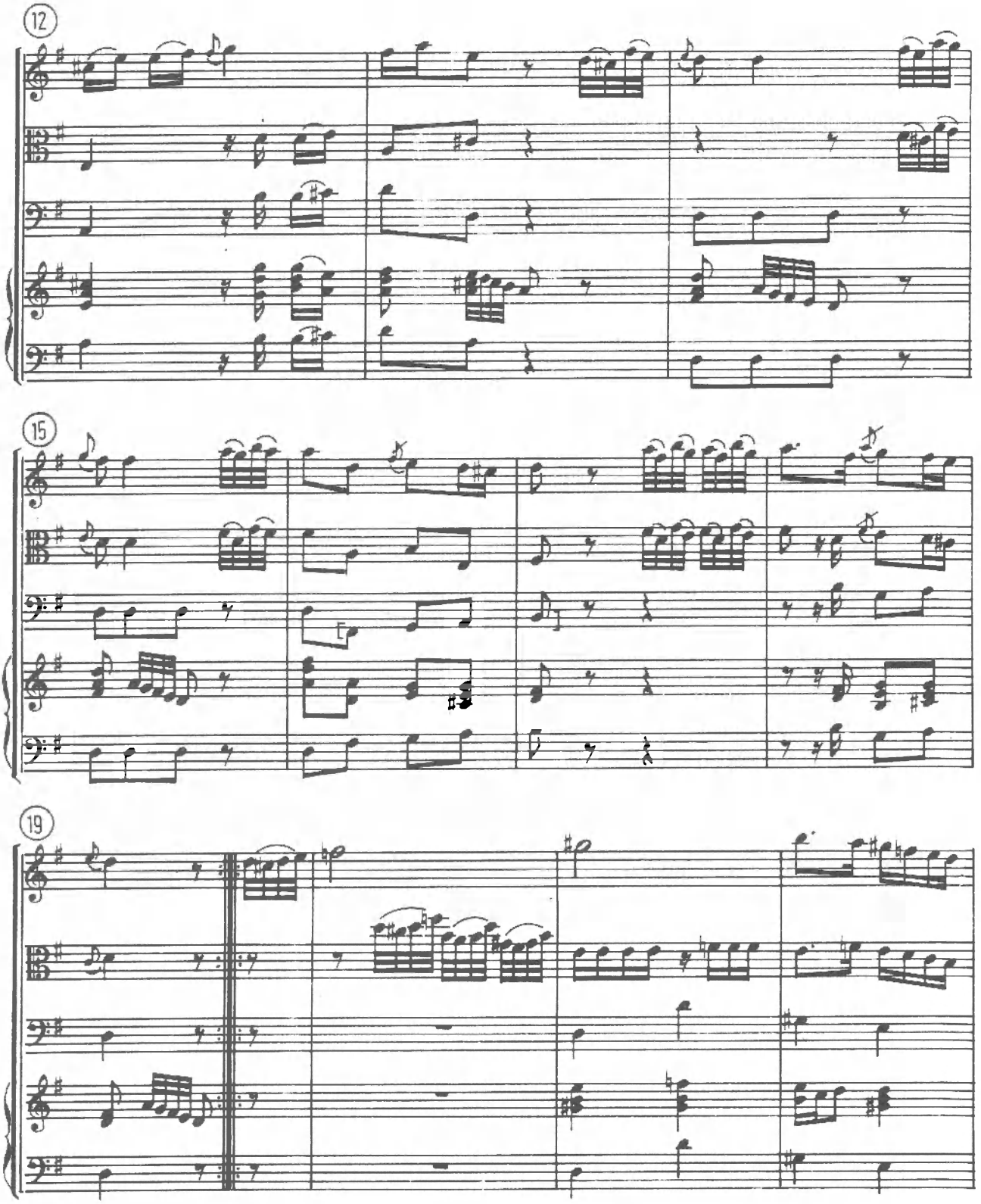

15
tr
20
tr
25

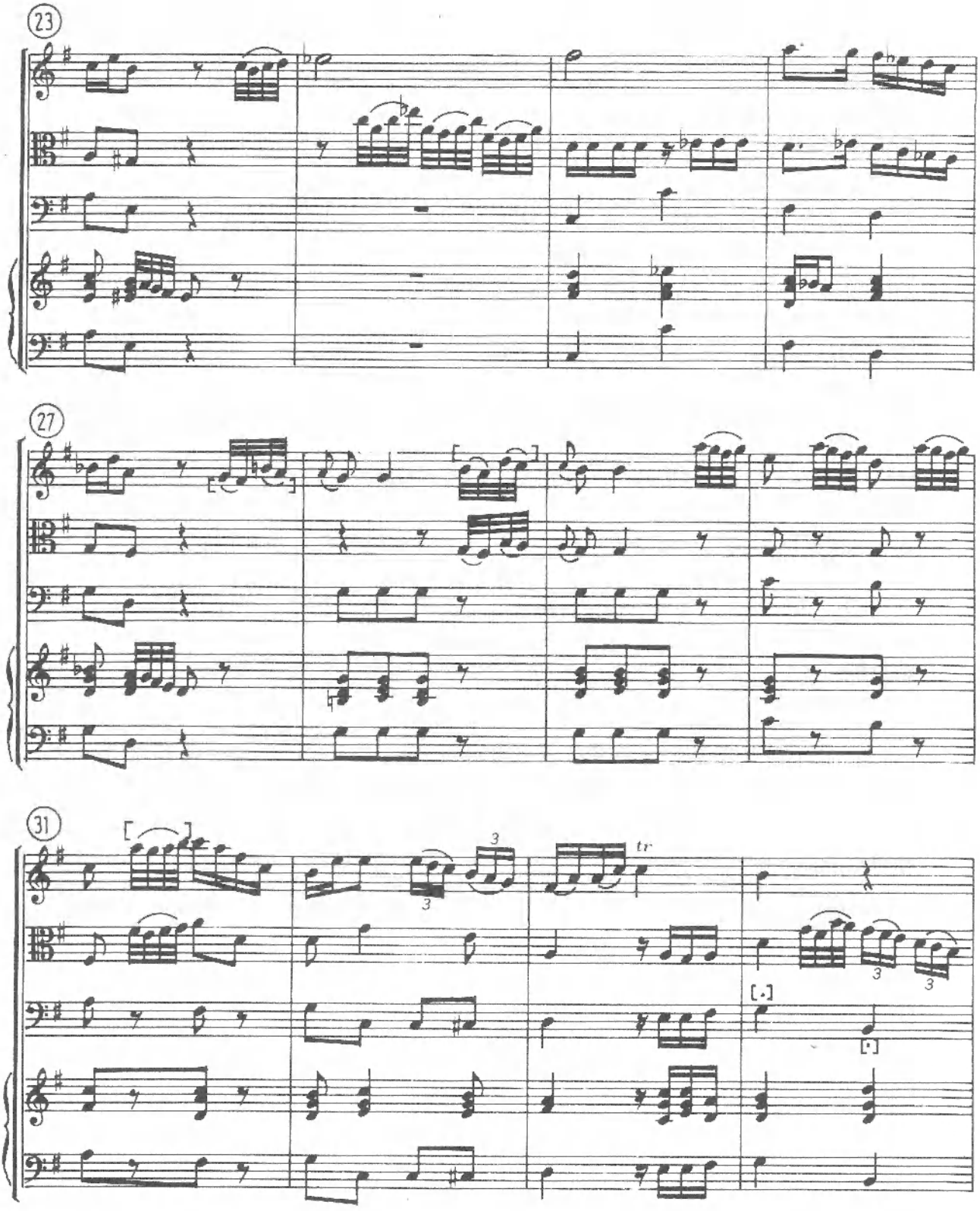

29
34
39

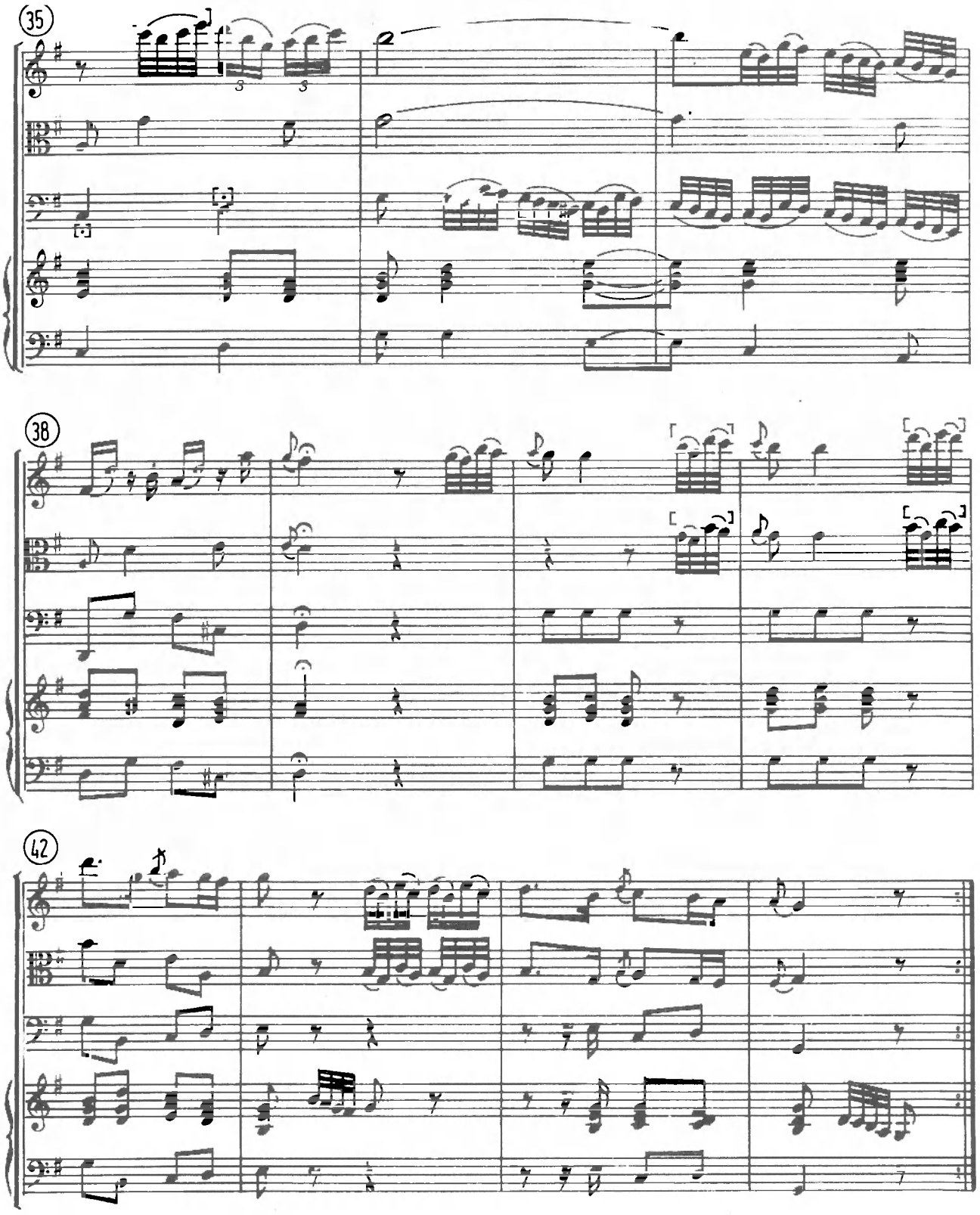

44
49
54

IV

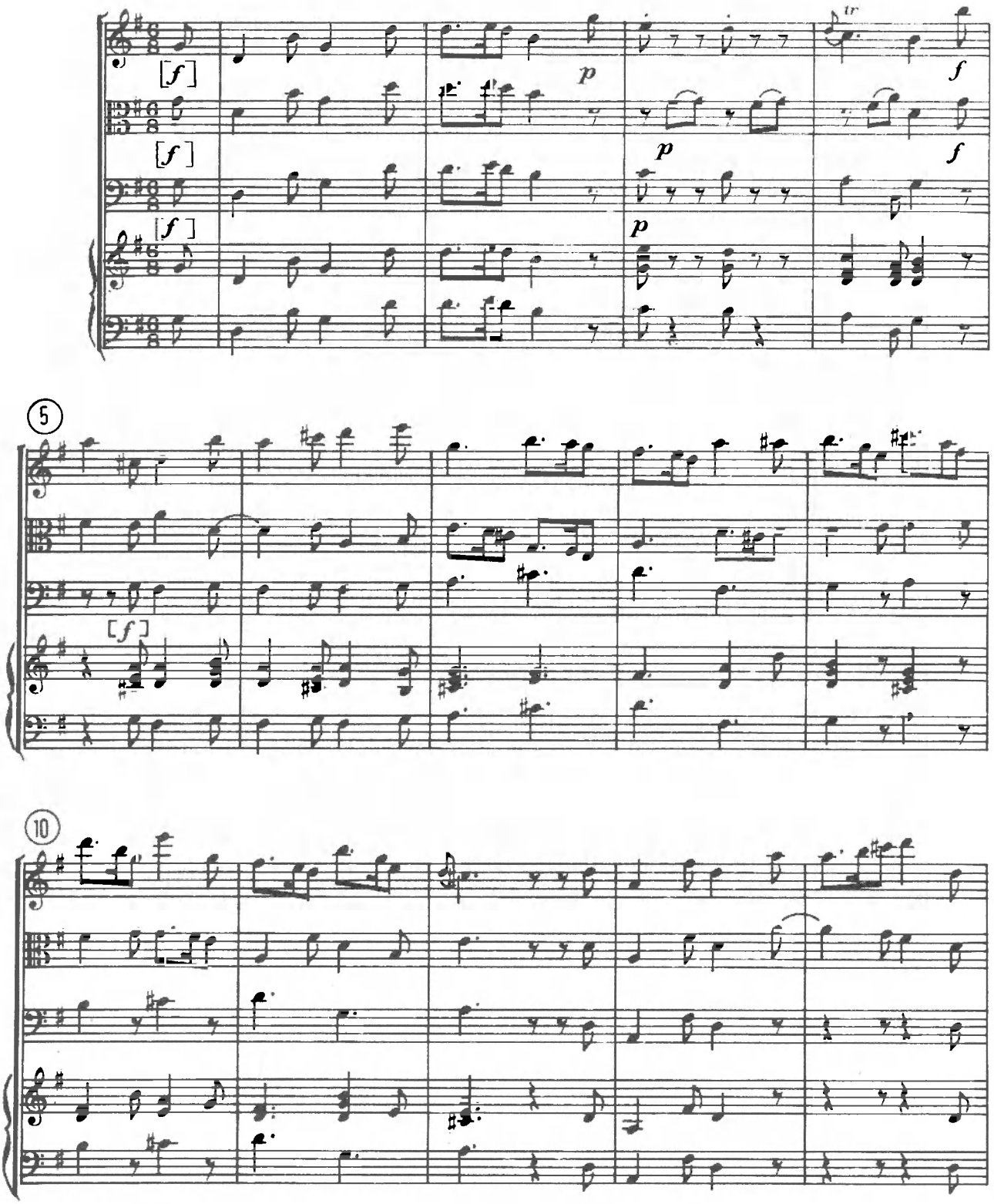


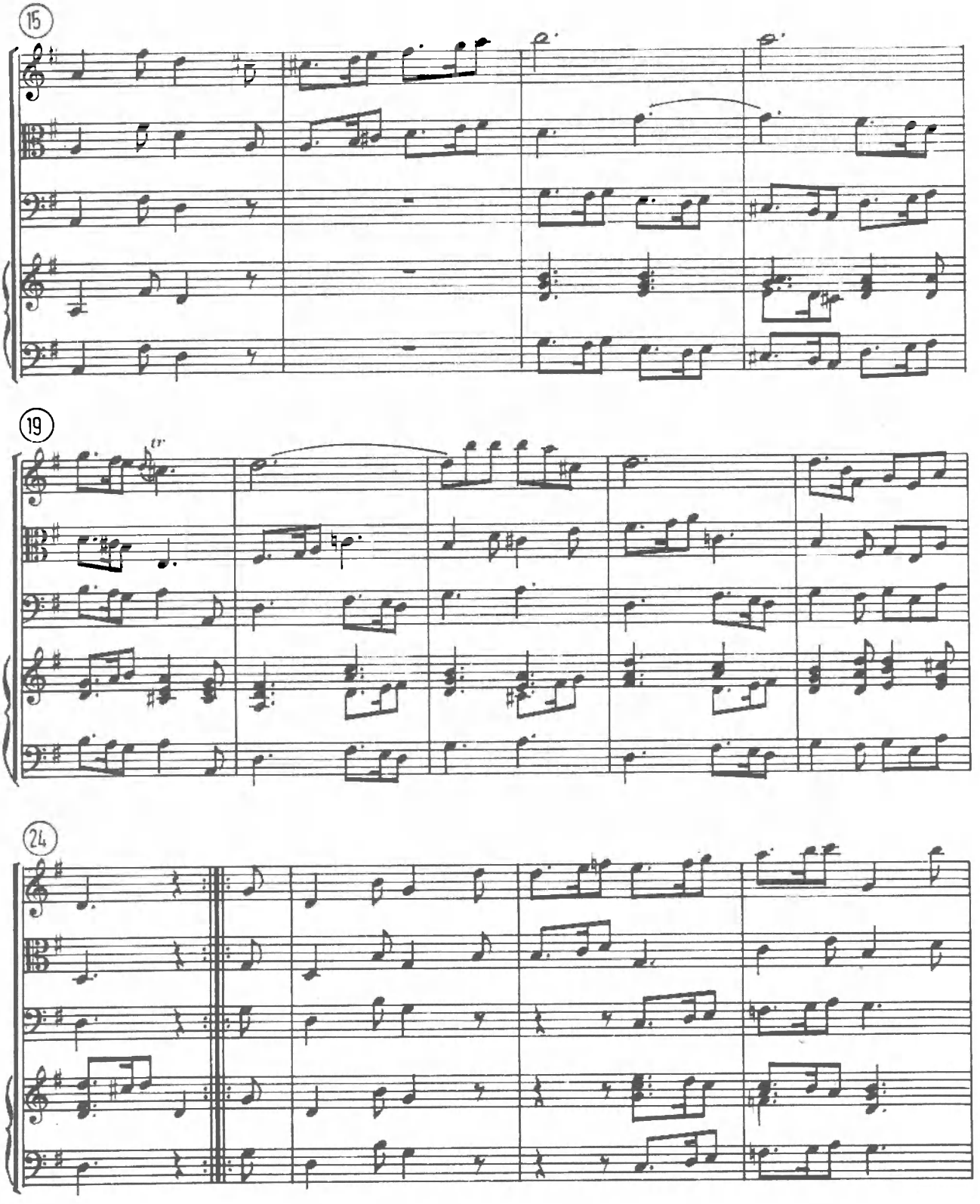

12
15
19

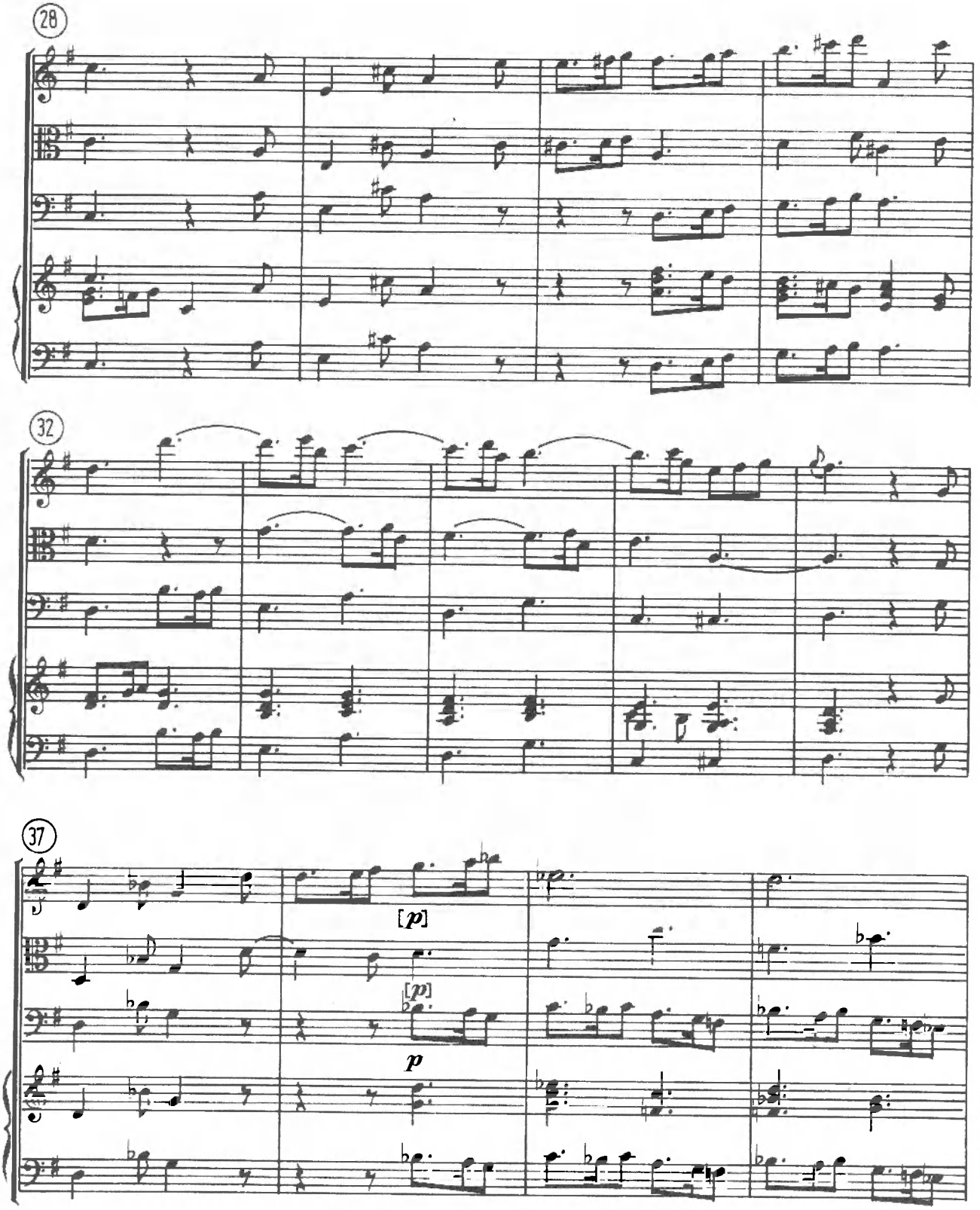

23
27
31
tr

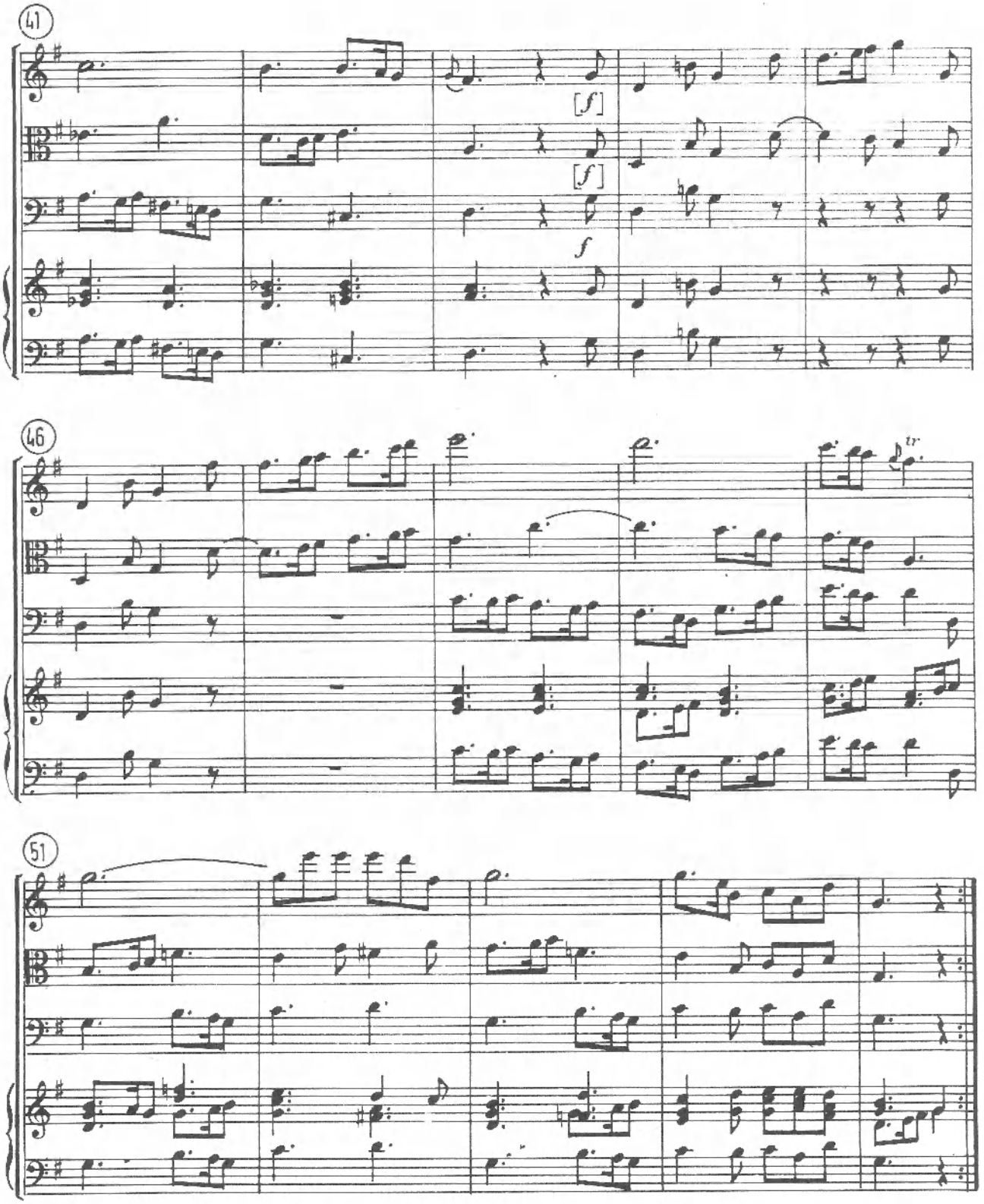

35
38
42

Allegro assai

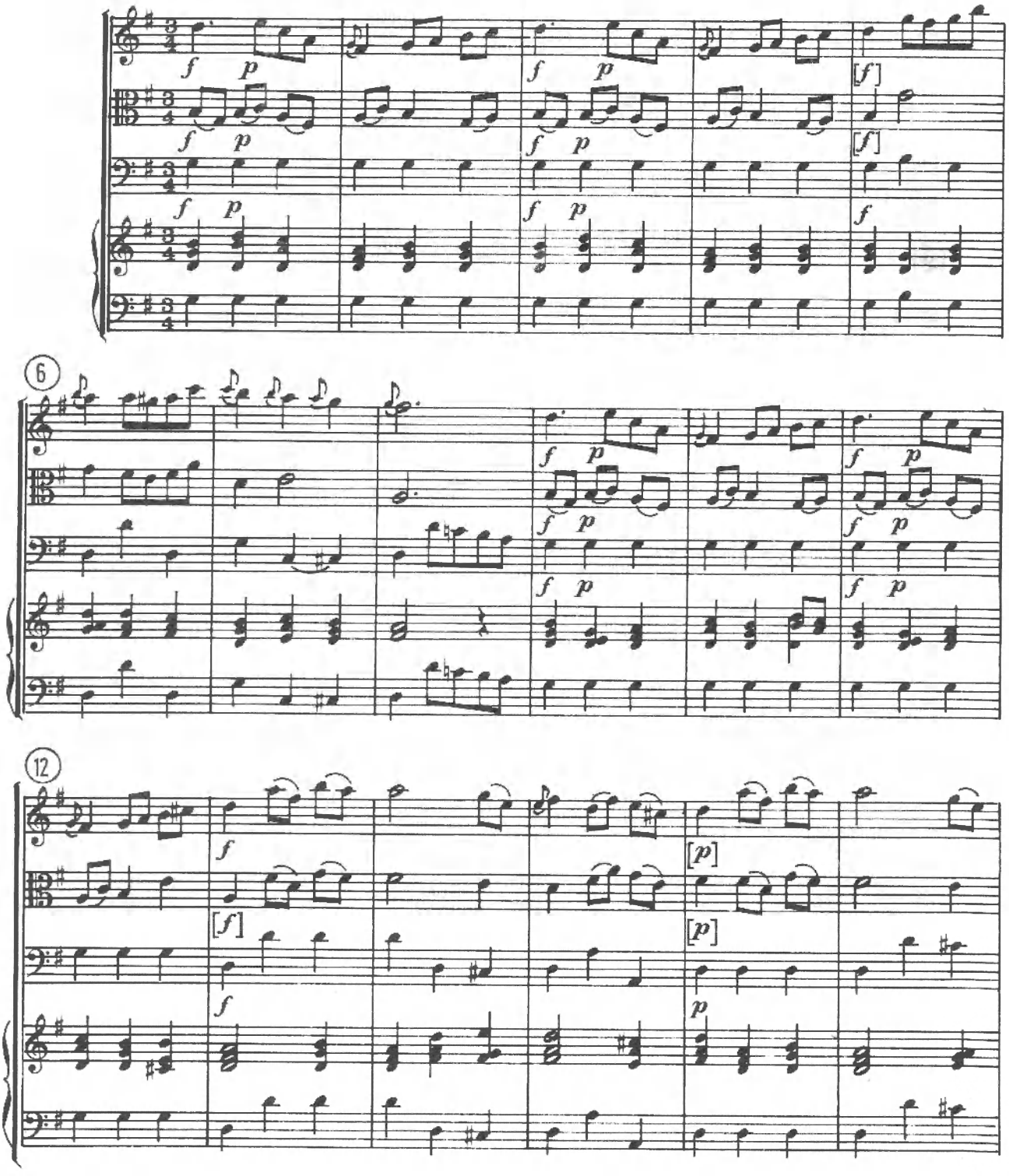


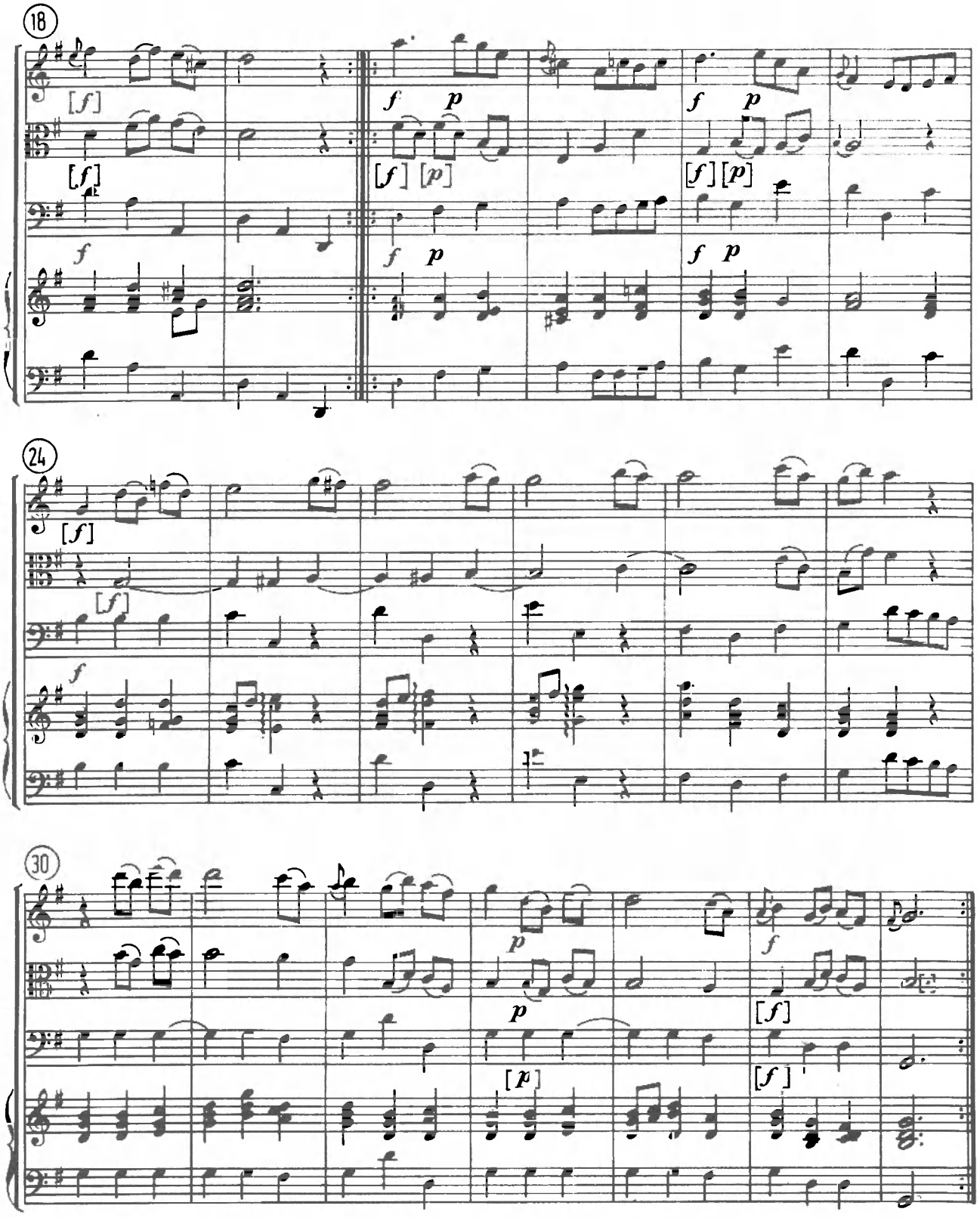

15
19
tr
24


28
32
37
[p]
[p]
p


41
[f]
[f]
f
46
tr
51

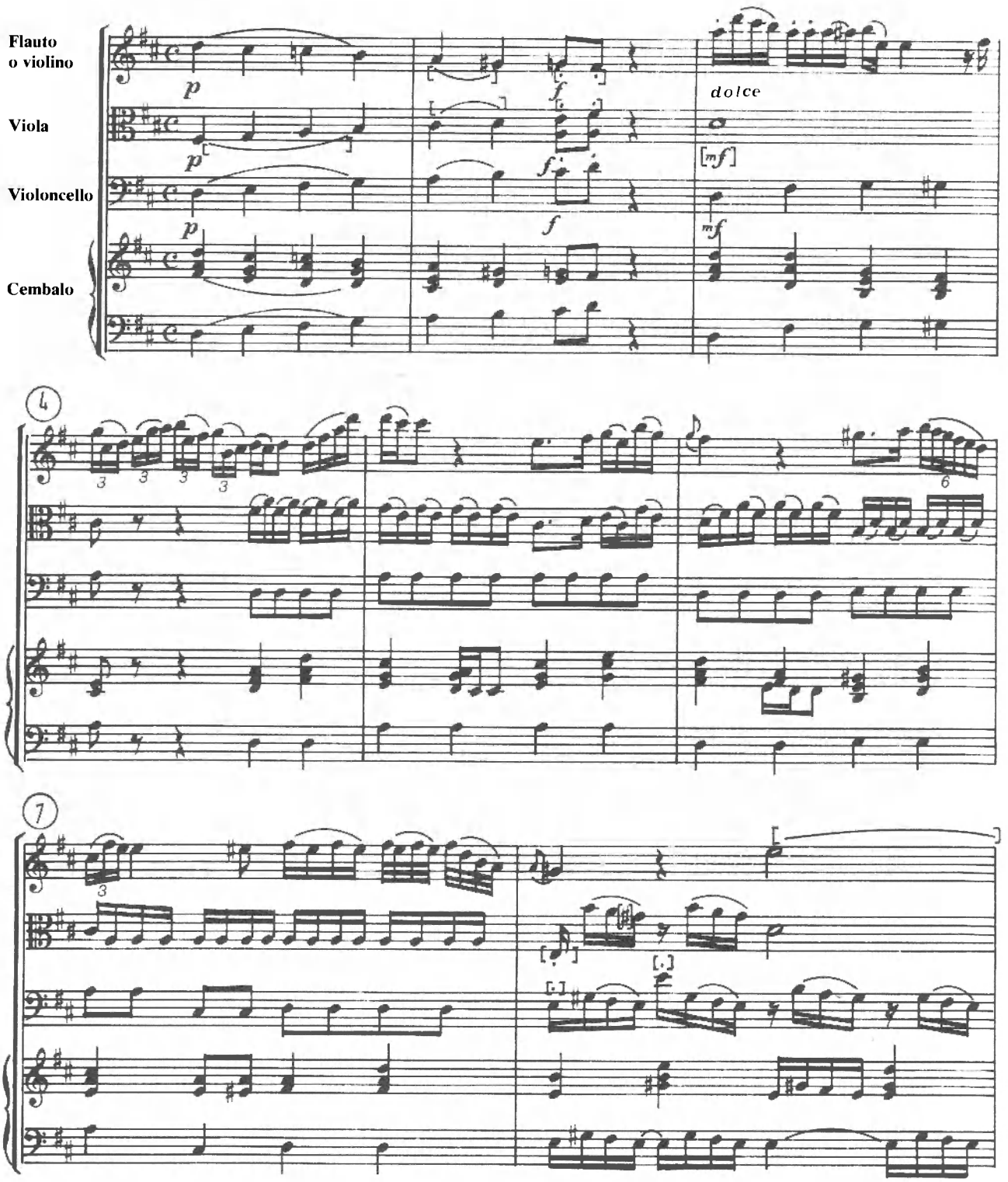
Menuetto grazioso

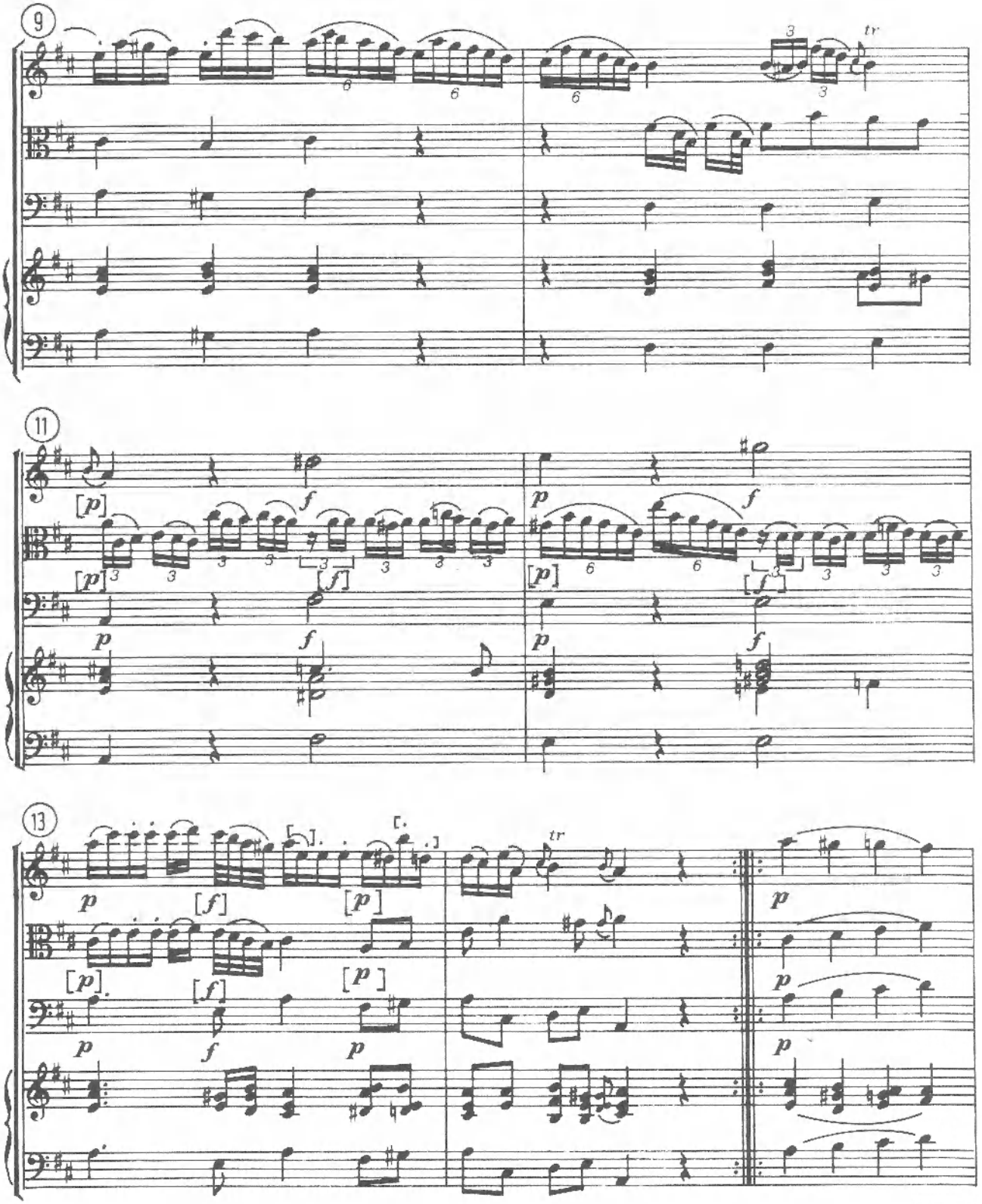


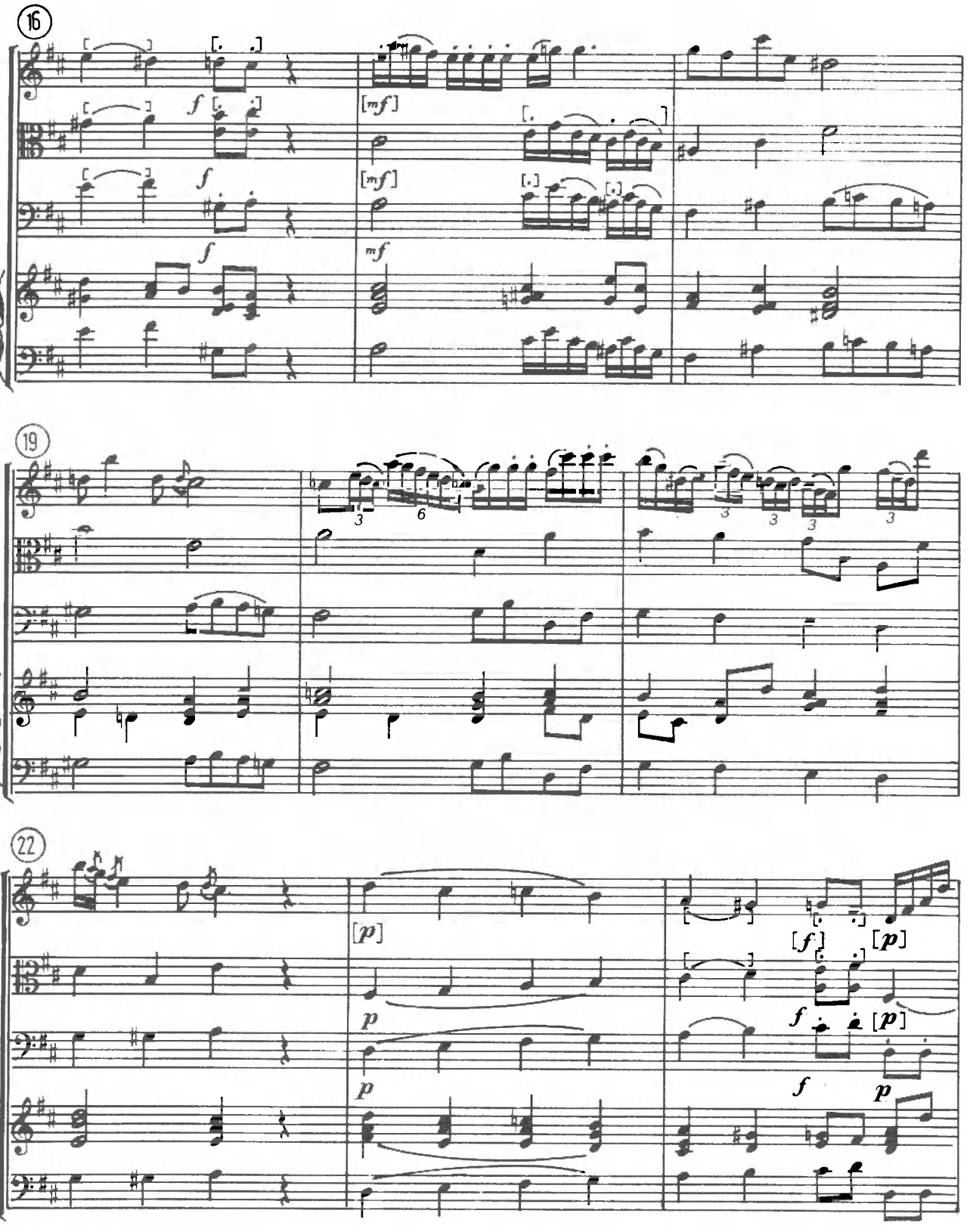

18
[f]
[f]
f
f p
[f] [p]
f p
[f] [p]
f p
24
[f]
[f]
f
30
p
p
[p]
f
[f]
[f]

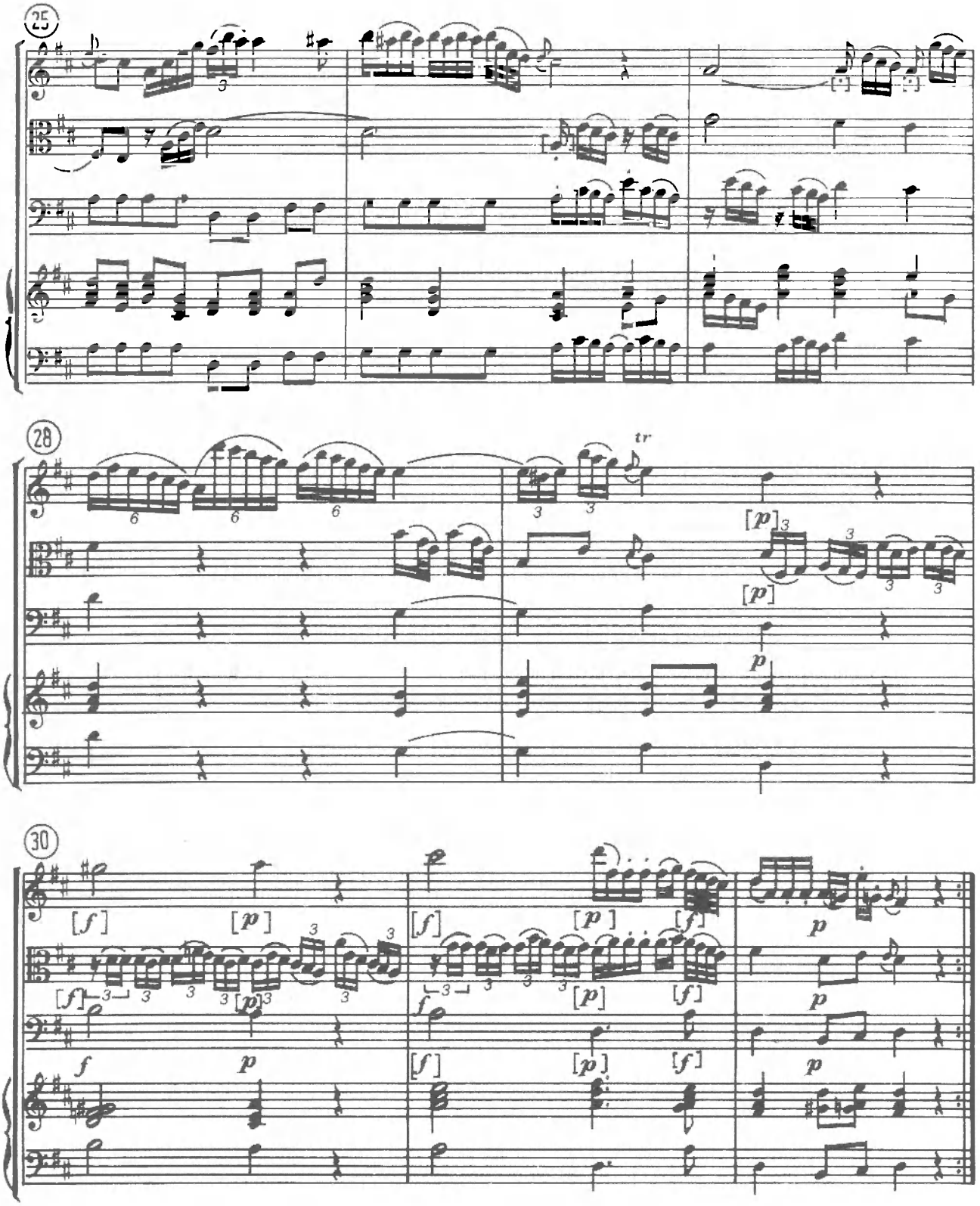
V

Adagio

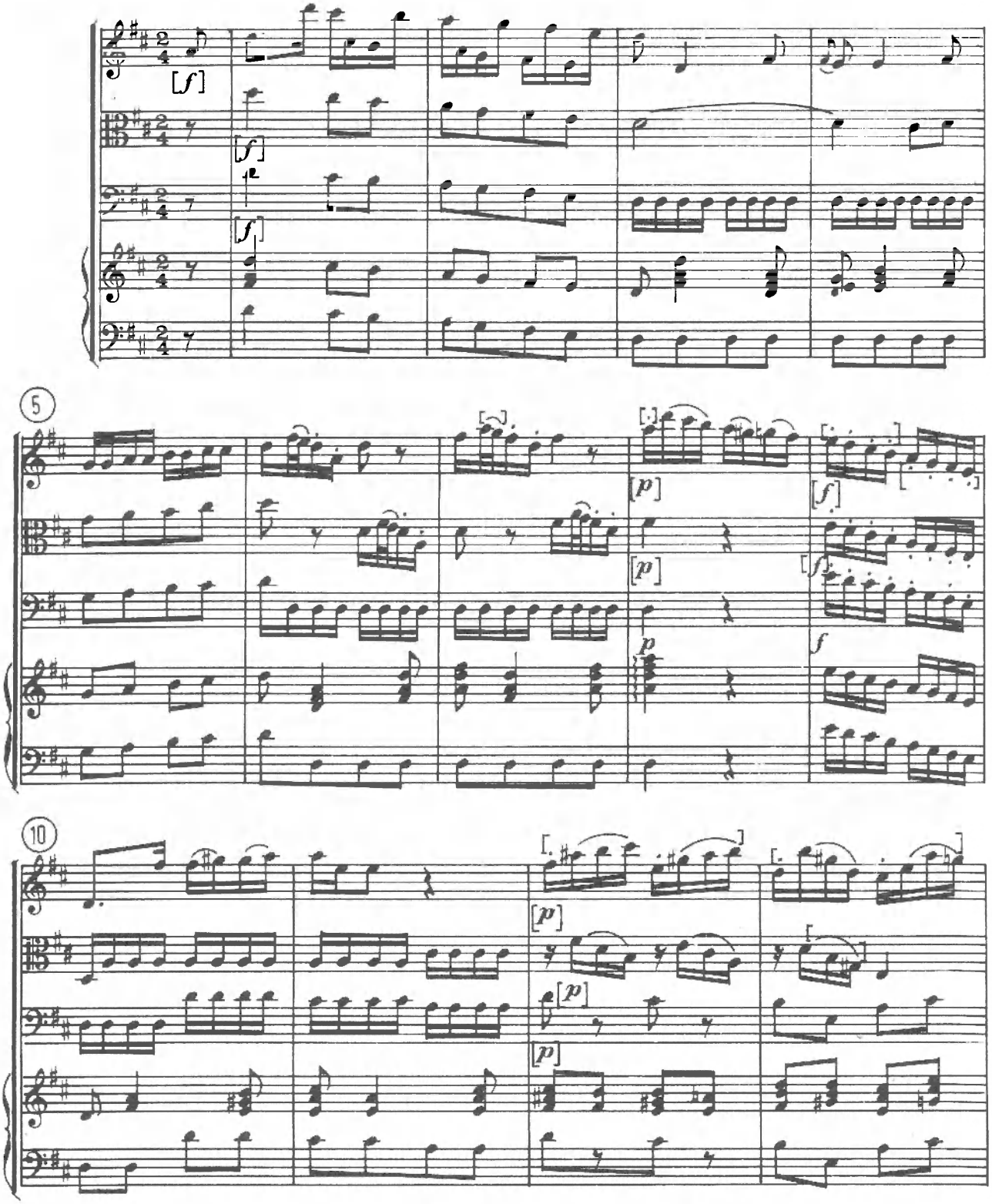

Flauto
o violino
Viola
Violoncello
Cembalo
p
f
dolce
[mf]
mf
4
7

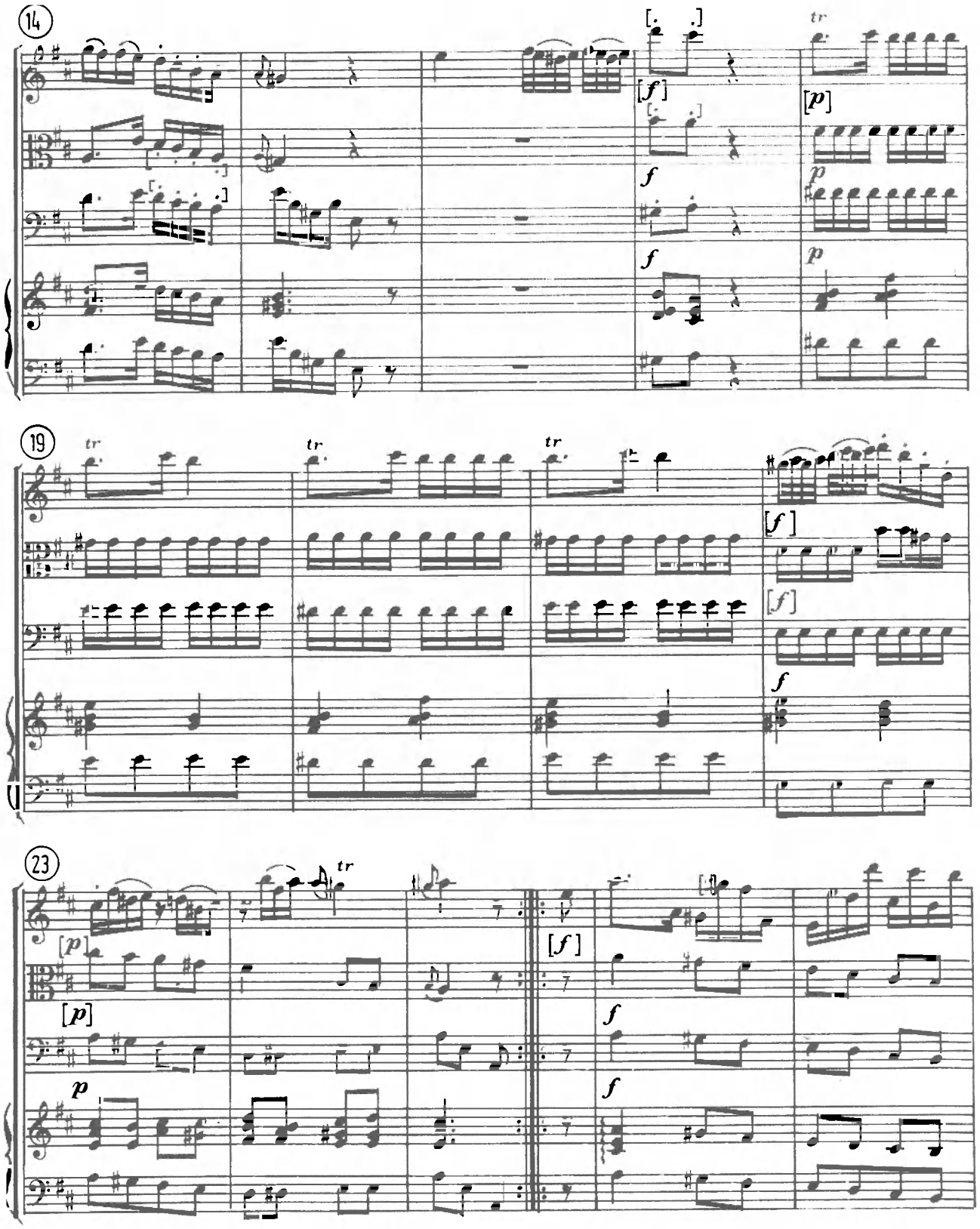

9
11
13
tr
[p]
[f]
p
f

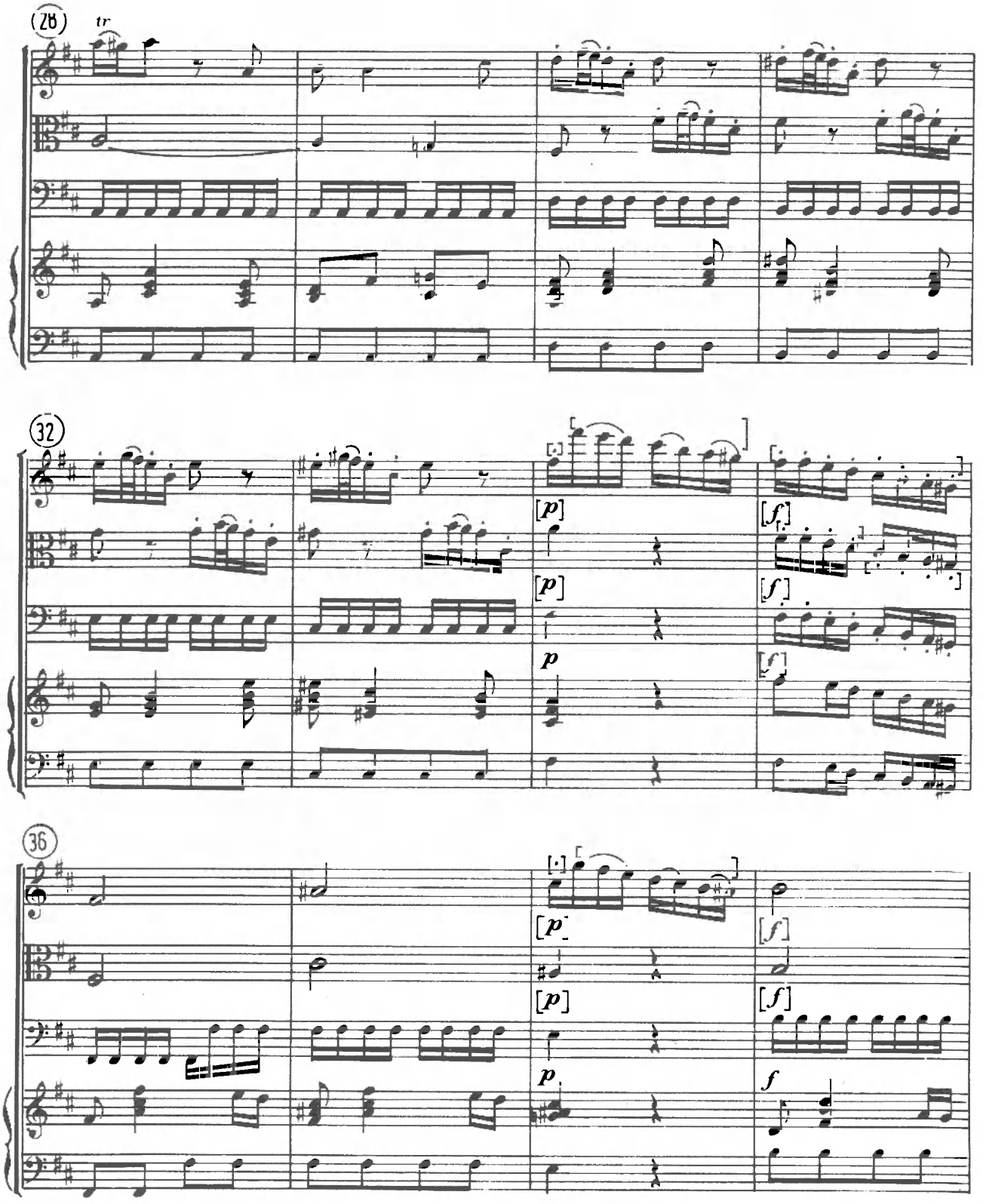

16
f
[mf]
mf
19
3
6
22
[p]
p
[f]

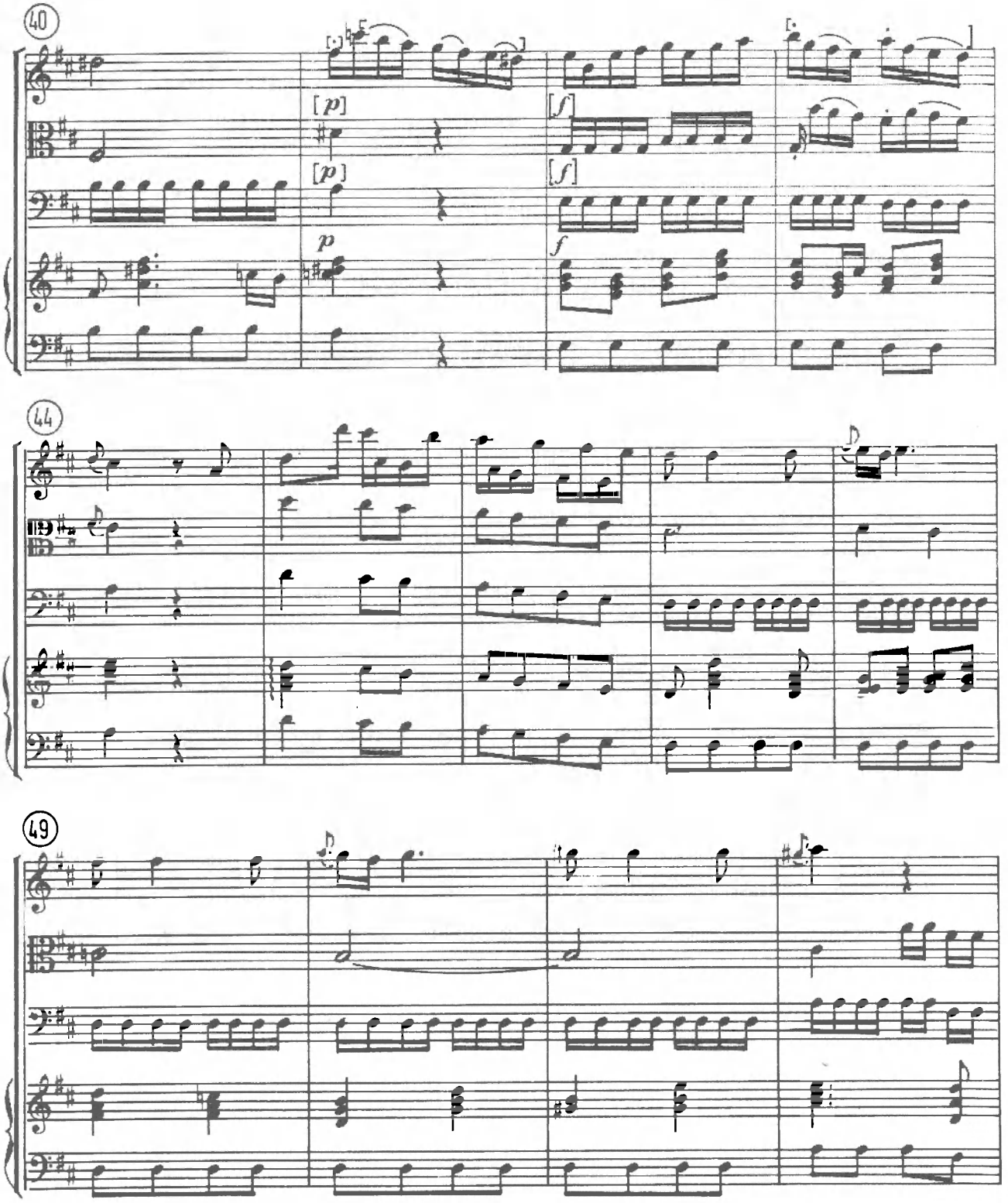

25
28
tr
30

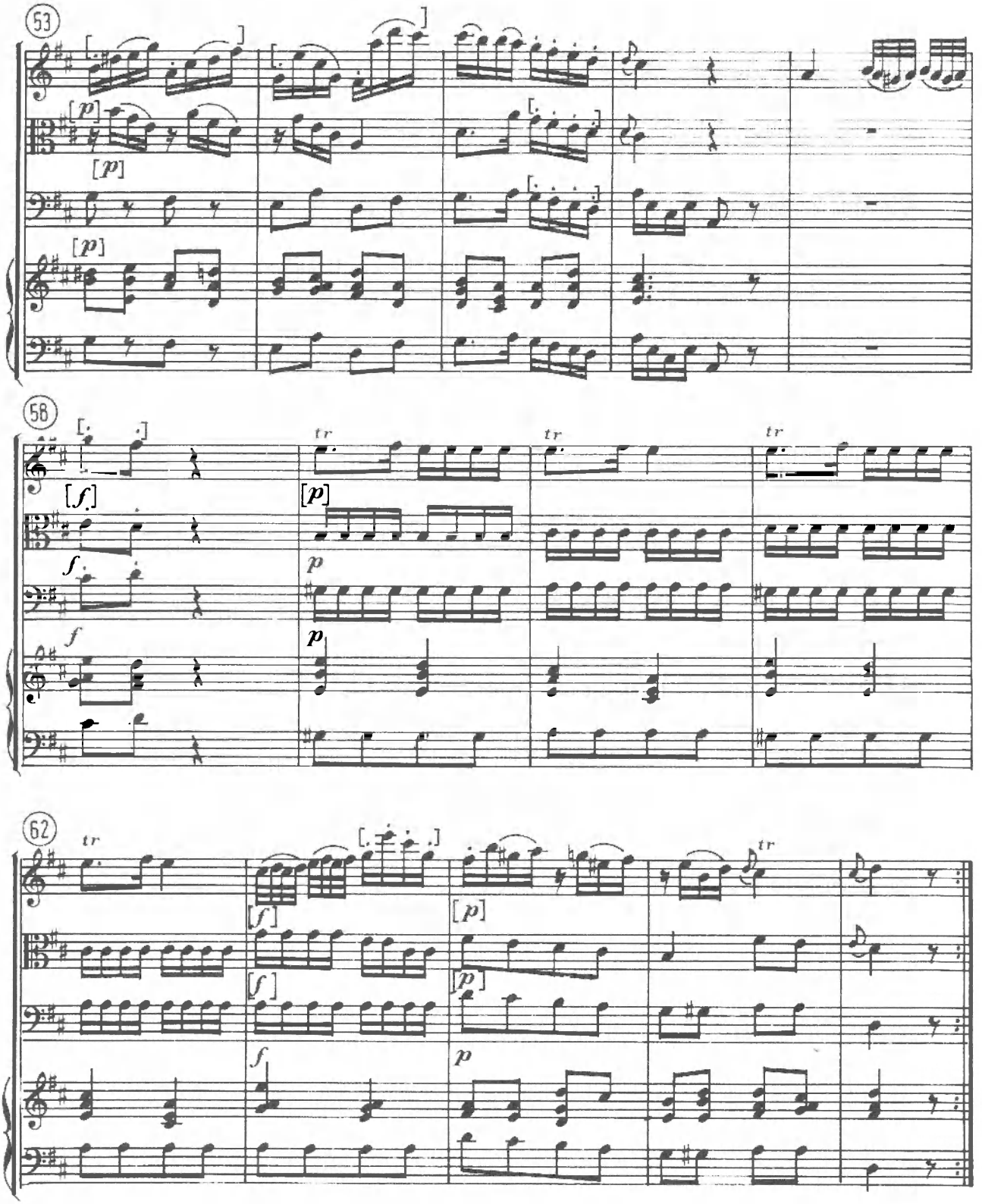
Allegro



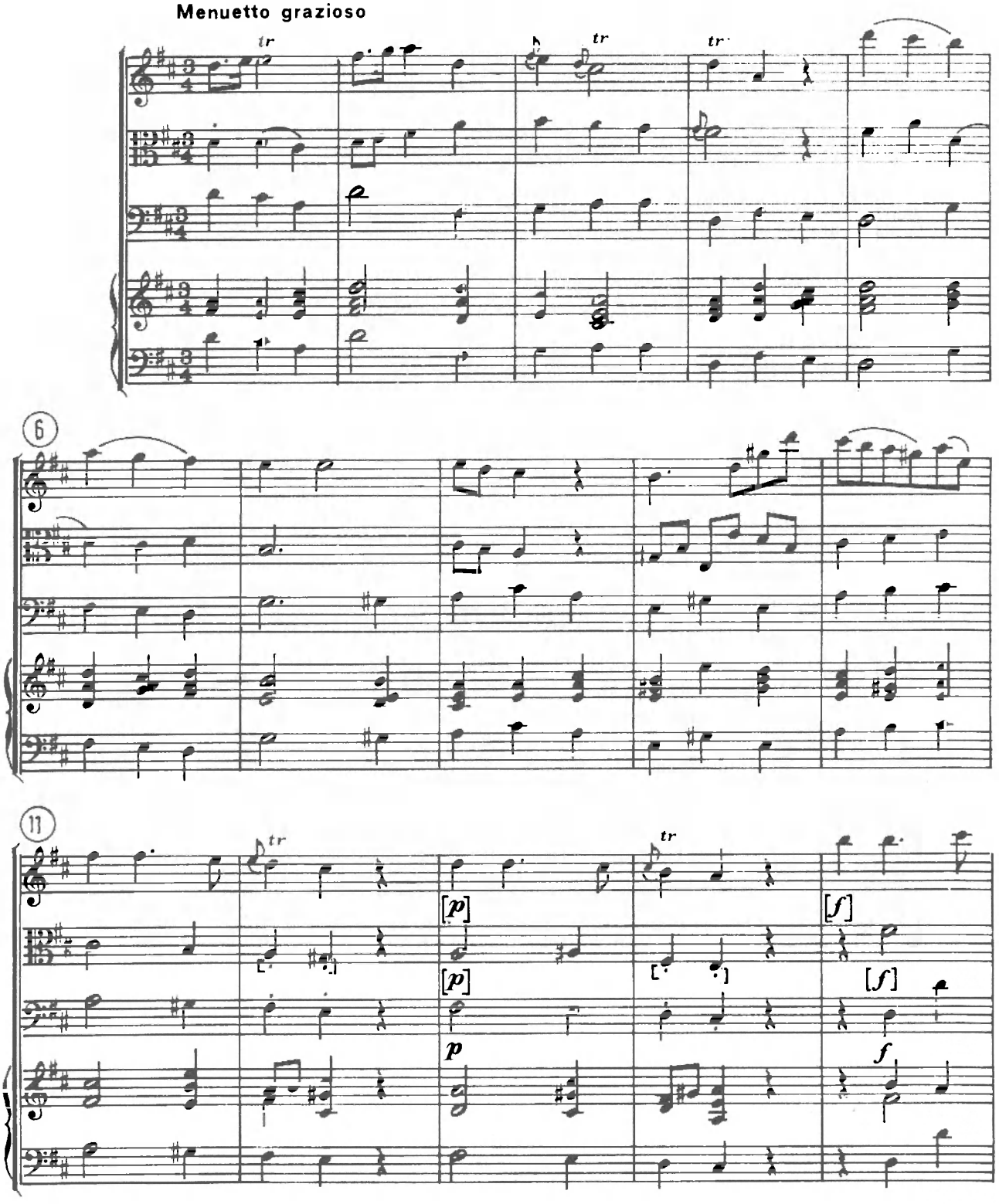

14
19
23
tr
[f]
f
[p]
p

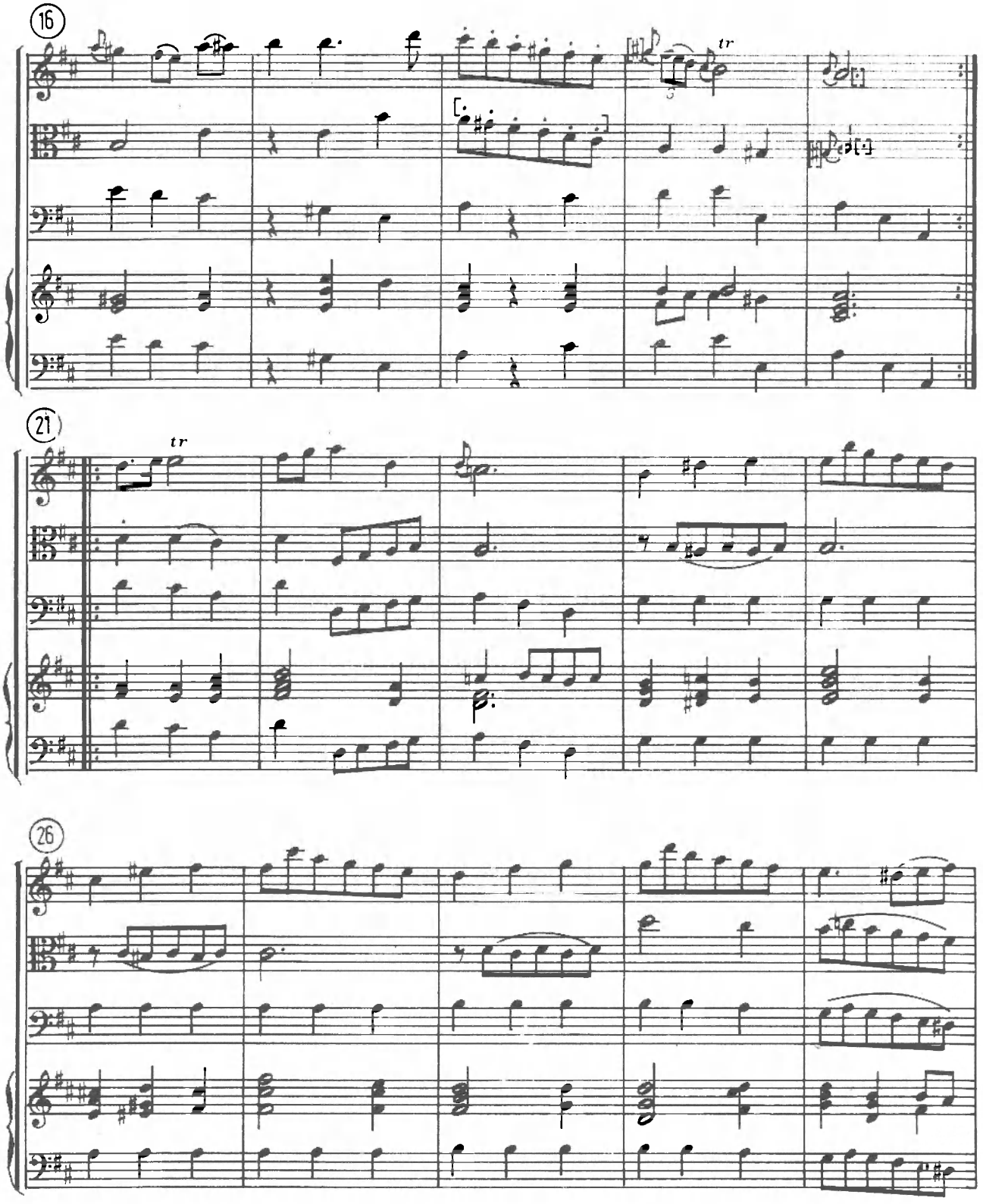

28
tr
32
[p]
[p]
p
[f]
[f]
[f]
36
[p]
[p]
p
[f]
[f]
f

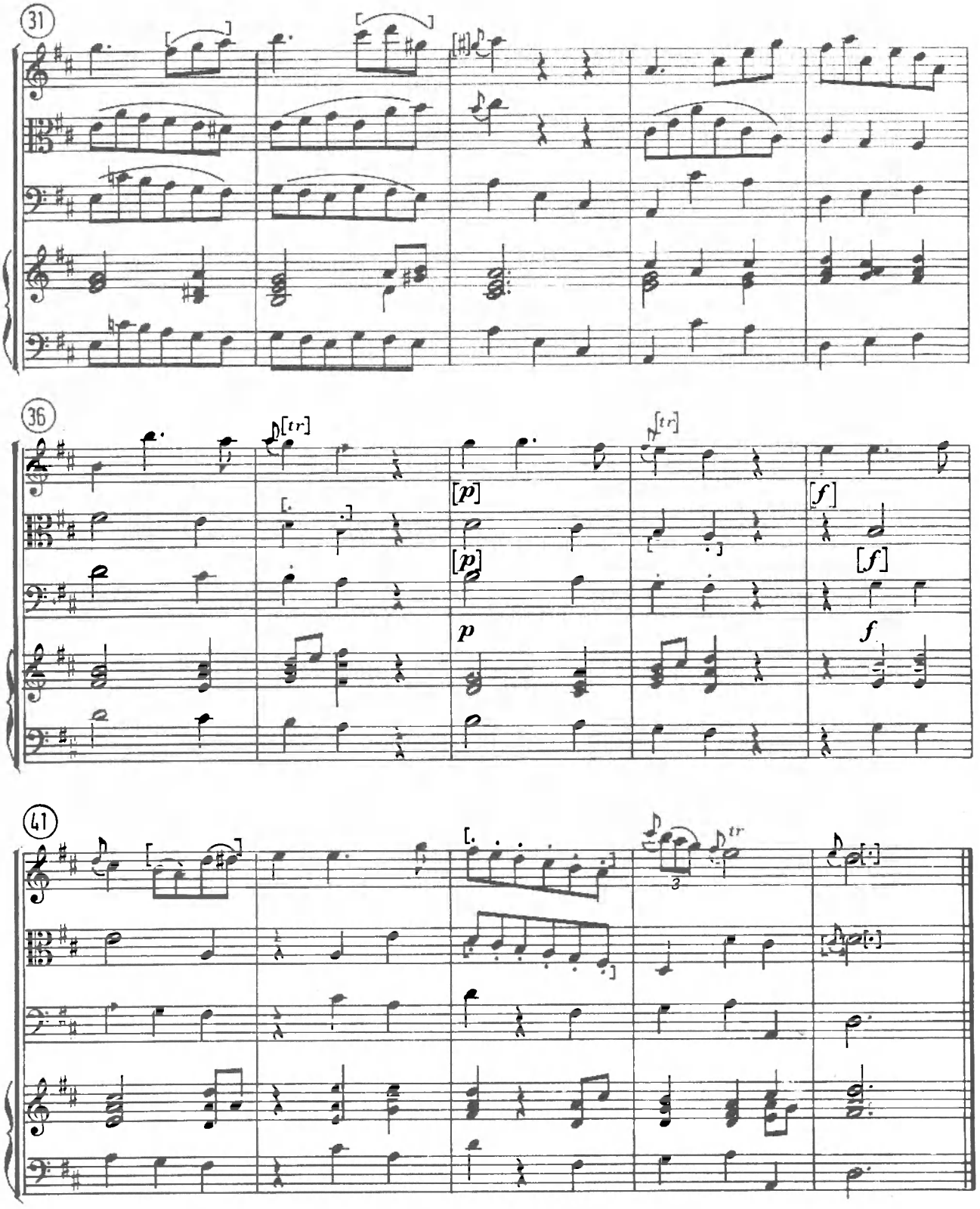

40
[p]
[p]
p
[f]
[f]
f
44
49


53
[p]
[p]
[p]
58
tr
tr
tr
[f]
[p]
f
p
f
p
62
tr
tr
[f]
[p]
[f]
[p]
f
p

Menuetto grazioso




16
tr
21
tr
26


31
36
41
[tr]
[p]
p
[f]
f
tr
3

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