J. P. E. HARTMANN

DET KGL BIBLIOTEK

# J. P. E. HARTMANN
1805-1900

## UDVALGTE VÆRKER

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KØBENHAVN 2012

D E T
K G L
B I B
L I O
T E K

# J. P. E. HARTMANN

## KLAVERVÆRKER

VOL 1

Udgivet af Niels Krabbe

## PIANO WORKS

VOL 1

Edited by Niels Krabbe

## KLAVIERWERKE

VOL 1

Herausgegeben von Niels Krabbe

Dansk Center for Musikudgivelse

KØBENHAVN 2012

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# GENERELT FORORD

Hartmann Udgaven blev etableret i 2001 på Det Kongelige Biblioteks initiativ med henblik på at udgive et udvalg af J.P.E. Hartmanns værker, bestemt af hensynet til såvel det praktiske musikliv som musikforskningen.

Udgavens overordnede styring ligger i hænderne på et redaktionsråd, hvis sammensætning fremgår af kolofonen.

De enkelte bind vil falde inden for en af nedenstående rækker:

I : Orkestermusik
II : Kammermusik
III : Værker for tasteinstrument
IV : Musik for scenen
V : Korværker, herunder kirkelige og verdslige kantater
VI : Sange og salmer
VII : Supplement

Værkerne udgives på musikfilologisk basis på baggrund af et studium af det overleverede kildemateriale med en redegørelse for deres tilblivelse, placering i Hartmanns produktion og reception i komponistens levetid. Udgaven fremstår uden typografisk markering af redaktionelle tilføjelser og ændringer, idet disse – sammen med en beskrivelse af kilderne – er dokumenteret i den afsluttende *Critical Commentary*.

Instrumentbetegnelser og partituropstilling er stiltiende normaliseret efter moderne praksis; transponerende instrumenter er bibeholdt som i hovedkilden; horn og trompeter er noteret uden faste fortegn.

Udgaven følger ikke en på forhånd fastlagt udgivelsesplan, idet nye bind vil foreligge efterhånden som ressourcerne gør det muligt.

København 2002

*Niels Krabbe*, hovedredaktør

# GENERAL PREFACE

The Hartmann Edition was launched in 2001 on the initiative of The Royal Library, Copenhagen, with a view to publishing a selection of the works of Johan Peter Emilius Hartmann. The selection was determined by considerations of practical musical performance as well as musicological research.

The overall administration of the edition is the responsibility of an editorial board, the composition of which is shown in the colophon.

The individual volumes will fall within one of the following series:

I : Orchestral music
II : Chamber music
III : Works for keyboard instruments
IV : Works for the theatre
V : Choral works (including both sacred and secular cantatas)
VI : Songs and hymns
VII : Supplement

The works are being published on a philological basis against the background of a study of the preserved source material. For each work an account is given of its genesis, its placing in Hartmann's oeuvre and its reception in the composer's lifetime. The edition appears without typographical indications of editorial additions and emendations, since these are documented – along with a description of the sources – in the concluding *Critical Commentary*.

The instrument names and score disposition have been tacitly normalized in accordance with modern practice; transposing instruments have been kept as in the main source; horns and trumpets are notated without key signatures.

The edition does not follow a predetermined publication plan; new volumes will be made available as resources permit.

Copenhagen 2002

*Niels Krabbe*, General Editor

# ZUR EDITION

Die Hartmann-Ausgabe wurde im Jahr 2001 durch eine Initiative der Königlichen Bibliothek Kopenhagen gegründet. Die Auswahl der zu edierenden Werke gehorcht sowohl musikalisch-praktischen als auch wissenschaftlichen Gesichtspunkten.

Die Leitung der Ausgabe liegt in den Händen eines Redaktionskomitees, dessen Zusammensetzung aus dem Impressum hervorgeht.

Die einzelnen Bände werden jeweils einer der folgenden Serien angehören:

I : Orchestermusik
II : Kammermusik
III : Werke für Tasteninstrumente
IV : Bühnenmusik
V : Chorwerke, darunter kirchliche und weltliche Kantaten
VI : Lieder und Gesänge
VII : Supplement

Die Werke werden auf der Basis einer musikphilologischen Auswertung des überlieferten Quellenmaterials unter Einbeziehung der Entstehungsgeschichte, des Kontextes im Gesamtwerk und der Rezeption zu Lebzeiten des Komponisten herausgegeben. Die Ausgabe erfolgt ohne die typographische Kennzeichnung redaktioneller Änderungen und Ergänzungen, da diese zusammen mit einer Quellenbeschreibung im abschließenden Revisionsbericht dokumentiert werden.

Die Bezeichnung der Instrumente und die Anordnung der Partitur wird stillschweigend der modernen Praxis angeglichen. Transponierende Instrumente werden gemäß der Hauptquelle beibehalten; Hörner und Trompeten sind ohne feste Vorzeichen notiert.

Die Ausgabe folgt keinem von Beginn an festgelegten Editionsplan. Das Erscheinen der Bände richtet sich vielmehr nach den jeweils vorhandenen Ressourcen.

Kopenhagen, 2002.

*Niels Krabbe*, Redaktionsleiter

# INDLEDNING

I et længere brev fra 1841 til musikforlæggeren Julius Schuberth i forbindelse med trykningen af sin d-mol sonate skriver Hartmann beskedent om sine evner som klaverkomponist: "Ich bin kein Clavierspieler von Profession; und meine Hauptsache als Componist war immer mehr das Orchester und der Gesang, als das *Piano Forte*".[1] Trods dette forbehold havde han dog fået trykt ikke færre end seks klaverkompositioner udover de småstykker, der er overleveret i manuskript, forud for d-mol sonaten (som ovenstående citat vedrører);[2] og de følgende knap 60 år skulle følge yderligere ca. 25 trykte klaver værker (både ensatsede og cykliske) samt et antal utrykte. Alt i alt har Hartmann således efterladt sig en omfangsrig produktion af klavermusik.

I ovennævnte brev til Julius Schuberth forholder Hartmann sig mere indgående til en påstand om, at hans klaversonate ikke skulle være "claviermässig genug" – altså tilstrækkelig pianistisk:

> Jedoch, das letztgenannte Instrument ist seit langer Zeit von vielen Componisten nur als algemeines Ideen-Ebrion benutzt worden; und hätte ich nicht das Eksempel solcher vor Augen, würde ich mich nicht in die Reihe der Clavier-componisten stellen können. Es ist also natürlich, das diejenige, die mich von dem Standpunkt der eigentlichen Clavierspieler beurtheilen, zum oben erwähnten Resultat kommen müssen; und, ich gestehe es, ein Vorwurf ist es allerdings; doch bin ich damit zufrieden, dass es nur diesen Punkt, nicht aber die Composition an und für sich getroffen hat.

Nærværende udgave omfatter samtlige Hartmanns fuldendte klaverværker fra de stort anlagte klaversonater i F-dur og a-mol, over de mange samlinger af karakterstykker til de korte enkeltsatser på mindre end en snes takter. Værkerne dækker de fleste af det 19. århundredes gængse genrer inden for klavermusikken og fordeler sig tidsmæssigt over mere end 60 år fra midten af 1820'erne til midten af 1880'erne. Klavermusikken er således den genre, der er rigeligst repræsenteret i Hartmanns samlede produktion – i hvert fald når det gælder instrumentalmusikken. Blandt de i alt 86 opusnumre, som findes i Hartmanns samlede trykte produktion, omfatter de 20 numre klavermusik, hvortil kommer et stort antal større eller mindre klaverværker trykt uden opusnummer eller overleveret i manuskript – i alt 56 samlinger og enkeltværker i nærværende udgave. Som det fremgår af den kronologiske konkordans ligger tyngdepunktet i Hartmanns virksomhed som klaverkomponist i 1840'erne og – i noget mindre omfang – 1850'erne (se s. 652 i bd. 2).

Samtlige kendte klaverværker af Hartmann – hvad enten de foreligger som tryk eller som manuskript – opbevares i Det Kongelige Bibliotek i København. En del – men langt fra dem alle – foreligger i Hartmanns egen nedskrift (nogle autografer er gået tabt efter at have været sendt som trykforlæg til de forskellige tyske forlag, der har undladt at returnere manuskripterne til Hartmann efter trykningen). Bibliotekets samling af Hartmann manuskripter skyldes for langt den overvejende del familjens samlede overdragelse til biblioteket af Hartmanns efterladte musikalier i 1902, to år efter hans død med tilhørende omhyggelige registranter over noderne.

Det trykte materiale findes i to forskellige samlinger i biblioteket: dels indgår det i "Nationalsamlingen", der omfatter samtlige danske nodetryk erhvervet i forbindelse med bibliotekets løbende indsamling af trykt dansk nodemateriale,[3] dels findes samtlige trykte udgaver af hvert enkelt værk, ordnet kronologisk værk for værk, i den såkaldte *Dan Fog Samling*, som blev indlemmet i Det Kongelige Bibliotek i 1993, og som følger nummereringen i Dan Fogs trykte værkregistrant.[4] Ikke mindst sidstnævnte samling giver et enestående overblik over udbredelse af Hartmanns musik på tryk.

En betydelig del af de trykte udgaver med klavermusik udkom såvel på tyske som på danske musikforlag og adskillige af dem endda i flere udgaver af samme værk med flere årtiers mellemrum. For de tidlige værkers vedkommende er det et gennemgående mønster, at værket først udkom på et dansk eller tysk forlag i forbin-

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**1** Inger Sørensen, *J.P.E. Hartmann og hans kreds. En komponistfamilies breve 1780-1900*, vols. 1-3, Copenhagen 1999, nr. 125 (i det følgende, *Breve*).

**2** Det drejer sig om opusnumrene 6, 7, 18, 25, 26 og 31. Det skal i denne forbindelse dog understreges, at bemærkningerne er foranlediget af priskomiteens bemærkning om, at Hartmanns sonate ikke var "claviermässig genug" (se under omtalen i det følgende af nr. 1).

**3** Loven om pligtaflevering af musikalier blev indført i 1902, altså to år *efter* Hartmanns død og kom således kun til at omfatte posthumt udgivne Hartmann værker.

**4** Dan Fog, *Hartmann-Katalog. Fortegnelse over J.P.E. Hartmanns trykte kompositioner*. København 1991. Som det fremgår af titlen, indeholder Dan Fogs fortegnelse ikke de mange utrykte værker.

delse med dets tilblivelse og derefter blev genudgivet på Wilhelm Hansens musikforlag flere årtier senere. I årene mellem 1837 og 1845 udkom samtlige Hartmanns nye klaverværker på tyske forlag, og først efter 1848 begyndte værkerne at komme på danske forlag.[5] Hvorvidt dette skyldes, at Hartmann i disse år var et særligt fremtrædende navn i Tyskland, eller om det afspejler, at der endnu ikke i Danmark var et marked for hans klavermusik, lader sig ikke entydigt afgøre. Også omtalen af Hartmanns klavermusik i tyske tidsskrifter indskrænker sig helt naturligt stort set til disse år.[6] En anden årsag kan være – uden at den dog nærmere kan verificeres – at det anspændte forhold mellem Danmark og Slesvig-Holsten efter 1848 kan have spillet ind.

Efter i slutningen af 1870'erne at have opkøbt hovedparten af de danske forlag påbegyndte Wilhelm Hansen i 1880'erne en næsten systematisk genudgivelse af Hartmanns klaverværker, undertiden stukket efter de oprindelige trykplader, men oftest stukket på ny.[7] Hartmanns position i 1880'erne må således have været af en sådan art, at der stadig var marked for disse tidligere udgivne værker.

Med få undtagelser spiller klavermusikken ikke den store rolle i receptionen af Hartmanns musik, og specielt den ældre litteratur går forholdsvis let henover denne del af produktionen. Mens Angul Hammerich ikke gør meget ud af værkerne for klaver,[8] spiller de en anderledes fremtrædende rolle i Richard Hoves beskæftigelse med komponisten; dels skrev han i *Dansk Musiktidsskrift* to grundige artikler om F-dur sonaten (nr. 3), dels indeholder hans monografi om Hartmann et særligt kapitel om klavermusikken.[9] Den grundigste behandling af emnet – og den eneste monografi om Hartmanns klavermusik – er Lothar Brix' meget fortjenstfulde, om end noget uoverskuelige bog fra 1971.[10] Bogen bygger på indgående studier af kildematerialet i Det Kongelige Bibliotek og gennemgår hele produktionen systematisk med udblik til såvel dansk som tysk musikhistorie ud fra en stilanalytisk tilgang. Forfatteren må dog indledningsvist om samtidens vurdering af Hartmanns klavermusik konstatere:

> Doch bereits zu Lebzeiten Hartmanns wurde die Bedeutung seiner Klaviermusik kaum erkannt, zumal die klavieristische Genrekunst N.W. Gades weitgehend den musikalischen Zeitgeschmack Dänemarks im 19. Jahrhundert bestimmte".[11]

En sådan beskrivelse af samtidens reception modsvares nøje af mangelen på kildemateriale, der kunne belyse udbredelsen af musikken i det offentlige og private musikliv i Danmark i Hartmanns levetid.

I forbindelse med omtalen af *Studier og Novelletter* (nr. 19) går Lothar Brix endnu mere i rette med Hartmann og peger samtidig på et karakteristisk træk ved mange af hans samlinger af klaverstykker, nemlig det ujævne kunstneriske niveau:

> Das Nebeneinander von klischeehaften, dem seichten Modegeschmack verhafteten Routinearbeiten und gehaltvollen Kompositionen bildet in Hartmanns meisten Sammlungen eine merkwürdige Synthese, die von einer offenbar geschmacklichen Unsicherheit zeugt.[12]

Det skal dog tilføjes denne lidt hårde dom, at Lothar Brix ikke er blind for den stigende kvalitet, man møder i Hartmanns klavermusik, efterhånden som han bliver ældre, begyndende med samlingen opus 74 (nr. 23) og naturligvis med kulmination i klaversonaten opus 80 (nr. 5)

Den nyeste større fremstilling om Hartmanns liv og værk, Inger Sørensens monografi om Hartmann familien fra 1999, behandler klavermusikken i en række forskellige sammenhænge: prissonaten opus 34 i kapitel 5 om skuespilmusikken, overblik over de vigtigste værker i kapitel 8, "De senere klaverværker", samt en særskilt gennemgang af de tre sonater i d-mol, F-dur og a-mol (nr. 1, 3 og 5) i bogens appendiks, der indeholder korte musikalske analyser af et antal udvalgte værker. Inger Sørensen sammenfatter *sin* vurdering af Hartmanns betydning som klaverkomponist i lidt andre vendinger end Lothar Brix:

> Med sine klaverværker placerede Hartmann sig som den dominerende danske romantiske komponist inden for denne genre. Ingen anden skrev så mange og så forskelligartede klaverværker af en så høj kvalitet. Til trods for hans åbne øre for strømningerne især i den tyske romantik, var Hartmanns klaverkompositioner langt mere personlige end Gades mere direkte Mendelssohninspirerede stil, der var væsentligt blegere. Hartmann udviklede sig langt mere, og da han lagde klaverkompositionen på hylden i midten af 1880'erne stod den unge Carl Nielsen parat som den, der skulle løfte arven.[13]

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**5** Efter dette år er det kun Fantasistykkerne opus 54, der første gang udkom på et tysk forlag.

**6** Udover Schumanns forskellige anmeldelser i *Neue Zeitschrift für Musik* og anmeldelsen i *Iris* (se nedenfor) var der ifølge Lothar Brix, *Die Klaviermusik von Johann Peter Hartmann. Ein Beitrag zur musikalischen Romantik in Skandinavien*, Göttingen 1971, s. 6 også anmeldelser i Julius Schuberths tidsskrift *Hamburgische Musikzeitung*; dette tidsskrift har ikke været konsulteret i forbindelse med nærværende udgave.

**7** Se Dan Fog, *Musikhandel og Nodetryk i Danmark efter 1750*, bd. II, s. 210. Fra o. 1880 var Wilhelm Hansen stort set enerådende som musikforlægger på det danske marked.

**8** Angul Hammerich, *J.P.E. Hartmann*, København 1916.

**9** Richard Hove, *Dansk Musiktidsskrift* (1927-28), s. 149 og *Dansk Musiktidsskrift* (1944), s. 140; Richard Hove, *J.P.E.Hartmann*, København 1934, s. 38 ff.

**10** Lothar Brix, *Die Klaviermusik von Johann Peter Emilius Hartmann. Ein Beitrag zur musikalischen Romantik in Skandinavien. Dissertation….Georg-August-Universität zu Göttingen*, Göttingen 1971.

**11** Lothar Brix, *Op. cit.*, s. 6.

**12** Lothar Brix, *Op. cit.* s. 163-164.

**13** Inger Sørensen, *Hartmann. Et dansk komponistdynasti*. København 1999. s. 279. Der er her tale om en vurdering, som nærværende udgave af klavermusikken giver mulighed for nærmere at kvalificere.

## REDAKTIONELLE BEMÆRKNINGER

*Pedalsætning*
Både Hartmanns manuskripter og en stor del af de trykte udgaver er forsynet med pedal-anvisinger. Sådanne anvisninger er indarbejdet i nærværende udgave efter samme princip som andre spilletekniske anvisninger. Der er dog ikke foretaget egentlige analogikompletteringer af pedal-anvisningerne.

Kildernes angivelse af pedalsætning omfatter tre former for angivelse, der alle er bibeholdt uændret og uden nogen yderligere komplettering:

*ped.* med efterfølgende *
*ped.* uden efterfølgende *
*con ped.*

Sidstnævnte angivelse synes at tilkendegive, at en efterfølgende passage skal spilles med brug af pedalen, uden at præcisere en mere konkret angivelse af en sådan brug.

*Fingersætning*
Mange af Wilhelm Hansens udgaver indeholder fingersætning – ofte angiveligt tilføjet af pianisten August Winding (uden at det kan godtgøres, i hvilket omfang dette er sket med komponistens vidende); enkelte af Hartmanns manuskripter har ligeledes fingersætning, men her meget sporadisk. På grund af disse forhold har udgiveren valgt at se bort fra disse angivelser af fingersætning med undtagelse af et enkelt værk, hvor de så at sige er en del af værket, nemlig nr. 24, *Thema med 14 Variationer for Johan Peter Hartmann.*

*Flerstemmig notation*
Hartmann gør i klavermusikken udstrakt brug af flerstemmig notation, uden at der dog er tale om en streng polyfon sats men snarere, hvad man kunne kalde "fristemmig sats". I nogle tilfælde er notationen gennemført for en hel passage, i andre for en hel takt og i atter andre kun for en del af takten. Det betyder, at en notation der på ét sted i frasen er gennemført flerstemmig (med indføjelse af de nødvendige pauser) i andre dele af frasen ophører og tilsyneladende fremstår med "manglende" pauser. Nærværende udgave normaliserer og kompletterer kun i meget få tilfælde sådanne passager men følger Hartmanns notation.

*Datering*
Dateringerne af Hartmanns værker i kildebeskrivelsen (og dermed den kronologiske rækkefølge af værkerne i de tre hovedkategorier, hvori de optræder i nærværende udgave) bygger på tre kilder:

A. Hartmanns egenhændige datering i stort set samtlige overleverede manuskripter, undertiden oven i købet i forbindelse med hvert enkelt værk i en samling.

B. Dan Fogs datering af de trykte udgaver i hans Hartmann-katalog, der bygger på annoncer, forlagskataloger samt formentlig tillige på Hofmeister (se nedenfor, pkt. c).[14]

C. Leipziger forlæggerens Friedrich Hofmeisters månedlige kataloger over udgiven musik i Tyskland (både på eget og andres forlag) og en række andre lande i perioden 1829-1900.[15] En registrering af et værk i et månedshæfte hos Hofmeister fandt yderst sjældent sted senere end tre måneder efter at trykket forelå, hvilket i sig selv giver en forholdsvis præcis datering af en bestemt udgave. Henvisninger til Hofmeisters kataloger er i fodnoterne i nærværende udgave anført som *Hofmeister XIX*.

Med en enkelt undtagelse (nr. 56) er det muligt med ovennævnte hjælpemidler at datere samtlige Hartmanns klaverværker, hvorfor det også er muligt at opstille en samlet kronologisk fortegnelse over produktionen (se den kronologiske konkordans i bd. 2).

*Nummerering i udgaven*
Af praktiske grunde er samtlige værker i nærværende udgave forsynet med et løbenummer. Nummereringen følger ikke Dan Fogs nummerering;[16] det har heller ikke været muligt – igen af praktiske grunde – at koordinere disse numre med den kommende tematiske værkfortegnelse for Hartmanns produktion, der er under udarbejdelse.

## VÆRKERNE

Klavermusikken falder i tre hovedkategorier: sonater (sonatine), samlinger af karakterstykker med mere eller mindre klart cyklisk præg og under en række forskellige overskrifter, samt enkeltværker med eller uden programmatiske titler. Nærværende udgave følger denne opdeling, idet det dog skal bemærkes, at det ikke altid er muligt at trække en helt klar grænse mellem den anden og den tredje kategori, og idet det skal understreges, at mange af samlingerne snarere skyldes forlæggernes ønske om at præsentere et hefte af et vist omfang end Hartmanns ambition om en cyklisk struktur:[17]

**14** Det siger sig selv, at en datering af en trykt udgave, hvortil der ikke er bevaret nogen dateret autograf, ikke siger noget om tidspunktet for værkets tilblivelse, kun for den trykte offentliggørelse.

**15** Det af Hofmeister påbegyndte projekt fortsatte helt frem til 1942, hvorefter registranten fra 1945 blev opslugt af den tyske nationalbibliografi. Hofmeisters kataloger fra perioden 1829-1900 (just den periode, der er relevant for Hartmanns klavermusik) er i løbet af de seneste ca. 20 år blevet digitaliseret og gjort søgbare via det såkaldte *Hofmeister XIX* projekt, initieret og gennemført under den internationale musikbiblioteks-organisation JAML's auspicier (http://www.hofmeister.rhul.ac.uk/2008/index.html). Katalogernes opbygning og betydning er grundigt beskrevet i Rudolf Elvers og Cecil Hopkinson, "A Survey of the Music Catalogues of Whistling and Hofmeister" i *Fontes* (1972), bd. XIX, s. 1-7.

**16** Som de optræder i Dan Fog, *Op. cit.*, eftersom Fogs katalog ikke omfatter de utrykte værker.

**17** Inden for den enkelte kategori er tilstræbt en kronologisk rækkefølge for værkerne.

| | |
|---|---|
| A. Sonater (sonatine) | Nr. 1-5 |
| B. Samlinger (karakterstykker) | Nr. 6-24 |
| C. Enkeltværker | Nr. 25-56 |
| D. Appendiks | Nr. App.1-App.5 |

Karakterstykkerne omfatter en lang række "genrer",[18] som alle kendes fra andre – specielt tyske – komponister i det 19. århundrede. Det er ikke altid umiddelbart indlysende, hvorfor Hartmann netop har valgt denne eller hin betegnelse til en bestemt samling, og i mange tilfælde overlapper betegnelserne hinanden. I det hele taget er genrebetegnelserne for de mange klaverstykker fra det 19. århundrede stærkt flydende, omend det dog er muligt at knytte visse stilistiske træk til visse af betegnelserne.

Hos Hartmann forekommer på titelbladene følgende betegnelser for sådanne samlinger af karakterstykker: *Rondeaux*, *Caprices*, *Skitser, Pieces Characteristiques*, *Genrestykker*, *Tonestykker i Sangform*, *Fantasistykker*, *Novelette*, *Etudes*, *Studier*, *Fantasi*. Hertil kommer en række dansesatser, enkeltværker med programmatiske titler, samt stambogsblade – alt i alt en meget broget buket af klaverstykker, som klart afspejler klavermusikkens dominerende rolle som husmusik i det 19. århundrede, og hvis titler og mottoer falder helt i tråd med den almindelige praksis hos tidens komponister både i Danmark og Tyskland.[19]

Lothar Brix opdeler samlingerne med karakterstykker i tre faser med hver sit stilistiske præg:

1835-1845: nr. 7, 8, 9, 10, 11 og 12
1846-1863: nr. 13, 15, 16 og 17
1864-1877: nr. 19 og 23

Værker med programmatisk indhold omfatter to hovedgrupper: på den ene side de samlinger eller enkeltstykker, til hvilke der er knyttet litterære tekster, på den anden side enkeltstykker med programmatiske titler. Til førstnævnte gruppe hører: *Seks Karakterstykker* (nr. 13), *Andantino* fra *Tre Klaverstykker* (nr. 14), *Novelette* (nr. 17), samt *Klaverstykker* (nr. 18), alle med tekster af H.C. Andersen med undtagelse af de to sidste stykker i nr. 18, der indledes med vers af Carl Andersen.

Til sidstnævnte gruppe, værker med programmatiske titler, hører: *Ballo Militare* (nr. 12), *Svensk Hjemvee, Sommeren 1848* (nr. 14), *Andantino religioso* (nr. 28), *Gamle Minder* (nr. 29), *Hamborger-skotsk* (nr. 30), *Hjemvee* (nr. 33), *Om Foraaret* (nr. 34), *Vinteren* (nr. 35), *Den 20de Januar 1848* (nr. 38), *Bellmanske Billeder* (nr. 45), *Aftenstemning* (nr. 47), *I Folkevise-Tone* (nr. 48) samt *Svanerne* (nr. 54). Både når det gælder de indledende tekster og de forskellige titler, er det hos Hartmann ofte vanskeligt at se nogen egentlig forbindelse mellem teksterne/titlerne og den musikalske sats; Lothar Brix går endda så vidt som at hævde i forbindelse med H.C. Andersens digte, der indleder de seks klaverstykker nr. 13, at de er "…eher verwirrend als 'verdeutlichend'".[20]

## A. SONATER (SONATINE)

Hartmann har efterladt sig fire klaversonater (samt en ufuldendt førstesats til en femte, se App. 2-3), en sonatine samt en sonate for firehændigt klaver, således om det fremgår af nedenstående liste:

Firehændig klaversonate, opus 4; ms. dateret 1826,[21] sidste sats trykt som *Petite Rondeau Opus 4 (1826)* i 1888 (det oprindelige manuskripts opusnummerering kunne tyde på, at en udgivelse af hele sonaten på et tidspunkt har været planlagt).
Sonate i d-mol opus 34 ("Pris-Sonate"), trykt 1842
Sonate i g-mol, ms. dateret 1851
Sonate i F-dur, ms. dateret 1854, trykt posthumt 1944
Sonatine i G-dur, ms. dateret 1863
Sonate i a-mol opus 80
ms. dateret 1876 (oprindelig version af 1. og 2. sats)
ms. dateret 1883 (revideret version, trykt 1885)

Sammenholdt med den almindeligt vigende interesse hos komponister i anden halvdel af 1800-tallet for at skrive klaversonater er denne produktion ganske påfaldende. Faktisk er Hartmann vel en af de eneste danske komponister mellem Kuhlau og Niels Viggo Bentzon – måske *den* eneste –, der har skrevet mere end en enkelt eller to klaversonater.

I et par artikler i *Neue Zeitschrift fur Musik* fra april 1839 fremfører Schumann nogle korte, principielle betragtninger omkring klaversonaten som genre i forbindelse med en anmeldelse af en række sonater af forskellige, i dag ukendte komponister (med undtagelse af Weber og Mendelssohn, der også er repræsenteret i artiklen).[22] Schumann slår her indledningsvist fast, at klaversonaten på denne tid absolut hører til undtagelserne, og når den forekommer, da fortrinsvis er skrevet af mindre kendte komponister. Han går endda så vidt som lidt nedsættende at hævde, at sådanne

**18** "Genre" er her sat i citationstegn for at tilkendegive, at der i nogle tilfælde ikke er tale om selvstændige, profilerede genrer med hver deres stilistiske præg, men undertiden blot om mere eller mindre arbitrære titler.

**19** Som det fremgår af den efterfølgende indføring i de mange forskellige værker, er grænsen mellem egentlig programmusik og blot stemningsskabende titler flydende. Denne side af Hartmanns klavermusik er mere indgående beskrevet i Niels Krabbe, "Udbredelsen af Hartmanns klavermusik", *Fund og Forskning* 51 (2012), København 2012.

**20** Lothar Brix, *Op. cit.*, s. 116.

**21** *Sonate a 4 mains No 1 Op. 4*; manuskriptet består af fire satser: Allegro, Scerzo [sic.], Allegro No 2 (med tilskrift i anden blækfarve "duer slet ikke"), Adagio No 3 samt Rondeau, Allegro assai. Den trykte udgave fra 1888 er et af Hartmanns senest trykte klaverværker. Manuskriptet til den oprindelige version af sonaten viser spor af betydelig bearbejdelse fra Hartmanns side forud for trykningen af satsen. Sonaten indgår ikke i nærværende udgave af sonaterne.

**22** Robert Schumann, "Sonaten für das Clavier" i *Neue Zeitschrift für Musik*, (10), nr. 34 og 35, 26. og 30. april 1839.

sonater nærmest har karakter af "Formstudien" og fortsætter: "aus innerem starken Drang werden sie schwerlich geboren". Han konstaterer uden nogen form for beklagelse, at genren har udlevet sin rolle. Denne dom bekræftes i tidsskriftet rent statistisk af det forhold, at sonater udgør en meget lille del af de talrige værker, der er anmeldt i de af Schumann redigerede årgange.

Hans fyldige anmeldelse tre år senere af de tre prissonater, hvoraf Hartmanns opus 34 er den ene, er således et særsyn, der formentlig er affødt af de særlige omstændigheder omkring netop disse tre sonaters tilblivelse.

## NR. 1
## SONATE I D-MOL, OPUS 34, "PRISSONATE"

Efter det meget tidlige forsøg med den firehændige sonate fra 1826 – hvorfra sidste sats som nævnt blev trykt så sent som i 1888 som opus 4 – var det udskrivningen af en priskonkurrence fra *Nord Deutscher Musik Verein*, der gav Hartmann mod til for alvor at forsøge sig i klaversonategenren. Konkurrencen affødte sonaten i d-mol, komponeret på kort tid i november-december 1841, som efterfølgende modtog konkurrencens andenpris. Værket blev indsendt – selvsagt anonymt – under et motto fra Horats' *Ars Poetica*: "Neque chorda sonum reddit, quem vult manus et mens, nec semper feriet, quodcunque, minabitur arcus" ("Strengen gengiver ikke altid den lyd, som hånden og tanken har ønsket, ej heller rammer buen altid hvad den end sigter efter").[23]

Tilblivelsen af prissonaten og det pres, som Hartmann var underlagt for at få den færdig til tiden, fremgår af brevvekslingen mellem musikforlæggeren Julius Schuberth og Hartmann omkring juletid 1841 i forbindelse med den efterfølgende publicering af sonaten på det tyske forlag i 1842. Julius Schuberth – formand for den af ham selv grundlagte *Nord Deutscher Musik Verein* i Hamborg – havde i efteråret 1841 foranlediget, at Hartmann blev gjort til æresmedlem af foreningen.[24] Ved samme lejlighed – eller noget senere – havde Schuberth henledt Hartmanns opmærksomhed på, at den priskonkurrence, som foreningen havde udskrevet, også stod åben for komponister uden for Tyskland. Oplysningen kom så sent i forhold til indsendelsesfristen, at Hartmann måtte udarbejde sit bidrag i yderste hast – angiveligt i løbet af fire uger sideløbende med sine øvrige gøremål. Tiden var så knap, at han end ikke nåede at få hele førstesatsen komponeret færdig i så god tid, at den kunne leveres i sin helhed til kopisten, der skulle klargøre eksemplaret til priskomiteen; fra og med t. 174 forelå satsen på dette tidspunkt således kun i skitseform. Resultatet blev, at Hartmann selv i hast måtte tilføje den manglende slutning på kopien og fremsende det hele til Hamborg. Dette er forklaringen på, at han efterfølgende, i forbindelse med de videre forhandlinger med Schuberth om trykning af værket, måtte meddele, at hans eget eksemplar af sonaten (antagelig kilde **C**) stadig manglede denne slutning, hvorfor han bad om at få sit eksemplar retur fra Tyskland.[25] Imidlertid er det kun den ufuldstændige autograf, der er bevaret, hvilket forklarer den manglende slutning af første sats i kilde **C**. Hvorfor dette eksemplar også mangler hele anden sats, fremgår ikke af kilden.[26]

Hartmanns sonate vandt som nævnt konkurrencens delte andenpris, og i et længere brev fra 14. december 1841 kunne Julius Schuberth for Hartmann redegøre for de nærmere omstændigheder i forbindelse med prisuddelingen, herunder hvem der havde vundet førsteprisen og den delte andenpris, samt hvilke af bedømmelseskomiteens medlemmer, der havde været Hartmann særlig gunstigt stemt.[27] I samme brev bad han i øvrigt Hartmann om at forsyne sonaten med metronomangivelser med henblik på den trykte udgave på Schuberths forlag, der var planlagt til det følgende forår.[28] Også et firehændigt arrangement var planlagt til udgivelse hos Schuberth. I brevet skriver Schuberth herom: "Damit ich aber das Wichtigste Alles Wichtigen nicht vergessen ist: das 4 händige *Arrangement* Ihrer *Preis Sonate*. Diese wird sich 4 händig noch pompöser machen", og Hartmann bad øjensynligt sin tidligere elev Otto Dütsch om at udarbejde en sådan firehændig version.[29] Den kendes i dag som manuskript i Dütsch's hånd, men blev tilsyneladende aldrig trykt som planlagt, selvom forlæggeren på ny vendte tilbage til sagen i et nyt brev et par måneder senere.[30]

Sonaten blev genudgivet hos Wilhelm Hansen næsten fyrre år senere, i 1880 (kilde **B**).

Prissonaten er et af de meget få værker, hvortil der foreligger en egentlig anmeldelse – endda som nævnt af Robert Schumann

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**23** Horats, *Ars Poetica*, l. 348 og 350, idet Hartmann har udeladt den meningsbærende foregående l. 347, et indledende "nam" i linje 348 samt linje 349 mellem de to citerede linjer; den udeladte linje hos Horats lyder: "poscentique gravem persaepe remittit acutum;" (for når man kalder en tone for dyb, gengiver man den meget ofte høj); hele afsnittet hos Horats (l.347-350) kan i oversættelse parafraseres således: "Der er dog fejltagelser, som man kan tilgive; thi det er ikke altid, at en streng lige gengiver den tone som var meningen, og ofte får man en høj tone, hvor man havde ment en dyb; og buen rammer ikke altid præcist det, man havde tænkt" (parafrasen baseret på *Horace, The Art of Poetry. A verse translation with an introduction by Burton Raffel*, New York 1974, p. 57).

**24** *Breve*, nr. 121.

**25** Anmodningen blev efterkommet, hvilket fremgår af brev fra Schuberth af 28.12.1841, hvori det meddeles, at manuskriptet er på vej til Danmark i en pakke til musikforlaget Lose & Olsen (*Breve*, nr. 126); det pågældende eksemplar er formentlig gået tabt.

**26** Disse forhold er indgående beskrevet af Hartmann i hans brev til Schuberth fra december 1841 (*Breve*, nr. 125); om problemet med at få en kopi færdig inden udløbet af konkurrencefristen hedder det i brevet: "…Und – was noch schlimmer ist – den letzten Theil des ersten *Allegro* hatte ich nicht einmal aufgeschrieben, sondern nur entworfen; es blieb mir also, um Zeit zu gewinnen, nichts anders übrig, als diesen mit eigener Hand in das einzusendende Exemplar hinzuschreiben. [...] denn vom letzten Theil des ersten *Allegro* habe ich nicht einmal eine Abschrift."

**27** *Breve*, nr.122.

**28** Metronomangivelserne kom med i den tyske originaludgave, men blev udeladt af det danske genoptryk fra 1880; de er derfor ikke medtaget i nærværende udgave.

**29** *Breve*, nr. 126. Dütsch (1823-1863) havde været elev af Hartmann på Sibonis Musikkonservatorium i København; forlod Danmark i 1840 og rejste – efter tre års ophold i Dessau i Tyskland – til Skt. Petersborg i 1844.

**30** Manuskriptet i *DK-Kk*, Hartmanns samling. Kompositioner og Udkast.

i hans toneangivende *Neue Zeitschrift für Musik*, hvor der i juni 1842 er en samlet anmeldelse af de tre prisbelønnede sonater fra konkurrencen. Mens Schumann har knap så meget til overs for de to værker, der modtog første og anden prisen (de nu helt ukendte Karl Vollweiler og J.E. Leonhard), er han mere begejstret for Hartmanns sonate; her taler en egentlig kunstner, understreger han. Schumann ser i sonaten som helhed det, han kalder en vis "Novellencharacter", hvor kun finalen med sin mere orkesteragtige sats falder uden for denne karakteristik.[31] Han sammenfatter sit indtryk af de tre prissonater i nedenstående karakteristik, der samtidig er et mildt angreb på bedømmelseskomiteens vurdering:

> Wenn wir in der ersten (von Vollweiler) einen *Clavierspieler* erkannten, der sich mit Talent auch der Composition zugewendet, in der andern (von Leonhard) einen *Musiker*, der sich den Weg zur Vollendung durch Verstandesspiele in etwas zu erschweren scheint, so spricht aus der von J.P.E. Hartmann der *Künstler* zu uns, der uns versöhnt durch die harmonische Ausbildung seiner Kräfte, der, Herr der Form, kein Sclav seiner Gefühle, uns überall zu rühren und fesseln versteht.
>
> Dies ist *unsere* Meinung, und weicht sie einigermassen von der der Preisrichter ab, so sei damit in keinem Falle ihr guter Wille in Zweifel gezogen, das Verdienst nach Würden zu belohnen. Aber es ist schwieriger, aus fünfzig Menschen die besten herauszufinden, als aus dreien. Und dann – auch wir können irren, unsere Absicht aber war die beste.[32]

Opmuntrende ord for den endnu unge komponist, endda med en antydning af, at han – og ikke Vollweiler – burde have fået førsteprisen.

## NR. 2
## SONATE I G-MOL

Knap 10 år senere kastede Hartmann sig på ny over klaversonaten med to værker, som begge forblev utrykt i hans levetid. Det første af disse, sonaten i g-mol, er slutdateret den 31. marts 1851. Hartmanns autograf bærer opusnummeret "53", hvilket tyder på, at han har haft til hensigt at publicere sonaten. Værket er i fire satser, hvoraf de to midtersatser efterfølgende er forsynet med programmatiske overskrifter, tilføjet med blyant: *Sang uden Ord* og *Gamle Minder*. Trods sit lille format har værket dog en vis cyklisk karakter, idet slutsatsen afrundes af stof fra første sats; også en række håndskrevne blyantsrettelser i de tre første satser tyder på, at Hartmann har taget arbejdet med værket seriøst. Hertil kommer, at han godt 25 år senere på ny fandt sonaten frem og genbrugte udsnit fra de to ydersatser i *Klaverstykker fra ældre og nyere Tid*, opus 74 (se nr. 23).

Bortset fra den nævnte gentagelse af en passage i førstesatsen som afslutning på finalen udviser g-mol sonaten ikke nogen form for helhedspræg eller dynamisk fremdrift gennem hele værket: en kort første sats, Allegro non troppo i g-mol på 50 takter uden nogen form for gennemføringsarbejde eller reprise; anden sats, "Sang uden Ord", Allegretto grazioso i G-dur på 36 takter (ABA-form m. koda); tredje sats, "Gamle Minder", Tempo di Menuetto moderato i As-dur (36 takter, ABAC-form); samt afsluttende finale, Allegro grazioso, der begynder i Es-dur og via As-dur og Es-dur vender tilbage til sonatens hovedtoneart g-mol, hvor Hartmann til slut, Allegro assai, genoptager førstesatsens mest markante tema.

Værket er formentlig påbegyndt tidligt i 1851 og fuldført efter de store omvæltninger i familien med hustruens død den 6. marts efter fødslen af en dødfødt datter midt i februar og tabet af den yngste datter Marie, der døde seks år gammel på hustruens begravelsesdag. Af et brev fra Hartmann til digteren B.S. Ingemann fra 23. marts fornemmer man, at arbejdet med sonaten – hvis det da er den, der sigtes til i brevet – næsten kan have haft en form for terapeutisk funktion:

> Jeg begynder nu ogsaa igjen at sætte mig ind i mine tidligere Forhold og Arbeider, har componeret Noget, og i disse Dage efterarbeidet en Deel, som tilforn var forberedt;[33]

Hartmann opgav af en eller anden grund at udgive sonaten og genbrugte derfor opustallet "53" til sine *Etudes Instructives*, der udkom under dette opusnummer året efter. Helt har han dog ikke kunnet glemme sonaten, for som nævnt genbrugte han uddrag af første og sidste sats mere end 25 år senere i *Klaverstykker fra ældre og nyere Tid*.

## NR. 3
## SONATE I F-DUR

Heller ikke den store F-dur sonate fra 1854 blev udgivet i Hartmanns levetid.[34] Det meget komplicerede kildemateriale vidner om en intens beskæftigelse med værket fra Hartmanns side. Også uddrag fra dette værk indgik senere i opus 74. Det drejer sig om sonatens tredje og fjerde sats, førstnævnte næsten nodetro, mens sidstnævnte er udvidet væsentligt i opus 74. Detaljer i kildematerialet viser, hvordan Hartmann ved genoptagelsen af værket i forbindelse med publiceringen af opus 74 i 1878 foretog en række justeringer i det genbrugte materiale og indarbejdede det i den nye sammenhæng (se nr. 23).

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**31** Udtrykket "Novellencharacter" leder tanken hen på Schumanns æstetiske ideal omkring musikkens evne til at udtrykke "det poetiske" og hans foragt for det konventionelle formtyranni.

**32** *Neue Zeitschrift für Musik*, (16), nr. 45, 3. juni 1842.

**33** *Breve*, nr. 456. Brevet er en tak til Ingemann for et digt, som denne havde sendt til Hartmann som trøst efter hustruens død.

**34** Først i 1943 forelå en trykt udgave af sonaten på Wilhelm Hansens Musikforlag, angiveligt udgivet af Niels Viggo Bentzon, men i realiteten revideret af Werner Wolf Glaser. Denne udgave forholder sig ukritisk til den komplicerede overlevering af sonaten (se *Description of Sources*).

Genopdagelsen af sonaten efter Hartmanns død skyldtes musikskribenten Richard Hove, som i 1928 blev opmærksom på sonaten blandt Hartmanns efterladte manuskripter i Det Kongelige Bibliotek, og hvem det efter mange anstrengelser lykkedes at få værket udgivet i 1943. Allerede i 1928 betegnede Hove værket som "En Sonate, som paa den skønneste Maade, udfylder Springet mellem den ungdommelige Prissonate fra 1842 og det gigantiske Mesterværk i A-moll fra 1885. En ukendt Perle af dansk romantisk Musik",[35] og knap 20 år senere skrev han en længere anmeldelse af sonaten, hvor han dels kritiserede, at den trykte udgave fremstod som resultatet af Niels Viggo Bentzons arbejde og ikke gav den rette ophavsmand, Werner Wolf Glaser, den anerkendelse, der rettelig tilkom ham, dels beskrev sonatens musikalske indhold forholdsvis indgående. Hove karakteriserede førstesatsen som "…noget af det mest fuldbaarne, Hartmann har skrevet", og han så en parallel mellem de to midtersatser og H.C. Andersens eventyr. Hove sluttede sin lange omtale af sonaten med følgende opfordring:

> Den [dvs. sonaten] er et sædekorn, der sent er drevet af mulde, men det kan endnu naa at bære moden kærne. Det sker blandt andet ved at kunstnere føler sig forpligtede til at optage sonaten paa deres program og bringe dens gode danske tale ud omkring.[36]

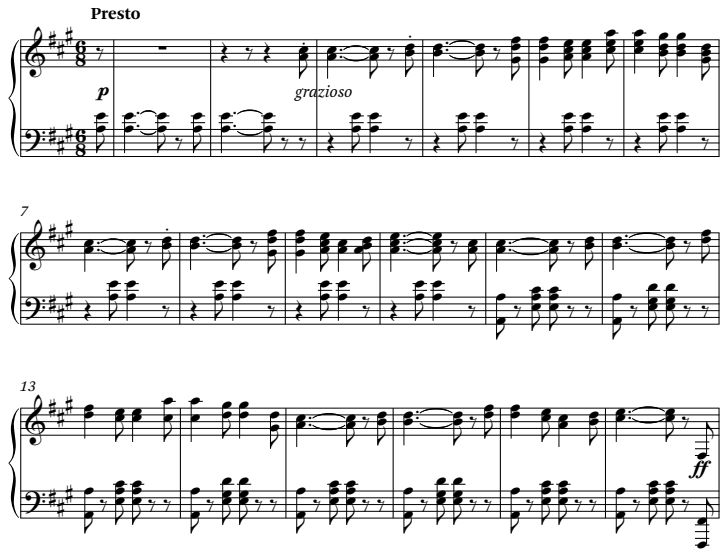
Lothar Brix er mere kortfattet, men ikke mindre begejstret:

> Die F-Dur Sonate ist zweifellos eine der geglücktesten Klavierkompositionen Hartmanns. Sie ist ein zutiefst klavieristisch empfundenes Werk [...] [37]

## NR. 4
## SONATINE I G-DUR

Udover slutdateringen "16/7 63" på Hartmanns autograf vides ikke yderligere om værkets tilblivelsesomstændigheder (måske er det tænkt i en pædagogisk sammenhæng i forlængelse af Kuhlaus sonatiner). Med autografen (kilde **C**) som trykforlæg blev værket trykt (uden opusnummer) samme år hos Horneman & Erslev (kilde **A**), og mere end 20 år senere genoptrykte Wilhelm Hansens Musikforlag sonatinen efter de samme trykplader (dog med nyt pladenummer) og med en ny forside, der fremstår som en katalog over de hidtil udgivne klaverværker af Hartmann (kilde **B**); fortegnelsen kan bidrage til dateringen af dette genoptryk, idet listen bl.a. indeholder klaversonaten opus 80, som Wilhelm Hansen udgav i 1885. I samme fortegnelse bærer sonatinen opusnummeret "48", hvilket – som det fremgår af kildebeskrivelsen – hverken stammer fra autografen eller fra originaltrykket hos Horneman & Erslev. Opusnummeret kunne være en fejltolkning af originaltrykkets prisangivelse "48 Sk."![38]

Begyndelsen af rondotemaet i sonatinens sidste sats har en stærk lighed med begyndelsen af hans 15 år tidligere komponerede ensatsede klaverstykke *Om Foraaret* (nr. 34), slutdateret "25/10 47":




## NR. 5
## SONATE I A-MOL, OPUS 80

Den 14. maj 1885 – på komponistens 80-års fødselsdag – udkom et af Hartmanns betydeligste værker, den store klaversonate i a-mol. På titelbladet og i en af Hartmanns autografer betegnes sonaten som "N$^{0}$ 2", uagtet der på dette tidspunkt som nævnt forelå fire sonater og en sonatine; officielt anerkendte Hartmann således kun prissonaten i d-mol fra 1842 og dette alderdomsværk fra 1885 som sin "kanoniserede" klaversonate-produktion; eller måske er det blot udtryk for, at a-mol sonaten var nummer to i rækken af trykte klaversonater.

Værket havde været længe undervejs, hvilket bl.a. afspejler sig i den komplicerede kildemæssige overlevering. Allerede i oktober 1876 – ni år før den endelige udgave – kunne Hartmann slutdatere de to første satser i henholdsvis g-mol og Es-dur (kilde **B**, slutdateret efter 2. sats "11/10 76"). Denne version adskiller sig så afgørende fra den endelige version, der blev trykt i 1885, at de to versioner nærmest har karakter af to forskellige værker: det gælder toneart, omfang og dermed dele af det musikalske indhold. Forud for renskriften fra 1876 havde Hartmann udarbejdet et antal løse blyantsskitser til de to pågældende satser (kilde **C**).

Der foreligger således to fuldt udarbejdede versioner:

– Urversionen fra 1876 med slutdateringen af første sats "11/10 76", bestående af første sats, anden sats og begyndelsen af en tredje sats (som dog muligvis ikke er

**35** *Dansk Musiktidsskrift* (1927-28), s. 149.

**36** *Dansk Musiktidsskrift* (1944), s. 140.

**37** Lothar Brix, *Op. cit.*, 219

**38** En komplicerende detalje er, at autografen til Hartmanns 2. symfoni bærer opustallet "48" fra komponistens egen hånd, hvilket har fået eftertiden til – formentlig fejlagtigt – at kalde sonatinen for "opus 48 a"; den bør rettelig fremstå uden opusnummer.

tænkt i forbindelse med denne sonate). I denne version er ikke mindst anden sats væsentlig længere end i den endelige version. De to første satser er i henholdsvis g-mol and Es-dur.

– Den endelige version fra 1883, trykt i maj 1885, byggende på urversionen, men med væsentlige ændringer.

Begge versioner udgives i Hartmann Udgaven, idet dog urversionen bringes som App. 1.

De to renskrifter fra henholdsvis 1876 (kilde **B**) og 1883 (kilde **A**) antyder følgende tilblivelsesproces:[39]

Første sats

Satsen blev gennemskrevet med sort blæk i 1870'erne i g-mol. Et antal rettelser er undervejs indført, ligeledes med sort blæk. I 1880'erne tager Hartmann på ny satsen frem med henblik på en ny gennemskrivning. Han begynder med at indføre en lang række blyantsrettelser i den oprindelige version, dels vedrørende artikulationen, dels i form af egentlige ændringer i selve nodesatsen (indført på de blanke nodelinjer mellem de blæk-beskrevne systemer). Da han i denne proces er kommet til side 3, finder han, at satsen bør transponeres, idet han øverst side 3 med blyant anfører "trsbn til a-mol". Efterhånden viser det sig, at der vil være så mange ændringer, at det ikke længere giver mening at indføre dem i originalversionen, hvorefter resten af satsen blot overstreges med et blyantskryds tværs over de resterende sider.

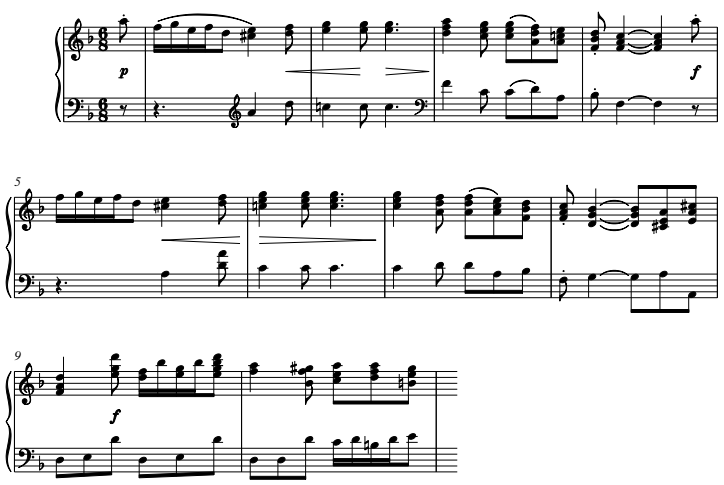
Anden sats

Også første version af denne sats blev gennemskrevet med sort blæk i 1870'erne, således at der er to tomme systemer mellem hver af de udfyldte akkolader. I denne version omfatter satsen syv blade skrevet med sort blæk, hvoraf de to første er pagineret side 1-2. Som det var tilfældet med første sats, genoptager Hartmann arbejdet med denne sats i 1880'erne, og det ender her med en væsentlig forkortelse og en række ændringer i de dele, der genbruges. Side 1 anvendes stort set uændret, men fra og med side 2 er de oprindeligt tomme nodelinjer anvendt til rettelser. Disse indskrevne rettelser samt et tilføjet nodeblad "p. 3-4" er nu skrevet med blåt blæk (samme blæk, som er anvendt i kilde **A** fra 1883). I denne version slutter satsen nederst side 4 og er således væsentligt kortere end den oprindelige version fra 1876. Alt det efterfølgende fra den første version er overstreget med blyant. Den anden gennemskrivning er formentlig forlægget for den endelige version fra 1883; selvom der er tale om en revision med henblik på den endelige udgave fra 1883, er der stadig adskillige forskelle mellem disse rettelser i **B** og den endelige version, som den fremtræder i **A**.

Anden sats findes således i tre versioner:

– urversionen i Es-dur fra 1876,
– den første, stærkt forkortede version, som fremgår af rettelserne i **B** fra 1883 (stadig i Es-dur)
– den endelige version, som den kendes fra **A**, nu transponeret til F-dur, ligeledes fra 1883.

Fraseringen i den rettede version i **B** ligger meget tæt op ad **A**, hvilket tyder på, at **B** (i den gennemrettede version) har dannet forlæg for **A**, men desuden, at der samtidig med transponeringen og renskriften i **A** er foretaget yderligere ændringer. Hertil kommer, at der forud for nedskriften i 1876 (**B**) er udarbejdet en række kortere skitser iblandet skitser til formentlig andre værker (overleveret i **C**), samt at der på de sidste sider af **B** (med renskriften af den tidlige version) er en række skitser til passager i 1883-versionen. Endelig skal det nævnes, at der i **B** mellem afslutningen af blækrenskriften af 1876-versionen og før de tilføjede blyantskitser til 1883-versionen med blyant er indført begyndelsen til en *Scherzino*:




Placeringen i **B** tyder på, at Hartmann her har påbegyndt en tredje sats, som han efterfølgende helt har kasseret.[40]

De tre versioner af anden sats kan sammenfattes således:

Version 1: Kilde **B**, fuldstændig nedskrift af satsen med sort blæk (s. 22-27), 1876.
Version 2: Kilde **B**, fornyet gennemskrivning, med uændret benyttelse af side "1", med udnyttelse af de ledige systemer på side "2" nu med blåt blæk (samme blæk som i kilde **A**), samt ny indlagt side "3-4", som udelukkende vedrører denne version, 1883.
Version 3: Kilde **A**, ny transponeret renskrift af satsen på baggrund af version 2, 1883.

I forbindelse med revisionen i 1883 har Hartmann øjensynligt haft visse programmatiske ideer for de fire satser, enten i form af egentlige satstitler eller blot som "program" for sit eget arbejde. Øverst på første side i et af læggene med skitser i **B** er med blyant tilføjet:

**39** Nyudgivelsen af a-mol sonaten fra 1996 (Edition Samfundet, udgivet af Inge Sønderskov Madsen) forholder sig ikke til disse komplicerede kildeforhold, som hverken afspejler sig i tilstrækkelig grad i den udgivne nodetekst eller i revisionsapparatet.

**40** Hvorvidt denne *Scherzino* – for så vidt som den overhovedet har noget at gøre med sonaten – er skrevet i forbindelse med de to satser fra 1876 eller først tilføjet ved genoptagelsen af arbejdet i 1883, lader sig ikke afgøre. Det forhold, at den er skrevet med blyant, peger mest på sidstnævnte mulighed.

"1. Mismod og Lidenskab. ~~2. Trøst. 3. Fred~~ 2. Grublen. 3 Adspredelse. Gjennembruddets Stemninger", hvilket peger på følgende programmatiske indhold i de fire satser:

Andantino con moto – Allegro moderato: *Mismod og Lidenskab*
Poco andante: *Grublen*
Allegretto pastorale: *Adspredelse*
Allegro marcato, ma non troppo: *Gjennembruddets Stemninger*

Disse titler er ikke overleveret i nogen anden samtidig kilde. Richard Hove antyder, bl.a. med henvisning til titlernes hos Hartmann usædvanligt "følelsesbetonede" karakter, at disse *kunne* være et vidnesbyrd om, at Hartmann oprindeligt slet ikke havde en sonate i tankerne men snarere en cyklus af klaverstykker; alene det stærke præg af sonateform i ydersatserne modsiger dog denne hypotese.[41]

Samtidig reception
Der findes tilsyneladende ingen kilder til belysning af a-mol sonatens reception i tiden efter dens tilblivelse frem til Hartmanns død i 1900: hverken sted og dato for en eventuel offentlig opførelse eller omtaler af værket i dagspressen kendes. Heller ikke nogen opførelse i en af de forskellige halvprivate kammermusikforeninger er kendt. Den eneste meget korte henvisning til sonaten står at læse i et brev fra grev Lerche til Hartmann, hvori brevskriveren nævner, at han i foråret 1884 har hørt August Winding fremføre den.[42]

Revisionsstrategi
På ovenstående baggrund vil klaversonaten opus 80 blive udgivet i to versioner i Hartmann udgaven: urversionen af de to første satser fra 1876 samt den endelige version af hele sonaten fra 1883 (henholdsvis App. 1 og nr. 5).

Urversionen bygger på **B**, således som den formodes at have fremtrådt ved afslutningen af anden sats i 1876, dvs. med udeladelse af de forskellige senere blyantskorrektioner, udstregninger og rettelsesblade, som der er gjort rede for i det foregående.

For den endelige versions vedkommende havde det været nærliggende at vælge førstetrykket fra 1885 frem for autografen dateret 1883 som hovedkilde. Udgaven fra maj 1885 var en fødselsdagsgave ved komponistens 80-års dag; det var dog ikke en overraskelse, hvilket fremgår af det nævnte brev fra grev C.A. Lerche fra februar 1885,[43] hvori tilegnelsen af sonaten til brevskriveren diskuteres.[44] Ligeledes hedder det i brev til Wilhelm Hansen fra den 21. februar 1885 "….. Med Correcturerne skal jeg skynde mig saameget som muligt."

Der er imidlertid tre grunde til, at autografen er foretrukket som hovedkilde frem for førstetrykket.

– Førstetrykket udkom på en 80-årig komponists fødselsdag i 1885, og ganske vist var han vidende om publiceringen på forhånd (jf. brevene), men der er ikke noget der tyder på, at han for alvor havde nogen finger med i spillet i forbindelse med førstetrykket (den omtalte korrekturlæsning er i givet fald foretaget yderst lemfældigt), hvorimod det fyldige kildemateriale afslører en intens beskæftigelse med værket i 1883 omkring udarbejdelse af renskriften.
– Førstetrykket indeholder et væld af unøjagtigheder og inkonsekvenser i forhold til den meget præcise og stringente autograf, som er helt anderledes gennemarbejdet.
– Hertil kommer supplerende, at 1883-autografen jo danner slutpunktet på et længere forløb med rettelser i diverse tidligere manuskripter tilbage fra den første version i 1870'erne.

Autografen er kollationeret med førstetrykket. Varianter i trykket er anført i *List of Emendations*. Revisionen er foretaget på hovedkildens egne præmisser og inddragelse af parallel-steder i de øvrige kilder.

Autografen indeholder ikke fingersætning – disse forekommer spredt i den trykte udgave – angiveligt tilføjet af August Winding, som havde sonaten på sit koncertrepertoire. Med henvisning til ovenstående er fingersætning ikke anført i nærværende udgave.

## B. SAMLINGER (KARAKTERSTYKKER)

### NR. 6
### RONDEAUX BRILLIANTS, OPUS 6

Hverken til opus 6, opus 7 eller opus 25 (nr. 6, 26 og 8) er Hartmanns autograf bevaret. At dømme efter et brev fra Hartmann til forlæggerne Lose og Delbanco fra oktober 1848 skyldes det formentlig, at forlæggeren, på trods af en opfordring fra Hartmann, ikke havde returneret de pågældende manuskripter til komponisten efter at have udgivet værkerne.[45]

De to rondoer er Hartmanns tidligst trykte klaverværk.[46] Allerede i marts 1829 blev den første rondo offentliggjort i det

**41** Richard Hove, *I.P.E. Hartmann*, København 1934, s. 44.

**42** Brev af 1.2.1885, *Breve*, nr. 1013. Hertil kan føjes en tak fra Hans von Bülow for Hartmanns fremsendelse af et eksemplar (jf. brev af 19.9.1888, *Breve*, nr. 1168).

**43** *Breve*, nr. 1013.

**44** Lerche nåede ikke at se sit navn på den trykte udgave før sin død, men hans enke ønskede at bibeholde tilegnelsen på førstetrykket (jf. brev fra Cornelie Lerche til Hartmann af 30.4.1885, *Breve*, nr. 1022).

**45** *Breve*, nr. 364 (25.10.1848), hvori det bl.a. hedder: "Ved at ordne mine Musikalier savner jeg af mine egne Compositioner følgende: [hvorefter følger en liste med værker, herunder de tre nævnte klaverværker]". Nogle af værkerne på listen var trykt i Tyskland, og her kom Lose ind i billedet som mellemmand mellem de tyske forlæggere og Hartmann.

**46** Skal man tro Wilhelm Hansens genoptryk fra 1888, var rondoerne komponeret allerede i 1827, idet dette årstal er tilføjet opusnummeret i trykket (kilde **D**).

musikalske periodikum *Odeon*, og få måneder senere fulgte den anden rondo. Yderligere et par måneder efter udkom rondoerne samlet som opus 6 på C.C. Loses forlag i København.

Værket af den kun 25-årige komponist blev sågar anmeldt, hvilket fremover kun skulle times et begrænset antal af Hartmanns klaverværker. Anmelderen i *Kjøbenhavns Flyvende Post* (1830) nr. 11 påpeger en vis indflydelse fra Kuhlau og roser temadannelsen i det første af stykkerne, specielt d-mol afsnittet (bas-figuren i midterdelen, t.132 ff.). Der er dog også kristiske anmærkninger i anmeldelsen:

> Ønskeligt var det, om Componisten havde været mere sparsom med dristige Modulationer, der vel hører til Tidens, men ikke til den gode smag.

Som eksempel på en sådan "dristig" modulation fremhæver anmelderen t. 336-342; problemet er blot, at der her tydeligvis er tale om en graverende trykfejl med forkerte nøgler, hvilket anmelderen ikke har været opmærksom på, og hvilket derfor har gjort passagen ekstra dristig i harmonisk henseende (fejlen blev rettet i Wilhelm Hansens genoptryk af rondoerne mere end 55 år senere).[47] Ydermere påpeger anmelderen en trykfejl (Rondo I, t. 91), hvor han mener, at den første akkord bør have g i stedet for gis (altså en e-mol akkord i stedet en E-dur akkord). Også dette er forkert. Omend både e-mol og E-dur på dette sted giver musikalsk mening, noterer begge kilder gis i den første akkord med opløsningstegn for g på taktens 3. tone, hvorfor der ikke er hjemmel for at hævde, at der er tale om en trykfejl. Så alt i alt må man sige, at den tidligste anmeldelse af et klaverværk af Hartmann er noget mangelfuld!

## NR. 7
## CAPRICER, OPUS 18

De seks Capricer blev formentlig komponeret i 1835.[48] Samlingen vidner om Hartmanns tætte forbindelser til tysk musikliv i 1830'erne, som blev skabt ikke mindst efter hans første dannelsesrejse sydpå i foråret 1836, og man kan ligefrem forestille sig, at Hartmann medbragte manuskriptet på sin rejse til Tyskland. Dels blev værket trykt i Leipzig hos forlaget Friedrich Hofmeister, dels blev de to hæfter dediceret til henholdsvis Heinrich Marschner og Felix Mendelssohn-Bartholdy, begge meget "store" navne i tidens musikliv;[49] ydermere blev de anmeldt af Robert Schumann i *Neue Zeitschrift für Musik*, det første hæfte i juni 1837 og det andet hæfte i december samme år.

Når man betænker, hvor sjældent kilder fra Hartmanns levetid nævner konkrete fremførelser af hans klavermusik, er det værd at henvise til en, om end yderst sporadisk, omtale af en opførelse i Vordingborg i 1844 af A-dur capriccioen fra første hæfte, formentlig i en privat sammenhæng.[50]

Som det fremgår af kildebeskrivelsen, er kildeforholdende forholdsvis komplicerede. Dels er nummereringen forskellig i de forskellige kilder, dels, og navnlig, er der betydelige forskelle mellem på den ene side autografen og førstetrykket (kilde **A** og **D**, 1835 og 1837) og på den anden side de to "genudgivelser" hos Wilhelm Hansen (kilde **B** og **C**, 1878 og 1886). Det lader sig ikke afgøre, i hvilket omfang Hartmann var involveret i de mange ændringer i genudgivelserne fra 1878 og 1886.

Capricerne blev omtalt mindst tre gange i tyske tidsskrifter i løbet af efteråret 1837. Første gang, som nævnt ovenfor, af Robert Schumann, der efter en indledende karakteristik af stykkerne i første hefte som "…wohl gearbeitet, verständig, ernst, ja finster" fortsætter i mere kritiske vendinger:

> Es scheint aber, als wolle er [Hartmann] des Guten zu viel, als hafte er zu lange am Einzelnen; seine Musik spricht noch nicht frei, gleich als ob ein Dämpfer darüber läge. Wo man hinfühlt, Formen und Gedanken, aber – mit einem Wort kein Gesang. In der dritten Caprice, die melodischer werden will, zeigt sich das am stärksten: sie hat wohl Melodie, schweift aber unlustig und unsicher auf und nieder; wo man rechts zu kommen glaubt, geht sie links; wo man in die Tiefe, strebt sie in die Höhe".[51]

Schumann slutter dog anmeldelsen med følgende meget opmuntrende ord, nærmest henvendt direkte til komponisten:

> Wär' es, dass wir mit unserm Rathe zu spät kämen, und dass er mit freier leichter Brust das Ziel verfolge, dessen glückliche Erreichung wir jeder wahren Bestrebung von so ganzem Herzen gönnen.

Knap et halvt år senere fulgte Schumanns anmeldelse af det andet hefte; heller ikke her er han udelt tilfreds, selvom han til fulde anerkender komponisten talent. Det er interessant, at Schumann anfægter berettigelsen i denne sammenhæng af selve genrebetegnelsen "Capricen" : "Auch möchte ich die Stücke nicht 'Capricen' nennen: sie sind dazu in der Form zu dicht, manchmal liederartig abgeschlossen".[52]

Forud for denne anmeldelse af Schumann var det første hefte blevet anmeldt af Ludvig Rellstab i hans tidsskrift *Iris im Gebiete der Tonkunst*. Rellstab karakteriserer Hartmann som en meget talentfuld komponist med en stil, "..welche sich halb Weber, halb Beethoven zum Vorbilde gewählt hätte, ohne jedoch von irgend einem von beiden zu entlehnen".[53] Også Rellstab har kritiske bemærkninger: de to første capricer koncentrerer sig i for høj grad

**47** Passagen – incl. nøglefejlen – er gengivet i Inger Sørensen, *Op. cit.*, s. 90.

**48** Årstallet "1835" er tilføjet Hartmanns autograf med blyant i en senere, fremmed hånd.

**49** Heinrich Marschner takkede på det hjerteligste for denne tilegnelse i brev til Hartmann af 11.5.1838, *Breve*, nr. 156.

**50** Se *Breve*, nr. 216. Vistnok den eneste omtale i samtlige breve til eller fra Hartmann af en fremførelse af hans klavermusik.

**51** *Neue Zeitschrift für Musik* (6), nr. 47, 13.6.1837.

**52** *Neue Zeitschrift für Musik* (7), nr. 48, 15.12.1837.

**53** *Iris* (8), nr. 40, 29.9.1837.

om en enkelt figur, som i længden virker trættende på tilhøreren, og nr. 2 i Des-dur finder han ganske enkelt for vanskelig at læse og for svær at spille. Nr. 4 i b-mol betegnes derimod som "ein leidenschaftliches, characteristisches, brilliantes Klavierstück, welches dem Componisten die ganze Anerkennung der Musiker gewinnen wird".

## NR. 8
## DEUX PIÈCES CHARACTÉRISTIQUES, OPUS 25

De to karakterstykker udkom hos Hofmeister i 1839 og mange år senere hos Wilhelm Hansen i 1885 i to separate hæfter med følgende tilføjelse på titelbladet: "Nouvelle Èdition par Aug. Winding". Der er kun få forskelle i dynamik og artikulation mellem de to udgaver. Også dette opus viede Robert Schumann en omtale i sit tidsskrift, og denne gang anderledes positivt, end det havde været tilfældet med Capricerne opus 18.[54] Schumann indleder med at konstatere, at stykkerne viser, hvordan komponisten har gjort store fremskridt, især i det harmoniske, og han finder, at stykkerne animerer til yderligere fordybelse. Han ser en vis indflydelse fra Carl Maria von Weber og Mendelssohn, kun ønsker han en friere tilgang til det rent melodiske. Når det drejer sig om målgruppen, understreger Schumann, at stykkerne henvender sig til *musikerne* snarere end til *amatørerne*: "Dilettanten werden ihm wenig Geschmack abgewinnen; für diese schreibt er zu complicirt und beziehungsvoll, Italiener und Italienisirte würden ihn gar für einen Barbaren erklären." Sidstnævnte synspunkt er næppe forkert, men dog overraskende, når man betænker den store udbredelse (i form af de mange udgaver), som Hartmanns trykte klavermusik havde i hele hans levetid.

## NR. 9
## TRE GENRESTYKKER

Kildematerialet tyder på, at der her er tale om fire selvstændige kompositioner, som Hartmann har samlet til ét værk med henblik på trykning hos Hofmeister i Leipzig: Allegro (kilde **A**; stykke I, t. 1-49), *Scherzo* (kilde **C**; stykke I, t. 50-196), Allegretto giocoso – Moderato grazioso (kilde **A**; stykke II;) samt Allegro moderato (kilde **A**; stykke III,). Disse fire stykker er derefter overført til kilde **B** af en professionel kopist, samlet til tre selvstændige stykker, der efterfølgende er sendt som trykforlæg til Hofmeister med opusnummeret "26". Forlæggeren fandt imidlertid, at der ikke rigtig var plads i hans program hverken til disse stykker eller til Hartmanns opus 31, hvorfor han returnerede begge manuskripter uden at lade dem trykke. Som yderligere grund til at afvise disse værker angav han:

> Ein weiterer Grund ist, dass diese Arbeiten mit Ausnahme der ersten Nummern, die mir sehr gefallen, etwas gar zu troken gehalten sind, wofür deren kunstgerechte Ausarbeitung nicht entschädigt.[55]

De tre genrestykker forblev således utrykt og opusnummeret "26" i stedet brugt i forbindelse med *Introduktion og Andantino religioso* (nr. 28), ligeledes udgivet af Hofmeister.

## NR. 10
## OTTE SKITSER, OPUS 31

De otte skitser er komponeret i henholdsvis 1840 (nr. 1, 2, 6, 7 og 8) og 1841 (nr. 3, 4 og 5). Af autografen fremgår det, at Hartmann oprindelig havde tænkt sig, at samlingen skulle bestå af 6 numre, nemlig de 5 numre fra 1840 samt en udeladt "nr. 5", der senere blev trykt i en selvstændig udgave.[56] Disse seks stykker er i kilde **A** sammensyet i ryggen til et samlet læg med slutdateringen 21. september 1840. Herefter er på selvstændige nodeark tilføjet de tre resterende numre, der senere indgik i opus 31. En række breve mellem forlæggeren Julius Schuberth og Hartmann viser, at sidstnævnte oprindelig havde tænkt sig en samling med syv skitser, men at Schuberth fandt dette tal uhensigtsmæssigt og derfor udbad sig en ottende, således at de kunne udkomme med 4 skitser i hvert hefte.[57] I øvrigt havde Hartmann oprindelig sendt skitserne til Hofmeister i Leipzig, som imidlertid havde fundet dem uinteressante og returnerede manuskriptet til Hartmann.[58]

I et af brevene reflekterer Hartmann selv over samlingens titel, og fremkommer her med nogle bemærkninger, som dels vedrører dette værk, men som indirekte også har relation til *Tonestykker i Sangform* opus 37 fra året efter. Den direkte anledning til brevet var, at Schuberth havde efterlyst en samling *Capricen* af Hartmann, til hvilken Hartmann svarede:

> Capricen kann ich sie nicht nennen, weil der Bau der einzelnen Stücke eben den Nahmen, Skizzen hier characteristisch macht, aber sie sind übrigens ganz und gar von demselben Genre, wie Sie selbst sehen werden, und nicht zu gross, nicht zu schwer und haben Kennern und Laien, denen sie hier bekannt sind, sehr gut gefallen; ich hoffe darum auch, dass Sie damit zufrieden sein werden. […] Mit den "Lieder ohne Worte" muss ich sehr vorsichtig sein, weil ein so ausgezeichnetes u mit Recht so beliebtes Vorbild, wie das von *Mendelssohn* schon vor Augen liegt; ich werde indessen mache, was in meinen Kräften steht.[59]

Førsteudgaven hos Julius Schuberth (med Olsen & Lose som medudgiver) udkom i 1842, tilegnet komponistens hustru, Emma Hartmann, der selv i 1840'erne fik publiceret en række værker, dels nogle danse for klaver, dels et større antal sange

**54** *Neue Zeitschrift für Musik* (11), nr. 34, 23.10.1839.

**55** Brev fra Friedrich Hofmeister til Hartmann af 10.1.1841, *Breve*, nr. 110.

**56** *Canzonetta*, nr. 31.

**57** Se *Breve*, nr. 128, 131, 133 og 141.

**58** Se *Breve*, nr. 110, citeret ovenfor i forbindelse med *Tre Genrestykker*, nr. 9.

**59** Brev fra Hartmann til Julius Schuberth af 13.1.1842, *Breve*, nr. 128. Hartmann vendte kort efter tilbage til sådanne "Lieder ohne Worte", blot kaldte han dem på dansk og med den lidt mindre 'mendelssohnske' betegnelse *Tonestykker i Sangform* (se nedenfor nr. 11).

og romancer udgivet under pseudonymet "Frederik Palmer".[60] I 1877 blev værket genudgivet hos Wilhelm Hansen i en "Ny af Componisten revideret Udgave", hvor førsteudgavens udgivelsesår "1842" undtagelsesvist er anført efter opusnummeret (kilde **C**). Endelig fulgte i 1886 endnu en udgave (kilde **D**) med samme pladenumre som **C** men alligevel med enkelte små ændringer i artikulationen.

Der er tale om otte stykker af meget forskellig længde (fra 18 takter i nr. II til 245 takter i nr. V) og af meget forskellig karakter. Fem af de otte skitser bærer ydermere karakteriserende titler: *Canzonetta. Andante religioso* (nr. II), *Mazurka* (nr. III), *Scherzo* (nr. IV og V) samt *Introduction og Mouvement de Valse* (nr. VII)

Det første af hæfterne blev anmeldt af Schumann – kort og præcist og med omtale af hvert enkelt af de fire stykker; den bringes her i sin helhed:

> Der Titel ist wohl gewählt. Man erhält in dem Hefte vier kürzere characteristische Stücke, von denen namentlich das erste gelungen scheint; es kommt uns wie eine gemütliche Familienscene vor. Im zweiten Stücke, *canzonetta religiosa*, vermissen wir musikalischen Fluss; die canonischen Stellen darin dünken uns etwas steif. Das dritte Stück, eine Mazurka, stammt wohl aus einer früheren Zeit; sie ist bei weitem zahmer als etwa eine von Chopin, und hat vom 2ten Theil an vielmehr einen Walzercharakter. In der letzten Skizze scheint dem Componisten ein bestimmtes Bild vorgeschwebt zu haben; manches berührt uns fast ironisch. Darüber könnte natürlich nur der Tonsetzer Auskunft geben.[61]

Lothar Brix går videre end Schumann, når det gælder henvisningen til Chopin i forbindelse med den tredje skitse, Mazurka. Han ser ligefrem en satsteknisk forbindelse til et bestemt værk af Chopin, nemlig hans Mazurka i h-mol opus 41 nr.2, og henviser i den forbindelse til det korte møde, der fandt sted mellem Hartmann og Chopin, hvor sidstnævnte skulle have rost Hartmanns klaverspil.[62] Skulle man pege på et præg af Chopin i denne sats, måtte det være de første to takter i højre hånd med den karakteristiske enstemmige indledning til hovedmotivet; men der er et stykke vej herfra og til Chopins fuldendte klaversats.

## NR. 11
## SEKS TONESTYKKER I SANGFORM, OPUS 37

Hartmanns autograf med *Seks Tonestykker i Sangform* er slutdateret 22. oktober 1842. I autografen optræder stykkerne i en anden rækkefølge end i den trykte udgave, og den senere nummerering er i autografen tilføjet med blyant: 1, 2, 5, 3, 6, 4. Hertil kommer yderligere et stykke (kilde **A**, s. 5-7), som ikke kom med i den trykte udgave; stykket bærer titlen *Gamle Minder* forsynet med påskriften i Hartmanns hånd: "NB udskrives ikke".[63]

Samlingen udkom i 1843 hos Julius Schuberth i Leipzig (faktisk på forlæggerens direkte opfordring)[64] og Lose & Olsen i København og blev i 1882 genudgivet hos Wilhelm Hansen i "Ny af Componisten revideret Udgave". Udgaven fra 1882 adskiller sig for det tredje og det sjette stykkes vedkommende på afgørende punkter fra autografen og førstetrykket (se *Description of Sources*).

Titlen – i den tyske udgave *Tonstücke in Liederform* – leder umiddelbart tanken hen på Mendelssohns *Lieder ohne Worte*, både når det gælder stilen og genrebetegnelsen. Selvom der ikke er vidnesbyrd om noget tæt personligt forhold mellem Hartmann og Mendelssohn, har Hartmann utvivlsomt kendt til de mange *Lieder ohne Worte*, som Mendelssohn fik udgivet i årene mellem 1832 og 1845.[65] Forlæggeren Julius Schuberth har tilsyneladende været glad for samlingen, for han efterlyste flere stykker af samme art, som kunne fylde endnu et hefte:

> Ihr Heft Lieder ohne Worte d.h. Tonstücke etc. habe ich erhalten & finde ich Ihr Honorar ganz in der Ordnung. Dass ich diese Tonstücke in Liederform fortzusetzen wünsche bitte ich nicht ungütig aufzunehmen. Die nächst folgenden Hefte davon wollte ich mir nur reservirt wissen.[66]

Selvom Schuberth på titelbladet udtrykkeligt nummererede værket som "Op. 37 1stes Heft", kom der dog aldrig et opfølgende andet hefte.

**60** Et par af dansene blev trykt i samme samling som nr. 30 i nærværende udgave, mens sangene udkom i årene 1848-1850.

**61** *Neue Zeitschrift für Musik* (19), nr. 23, 18.9.1843.

**62** Lothar Brix, *Op. cit.* s. 77; Angul Hammerich, *J.P.E.Hartmann*, København 1916, s. 46; Inger Sørensen, *Op. cit.*, s. 151. Hamerich kan ligefrem ordret citere Chopins ord til Hartmann ved et af disse møder i Paris: "Mais c'est charmant ce que vous jouez-là".

**63** *Gamle Minder* gengives i nærværende udgave som nr. 29.

**64** *Breve*, nr. 155 af 17.1.1843 fra Julius Schuberth til Hartmann: "Wenn ich bitten darf lassen Sie mich mit den Liedern ohne Worte nich warten – ich möchte gern gleich beide Hefte haben".

**65** I alt udkom i disse år seks samlinger med *Lieder ohne Worte* af Mendelssohn.

**66** Brev fra Julius Schuberth til Hartmann af 22.2.1843, *Breve*, nr. 157. Også i et brev en måned forinden (*Breve*, nr. 155) forudsætter Schuberth, at der kommer to hæfter med *Lieder ohne Worte*.

# INTRODUCTION

In a lengthy letter, dating from 1841, addressed to music publisher Julius Schuberth in connection with the printing of his D minor sonata, Johan Peter Emilius Hartmann writes modestly about his skills as a pianist-composer: "I am not a pianist by profession; and my central concern as composer has always been the orchestra and the vocal music rather than the piano."[1] Notwithstanding these reservations, he had already managed, prior to composing the D minor sonata to which the quoted excerpt pertains, to have no less than six compositions for piano printed,[2] as well as a number of shorter pieces that have been handed down in the form of manuscripts; and in the ensuing 60 years, approximately 25 more printed works for piano would follow, as well as a number of unprinted pieces. All in all, then, I.P.E. Hartmann has left a rather substantial output of piano music to posterity.

In the letter to Julius Schuberth cited above, Hartmann addresses his attention in a more detailed way to a contention that his piano sonata might not be "claviermässig genug" – that is to say, sufficiently pianistic:

> However, for quite some time, the latter-named instrument has been used by many composers only as a general idea-e[m]bryo; and if I didn't have their example before my [inner] eye, I would not have been able to take my place in the queue of piano composers. It is therefore natural that they who judge me from the standpoint of the genuine pianist will necessarily have to arrive at the aforementioned result; and, I must confess, it is most certainly a reproach; nonetheless, I am satisfied that it only at this point, and not over the composition in and of itself, that the question arises.

The present edition includes all of Hartmann's completed piano works, spanning from the grandly conceived piano sonatas in F major and A minor through the assortment of collections of piano music to shorter individual pieces of less than twenty bars. The works encompass the greater portion of the nineteenth century's customary genres of piano music. In terms of when they were created, they are distributed over a span of more than 60 years; from the middle of the 1820s to the middle of the 1880s. The piano music is accordingly the genre that is most abundantly represented in Hartmann's aggregate output – in any event, when it comes to instrumental music. Among the 86 opus numbers, all in all, that turn up in Hartmann's complete output of printed music, 20 of these are comprised of music for piano. We also have to consider that there are a great many grandly laid out or shorter piano works that were printed without opus numbers or that have been handed down in manuscripts – all in all, there are 56 such collections and individual pieces in the present edition. As is made evident in the Chronological Concordance (p. 652 in Vol. 2), the centre of gravity in Hartmann's activity as a piano composer lies in the 1840s and – to a somewhat lesser degree – in the 1850s.

All of the known piano works by Hartmann – whether they exist as printed material or as manuscripts – are stored in The Royal Library in Copenhagen. Some portion of these pieces – albeit far from all of them – exist in Hartmann's own hand (some of the autographs have been lost after having been sent as printing sources to the various German publishers, who sometimes failed to return the manuscripts to Hartmann after the printing was completed). The Royal Library's collection of Hartmann manuscripts can be credited primarily to the Hartmann family's decision to entrust the sum total of the composer's bequeathed musical compositions to the library in 1902, just two years after Hartmann's death, along with the appurtenant scrupulous indexes of themanuscripts.

The printed material can be found in two different collections in the library: one part of this material has been included in the National Collection, which includes all printed Danish music that has been acquired in connection with the library's continuous gathering of printed Danish musical material,[3] while additionally, there are complete sets of the various printed editions for every single work – ordered chronologically, work by work – in the so-called *Dan Fog Collection*, which was incorporated into the Royal Library in 1993 and which follows the numbering in Dan Fog's

**1** Inger Sørensen, *J.P.E. Hartmann og hans kreds. En komponistfamilies breve 1780-1900*, vols. 1-3, Copenhagen 1999 No. 125 (below *Letters*)

**2** Opus numbers 6, 7, 18, 25, 26 and 31. In this connection, it ought to be emphasized that the remarks were occasioned by the prize committee's remark that Hartmann's sonata was not "claviermässig genug" (sufficiently pianistic).

**3** The law governing legal deposit of musical works was adopted in 1902, that is to say, two years *after* Hartmann's death and accordingly came to apply only to the posthumously published Hartmann works.

**4** Dan Fog, *Hartmann-Katalog. Fortegnelse over J.P.E. Hartmanns trykte kompositioner*. Copenhagen 1991. As is made evident by its title, Dan Fog's register does not include the many unpublished works.

printed work-index.[4] It is especially the latter collection that provides an unparalleled overview of the dissemination of Hartmann's music in print.

A significant portion of the printed editions of piano music was published *both* by German and Danish music publishing houses and, as far as many of these works are concerned, even in several different versions of the same work, typically with intervals of several decades between the different appearances. When it comes to the earlier works, there is a recurring pattern that the work was first put out by either a Danish or a German publisher, in connection with its creation, and was subsequently reprinted by Wilhelm Hansen a few decades later. In the years between 1837 and 1845, all of Hartmann's new piano works were put out by German publishers. It wasn't until 1848 that the works started to be entrusted to Danish publishers.[5] Whether this can be explained by the fact that Hartmann, during those years, was a particularly prominent name in Germany or whether it reflects that there was not yet a "market" for his piano music in Denmark cannot be unequivocally determined. As a matter of fact, the references to Hartmann's piano music in German periodicals are also, quite naturally, confined by and large to these years.[6] Another reason could be – although this hypothesis does not lend itself to further verification – that the strained relations between Denmark and Schleswig-Holstein after 1848 could have played a role.

After having bought up most the Danish publishing houses at the closing of the 1870s, Wilhelm Hansen launched, in the 1880s, an almost systematic re-issuing of Hartmann's piano works: sometimes they were engraved from the original printing plates but in most cases, they were engraved all over again.[7] Hartmann's position in the 1880s must accordingly have been of such stature that there was still a market for these previously published works.

With few exceptions, the piano music does not play a prominent role in the reception of Hartmann's music on the whole and especially the older literature passes relatively lightly over this aspect of the composer's output. While Angul Hammerich does not make much of the works for piano,[8] they certainly play a different and more prominent role in the context of Richard Hove's absorption in the composer and his oeuvre: for one thing, Hove has penned two detailed articles on the F major sonata (No. 3) for *Dansk Musiktidsskrift* and for another, his monograph on Hartmann contains a special chapter on the piano music.[9] The most thorough treatment of the topic – and the sole monograph devoted entirely to Hartmann's piano music – is Lothar Brix's patently meritorious, albeit somewhat intractable, book from 1971.[10] The book is based on detailed studies of source material in The Royal Library and scrutinizes the entire output, systematically, with a prospect on both Danish and German music history that is based on a style-analytical approach. However, when it comes to his own day's assessment of Hartmann's piano music, the author is compelled to point out, by way of introduction:

> Already in Hartmann's lifetime, though, the significance of his piano music was hardly acknowledged, especially because it was Niels W. Gade's pianistic genre art that determined, to a very great extent, the musical tastes in Denmark during the 19th century.[11]

Such a description of the contemporary reception corresponds quite precisely with the glaring lack of any source material that could shed light on the dissemination, during Hartmann's lifetime, of the music in the public and the private music spheres in Denmark.

In connection with the mention of *Studier og Novelletter* (No. 19), Lothar Brix is even more severe in his assessment of Hartmann and simultaneously points out a characteristic feature about many of his collections of piano pieces, namely the uneven level of artistic craftsmanship:

> The juxtaposition of cliché-like routine works of the superficial fashion taste and compositions of quality serves to establish, in most of Hartmann's collections, a remarkable synthesis that testifies to an apparent uncertainty with respect to taste. [12]

What must be mentioned, though, as supplemental to this rather harsh judgment is that Lothar Brix is not blind to the rising quality we encounter in Hartmann's piano music that appears to be in synch with the composer's maturation, starting with the collection, Opus 74 (No. 23) and culminating, of course, in the piano sonata, Opus 80 (No. 5).

The most recently published of the various comprehensive accounts of Hartmann's life and work, namely Inger Sørensen's monograph on the Hartmann family, published in 1999, treats of the piano music in a variety of different contexts: the Prize Sonata, Opus 34, is discussed in the book's Fifth Chapter about incidental music for the theatre; an overview of the most important works

**5** After this year, it was only the *Fantasy Pieces*, opus 54, that made its first appearance as a publication by a German publisher.

**6** In addition to Schumann's various reviews in *Neue Zeitschrift für Musik* and the review in *Iris* (see below) there were, according to Lothar Brix (see *Die Klaviermusik von Johann Peter Hartmann. Ein Beitrag zur musikalischen Romantik in Skandinavien*, Göttingen 1971, p. 6) also reviews in Julius Schuberth's journal, *Hamburgische Musikzeitung*; this journal has *not* been consulted in connection with the preparation of the present edition.

**7** See Dan Fog, *Musikhandel og Nodetryk i Danmark efter 1750*, vol. II, p. 210. From around 1880, Wilhelm Hansen more or less reigned supreme among the music publishing enterprises and pretty much controlled the Danish market.

**8** Angul Hammerich, *J.P.E. Hartmann*, Copenhagen 1916.

**9** Richard Hove, *Dansk Musiktidsskrift* 1927-28, p. 149 and *Dansk Musiktidsskrift* 1944, p. 140; Richard Hove, *J.P.E. Hartmann*, Copenhagen 1934, p. 38 ff.

**10** Lothar Brix, *Die Klaviermusik von Johann Peter Emilius Hartmann. Ein Beitrag zur musikalischen Romantik in Skandinavien. Dissertation….Georg-August-Universität zu Göttingen*, Gottingen 1971.

**11** Lothar Brix, *Op. cit.*, p. 6.

**12** Lothar Brix, *Op. cit.*, pp. 163-164.

appearing in Chapter 8, which is entitled "The later piano works"; and a separate exposition on the three sonatas in D minor, F major and A minor (Nos. 1, 3 and 5) turns up in the book's appendix, which also contains succinct musical analyses of a number of selected works. Inger Sørensen summarizes *her* assessment of Hartmann's importance as a piano composer in slightly different terms than does Lothar Brix:

> With his piano works, Hartmann positioned himself as the predominant Danish romantic composer within this genre. Nobody else composed so many and such different kinds of piano works of such high quality. Notwithstanding his keen ear for currents, especially those of the German Romantic movement, Hartmann's piano compositions were far more personal than [Niels V.] Gade's more directly Mendelssohn-inspired style, which was considerably more pallid. Hartmann's work progressed to a much greater extent and when he gave up writing piano music in the middle of the1880s, the young Carl Nielsen was ready to take up the mantle as the one who was destined to keep the flame alive."[13]

## EDITORIAL REMARKS

*Pedalling*
Both Hartmann's manuscripts and a large number of the printed versions are supplied with pedal markings. These particular instructions have been incorporated into the present edition following the same principle as is applied to other technical playing instructions. However, no analogy-complements of the pedalling instructions have been carried out here.

The autograph sources' specification of pedalling is given in three different ways, all of which have been retained in the present edition without any further supplementation:

*ped.* succeeded by a *
*ped.* without any subsequent *
*con ped.*

The latter specification appears to convey that a subsequent passage ought to be played with the use of the damper pedal without clarifying a more concrete stipulation of such use.

*Fingering*
Many of Wilhelm Hansen's editions contain fingerings – in many cases, these were allegedly supplied by the pianist, August Winding, and there is no way to substantiate the extent to which this transpired with the composer's knowledge and consent; some of Hartmann's manuscripts also contain fingerings, but here only very sporadically. On account of these factors, the editor has chosen to leave these indications of fingerings out of the Edition, with the exception of their appearance in one single work, where they can be said to be an integral part of the piece, namely, No. 24, *Theme and 14 Variations for Johan Peter Hartmann.*

*Polyphonic notation*
In his piano music, Hartmann makes extensive use of polyphonic notation although it is not the case that we always have rigorous polyphonic composition here, but rather a matter of what could be called "free-part writing". In some cases, the notation is sustained throughout an entire passage; in others throughout an entire bar and then again, in others, only for some portion of the bar. What this entails is that a notation which, at one place in the phrase, is consistently polyphonic (with the inclusion of the necessary pauses) is discontinued in other parts of the phrase and seemingly appears to have "missing" pauses. In only a very few instances does the present edition normalize and complete such passages, but follows Hartmann's notation.

*Dating*
The datings of Hartmann's works in the *Description of Sources* (and hence the chronological order of the works in three main categories in which they appear in the present edition) are based on three sources:

A. Hartmann's autograph dating in virtually all the surviving manuscripts, sometimes even in connection with each individual piece in a collection.

B. Dan Fog's dating of the printed editions in his Hartmann catalogue, based on advertisements, publishers' catalogues, and probably also on Hofmeister (see below, point C).[14]

C. Leipzig-based publisher Friedrich Hofmeister's monthly catalogues of published music in Germany (both by his own and by other publishing houses) and in several other countries during the period 1829-1900.[15] A registration of a work in one of Hofmeister's monthly booklets was rarely entered

**13** Inger Sørensen, *Hartmann. Et dansk komponistdynasti*. Copenhagen 1999. p. 279. What we have here is an assessment about which the present edition of Hartmann's piano music provides an opportunity for further precise qualification.

**14** It goes without saying that a dating of a printed edition for which no dated autograph manuscript has been preserved cannot tell us anything about when the work first came into being, but only indicates the date of the work's publication in print.

**15** This particular project, which was launched by Hofmeister himself, continued up until 1942, after which the task of keeping the index from 1945 was taken up by the German national bibliography. Hofmeister's catalogues from the period 1829-1900 (that is to say, corresponding to the period that would be relevant to Hartmann's piano music) has, in the course of the past two decades, become digitalised and rendered "search-able" via the so-called *Hofmeister XIX* project, which was initiated and implemented under the auspices of JAML, the international music library's umbrella organisation, (http://www.hofmeister.rhul.ac.uk/2008/index.html). The catalogues' construction and significance is exhaustively described in Rudolf Elvers and Cecil Hopkinson, "A Survey of the Music Catalogues of Whistling and Hofmeister" in *Fontes* (1972), vol. XIX, pp. 1-7.

more than three months after the printed version was available; this in itself gives rise to a relatively precise dating of any particular edition. References to Hofmeister's various catalogues in the footnotes of the present edition appear in the following format: *Hofmeister XIX*.

With one sole exception (No. 56) it has been possible, making use of the aforementioned tools, to date all of Hartmann's piano works, which is why it has also been possible to set up a comprehensive chronological register of the composer's output (see the chronological concordance in Vol. 2).

*Numbering in the series*
For practical reasons, each of the works in the present edition has been supplied with a serial number. The numbering here does *not* follow Dan Fog's numbering;[16] nor has it been possible – and again, for practical reasons – to coordinate these numbers with the upcoming thematic index of Hartmann's works that is presently under development.

## THE WORKS

Hartmann's piano music falls into three main categories: sonatas (and a sonatina); collections of character pieces with more or less clearly cyclic character and appearing under a number of different headings; and a number of one-movement pieces, with or without programmatic titles. As ought to be noted, the present edition follows this classification in such a way that it is not always possible to draw a clear line of demarcation between the second and the third of the aforementioned categories. What ought to be emphasized in this connection is that many of the collections owe more to the various publishing houses' wish to present an album of a certain size than they do to any ambitions that Hartmann might have had about a cyclic structure:[17]

| | |
|---|---|
| A. Sonatas (and a sonatina) | Nos. 1-5 |
| B. Collections (character pieces) | Nos. 6-24 |
| C. Self-contained works | Nos. 25-56 |
| D. Appendix | Nos. App. 1-App. 5 |

The character pieces encompass a wide range of "genres",[18] all of which are familiar from what we know about works by other – especially German – composers working in the 19th century. Why Hartmann has chosen this or that name for a specific collection is not always immediately obvious. In many instances, the designations overlap. On the whole, the genre designations for the many piano pieces from the 19th century are highly fluid, although it is indeed possible to link certain stylistic features to certain designations.

In Hartmann's oeuvre, the following designations for such groupings of character pieces appear on various title pages: *Rondeaux*, *Caprices*, *Skitser, Pieces Characteristiques*, *Genrestykker*, *Tonestykker i Sangform*, *Fantasistykker*, *Novelette*, *Etudes*, *Studier* and *Fantasi*. In addition, there are a number of dance pieces, one-movement pieces with programmatic titles and album leafs – all in all, an extraordinarily variegated bouquet of piano pieces, which clearly reflects the piano music's predominant role as so-called house music in the 19th century, the titles and mottoes of which are fully in keeping with the ordinary practice among the day's composers working in Denmark and Germany.[19]

Lothar Brix divides the collections with the character pieces into three phases, each with its own respective stylistic quality:

1835-1845: Nos. 7, 8, 9, 10, 11 and 12
1846-1863: Nos. 13, 15, 16 and 17
1864-1877: Nos. 19 and 23

Works with programmatic content comprise two main groups: on the one side, the collections or individual pieces to which literary texts are linked and on the other, the pieces with programmatic titles. To the former group belong *Seks Karakterstykker* (No. 13), *Andantino* from *Tre Klaverstykker* (No. 14), *Novelette* (No. 17) and *Klaverstykker* (No. 18), all with texts by Hans Christian Andersen, with the exception of the last two pieces in No. 18, which are ushered in with stanzas by Carl Andersen.

To the latter group, works with programmatic titles, belong *Ballo Militare* (No. 12), *Svensk Hjemvee, Sommeren 1848* (No. 14), *Andantino religioso* (No. 28), *Gamle Minder* (No. 29), *Hamborgerskotsk* (No. 30), *Om Foraaret* (No. 33), *Hjemvee* (No. 34), *Vinteren* (No. 35), *Den 20de Januar 1848* (No. 38), *Bellmanske Billeder* (No. 45), *Aftenstemning* (No. 47), *I Folkevise-Tone* (No. 48) and *Svanerne* (No. 54). Both when it comes to the prefatory texts and the various titles, it is often difficult, in the case of Hartmann's work, to spot any genuine connection between the texts/the titles and the musical composition: Lothar Brix even goes so far as to assert, in connection with Hans Christian Andersen's poems, which open the Six Character Pieces for Piano, No. 13 "... more confusing than instructive.[20]

**16** That is to say, the numbering does not conform to the manner in which the works make their sequential appearance in Dan Fog, *Op. cit.*, considering especially that Fog's catalogue does *not* include the non-printed works.

**17** Within each of these separate categories, the works are presented in a tentative chronological sequence.

**18** The word "genre" has here been set inside quotation marks in order to signify that, in some cases, we are simply not dealing with self-contained, profiled genres, with their own respective stylistic characteristics, but that, every now and then, we are faced with what are, evidently, more or less arbitrary titles.

**19** As is made evident by the following introduction to the many different compositions, the boundary between genuine program music and merely evocative titles is a fluid one. This aspect of Hartmann's piano music is described in a more thorough manner in Niels Krabbe, "Udbredelsen af J.P.E. Hartmanns klavermusik", *Fund og Forskning* (2012) 51, Copenhagen 2012.

**20** Lothar Brix, *Op. cit.*, p. 116.

## A. SONATAS (AND A SONATINA)

Hartmann wrote four piano sonatas (as well as an unfinished first movement for a fifth), one sonatina and one sonata for piano duet, as is rendered apparent on the following list:

- Piano sonata for 4 hands, MS 1826,[21] the last movement being published as *Petite Rondeau Opus 4* in 1888 (the opus number of the original manuscript indicates that the publication of the whole sonata had been planned at a certain stage).
- Sonata in D minor, opus 34, "Prize Sonata", printed in 1842
- Sonata in G minor, MS dated 1851
- Sonata in F Major, MS dated 1854, printed posthumously in 1944
- Sonatina in G major, MS dated 1863
- Sonata in A minor, opus 80
  - MS dated 1876 (original version of the 1st and 2nd movements)
  - MS dated 1883 (revised version, printed in 1885)

Taking into consideration the waning interest in composing piano sonatas that can be generally spotted among composers working in the second half of the nineteenth century, the sheer volume of Hartmann's sonata output is nothing short of remarkable. Hartmann may be one of the only Danish composers between Kuhlau and N.V. Bentzon – perhaps the only – who wrote more than one or two piano sonatas.

In a couple of articles appearing in April 1839 in *Neue Zeitschrift fur Musik*, Schumann puts forward some succinct and fundamental reflections on the piano sonata, as a genre, in connection with a review of a number of sonatas created by various, currently unknown (with the exception of Weber and Mendelssohn, who are also represented in the article) composers.[22] By way of introduction, Schumann drives home the point that, at this juncture in time, the piano sonata, as a genre, is absolutely something quite exceptional, and that when it appears, then it is principally written by lesser known composers. Schumann even goes so far as to assert, somewhat disparagingly, that such sonatas possess what is almost the character of "the form study" and elaborates: "they were hardly spawned from any strong inner urge". He ascertains, without giving vent to any kind of sympathetic remorse, that the genre has outlived its role. On the basis of pure statistical logic, this judgment is corroborated in the periodical by the very fact that piano sonatas comprise a very small portion of the numerous works that were reviewed in the volumes which appeared while Schumann was editing the journal.

His copious review, appearing three years later, of the three prize sonatas, one of which is Hartmann's opus 34, is thus quite exceptional, something that was supposedly brought about by the special circumstances surrounding precisely these three sonatas' genesis.

### NO. 1
### SONATA IN D MINOR, OPUS 34, "PRIZE SONATA"

In the wake of the very early experiments with the sonata for piano duet, dating from 1826 – the last movement of which was printed, as late as 1888 as Opus 4 – it was the announcement of a prize competition by the *Nord Deutscher Musik Verein* that bolstered Hartmann's courage to seriously turn his attention toward trying his hand with the piano sonata genre. The competition gave rise to the Sonata in D minor, which was composed in a short period of time, during November-December 1841, and was subsequently awarded the competition's second prize. The work was submitted – anonymously, of course – under a motto that was borrowed from Horace's *Ars Poetica*: "Neque chorda sonum reddit, quem vult manus et mens, nec semper feriet, quodcunque, minabitur arcus" (Neither does the string always form the sound which the hand and the conception of the performer intends, nor will the bow always hit whatever mark it threatens.)[23]

The genesis of the Prize Sonata – and the pressure under which Hartmann was placed in order to get the piece ready in time – is made evident by the correspondence between the music publisher, Julius Schuberth, and the composer around Christmastime in 1841, in connection with the subsequent publication of the sonata by the German publishing house in 1842. In 1841, Julius Schuberth – the chairman of an organization that he had founded himself, the *Nord Deutscher Musik Verein* in Hamburg – had brought forth the suggestion that Hartmann be made an honorary member of the association.[24] On the same occasion – or perhaps at a somewhat later point in time – Schuberth had drawn Hartmann's attention to the fact that the prize competition issued by the association was also open to composers outside of Germany. This information was imparted to Hartmann so late with respect to the deadline for submissions, that he was forced to draft and work

**21** "Sonata a 4 mains No. 1 Op. 4." The manuscript consists of four movements: Allegro, Scerzo [sic], Allegro No. 2 (with an annotation in a different coloured ink, "duer slet ikke" (doesn't work at all)), Adagio No. 3 and Rondeau, Allegro assai. The printed edition is one of Hartmann's last printed piano works. The manuscript of the original version of the sonata evinces a considerable degree of re-working in Hartmann's hand prior to the printing of the movement. The sonata is not included in the present edition.

**22** Robert Schumann, "Sonaten für das Clavier" in *Neue Zeitschrift für Musik*, Nos. 34 and 35, April 26 and April 30, 1839.

**23** Horace, *Ars Poetica*, lines 348 and 350; Hartmann has omitted the preceding meaning-bearing passage, line 347, an antecedent "nam" in line 348 and all of line 349, positioned between the quoted lines. The omitted line in Horace's work says: "poscentique gravem persaepè remittit acutum;" (when one calls a tone deep, one often renders it high); the entire section in Horace (l.347-350 can be paraphrased thusly: "Yet there are faults, which we should be ready to pardon: for neither does the string *always* form the sound which the hand and the conception of *the performer* intends, but very often returns a high note when he demands a deep; nor will the bow always hit whatever mark it threatens." (The paraphrase is based on *Horace, The Art of Poetry. A verse translation with an introduction by Burton Raffel*, New York 1974, p. 57).

**24** *Letters*, No. 121.

out the details of his contribution in the utmost haste – allegedly in the course of four weeks, concurrently with the rest of his duties. It was such a hectic period and the pressure was so great that Hartmann did not even manage to fully finish the composition of the first movement in time for the manuscript to be delivered in its entirety to the copyist, who was supposed to make the copy ready for the prize committee; from and including bar 174, the movement existed, at this point in time, only in sketch form. The upshot here was that Hartmann, in all haste, eventually had to add, in his own hand, the missing conclusion onto the copy and then dispatch the entire resulting manuscript down to Hamburg. This serves as the explanation for why Hartmann, later on, in connection with further negotiations with Schuberth concerning the printing of the work, was compelled to notify the publisher that a copy of the sonata (presumably, source **C**) in his own possession was still missing this ending, which is why he asked to have the other copy returned from Germany.[25] However, it is only the incomplete autograph manuscript that has been preserved, which explains the missing ending of the first movement in source **C**. Why this copy is also missing the entire second movement is not evident from the source.[26]

As has been mentioned, Hartmann's sonata garnered the competition's shared second prize. In a lengthy letter from 14 December 1841, Schuberth was able to offer Hartmann a detailed account of the circumstances connected to the awarding of the prizes, including specific mention of who had won the first prize and the other (shared with Hartmann) second prize, as well as which of the judging committee's members had been favourably disposed toward Hartmann's efforts.[27] In the very same letter, though, Schuberth asked Hartmann to embellish the sonata with metronome markings, with an eye toward the printed edition that was being prepared by Schuberth's publishing house and was slated for publication the following spring.[28] Schuberth also seemed to have planned a version for piano duet. In his letter Schuberth wrote: "I must not forget the most important thing: the four-hand *arrangement* of your *Prize Sonata*. In a four hand version the sonata will appear even more pompous"; accordingly, Hartmann asked his former pupil Otto Dütsch to make such a version[29], which is known today from a manuscript in Dütsch's hand, but which was apparently never printed as planned, even if the publisher returned to the matter in a new letter a couple of months later.[30]

The Prize Sonata was re-issued by Wilhelm Hansen almost forty years later, in 1880 (source **B**).

The Prize Sonata is one of the very few works for which there is a genuine review – and to boot, as has been mentioned, one penned by Robert Schumann in his trend-setting *Neue Zeitschrift für Musik*, where, in the June 1842 edition, there is a comprehensive review of all three of the prize-winning sonatas that had been entered into the competition. While Schumann, evidently, is not particularly fond of the two works that garnered the first and second prizes (composed, respectively, by two men who have fallen into complete obscurity, Karl Vollweiler and J.E. Leonhard), he is decidedly more enthusiastic about Hartmann's sonata: here, as Schumann stresses, a genuine artist is having his say. Schumann spots what he calls a certain "Novellencharacter" in the sonata, as a whole, where only the finale, with its more orchestra-like textures, fails to exhibit the salient features of this characteristic texture.[31] Schumann summarizes his impression of the three prize sonatas with the following characteristics; his commentary here simultaneously functions as a mild assault on the jury's assessment:

> Whereas we recognized, in the first (by Vollweiler), a *pianist*, who with his talent has managed to throw himself into the composition and, in the second (by Leonhard), a *musician* who, with intellectual games puts obstacles in his own way towards perfection, in the work by J.P.E. Hartmann, the *artist* is speaking to us, an artist that mollifies us by virtue of the harmonious application of his forces, and who – being the master over the form and not slave of his feelings – understands in every case how to stir and captivate us.
>
> This is *our* opinion, and if it does deviate to some extent from that of the judges, their just willingness in rewarding the efforts according to their merits should in no way be called herewith into question. But it is more difficult to pick the best out of fifty people than out of three. And then again – well, we can also make mistakes, but we only had the best intentions.[32]

Encouraging words for the still young composer and actually embodying an intimation that he – and not Vollweiler – ought to have been awarded the first prize.

**25** The request was complied with, as evidenced in a letter from Schuberth of 28.12.1841, wherein it is mentioned that the manuscript is on its way to Denmark, in a package addressed to the music publishing house, Lose & Olsen (*Letters*, No. 126); this particular copy has presumably been lost.

**26** These conditions are described in detail by Hartmann in his letter to Schuberth from December 1841 (*Letters*, No. 125); concerning the problem of having to make a copy in time to meet the competition's stipulated deadline, we read in the letter: "And – what is even worse – I had not even finished the last part of the first *Allegro*, but only sketched it; thus, if I were to gain time, my only possibility was to add the missing part to the manuscript which I sent to you. […] Because when it comes to this last part of the first *Allegro* I don't even have a copy".

**27** *Letters*, No. 122.

**28** The metronome markings were included in the German original edition but were omitted in the Danish re-print from 1880.

**29** Danish composer (1823-1863); had been a student of Hartmann at Siboni's music conservatory in Copenhagen; he left Denmark in 1840 and, after spending three years in Dessau, Germany, moved to St. Petersburg, in 1844.

**30** Manuscript I DK-Kk, Hartmanns Samling. Kompositioner og Udkast.

**31** The term "Novellencharacter" calls to mind Schumann's aesthetic ideals concerning music's capacity to express "the poetic" and his disdain for the conventional tyranny of form.

**32** *Neue Zeitschrift für Musik*, (16), No. 45, June 3, 1842.

## NO. 2
## SONATA IN G MINOR

Almost 10 years later, Hartmann again threw himself into working with the piano sonata genre, producing two works, both of which remained unprinted during his lifetime. The first of these, the Sonata in G minor, is end-dated 31 March 1851. Hartmann's autograph bears the opus number "53", which would suggest that he had every intention of publishing the sonata. The work is set in four movements, of which the two middle movements were subsequently provided with programmatic captions, added in pencil: *Sang uden Ord* (Song without Words) and *Gamle Minder* (Memories of Yore). Despite its modest format, however, the work does possess a certain cyclical character, insofar as the closing movement is rounded off by material borrowed from the first movement. There are also a number of handwritten pencil corrections in the first three movements that serve to indicate that Hartmann has taken the effort he put into creating the work very seriously. On top of this, more than 25 years later, he dug up this same sonata and reused segments from its two outer movements in *Klaverstykker fra ældre og nyere Tid* (Piano Pieces from an Earlier and a More Recent Time), opus 74 (see No. 23).

Aside from the aforementioned repetition of a passage in the first movement as the conclusion of the finale, the G minor sonata does not manifest any kind of comprehensive internal coherence or dynamic drive through the overall course of the work: a brief first movement, Allegro non troppo, in G minor, of 50 bars without any development section or recapitulation; the second movement, "Sang uden Ord" (Song without Words), Allegretto grazioso in G major, of 36 bars (ABA form with coda); the third movement, "Gamle Minder" (Memories of Yore), Tempo di Menuetto Moderato in A flat major (36 bars, ABAC form ); a concluding finale, Allegro grazioso, which starts out in E flat major and eventually returns, via A flat major and E flat major, to the sonata's central key, G minor, where Hartmann, in the concluding passage, Allegro assai, takes up the first movement's most conspicuously striking theme.

The work was presumably begun sometime early in 1851 and was not completed until after the cataclysmic upheavals in the family, with his wife's death on March 6, following immediately after the birth of a stillborn daughter in the middle of February and the loss of the youngest daughter, Marie, who died at the age of six on the day of his wife's funeral. A letter from Hartmann to the poet B.S. Ingemann dated March 23 might indicate that working with the sonata – if it is indeed this piece that is being referred to in the letter – might almost have fulfilled some kind of therapeutic function:

> Now I am also beginning to place myself back into my past activities and start working, I have composed something, and during these days, I have been putting finishing touches on various pieces that I had formerly prepared (…)[33]

For some reason or other, Hartmann gave up on the idea of publishing the sonata and consequently re-utilized the work's designated opus number, "53", for his *Etudes Instructives,* which was published with this opus number the following year. However, he evidently wasn't able to forget all about the sonata, seeing that, more than 25 years later, he – as has been mentioned – reused excerpts from both the first and last movements in *Klaverstykker fra ældre og nyere Tid* dating from 1878.

## NO. 3
## SONATA IN F MAJOR

Nor was the monumental F major sonata from 1854 published in Hartmann's lifetime.[34] The extremely complicated source material offers testimony to an intense absorption in the work on Hartmann's part. As we have already seen to be the case with passages in the G minor sonata, excerpts from the F major sonata also came, later on, to form part of Opus 74. Specifically, the sonata's third and fourth movements were used in the later work: in the former instance, the music in Opus 74 appears to be almost identical, note for note, with the prototype, while in the latter instance, the music in Opus 74 has been expanded considerably from what is found in the prototype. Details in the source material reveal how Hartmann, upon resuming his involvement with the music, in connection with the publication of Opus 74 in 1878, effected a number of adjustments in the reused material and incorporated these into the new musical context (see No. 23).

The rediscovery of the sonata after Hartmann's death can be credited to the music columnist Richard Hove, who, in 1928, "discovered" the sonata among Hartmann's manuscripts in The Royal Library and who, after many attempts, was finally successful in getting the work published in 1943. Already in 1928, Hove characterized the piece as "A sonata that, in the most exquisite manner, fills in the gap between the youthful Prize Sonata, from 1842, and the gigantic masterwork in A minor from 1885. An unknown pearl of Danish Romantic music"[35] and about 20 years later, Hove penned an extensive review of the sonata where, first of all, he protested that the printed version made its appearance with a designation that its publication was the result of Niels Viggo Bentzon's efforts and did not offer its true instigator, Werner Wolf Glaser, the recognition to which he was rightfully entitled and, second, he offered an account of the sonata's musical content in a relatively detailed

**33** *Letters*, No. 456. In the letter Hartmann thanked Ingemann for a poem, which the latter had sent to Hartmann as consolation after the death of his wife.

**34** It was not until 1943 that a printed version of the sonata was issued by Wilhelm Hansens Musikforlag, allegedly edited by Niels Viggo Bentzon, but edited, in point of fact, by Werner Wolf Glaser. This edition evades the task of addressing itself critically to the rather complicated transmission of the sonata (see the *Description of Sources*).

**35** *Dansk Musiktidsskrift* (1927-28), p. 149.

way. Hove characterized the first movement as "…some of the most fully developed [work] that Hartmann has composed", and he spotted a parallel between the sonata's middle movements and Hans Christian Andersen's fairytales. Hove concluded his extensive discussion about the sonata with the following appeal:

> It [i.e. the sonata] is a seed, which has only recently been tilled from the soil, although it can still manage to bear ripe seeds. This can happen, in part, if artists feel some sense of obligation to put the sonata on their programs and carry its genuine Danish speech around and about.[36]

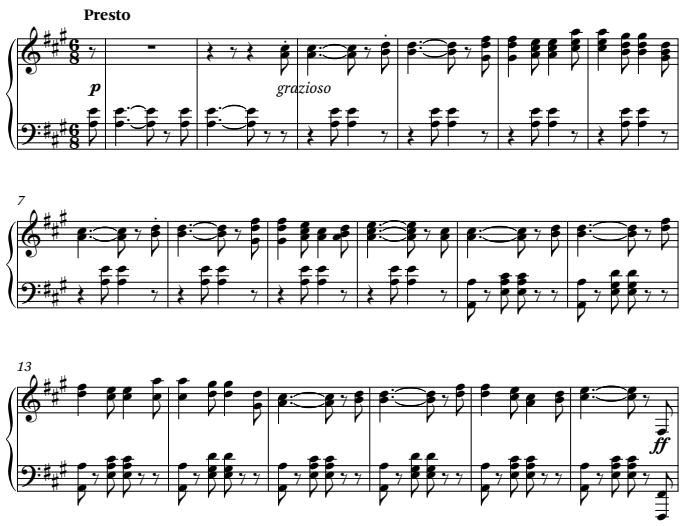
Lothar Brix is more concise but equally enthusiastic:

> The F major Sonata is no doubt one of Hartmann's most successful piano compositions. It is a highly pianistic work [...][37]

## NO. 4
## SONATINA IN G MAJOR

Apart from the end-date, "16/7 63" on Hartmann's autograph score in The Royal Library, nothing more is known about the circumstances surrounding the work's genesis (it may have been meant as an educational work, like Kuhlau's sonatinas). Using the autograph score (source **C**) as the "Stichvorlage" the work was printed (without opus number) that same year by Horneman & Erslev (source **A**). More than 20 years later, Wilhelm Hansens Musikforlag reprinted the sonatina, using the very same printing plates (albeit with a new plate number) and with a new cover page, which appears as a catalogue of previously published piano works by Hartmann (source **B**); the catalogue can contribute to the dating of this reprint since the list does include, among other works, the Piano Sonata, opus 80, which Wilhelm Hansen published in 1885. In the same register, the sonatina bears the opus number, "48," which – as it appears from the *Description of Sources* – does not stem from either the autograph score or from the original print by Horneman & Erslev. The opus number could very well be a misinterpretation of the price printed on the original edition: "48 Sk."![38]

The beginning of the rondo theme in the sonatina's last movement bears a striking resemblance to the beginning of a single-movement piano piece that Hartmann composed 15 years earlier, *Om Foraaret* (In Spring Time, No. 34), end-dated "25/10 47":




## NO. 5
## PIANO SONATA IN A MINOR, OPUS 80

On the composer's 80th birthday 14 May 1885 one of Hartmann's most important works was published, the grandiose Piano Sonata in A minor. On the title page and in one of Hartmann's autograph scores, the sonata is designated as "N⁰ 2," even though, as mentioned above, there were actually four sonatas and one sonatina at this point in time; apparently, Hartmann acknowledged only the Prize Sonata in D minor, from 1842, and this work from his mature years, from 1885, as his "canonized" production of piano sonatas. Perhaps it is just an indication of the fact that the A minor Sonata was the second of Hartmann's sonatas to be printed by then.

The work had been in progress for quite some time, a fact that is reflected clearly in the rather complicated source situation. Already by October 1876 – nine years before the final version – Hartmann could end-date the first two movements, composed respectively in the keys of G minor and E flat major (source **B**, end-dated after the 2nd movement, "11/10 76"). This version differentiates itself so significantly from the final version, which was printed in 1885, that the two versions virtually assume the character of being two different works: this applies to the keys of the movements, the length of the works and thus to aspects of the musical content. Prior to the fair copy from 1876, Hartmann had worked out a number of loose pencil sketches for the two movements in question (source **C**).

As it may be seen the sonata exists in two different version:

– The original version from 1876, with end dating "11/10 76", consisting of first movement , second movement and the beginning of a third movement (which was possibly conceived in connection with this sonata). In this version, the second movement is considerably longer than in the final version; the two first movements are in G minor and E flat major, respectively.

**36** *Dansk Musiktidsskrift* (1944), p. 140.

**37** Lothar Brix, *Op. cit.*, p. 219.

**38** Matters are further complicated by the fact that the autograph score of Hartmann's Second Symphony also carries the opus number "48", inscribed in the composer's own hand. This fact has inspired posterity – probably erroneously – to label the sonatina "Opus 48a". The correct solution would be to abstain from pairing the sonatina with any opus number at all.

– The final version from 1883, published in May 1885, based on the original version but with substantial changes.

Both versions are included in the Hartmann Edition in the volumes with the composer's piano music, the former as App. 1.

The two fair copies from, respectively, 1876 (source **B**) and 1883 (source **A**) are indicative of the following formational process.[39]

First movement

The movement was notated in black ink sometime during the 1870s, in the key of G minor. A number of corrections were introduced into the piece along the way, similarly in black ink. In the 1880s, Hartmann took up working with the movement anew, with an eye toward making a new and thorough revision. He starts out by introducing into the original version an extensive series of pencil corrections, partly concerning the articulation, partly in the form of actual changes of the notes (inserted into the blank staves between the music already written in ink). When he, through this process, has arrived on page 3, he appears to have hit upon the idea that the movement should be transposed, seeing as, on the top of page 3, in pencil, he writes: "trsbn til a mol" (transpose to A minor). As he continues to work, it turns out that there will be so many changes that it no longer makes sense to insert them into the original version, which is why the rest of the movement is simply crossed out in the form of a pencilled cross-mark scrawled across the remaining pages.

Second movement

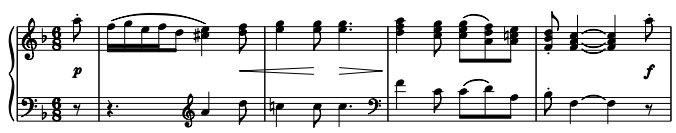
Also here, the initial version was written in black ink, sometime during the 1870s, in such a fashion that there are two empty staves between each of the filled-in accolades. The movement ends with the dating "11/10 76". In this version it includes seven pages written in black ink, of which the first two are paginated "1-2".

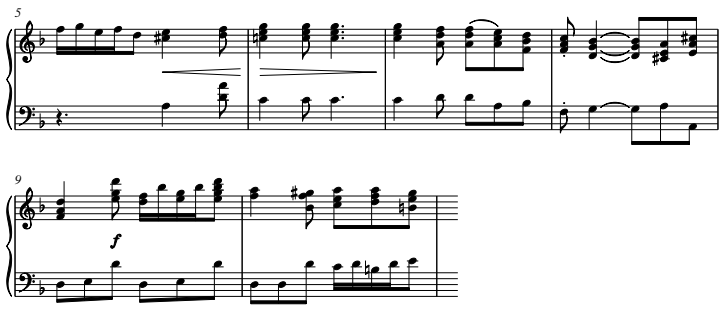
As was the case with the first movement, Hartmann resumed working on the movement in the 1880s, the result being a substantial abridgement and a number of changes in the passages that have been reused. The material on page 1 is used again, virtually unchanged, but from page 2 and onward, the originally empty staves are used for corrections. These inserted emendations, as well as an added sheet of music paper marked "p. 3-4", were then inscribed in blue ink (the same ink as was used in source **A** from 1883). In this version, the movement comes to its end at the bottom of p. 4 and is thus considerably shorter than the original version from 1876. All the material found appearing after this point in the first version has been crossed out in pencil. The second thorough revision presumably served as the prototype for the final version from 1883. Even though what we have here is therefore a revision made for purposes of creating the final edition of 1883, there are still significant differences between these corrections in **B** and the final version as it appears in **A**.

The second movement thus exists in three versions:

– the original version in E flat major from 1876;
– the first, drastically abridged version, as is made evident by the corrections in **B** from 1883 (still in E flat major);
– the final version as it is known from **A**, now transposed to F major, also from 1883.

The articulation in the corrected version in **B** lies in close accordance with **A**, which would suggest that **B** (in the revised version) has served as the model for **A**, and moreover, that further changes were still being carried out in connection with the transposition and fair copying in **A**. In addition, prior to writing out the manuscript in 1876 (**B**), a number of shorter preliminary sketches were being worked out that were mixed together with sketches for, ostensibly, other works (see **C**) and furthermore, on the last pages of **B** (with the fair copy of the early version) there is a series of sketches for passages in the 1883 version. Finally, it must be mentioned that in **B,** between the conclusion of the fair copy in ink of the 1876 version and before the added pencil sketches for the 1883 version, the beginning of a *Scherzino* has been interpolated in pencil. The placement in **B** would indicate that Hartmann had begun here to work on a third movement, which he subsequently discarded entirely:[40]




The three versions of the 2nd movement can be summarized as follows:

Version 1: Source **B**, complete manuscript of the movement in black ink (pp. 22-27), 1873.

**39** The publication of the A minor sonata from 1996 (Edition Samfundet, published by Inge Sønderskov Madsen) does not pay due consideration to these complicated source relations and they are not adequately reflected in the published score or the critical report.

**40** Whether this *Scherzino* – to whatever extent it has anything to do with the sonata – was composed in connection with the two movements from 1876 or was first added upon the resumption of the work in 1883 cannot be determined. However, the fact that it is written in pencil points most cogently to the latter possibility.

Version 2: Source **B,** updated revision, including an unchanged use of page "1", with the utilization of the available staves on page "2", now written in blue ink (the same ink as in source **A**), as well as a newly inserted page "3-4", which pertains exclusively to this version, 1883.
Version 3: Source **A**, new fair copy of the movement, transposed, but based on version 2, 1883.

In connection with the revision of the work in 1883, Hartmann has apparently been nurturing certain programmatic ideas for the four movements, either as actual titles for the movements or simply as a "program" guiding his own work. At the top of the first page in one of the sheets containing preliminary sketches in source **B,** we find these captions, added in pencil: "1. Mismod og Lidenskab. (Dismay and Passion) ~~2. Trøst. (Solace) 3. Fred. (Peace)~~ 2. Grublen. (Rumination) 3. Adspredelse. Gjennembruddets Stemninger. (Distraction. The Breakthrough's Frame of Mind)". These notations indicate the following programmatic content in the four movements:

Andantino con moto – Allegro moderato: *Mismod og Lidenskab* (Dismay and Passion)
Poco andante: *Grublen* (Rumination)
Allegretto pastorale: *Adspredelse* (Distraction)
Allegro marcato, ma non troppo: *Gjennembruddets Stemninger* (The Breakthrough's Frame of Mind)

These titles have not been handed down to us in any other contemporary source. Richard Hove has suggested (particularly with reference to the programmatic titles' unusually "emotionally charged" character, which was something extraordinary for Hartmann) that the titles could stand as evidence that Hartmann did not originally have a sonata in mind at all but rather a cycle of piano pieces. The strongly profiled quality of sonata form in the outer movements alone is inconsistent with this hypothesis.

Contemporary reception
Nothing is known about the reception of the sonata from the time of composition to Hartmann's death in 1900: neither date nor place for any public performance is known. Nor are there any sources telling whether the work was performed in any of Copenhagen's semi-private chamber music societies. Consequently no reviews in the newspapers can be found. The only short reference to the work can be read in a letter from Count Lerche to Hartmann where Lerche mentions that in the spring of 1884 he heard August Winding perform the sonata.[41]

Editorial strategy
Taking the aforementioned factors into consideration, the piano sonata, Opus 80, is published in two versions in The Hartmann Edition: the original version of the first two movements from 1876 and the final version of the entire sonata from 1883.

The original version is based on source **B**, in such a way as it is supposed to have appeared upon the finalization of the second movement in 1876, that is to say, with the intentional omission of the different pencil corrections, deletions and cancelled-out pages that were presumably introduced at a later point in time; these alterations have been reviewed in the foregoing commentary.

As for the final version, the first printed edition from 1885 would ordinarily have been chosen as the principal source in favour of the autograph score, which is dated 1883. The version from May 1885 was a birthday edition, published in commemoration of the composer's 80th birthday. It was not a surprise, though; Count C.A. Lerche's letter from February 1885,[42] in which the dedication of the sonata to the writer of the letter is discussed, can corroborate this.[43] Similarly, we can read in a letter to Wilhelm Hansen from 21 February 1885: "….. with the proofs, I will hurry as much as I possibly can."

However, there are three reasons for favouring the autograph score as the principal source rather than the first edition:

– The first edition was published on the 80-year old composer's birthday in 1885 and although he was altogether aware of the publication beforehand (cf. the letters), there is no evidence indicating that he really had anything to do with arranging this edition (anyway, the aforementioned round of proofreading was carried out in an extremely superficial manner), while on the other hand, the copious source material discloses an intense preoccupation with the work in 1883 in connection with the preparation of the fair copy.
– The first edition contains a profusion of inaccuracies and inconsistencies as compared with the very precise and rigorous autograph score, which has been thoroughly and carefully prepared, in a completely different way.
– In addition, we can offer the supplementary observation that the 1883 autograph score presumably establishes the terminal point in a lengthy progression of corrections and emendations appearing in various earlier manuscripts that extends all the way back to the first version in the 1870s.

The autograph score has been collated with the printed edition. Variants in the printed edition have been enumerated in the *List of Emendations*. The revision has been carried out on the principal source's own terms, taking account of details in the other sources.

**41** Letter of 1.2.1885, *Letters*, No. 1013. To this could be added a letter from Hans von Bülow thanking Hartmann for having sent Bülow a copy of the sonata. (cf. letter of 19.9.1888 (*Letters*, No. 1168).

**42** *Letters*, No.1013.

**43** Lerche did not manage to see his own name on the printed version before his death. However, his widow wanted to retain the dedication on the first edition (cf. letter from Cornelie Lerche to Hartmann of 30.4.1885, *Letters*, No. 1022).

The autograph score contains no fingerings – these turn up, albeit sporadically, in the printed edition, presumably added by August Winding, who included the sonata on his concert program. Accordingly, the fingerings have not been included in the present edition.

## B. COLLECTIONS (CHARACTER PIECES)

### NO. 6
### RONDEAUX BRILLIANTS, OPUS 6

In the cases of opus 6, opus 7 and opus 25 (nos. 6, 26 and 8, respectively), there is no autograph manuscript by Hartmann to be found. Judging by a letter from Hartmann to the publishers, Lose and Delbanco, dating from October 1848, this appears to be the result of the fact that the publisher, despite being asked by Hartmann to do so, failed to return the manuscripts to the composer after having published the works.[44]

The two rondos, taken together, comprise Hartmann's earliest printed piano piece.[45] Already in March 1829, the first of the rondos was published in the musical periodical, *Odeon*, while the second rondo appeared a few months later. After a few more months had elapsed, the rondos were published together as Opus 6 by C.C. Lose's publishing house in Copenhagen.

This piece, by the then 25-year-old composer, was actually bestowed with a review. From here on in, this would only befall a limited number of Hartmann's piano works. The reviewer, writing for *Kjøbenhavns Flyvende Post* [Copenhagen's Flying Post] (1830), No.11, calls attention to a certain influence from Kuhlau and praises the thematic development in the first of the two pieces, most especially the D-minor section (and specifically, the bass figure in the middle section, bb. 132 et seq.). There are, however, some critical remarks made in the review:

> "[It would have been more] desirable if the composer had been more economical with bold modulations, which undoubtedly belong to today's – but not necessarily to good – taste."

As an example of such a "bold" modulation, the reviewer calls attention to bb. 336-342; the problem, however, is simply that what we have here is a grave printer's error, with the key signature having been misprinted; this is something the reviewer has not taken notice of and which has therefore rendered the passage extra audacious in a harmonic respect (the error was caught and corrected in Wilhelm Hansen's reprint of the rondos that appeared more than 55 years later).[46] Furthermore, the reviewer calls attention to a supposed misprint (Rondo I, b. 91), where he holds that the first chord ought to contain a G instead of a G♯ (with the consequence that the chord in question should be E minor instead of E major). This is also wrong on his part. Even though both E minor and E major would make sense, musically, at this juncture, both sources notate G♯ on the first note, with the natural sign appearing in front of the G, on the bar's third tone. For this reason, there is no basis for claiming that what we have here is a misprint. So, all in all, we can say that the earliest review of a piano work by Hartmann is somewhat faulty!

### NO. 7
### CAPRICES, OPUS 18

The six Caprices were presumably composed in 1835.[47] The collection bears witness to Hartmann's close connections to German musical life in the 1830s, which were forged especially after his first Grand Tour southward in the spring of 1836. It is not hard to imagine that Hartmann might have brought the manuscript along with him on his trip to Germany: for one thing, the work was printed in Leipzig by Friedrich Hofmeister Musikverlag; for another, the two albums are dedicated, respectively, to Heinrich Marschner and Felix Mendelssohn-Bartholdy,[48] both of whom were very "big" names in the day's music life; moreover, both of the albums were reviewed by Robert Schumann in *Neue Zeitschrift für Musik*, the first in June 1837 and the second in December of the same year.

When we consider how seldom it is that sources from Hartmann's lifetime refer to actual performances of his piano music, it is worth referring to one, albeit very sporadic, mention of a performance in Vordingborg, in 1844, of the A-major capriccio from the first album, presumably as part of a private occasion.[49]

As is made apparent in the Description of Sources, the source situation is relatively complicated. For one thing, when we collate the various sources, there are respective disparities in the numbering sequence. For another, and more particularly, there

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**44** *Letters*, No. 364 (25.10.1848), within which we can read: "While busy putting my musical works in order, I discover that I am missing the following compositions [what follows here is a list with works, including the three piano pieces in question]." Some of the works on the list had been printed in Germany. On this account, Lose enters into the scene as the intermediary between the German publishers and Hartmann.

**45** If we can put our faith in what appears in Wilhelm Hansen's reissue of 1888, the rondos were composed as far back as 1827, seeing as this date is added to the opus number in the printed edition (source **D**).

**46** The passage – including the erroneously printed key signature – is reproduced in Inger Sørensen, *Op. cit.*, p. 90.

**47** The year "1835" has been added to Hartmann's autograph manuscript by some later, unknown hand, in pencil.

**48** Marschner expressed his thanks in his letter to Hartmann of 11.5.1838, *Letters*, No. 156.

**49** See *Letters*, No. 216. This is probably the sole mention in all of the letters to or from Hartmann that are extant of a performance of his piano music.

are significant differences between, on the one side, the autograph manuscript and the first print (sources **A** and **D**, 1835 and 1837) and on the other side, the two "reissues" by Wilhelm Hansen (sources **B** and **C**, 1878 and 1886). What cannot be determined, in this connection, is the extent to which Hartmann was involved in the many emendations and corrections that appear in the reissues of 1878 and 1886.

The Caprices were mentioned at least three times in German journals in the course of the autumn of 1837: in the first instance, as has been mentioned above, by Robert Schumann, who, after an initial characterization of the pieces in the first album as being "… well done, intelligent, serious, even sinister" goes on to elaborate, in somewhat more critical terms:

> It seems, however, as though he [Hartmann] wants too much of what is good, as though he sticks for too long on the details; his music still does not speak freely – as if there was a damper lying over it. There are forms and ideas, wherever one looks, but – in a word, there's no singing. In the third caprice, which yearns to be more melodic, this comes to light most distinctly: it has, quite rightly, a certain melody but vacillates reluctantly and insecurely up and down; when you think you're going to move to the right, it moves off to the left; when you are aiming downwards, it ascends to the higher register.[50]

Schumann, however, concludes his review with the following – and highly encouraging – words, which seem to be addressed almost directly to the composer:

> We only hope that we, with our counsel, have not arrived too late, and that that he would pursue the goal with a freer and lighter heart, the happy attainment of which we so wholeheartedly grant every true effort.

Just about half a year later, Schumann's review of the second album appeared: in this instance, too, his satisfaction is qualified, even though it appears that he fully appreciates Hartmann's talent. Interestingly enough, Schumann contests the legitimacy of the very genre designation, "Caprice": "Nor would I call these pieces "Caprices": they are all too condensed in their form to be labelled in this way; sometimes they are rounded in a Lieder-like fashion.[51]

Prior to this review by Schumann, the first album had been reviewed by Ludvig Rellstab in his journal, *Iris im Gebiete der Tonkunst*. Rellstab characterizes Hartmann as a very talented composer with a style, "… as its model has chosen partly Weber, partly Beethoven, even though he has not actually borrowed anything from either of them.[52] Rellstab also has some critical things to say: the first two caprices concentrate too much around a single figure, which becomes tedious to the listener in the long run. Moreover, Rellstab quite simply finds No. 2 in D flat major to be too difficult to read and too hard to play. No. 4 in B flat minor, on the other hand, is designated as being "a passionate, characteristic, brilliant piano piece that will not fail to earn for the composer the musicians' full appreciation".

## NO. 8
## DEUX PIÈCES CHARACTÉRISTIQUES, OPUS 25

The two character pieces were published by Hofmeister in 1839 and again, many years later, by Wilhelm Hansen in 1885, in two separate albums with the following note appearing on the title page: "Nouvelle Èdition par Aug. Winding". There are only a few differences in dynamics and articulation. Robert Schumann also devoted a comment to this opus in his journal. This time around, the response was positive in a different way than had been the case with the *Caprices*, opus 18.[53] Schumann leads off by stating that the two pieces reveal how much progress the composer has made, especially when it comes to the harmonic aspects, and he finds that the pieces stimulate further immersion. Schumann calls attention to a certain influence from Carl Maria von Weber and Mendelssohn, adding the reservation that he would like to see a freer approach to the purely melodic aspects. As far as the target audience is concerned, Schumann emphasizes that the pieces make their appeal to *musicians* more than they do to *amateurs*: "Dilettantes will not think much of him; for them, what he writes is too complicated and full of references; the Italians and the Italianized would even go so far as to label him a barbarian".

The latter viewpoint can hardly said to be wrong, even if it is surprising when we take into account the wide dissemination (in the form of the many different versions) that Hartmann's printed music for piano enjoyed during the entire course of his life.

## NO. 9
## THREE GENRE PIECES

The source material indicates that what we have here are four self-contained and mutually independent compositions, which Hartmann has gathered into one single work with an eye toward having the music printed at Hofmeister in Leipzig: Allegro (source **A**; piece I, bb. 1-49); *Scherzo* (source **C**; piece I, bb. 50-196), Allegretto giocoso – Moderato grazioso (source **A**; piece II;) and Allegro moderato (source **A**; piece III). These four pieces were subsequently transferred to source **B** by a professional copyist and amalgamated into three separate pieces that were subsequently sent as printing sources to Hofmeister with the opus number "26". The publisher found, however, that there was not really any room in his program for these pieces or for Hartmann's Opus 31. Con-

**50** *Neue Zeitschrift für Musik* (6), No. 47, June 13, 1837.

**51** *Neue Zeitschrift für Musik* (7), No. 48, December 15, 1837.

**52** *Iris* (8), No. 40, September 29, 1837.

**53** *Neue Zeitschrift für Musik* (11), No. 34, October 23, 1839.

sequently, he returned both manuscripts without agreeing to have them printed. As a further motivation for rejecting these works, Hofmeister stated:

> Another reason is that these works, with the exception of the first piece, of which I am very fond, have been kept a little too dryly. Something that their perfect elaboration cannot offset entirely. [54]

The three genre pieces thus remained unpublished. The opus number, "26", was used instead in connection with *Introduction and Andantino religioso* (No. 28), which, was also published by Hofmeister.

## NO. 10
## EIGHT SKETCHES, OPUS 31

The eight sketches were composed, respectively, in 1840 (nos. 1, 2, 6, 7 and 8) and 1841 (Nos. 3, 4 and 5). The autograph manuscript reveals that Hartmann had originally envisioned that the collection would consist of 6 pieces, namely the 5 pieces from 1840 together with an eventually omitted "No. 5", which was published later, independently.[55] In source **A**, these six pieces have been sewn together in the spine into one collected total gathering with the end dating of September 21, 1840. Subsequently, onto a separate folio of music paper, the three remaining pieces that eventually came to complete the Opus 31 were added. A series of letters between the publisher, Julius Schuberth and Hartmann bears out that what the latter originally had in mind was a collection with seven sketches but that Schuberth found this number to be inexpedient and accordingly asked for an eighth, so that they could be published with 4 sketches in each one of the albums.[56] As a matter of fact, Hartmann had originally sent the sketches to Hofmeister in Leipzig but that publisher found them to be uninteresting and returned the manuscript to Hartmann.[57]

In one of the letters, Hartmann offers his own reflections on the collection's title. What comes to light here are a few remarks that touch upon this work but also bear some indirect relation to *Six Pieces in Song Form,* Opus 37, which was composed in the following year. The direct occasion for this letter was that Schuberth had been looking for a collection of caprices, by Hartmann, to which Hartmann replied:

> Caprices I can not call them because, by virtue of their construction, the individual pieces are more in possession of the character of sketches even if they belong, for all that, wholly to the same genre, as you will see for yourself; and they are not too grandiose, nor are they too small in scale and will presumably please both aficionados and amateurs who have familiarised themselves with them [i.e. the pieces]. For this reason, it is my also hope that you will be satisfied with them. [...] With the "Liedern ohne Worte", I have to be very cautious, because there is such an admirable and so justly popular role model, when we put what *Mendelssohn* has so beautifully accomplished before our gaze; I will, however, make whatever is in my power to make.[58]

The first edition, which was published by Julius Schuberth (with Olsen and Lose as co-publishers), appeared in 1842, bearing a dedication to the composer's wife, Emma Hartmann, who actually had a number of her own works published in the 1840s, some of these being dance pieces scored for piano solo and a number of songs and romances published under the pseudonym, "Frederik Palmer".[59] In 1877, *Eight Sketches* was republished by Wilhelm Hansen in a "New edition, edited by the composer", where the first edition's year of publication, "1842" is, quite exceptionally, cited immediately after the opus number (Source **C**). Finally, in 1886, yet another edition (Source **D**) appeared with the same plate numbers as **C** but nonetheless with a few small alterations in the articulations.

The eight pieces are of very different length (ranging from 18 bars in No. II to 245 bars in No. V) and very different characters. Five of the eight sketches, moreover, bear characterizing titles: *Canzonetta. Andante religioso* (No. II), *Mazurka* (No. III), *Scherzo* (Nos. IV and V) and *Introduction and Mouvement de Valse* (No. VII).

The first of the albums was reviewed by Schumann – succinctly and very precisely and including the mention of each one of the four pieces; the review appears below, in its entirety:

> The title has been chosen well. One finds, in the album, four shorter characteristic pieces, of which the first seems to be particularly successful; it appears to us as a cosy family scene. In the second piece, *canzonetta religiosa*, we miss musical flow: the canonical parts here seem to us to be somewhat stiff. The third piece, a Mazurka, presumably stems from an earlier period; it's a lot tamer than, for example, one by Chopin, and has, in the second part, rather the character of a waltz. In the last of the sketches, it appears that composer has had a certain image in mind, something that touches us almost ironically. What this could be about, naturally only the composer could enlighten us further on.[60]

**54** Letter from Friedrich Hofmeister to Hartmann of 10.1.1841, *Letters*, No. 110.

**55** *Canzonetta,* No. 31.

**56** See *Letters,* Nos. 128, 131, 133 and 141.

**57** See *Letters*, No. 110, previously quoted (above) in connection with *Three Genre Pieces*, No. 9.

**58** Letter from Hartmann to Julius Schuberth of 13.1.1842, *Letters*, No. 128. Shortly after this letter was penned, Hartmann resumed working with such "Lieder ohne Worte", although he gave these works a Danish and decidedly less "Mendelssohnian" title, *Music Pieces in Song Form* (see below, No. 11).

**59** A couple of the dance pieces were printed in the same collection that is mentioned in connection with No. 30 of the present edition, while the songs were published in the years, 1848-1850.

**60** *Neue Zeitschrift für Musik* (19), No. 23, 18.9.1843.

As far as the reference to Chopin made in connection with the third sketch, "Mazurka", is concerned, Lothar Brix moves one step beyond Schumann. He clearly sees a connection to one particular piece by Chopin, namely the Mazurka in B major/minor, opus 41, no.2, and refers, in this connection, to the brief meeting between Hartmann and Chopin that took place, about which it has been reported that the latter supposedly praised Hartmann's piano playing.[61] Should we attempt to point out an influence from Chopin in this piece of music, it would have to focus on the first two bars in the right hand's part, with the characteristic unison introduction to the main subject, although there is quite a distance from here to Chopin's highly polished piano piece.

## NO. 11
## SIX MUSIC PIECES IN SONG FORM, OPUS 37

Hartmann's autograph with *Seks Tonestykker i Sangform* is end-dated 22 October 1842. In the autograph, the pieces appear in a different sequence than in the printed edition and the numbering of the edition has been entered in pencil sometime later on into the autograph: 1, 2, 5, 3, 6, 4. In addition, there is another piece (source **A**, pp. 5-7), which did not come to be included in the printed edition; this piece is entitled *Old memories* and is embellished with an inscription in Hartmann's hand: "Note: is not to be copied."[62]

The collection was published in 1843, both by Julius Schuberth in Leipzig (in response, as matter of fact, to a direct suggestion put forth by the publisher)[63] and by Lose & Olsen in Copenhagen. It was republished in 1882 by Wilhelm Hansen in a "New edition, edited by the composer". As far as certain features in the third and the sixth pieces in the sequence are concerned, the edition published in 1882 differs from both the autograph manuscript and the first edition (see the *Description of Sources*).

The title – which in the German edition is *Tonstücke in Liederform* – immediately gives rise to associations with Mendelssohn's *Lieder ohne Worte*, both when it comes to style and to genre designation. Although there is no evidence of any close personal connection between Hartmann and Mendelssohn, there can be no doubt that Hartmann was familiar with the many *Lieder ohne Worte* that Mendelssohn had published in the years between 1832 and the 1845.[64] The publisher Julius Schuberth seems to have been pleased with the collection, seeing as he sought to obtain more pieces of the same kind, which would presumably fill yet another album:

> I have received your Lieder ohne Worte album, that is to say, your Tone Pieces, etc., and I find your fee to be entirely acceptable. When I express to you my wish to continue [working with] these Tone Pieces in Lied Form, I ask you not to think of me unkindly. I just wanted you to understand that I am hereby making reservations for the next album of such works.[65]

Notwithstanding the fact that Schuberth, on the title page, explicitly numbered the work "Op. 37 1stes Heft" [Opus 37, 1st Volume], there was never to be a "second volume" sequel to this one.

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**61** Lothar Brix, *Op. cit.* p. 77; Angul Hammerich, *J.P.E. Hartmann*, Copenhagen 1916, p. 46; Inger Sørensen, *Op. cit.*, p. 151. Hammerich claims to be able to quote what Chopin actually said – literally – to Hartmann at one of these meetings in Paris: "Mais c'est charmant ce que vous jouez-là".

**62** *Old Memories* is reprinted in the present edition as No. 29.

**63** *Letters*, No. 155 of 17.1.1843 from Julius Schuberth to Hartmann: "May I please entreat of you not to leave me waiting for your Lieder ohne Worte – I would really like to have both albums very soon".

**64** All in all, six collections with *Lieder ohne Worte* by Mendelssohn were published during this period.

**65** Letter from Julius Schuberth to Hartmann of 22.2.1843, *Letters*, No. 157. In another letter sent a month before this one (*Letters*, No. 155) Schuberth presupposes that two albums with *Lieder ohne Worte* will eventually be published.

# EINLEITUNG

In einem längeren Brief, den Hartmann 1841 anlässlich des Drucks seiner d-Moll-Sonate an den Musikverleger Julius Schuberth richtete, schrieb er bescheiden über seine Fähigkeiten als Klavierkomponist: „Ich bin kein Clavierspieler von Profession; und mein Hauptsache als Componist war immer mehr das Orchester und der Gesang, als das *Piano Forte*."[1] Trotz dieser Vorbehalte hatte er jedoch vor der d-Moll-Sonate (auf die sich das obige Zitat bezieht) neben den im Manuskript überlieferten kleinen Stücken nicht weniger als sechs Klavierkompositionen drucken lassen,[2] und in den folgenden knapp sechzig Jahren sollten weitere etwa fünfundzwanzig gedruckte Klavierwerke (einsätzige wie zyklische) sowie eine Anzahl ungedruckter Werke folgen. Insgesamt hinterließ Hartmann somit ein umfangreiches Klaviermusikwerk.

In dem oben genannten Brief an Julius Schuberth geht Hartmann genauer auf die Behauptung ein, seine Klaviersonate sei nicht „claviermässig genug", also nicht ausreichend pianistisch:

> Jedoch, das letztgenannte Instrument ist seit langer Zeit von vielen Componisten nur als algemeines Ideen-Ebrion benutzt worden; und hätte ich nicht das Eksempel solcher vor Augen, würde ich mich nicht in die Reihe der Claviercomponisten stellen können. Es ist also natürlich, das diejenige, die mich von dem Standpunkt der eigentlichen Clavierspieler beurtheilen, zum oben erwähnten Resultat kommen müssen; und, ich gestehe es, ein Vorwurf ist es allerdings; doch bin ich damit zufrieden, dass es nur diesen Punkt, nicht aber die Composition an und für sich getroffen hat.

Die vorliegende Ausgabe umfasst alle vollendeten Klavierwerke von Hartmann, angefangen bei den groß angelegten Klaviersonaten in F-Dur und a-Moll über die vielen Sammlungen von Charakterstücken bis hin zu den kurzen Einzelsätzen von weniger als zwanzig Takten. Die Werke decken die meisten der im 19. Jahrhundert gängigen Klaviermusikgenres ab und erstrecken sich zeitlich von Mitte der 1820er bis Mitte der 1880er Jahre über mehr als sechzig Jahre. Somit ist die Klaviermusik in Hartmanns Gesamtwerk das am reichhaltigsten vertretene Genre, jedenfalls wenn es um die Instrumentalmusik geht. Von den 86 Werken mit Opuszahl in Hartmanns gedrucktem Gesamtwerk umfassen zwanzig Nummern Klaviermusik. Hinzu kommt eine große Zahl größerer oder kleinerer, ohne Opuszahl gedruckter oder nur als Manuskript überlieferter Klavierwerke. Insgesamt handelt es sich in der vorliegenden Ausgabe um 56 Sammlungen und Einzelwerke. Wie aus der chronologischen Konkordanz S. 652 in Band 2 hervorgeht, liegt der Schwerpunkt von Hartmanns klavierkompositorischer Tätigkeit in den 1840er und – in etwas geringerem Umfang – in den 1850er Jahren.

Alle von Hartmann bekannten Klavierwerke, egal ob gedruckt oder als Manuskript, befinden sich in der Königlichen Bibliothek von Kopenhagen. Ein Teil, bei Weitem jedoch nicht alle, liegt in Hartmanns eigener Niederschrift vor (einige Autografen gingen verloren, nachdem sie den verschiedenen Verlagen als Druckvorlage zugeschickt worden waren, da die Verlage sie nach dem Druck nicht an Hartmann zurückgeschickt haben). Die Bibliothekssammlung der Hartmannschen Manuskripte verdankt sich überwiegend der Tatsache, dass die Familie 1902, zwei Jahre nach dem Tod des Komponisten, Hartmanns Nachlassmusikalien mit dem dazu gehörigen sorgfältigen Verzeichnis der Noten in Bausch und Bogen an die Bibliothek übertragen hat.

Das gedruckte Material findet sich in der Bibliothek in zwei Sammlungen. Zum einen ist es Teil der „Nationalsammlung", die alle dänischen Notendrucke enthält, die im Rahmen der von der Bibliothek durchgeführten laufenden Einsammlung gedruckten dänischen Notenmaterials erworben wurden,[3] zum anderen findet man sämtliche gedruckte Ausgaben eines jeden Werkes Werk für Werk chronologisch geordnet in der sogenannten *Dan Fog Samling*, die 1993 in die Königliche Bibliothek aufgenommen wurde und der Nummerierung in Dan Fogs gedrucktem Werkverzeichnis folgt.[4] Nicht zuletzt letztere Sammlung vermittelt einen einzigartigen Überblick über die Verbreitung der gedruckten Hartmannschen Musik.

Ein bedeutender Teil der gedruckten Klaviermusikausgaben erschien sowohl in deutschen wie in dänischen Musikverlagen, zahl-

1 Inger Sørensen, *J.P.E. Hartmann og hans kreds. En komponistfamilies breve 1780-1900,* vols. 1-3, København 1999, Nr. 125 (im Folgenden als *Breve*).

2 Es handelt sich um die Werknummern 6, 7, 18, 25, 26 und 31. Anzumerken ist hier jedoch, dass die Bemerkungen durch die Erklärung der Jury veranlasst wurden, Hartmanns Sonate sei nicht „claviermäßig genug".

3 Das Gesetz über die Pflichtablieferung von Musikalien wurde 1902 eingeführt, also zwei Jahre nach Hartmanns Tod, weshalb davon nur postum erschienene Hartmannwerke betroffen sind.

4 Dan Fog, *Hartmann-Katalog. Fortegnelse over J.P.E. Hartmanns trykte kompositioner.* København 1991. Wie der Titel erkennen lässt, fehlen in dem Verzeichnis die vielen ungedruckten Werke.

reiche sogar im Abstand mehrerer Jahrzehnte in mehreren Ausgaben desselben Werkes. Bei den frühen Werken zeichnet sich durchgängig ab, dass das Werk nach seiner Entstehung zunächst in einem dänischen oder in einem deutschen Verlag erschien und danach mehrere Jahrzehnte später in Wilhelm Hansens Musikverlag neu aufgelegt wurde. In den Jahren 1837 bis 1845 erschienen alle neuen Klavierwerke von Hartmann in deutschen Verlagen, erst nach 1848 kamen sie allmählich in dänischen Verlagen.[5] Es lässt sich nicht eindeutig entscheiden, ob das daran lag, dass Hartmann in diesen Jahren in Deutschland einen besonderen Namen hatte, oder ob es in Dänemark einfach noch keinen Markt für seine Klaviermusik gab. Auch die Besprechungen von Hartmanns Klaviermusik in deutschen Zeitschriften beschränken sich ganz natürlich im Großen und Ganzen auf diese Jahre.[6] Möglicherweise spielte aber auch das nach 1848 gespannte Verhältnis zwischen Dänemark und Schleswig-Holstein dabei eine Rolle, was sich allerdings nicht näher nachweisen lässt.

Nachdem Wilhelm Hansens Verlag Ende der 1870er Jahre den größten Teil der dänischen Verlage aufgekauft hatte, machte man sich in den 1880er Jahren an eine fast systematische Neuherausgabe der Hartmannschen Klavierwerke, die zuweilen nach den ursprünglichen Druckplatten gestochen, meist aber neu gestochen wurden.[7] Hartmann muss also in den 1880ern eine solche Position gehabt haben, dass für diese früher erschienenen Werke immer noch ein Markt bestand.

Von wenigen Ausnahmen abgesehen spielt die Klaviermusik in der Rezeption von Hartmanns Musik nicht die große Rolle, wobei vor allem die ältere Literatur über diesen Teil seines Werkes leicht hinweg geht. Während Angul Hammerich von den Werken für Klavier nicht viel Wesens macht,[8] haben sie bei Richard Hove einen ganz anderen Stellenwert. In seiner Beschäftigung mit dem Komponisten schreibt er zum einen in *Dansk Musiktidsskrift* zwei gründliche Aufsätze über die F-Dur-Sonate (Nr. 3), zum anderen enthält seine Hartmannmonografie ein besonderes Kapitel über die Klaviermusik.[9] Am gründlichsten setzt sich Lothar Brix mit dem Thema auseinander. Von ihm stammt die einzige Monografie über Hartmanns Klaviermusik; das sehr verdienstvolle, wenngleich etwas unübersichtliche Buch erschien 1971.[10] Es stützt sich auf eingehende Studien des Quellenmaterials der Königlichen Bibliothek und behandelt systematisch das gesamte Werk. Aus stilanalytischer Sicht liefert der Verfasser einen Ausblick auf die dänische wie auf die deutsche Musikgeschichte. Zu Beginn muss er über die zeitgenössische Bewertung von Hartmanns Klaviermusik allerdings feststellen:

> Doch bereits zu Lebzeiten Hartmanns wurde die Bedeutung seiner Klaviermusik kaum erkannt, zumal die klavieristische Genrekunst N.W. Gades weitgehend den musikalischen Zeitgeschmack Dänemarks im 19. Jahrhundert bestimmte.[11]

Einer solchen Darstellung der zeitgenössischen Rezeption entspricht genau auch das fehlende Quellenmaterial, das ein Licht auf die Verbreitung der Musik im öffentlichen und privaten Musikleben in Dänemark zu Hartmanns Lebzeiten werfen könnte.

Bei seiner Beschäftigung mit *Studier og Novelletter* (Nr. 19) geht Brix noch stärker mit Hartmann ins Gericht und verweist zugleich auf ein charakteristisches Merkmal von vielen seiner Sammlungen mit Klavierstücken, nämlich auf das schwankende künstlerische Niveau.

> Das Nebeneinander von klischeehaften, dem seichten Modegeschmack verhafteten Routinearbeiten und gehaltvollen Kompositionen bildet in Hartmanns meisten Sammlungen eine merkwürdige Synthese, die von einer offenbar geschmacklichen Unsicherheit zeugt.[12]

Zu diesem etwas harten Urteil sei jedoch angemerkt, dass Brix die wachsende Qualität keineswegs entgeht, die man mit zunehmendem Alter des Komponisten in seiner Klaviermusik antrifft, angefangen bei Opus 74 (Nr. 23) und natürlich mit dem Höhepunkt in der Klaviersonate op. 80 (Nr. 5).

Die jüngste größere Darstellung von Hartmanns Leben und Werk, Inger Sørensens von 1999 stammende Monografie über die Familie Hartmann, beschäftigt sich in unterschiedlichen Zusammenhängen mit der Klaviermusik. Die Preissonate op. 34 wird in dem der Schauspielmusik gewidmeten Kapitel 5 behandelt, einen Überblick über die wichtigsten Werke liefert Kapitel 8, „Die späteren Klavierwerke", und mit den drei Sonaten in d-Moll, F-Dur und a-Moll (Nr. 1, 3 und 5) beschäftigt sich die Autorin im Anhang des Buches, der kurze musikalische Analysen einer Anzahl ausgewählter Werke enthält. Sørensen fasst *ihre* Bewertung von Hartmanns Bedeutung als Klavierkomponist etwas anders zusammen als Brix:

> Mit seinen Klavierwerken platzierte sich Hartmann als der dominierende dänische romantische Komponist dieser Gattung. Kein anderer schrieb so viele und so unterschiedliche

**5** Nach diesem Jahr sind nur noch die Fantasiestücke op. 54 zuerst in einem deutschen Verlag erschienen.

**6** Neben den verschiedenen Rezensionen von Schumann in *Neue Zeitschrift für Musik* und der Besprechung in *Iris* (s. unten) gab es laut Lothar Brix, *Die Klaviermusik von Johann Peter Hartmann. Ein Beitrag zur musikalischen Romantik in Skandinavien*, Göttingen 1971, S.6, auch Besprechungen in Julius Schubarths Zeitschrift *Hamburgische Musikzeitung*, die für die vorliegende Ausgabe jedoch nicht herangezogen wurden.

**7** Siehe Dan Fog, *Musikhandel og Nodetryk i Danmark efter 1750*, Bd. II, S. 210. Ab etwa 1880 war Wilhelm Hansen auf dem dänischen Markt im Großen und Ganzen der alles bestimmende Musikverleger.

**8** Angul Hammerich, *J.P.E. Hartmann*, København 1916.

**9** Richard Hove, *Dansk Musiktidsskrift* (1927-28), S. 149 und *Dansk Musiktidsskrift* 1944, S. 140; Richard Hove, *J.P.E.Hartmann*, København 1934, S. 38 ff.

**10** Lothar Brix, *Die Klaviermusik von Johann Peter Emilius Hartmann. Ein Beitrag zur musikalischen Romantik in Skandinavien. Dissertation….Georg-August-Universität zu Göttingen*, Göttingen 1971.

**11** Lothar Brix, *Op. cit.*, S. 6.

**12** Lothar Brix, *Op. cit.*, S. 163-164.

Klavierwerke von so hoher Qualität. Seine Tür war zwar offen für Strömungen vor allem der deutschen Romantik, doch Hartmanns Klavierkompositionen waren dennoch weitaus persönlicher als Gades direkter von Mendelssohn inspirierter Stil, der wesentlich blasser war. Hartmann entwickelte sich weit mehr, und als er Mitte der 1880er Jahre die Klavierkomposition aufgab, stand der junge Carl Nielsen bereit, um das Erbe anzutreten.[13]

## REDAKTIONELLE ANMERKUNGEN

*Pedalsatz*
Hartmanns Manuskripte und ein Großteil der gedruckten Ausgaben sind mit Pedalvorgaben versehen, die in der vorliegenden Ausgabe nach dem gleichen Prinzip wie andere spieltechnische Anweisungen eingearbeitet wurden. Es wurden jedoch keine eigentlichen Analogie-Vervollständigungen der Pedalanweisungen eingeführt.

Die Quellen führen drei Pedalsatzformen an, die alle unverändert und ohne weitere Vervollständigung beibehalten wurden:

*Ped.* mit nachfolgendem *
*Ped.* ohne nachfolgenden *
*con ped.*

Die letzte Angabe scheint auszudrücken, dass die Passage mit Pedal zu spielen ist, ohne dass ein solcher Gebrauch konkreter angegeben wird.

*Fingersatz*
Viele der bei Wilhelm Hansen erschienen Ausgaben enthalten einen Fingersatz, oft vermutlich hinzugefügt von dem Pianisten August Winding (ohne dass sich nachweisen lässt, inwieweit das mit Wissen des Komponisten geschehen ist). Vereinzelt haben auch Hartmanns Manuskripte einen Fingersatz, hier jedoch sehr sporadisch. Aufgrund dessen hat der Herausgeber sich entschlossen, von diesen Fingersatzangaben abzusehen, mit Ausnahme eines einzigen Werkes, in dem die Angaben sozusagen Teil des Werkes sind, nämlich Nr. 24, *Thema med 14 Variationer for Johan Peter Hartmann* (Thema mit 14 Variationen für Johan Peter Hartmann).

*Mehrstimmige Notation*
Hartmann bedient sich in seiner Klaviermusik umfassend der mehrstimmigen Notation, ohne dass es sich dabei jedoch um einen strengen polyphonen Satz handelt. Man hat es eher mit etwas zu tun, was man als „freistimmigen Satz" bezeichnen könnte. In einigen Fällen ist die Notation für eine ganze Passage durchgeführt, in anderen für einen ganzen Takt und in wieder anderen nur für einen Teil des Taktes, was bedeutet, dass eine Notation, die an einer Stelle der Phrase (mit Einfügung der notwendigen Pausen) mehrstimmig durchgeführt ist, in anderen Teilen der Phrase aufhört und anscheinend mit „fehlenden" Pausen erscheint. In der vorliegenden Ausgabe wurden solche Passagen nur in sehr seltenen Fällen normalisiert und vervollständigt, sie folgt Hartmanns Notation.

*Datierung*
Die Datierung von Hartmanns Werken in der Quellendarstellung (und damit die chronologische Reihenfolge der Werke in den drei Hauptkategorien, in denen sie in der vorliegenden Ausgabe auftreten) stützt sich auf drei Quellen:

Hartmanns eigenhändige Datierung in nahezu allen überlieferten Manuskripten, zuweilen sogar bei jedem einzelnen Werk einer Sammlung.

Dan Fogs Datierung der gedruckten Ausgaben in seinem Hartmann-Katalog, die sich auf Anzeigen, Verlagskataloge sowie vermutlich auf Hofmeister (s. unten, Pkt. C) stützt.[14]

Die Monatskataloge über in Deutschland und in einer Reihe anderer Länder im Zeitraum 1829-1900 (sowohl im eigenen Verlag wie in anderen Verlagen) erschienene Musik des Leipziger Verlegers Friedrich Hofmeister.[15] Ein Werk wurde in einem Monatsheft bei Hofmeister nur sehr selten später als drei Monate nach Vorliegen des Drucks registriert, was die verhältnismäßig genaue Datierung einer bestimmten Ausgabe ergibt. Hinweise auf Hofmeisters Katalog erscheinen in der vorliegenden Ausgabe in den Fußnoten als *Hofmeister XIX*.

Mit einer Ausnahme (Nr. 56) lassen sich alle Klavierwerke von Hartmann mit den angeführten Hilfsmitteln datieren, weshalb sich auch ein chronologisches Gesamtverzeichnis des Werkes erstellen lässt (siehe die chronologische Konkordanz, in Band 2).

*Nummerierung der Ausgabe*
Aus praktischen Gründen wurden alle in der vorliegenden Ausgabe verzeichneten Werke mit einer laufenden Nummer versehen. Diese

**13** Inger Sørensen, *Hartmann. Et dansk komponistdynasti.* København 1999, S. 279. Es handelt sich hier um eine Bewertung, die sich mit der vorliegenden Ausgabe der Klaviermusik näher qualifizieren lässt.

**14** Selbstverständlich sagt die Datierung einer gedruckten Ausgabe, zu der kein datiertes Autograf erhalten ist, nichts über den Entstehungszeitpunkt des Werkes aus, sondern belegt nur die Veröffentlichung des Drucks.

**15** Das von Hofmeister begonnene Projekt wurde bis 1942 weitergeführt, worauf das Register ab 1945 von der deutschen Nationalbibliographie übernommen wurde. Hofmeisters Kataloge des Zeitraums 1829-1900 (also gerade der für Hartmanns Klaviermusik relevanten Zeit) wurden im Laufe der letzten etwa zwanzig Jahre digitalisiert und lassen sich über das sogenannte *Hofmeister XIX*-Projekt suchen, das unter der Schirmherrschaft der internationalen Musikbibliotheksorganisation JAML angeregt und durchgeführt wurde (http://www.hofmeister. rhul. ac.uk/2008/index.html). Aufbau und Bedeutung der Kataloge sind gründlich dargestellt in Rudolf Elvers und Cecil Hopkinson, „A Survey of the Music Catalogues of Whistling and Hofmeister", in *Fontes* (1972), Bd. XIX, S. 1-7.

Nummerierung hält sich nicht an die Nummerierung von Dan Fog.[16] Es war– wiederum aus praktischen Gründen – auch nicht möglich, diese Nummern mit dem in Ausarbeitung befindlichen Werkverzeichnis zu koordinieren.

## DIE WERKE

Die Klaviermusik gliedert sich in drei Hauptkategorien: Sonaten (Sonatine), Sammlungen von Charakterstücken mit mehr oder weniger deutlich zyklischem Gepräge und unter einer Reihe unterschiedlicher Überschriften, sowie Einzelwerke mit oder ohne programmatische Titel. Die vorliegende Ausgabe hält sich an diese Einteilung, wozu allerdings zu sagen ist, dass sich zwischen der zweiten und dritten Kategorie nicht immer eine eindeutig klare Grenze ziehen lässt, und auch betont werden muss, dass viele der Sammlungen eher auf einen Verlegerwunsch nach einem Heft von gewissem Umfang zurückgehen als auf Hartmanns Ehrgeiz, eine zyklische Struktur entstehen zu lassen:[17]

| | |
|---|---|
| A. Sonaten (Sonatine) | Nr. 1-5 |
| B. Sammlungen (Charakterstücke) | Nr. 6-24 |
| C. Einzelwerke | Nr. 25-56 |
| D. Anhang | Nr. Anh.1-Anh.5 |

Die Charakterstücke umfassen eine lange Reihe „Genres“,[18] die man alle von anderen, insbesondere deutschen, Komponisten des 19. Jahrhunderts her kennt. Nicht immer leuchtet es unmittelbar ein, weshalb Hartmann für eine bestimmte Sammlung gerade diese oder jene Bezeichnung gewählt hat, in vielen Fällen überschneiden sich die Bezeichnungen auch. Überhaupt verfließen die Genrebezeichnungen für die vielen Klavierstücke des 19. Jahrhunderts sehr stark, auch wenn man bestimmte Bezeichnungen mit gewissen stilistischen Zügen verbinden kann.

Bei Hartmann treten auf den Titelblättern für solche Sammlungen von Charakterstücken folgende Bezeichnungen auf: *Rondeaux*, *Caprices*, *Skizzen*, *Pieces Characteristiques*, *Genrestücke*, *Tonstücke in Liedform*, *Fantasiestücke*, *Novellette*, *Etudes*, *Studien*, *Fantasie*. Hinzu kommen mehrere Tanzsätze, Einzelwerke mit programmatischem Titel sowie Stammbuchblätter, alles in allem ein bunter Strauß von Klavierstücken, die deutlich widerspiegeln, welche herausragende Rolle die Klaviermusik als Hausmusik im 19. Jahrhundert spielte, und deren Titel und Motto völlig mit der üblichen Praxis der zeitgenössischen Komponisten in Dänemark und Deutschland übereinstimmten.[19]

Brix gliedert die Sammlungen der Charakterstücke in drei Phasen mit jeweils eigenem stilistischem Gepräge:

1835-1845: Nr. 7, 8, 9, 10, 11 und 12
1846-1863: Nr. 13, 15, 16 und 17
1864-1877: Nr. 19 und 23.

Die Werke mit programmatischem Inhalt gliedern sich in zwei Hauptgruppen, nämlich einerseits die Sammlungen oder Einzelstücke, an die sich literarische Texte knüpfen, andererseits aber Einzelstücke mit programmatischem Titel. Zur ersteren Gruppe gehören: *Sechs Charakterstücke* (Nr. 13), *Andantino* aus *Drei Klavierstücke* (Nr. 14), *Novellette* (Nr. 17) sowie *Klavierstücke* (Nr. 18), alle mit Texten von Hans Christian Andersen, ausgenommen die beiden letzten Stücke von Nr. 18, die mit Versen von Carl Andersen eingeleitet werden.

Zur letzteren Gruppe, den Werken mit programmatischem Titel, zählen: *Ballo Militare* (Nr. 12), *Schwedisches Heimweh*, *Sommer 1848* (Nr. 14), *Andantino religioso* (Nr. 28), *Alte Erinnerungen* (Nr. 29), *Hamburger Schottisch* (Nr. 30), *Heimweh* (Nr. 33), *Im Frühling* (Nr. 34), *Winter* (Nr. 35), *Der 20. Januar 1848* (Nr. 38), *Bellmansche Bilder* (Nr. 45), *Abendstimmung* (Nr. 47), *Im Volksliedton* (Nr. 48) sowie *Die Schwäne* (Nr. 54). Sowohl bei den einleitenden Texten wie bei den verschiedenen Titeln lässt sich bei Hartmann oft nur schwer ein eigentlicher Zusammenhang zwischen den Texten/Titeln und dem musikalischen Satz ergründen. Brix geht sogar so weit zu behaupten, dass die die sechs Klavierstücke Nr. 13 einleitenden Hans-Christian-Andersen-Gedichte „eher verwirrend als ‚verdeutlichend‘“ wirken.[20]

## A. SONATEN (SONATINE)

Hartmann hat vier Klaviersonaten (sowie einen unvollendeten ersten Satz zu einer fünften, siehe Anh. 2-3), eine Sonatine und eine Sonate für vierhändiges Klavier hinterlassen, was die folgende Aufstellung verdeutlicht:

Vierhändige Klaviersonate, op. 4, Ms. datiert 1826,[21] der letzte Satz 1888 gedruckt als *Petite Rondeau Opus 4 (1826)*.

**16** Wie sie in Dan Fog, *Op. cit.*, erscheinen, da Fogs Katalog die nicht gedruckten Werke nicht einschließt.

**17** Innerhalb der jeweiligen Kategorie wurde eine chronologische Reihenfolge der Werke angestrebt.

**18** „Genre“ steht hier in Anführungszeichen, was markieren soll, dass es sich in einigen Fällen nicht um selbständige, profilierte Genres mit stilistischer Eigenart, sondern zuweilen nur um mehr oder weniger willkürlich gewählte Titel handelt.

**19** Wie aus der nachfolgenden Einführung in die vielen unterschiedlichen Werke hervorgeht, lässt sich die Grenze zwischen eigentlicher Programmmusik und bloßen Stimmungstiteln nicht immer eindeutig festlegen. Diese Seite von Hartmanns Klaviermusik wird eingehender dargelegt in Niels Krabbe, „Udbredelsen af Hartmanns klavermusik“, *Fund og Forskning* 51 (2012), København 2012.

**20** Lothar Brix, *Op. cit.*, S. 116.

21 *Sonate à 4 mains No 1 op. 4.* Das Manuskript besteht aus vier Sätzen: Allegro, Scerzo [sic], Allegro No 2 (mit dem in anderer Tinte geschriebenen Zusatz „duer slet ikke“ (taugt überhaupt nicht)), Adagio No 3 sowie Rondeau, Allegro assai. Die gedruckte Ausgabe von 1888 ist eines seiner zuletzt gedruckten Klavierwerke. Das Manuskript der ursprünglichen Sonatenfassung zeigt Spuren einer bedeutenden Bearbeitung durch Hartmann, bevor der Satz in Druck ging. Die Sonate ist nicht Teil der Sonaten in der vorliegenden Ausgabe.

Die Werknummerierung des ursprünglichen Manuskripts könnte darauf hindeuten, dass irgendwann die Herausgabe der gesamten Sonate geplant war.

Sonate in d-Moll op. 34 („Preis-Sonate"), gedruckt 1842,
Sonate in g-Moll, Ms. datiert 1851,
Sonate in F-Dur, Ms. datiert 1854, gedruckt postum 1944,
Sonatine in G-Dur, Ms. datiert 1863,
Sonate in a-Moll op. 80,

Ms. datiert 1876 (ursprüngliche Fassung des 1. und 2. Satzes),

Ms. datiert 1883 (überarbeitete Fassung, gedruckt 1885).

In Anbetracht der Tatsache, dass sich das Interesse der Komponisten an Klaviersonaten in der zweiten Hälfte des 19. Jahrhunderts allgemein abschwächt, ist diese Produktion recht beachtlich. Praktisch ist Hartmann wohl einer der wenigen dänischen Komponisten zwischen Kuhlau und Niels Viggo Bentzon, ja vielleicht sogar der einzige, der mehr als eine oder zwei Klaviersonaten geschrieben hat.

In zwei Aufsätzen in *Neue Zeitschrift für Musik* vom April 1839 stellt Schumann im Zusammenhang mit der Rezension einer Reihe von Sonaten verschiedener, heute unbekannter Komponisten (eine Ausnahme bilden die im Aufsatz auch vertretenen Weber und Mendelssohn) einige kurze, grundsätzliche Betrachtungen zur Klaviersonate als Genre an.[22] Zu Beginn hält Schumann fest, dass die Klaviersonate zu dieser Zeit absolut zu den Ausnahmen zählt und, wenn sie denn vorkommt, vorzugsweise von weniger bekannten Komponisten geschrieben wurde. Er versteigt sich sogar zu der etwas herablassenden Behauptung, solche Sonaten hätten fast den Charakter von „Formstudien", und fährt fort: „aus innerem starken Drang werden sie schwerlich geboren". Ohne Bedauern stellt er fest, das Genre habe seine Rolle ausgespielt. Dieses Urteil wird in der Zeitschrift statistisch dadurch untermauert, dass Sonaten nur einen sehr geringen Teil der zahlreichen Werke ausmachen, die in den von Schumann redigierten Jahrgängen rezensiert werden.

Seine drei Jahre später gebrachte, ausführliche Kritik der drei Preissonaten, von denen Hartmanns op. 34 die eine darstellt, ist somit eine Seltenheit, vermutlich bewirkt durch die besonderen Umstände der Entstehung gerade dieser drei Sonaten.

## NO. 1
## SONATE IN D-MOLL, OPUS 34, „PREISSONATE"

Nach dem sehr frühen Versuch mit der vierhändigen Sonate im Jahr 1826, deren letzter Satz wie erwähnt erst 1888 als op. 4 gedruckt wurde, schöpfte Hartmann erst wirklich Mut, sich am Klaviersonatengenre zu versuchen, als der *Nord Deutsche Musik Verein* einen Preiswettbewerb ausschrieb. Dieser Wettbewerb ließ ihn die Sonate in d-Moll komponieren, die er innerhalb kurzer Zeit im November-Dezember 1841 niederschrieb und für die er den zweiten Preis des Wettbewerbs erhielt. Das Werk wurde, selbstverständlich anonym, mit einem Motto aus Horaz' *Ars Poetica* eingereicht: „Neque chorda sonum reddit, quem vult manus et mens, nec semper feriet, quodcunque, minabitur arcus" (Die Saite gibt nicht immer den Laut wider, den Hand und Gedanke gewünscht haben, auch trifft der Bogen nicht immer, wonach er zielt).[23]

Über die Entstehung der Preissonate und den Zeitdruck, unter dem Hartmann stand, erfährt man etwas aus dem Briefwechsel zwischen dem Musikverleger Julius Schuberth und Hartmann um die Weihnachtszeit 1841, in dem es um die für 1842 geplante, nachfolgende Veröffentlichung der Sonate in dem deutschen Verlag ging. Julius Schuberth, der Vorsitzende des von ihm selbst gegründeten *Nord Deutschen Musik Vereins* Hamburg, hatte im Herbst 1841 veranlasst, dass Hartmann zum Ehrenmitglied des Vereins ernannt wurde.[24] Bei dieser Gelegenheit – oder etwas später – hatte Schuberth Hartmann auch darauf aufmerksam gemacht, dass sich an dem vom Verein ausgeschriebenen Preiswettbewerb auch Komponisten außerhalb Deutschlands beteiligen könnten. Die Auskunft kam im Verhältnis zur Einsendefrist so spät, dass Hartmann seinen Beitrag völlig überstürzt ausarbeiten musste, angeblich schaffte er das neben seinen sonstigen Tätigkeiten im Laufe von nur vier Wochen. Die Zeit war so knapp, dass er es nicht einmal hinbekam, den ganzen ersten Satz so rechtzeitig fertig zu komponieren, dass er ihn in Gänze an den Kopisten weitergeben konnte, der das Exemplar für die Jury fertig machen sollte. Ab Takt 174 lag der Satz zu dem Zeitpunkt also nur als Skizze vor. Deshalb musste Hartmann in aller Eile den fehlenden Schluss selbst in die Kopie einfügen und das Ganze nach Hamburg schicken. Das erklärt, weshalb er danach in den weiteren Druckverhandlungen mit Schuberth mitteilen musste, dass in seinem eigenen Exemplar der Sonate (vermutlich Quelle **C**) dieser Schluss noch fehle, sodass er darum bat, man möge ihm das Preisexemplar aus Deutschland zurückschicken.[25] Erhalten ist jedoch nur das unvollständige Autograf, was den fehlenden Schluss des ersten Satzes in Quelle **C** erklärt. Warum in diesem Exemplar auch der gesamte zweite Satz fehlt, geht aus der Quelle nicht hervor.[26]

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**22** Robert Schumann, „Sonaten für das Clavier", in *Neue Zeitschrift für Musik*, Nr. 34 und 35, 26. und 30. April 1839.

**23** Horaz, *Ars Poetica*, Zeile 348 und 350, wobei Hartmann die sinntragende vorhergehende Z. 347, ein einleitendes „nam" in Zeile 348 sowie die Zeile 349 zwischen den beiden zitierten Zeilen ausgelassen hat. Die ausgelassene Zeile lautet bei Horaz: „poscentique gravem persaepe remittit acutum" (denn wenn man einen Ton tief nennt, gibt man ihn oft hoch wieder); der gesamte Abschnitt bei Horaz (Z. 347-350) lässt sich übersetzt so paraphrasieren: „Es gibt jedoch Irrtümer, die verzeihbar sind; denn nicht immer gibt eine Saite den beabsichtigten Ton wider, und oftmals erhält man einen hohen Ton, wo man einen tiefen gemeint hat; und der Bogen trifft nicht immer genau, was man sich gedacht hatte." (Paraphrase nach *Horace, The Art of Poetry. A verse translation with an introduction by Burton Raffel*, New York, 1974, S. 57).

**24** *Breve*, Nr. 121.

**25** Der Bitte wurde nachgekommen, was aus einem Brief von Schuberth vom 28.12. 1841 hervorgeht, in dem er mitteilt, das Manuskript befinde sich in einem Paket an den Musikverlag Lose & Olsen auf dem Weg nach Dänemark (*Breve*, Nr. 126). Das betreffende Exemplar ist vermutlich verloren gegangen.

**26** Diese Umstände schildert Hartmann eingehend in seinem Brief an Schuberth vom Dezember 1841 (*Breve*, Nr. 125). Zu dem Problem, vor Ablauf der Einsendefrist eine Kopie fertig zu bekommen, heißt es in dem Brief: „…Und – was noch schlimmer ist – den letzten

Hartmanns Sonate gewann wie erwähnt den zweiten Preis des Wettbewerbs, und in einem Brief vom 14. Dezember 1841 konnte Schuberth Hartmann die näheren Umstände der Preisverleihung erläutern, ihm unter anderem berichten, wer den ersten Preis und den geteilten zweiten Preis gewonnen hatte und welche Jurymitglieder Hartmann besonders günstig gesonnen gewesen waren.[27] Im selben Brief bat er Hartmann übrigens, die Sonate für die für das folgende Frühjahr geplante gedruckte Ausgabe in Schuberths Verlag mit Metronomangaben zu versehen.[28] Auch ein vierhändiges Arrangement sollte bei Schuberth erscheinen. Schuberth schreibt dazu: „Damit aber das Wichtigste Alles Wichtigen nicht vergessen ist: das 4 händige *Arrangement* Ihrer *Pris Sonate*. Dies wird sich 4 händig noch pompöser machen", weshalb Hartmann augenscheinlich seinen früheren Schüler Otto Dütsch bat, eine solche vierhändige Fassung auszuarbeiten.[29] Diese ist heute als Manuskript von Dütschs Hand bekannt, wurde aber anscheinend nie wie geplant gedruckt, obwohl der Verleger in einem neuen Brief ein paar Monate später noch einmal auf die Angelegenheit zurückkommt.[30]

Die Preissonate wurde fast vierzig Jahre später 1880 von Wilhelm Hansen herausgegeben (Quelle **B**).

Die Preissonate ist eines der wenigen Werke, zu denen eine eigentliche Rezension vorliegt, sogar, wie erwähnt, von Robert Schumann in dessen tonangebender *Neue Zeitschrift für Musik*, wo im Juni 1842 eine Gesamtrezension der drei beim Wettbewerb preisgekrönten Sonaten zu finden ist. Schumann hatte nicht sonderlich viel übrig für die beiden Werke, die den ersten und zweiten Preis erhalten hatten (die heute völlig unbekannten Karl Vollweiler und J.E. Leonhard), zeigt sich für Hartmanns Sonate dagegen begeisterter. Hier spreche ein eigentlicher Künstler, unterstreicht er. Schumann erblickt in der Sonate insgesamt das, was er einen gewissen „Novellencharacter" nennt, wobei nur das Finale mit seinem stärker orchesterhaften Satz nicht unter diese Charakteristik falle.[31] Schumann fasst seinen Eindruck von den drei Preissonaten folgendermaßen zusammen und liefert damit zugleich einen leichten Angriff auf die Bewertung der Jury:

> Wenn wir in der ersten (von Vollweiler) einen *Clavierspieler* erkannten, der sich mit Talent auch der Composition zugewendet, in der andern (von Leonhard) einen *Musiker*, der sich den Weg zur Vollendung durch Verstandesspiele in etwas zu erschweren scheint, so spricht aus der von J.P.E. Hartmann der *Künstler* zu uns, der uns versöhnt durch die harmonische Ausbildung seiner Kräfte, der, Herr der Form, kein Sclav seiner Gefühle, uns überall zu rühren und fesseln versteht.
>
> Dies ist *unsere* Meinung, und weicht sie einigermassen von der der Preisrichter ab, so sei damit in keinem Falle ihr guter Wille in Zweifel gezogen, das Verdienst nach Würden zu belohnen. Aber es ist schwieriger, aus fünfzig Menschen die besten herauszufinden, als aus dreien. Und dann – auch wir können irren, unsere Absicht aber war die beste.[32]

Ermunternde Worte für den noch jungen Komponisten, sogar andeutend, dass er – und nicht Vollweiler – den ersten Preis hätte bekommen sollen.

## NR. 2
## SONATE IN G-MOLL

Knapp zehn Jahre später macht sich Hartmann wieder an die Klaviersonate mit zwei Werken, die beide zu seinen Lebzeiten ungedruckt blieben. Die erste dieser beiden, die Sonate in g-Moll, trägt das Enddatum 31. März 1851. Hartmanns Autograf zeigt die Werknummer „53", was dafür spricht, dass er beabsichtigte, die Sonate zu veröffentlichen. Das Werk hat vier Sätze, von denen die beiden mittleren nachfolgend mit Bleistift hinzugefügte programmatische Überschriften erhielten: *Sang uden Ord* (Lied ohne Worte) und *Gamle Minder* (Alte Erinnerungen). Trotz des Kleinformats hat das Werk dennoch einen gewissen Zykluscharakter, da der Schlusssatz durch Stoff aus dem ersten Satz abgerundet wird. Auch mehrere handschriftliche Bleistiftkorrekturen in den ersten drei Sätzen deuten darauf hin, dass Hartmann die Arbeit an dem Werk ernst nahm. Hinzu kommt, dass er die Sonate gut fünfundzwanzig Jahre später wieder hervorholte und Ausschnitte aus den beiden äußeren Sätzen in *Klaverstykker fra ældre og nyere Tid* (Klavierstücke aus älterer und neuerer Zeit) op. 74 (s. Nr. 23) wiederverwendete.

Abgesehen von der erwähnten Wiederholung einer Passage aus dem ersten Satz als Abschluss des Finales zeigt die g-Moll-Sonate das gesamte Werk hindurch keinerlei Gesamtcharakter oder dynamischen Schwung: ein kurzer erster Satz, Allegro non troppo in g-Moll von fünfzig Takten ohne jede Form von Durchführungsarbeit oder Reprise, der zweite Satz, „Sang uden Ord", Allegretto grazioso in G-Dur von 36 Takten (ABA-Form m. Koda), der dritte Satz, „Gamle Minder", Tempo di Menuetto moderato in

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Theil des ersten *Allegro* hatte ich nicht einmal aufgeschrieben, sondern nur entworfen; es blieb mir also, um Zeit zu gewinnen, nichts anders übrig, als diesen mit eigener Hand in das einzusendende Exemplar hinzuschreiben.…[...] denn vom letzten Theil des ersten *Allegro* habe ich nicht einmal eine Abschrift."

**27** *Breve*, Nr. 122.

**28** Die Metronomangaben wurden in die deutsche Originalausgabe aufgenommen, wurden jedoch im dänischen Neudruck von 1880 ausgelassen. Sie wurden deshalb auch nicht in die vorliegende Ausgabe übernommen.

**29** *Breve*, Nr. 126. Dänischer Komponist (1823-1863), war an Sibonis Musikkonservatorium in Kopenhagen Schüler von Hartmann gewesen, verließ Dänemark 1840 und ging nach drei Jahren in Dessau 1844 nach St. Petersburg.

**30** Manuskript in *DK-Kk*, Hartmanns Sammlung. Kompositioner og Udkast.

**31** Der Ausdruck „Novellencharacter" erinnert an Schumanns ästhetisches Ideal von der Fähigkeit der Musik, „das Poetische" auszudrücken, und an seine Verachtung für die konventionelle Formentyrannei.

**32** *Neue Zeitschrift für Musik*, (16), Nr. 45, 3. Juni 1842.

As-Dur (36 Takte, ABAC-Form), das abschließende Finale, Allegro grazioso, das in Es-Dur beginnt und über As-Dur und Es-Dur zur Haupttonart g-Moll der Sonate zurückkehrt, wobei Hartmann zuletzt, Allegro assai, das markanteste Thema des ersten Satzes wieder aufgreift.

Das Werk wurde vermutlich Anfang 1851 begonnen und erst nach den großen familiären Umbrüchen vollendet, d.h. nach dem Tod der Gattin am 6. März, die Mitte Februar eine Totgeburt (ein Mädchen) gehabt hatte, und nach dem Verlust der jüngsten Tochter Marie, die im Alter von sechs Jahren am Begräbnistag der Mutter starb. Aus einem Brief von Hartmann an den Dichter B.S. Ingemann vom 23. März gewinnt man den Eindruck, dass die Arbeit an der Sonate, wenn der Brief sich denn auf diese bezieht, nahezu therapeutische Funktion gehabt haben kann:

> Ich beginne mich jetzt auch wieder mit meinen früheren Verhältnissen und Arbeiten vertraut zu machen, habe etwas komponiert und in diesen Tagen ein Teil nachgearbeitet, das schon vorbereitet war.[33]

Aus irgendeinem Grund gab Hartmann die Veröffentlichung der Sonate auf, weshalb er die Werknummer „53" für seine *Etudes Instructives* verwendete, die unter dieser Nummer im Jahr darauf erschienen. Ganz konnte er die Sonate allerdings doch nicht vergessen, denn er verwendete wie gesagt Auszüge aus dem ersten und dem letzten Satz über fünfundzwanzig Jahre später in seinen *Klaverstykker fra ældre og nyere Tid.*

## NR. 3
## SONATE IN F-DUR

Auch die große Sonate in F-Dur von 1854 wurde nicht zu Hartmanns Lebzeiten herausgegeben.[34] Das äußerst komplizierte Quellenmaterial zeugt davon, dass sich Hartmann intensiv mit dem Werk beschäftigte. Auch Auszüge aus diesem Werk gehen in das spätere op. 74 ein. Es handelt sich um den dritten und den vierten Satz der Sonate, ersterer fast notengetreu, letzterer dagegen in op. 74 wesentlich erweitert. Einzelheiten des Quellenmaterials verdeutlichen, dass Hartmann, als er das Werk im Hinblick auf die Veröffentlichung von opus 74 im Jahr 1878 wieder aufnahm, das wiederverwendete Material mehrfach justierte und es in den neuen Zusammenhang einarbeitete (siehe Nr. 23).

Die Wiederentdeckung der Sonate nach Hartmanns Tod verdanken wir dem Musikschriftsteller Richard Hove, der 1928 die Sonate unter Hartmanns Nachlassmanuskripten in der Königlichen Bibliothek von Kopenhagen fand und dem es nach vielen Bemühungen gelang, das Werk 1943 veröffentlichen zu lassen. Bereits 1928 bezeichnete Hove das Werk als „Eine Sonate, die aufs Schönste den Sprung von der jugendlichen Preissonate aus dem Jahr 1842 zu dem gigantischen Meisterwerk in a-Moll von 1885 ausfüllt. Eine unbekannte Perle dänischer romantischer Musik…"[35], und knapp zwanzig Jahre später schrieb er eine längere Rezension der Sonate, in der er zum einen kritisiert, dass die gedruckte Ausgabe das Resultat der Arbeit von Niels Viggo Bentzon sei und dem rechtmäßigen Urheber Werner Wolf Glaser nicht die Anerkennung zolle, die ihm rechtmäßig zustehe, zum anderen erläuterte er den musikalischen Inhalt der Sonate verhältnismäßig eingehend. Hove charakterisierte den ersten Satz als „etwas vom Vollendetsten, das Hartmann geschrieben hat", und sah eine Parallele zwischen den beiden mittleren Sätzen und den Märchen von Hans Christian Andersen. Seine lange Besprechung der Sonate beschließt Hove mit der folgenden Aufforderung:

> Sie [d.h. die Sonate] ist ein Saatkorn, das spät gekeimt hat, das aber immer noch reife Kerne tragen kann. Das geschieht u.a. wenn Künstler sich verpflichtet fühlen, die Sonate in ihr Programm aufzunehmen und deren gute dänische Sprache hinaus zu tragen.[36]

Brix fasst sich kürzer, äußert sich jedoch nicht weniger begeistert.

> Die F-Dur-Sonate ist zweifellos eine der geglücktesten Klavierkompositionen Hartmanns. Sie ist ein zutiefst klavieristisch empfundenes Werk […].[37]

## NR. 4
## SONATINE IN G-DUR

Abgesehen von der Enddatierung „16/7 63" auf Hartmanns Autograf ist über die Umstände der Entstehung des Werkes nichts weiter bekannt (vielleicht war es in Weiterführung von Kuhlaus Sonatinen für pädagogische Zwecke gedacht). Mit dem Autografen (Quelle **C**) als Druckvorlage erschien das Werk (ohne Werknummer) im gleichen Jahr bei Horneman & Erslev (Quelle **A**), und mehr als zwanzig Jahre später wurde die Sonatine im Musikverlag Wilhelm Hansen nach den gleichen Druckplatten (doch mit neuer Plattennummer) neu aufgelegt und erhielt eine neue Vorderseite, die als Katalog der bis dahin herausgegebenen Klavierwerke von Hartmann (Quelle **B**) aufgemacht ist. Das Verzeichnis kann zur Datierung dieses Nachdrucks beitragen, da es u. a. die Klaviersonate op. 80 enthält, die Wilhelm Hansen 1885 herausgab. Im selben Verzeichnis trägt die Sonatine die Werknummer „48", was – wie aus der Quellendarstellung hervorgeht – weder vom Autografen noch vom Originaldruck bei Horneman & Erslev stammt. Die

**33** *Breve*, Nr. 456. Der Brief ist ein Dankeschön an Ingemann für ein Gedicht, das dieser nach dem Tod von Hartmanns Gattin an den Komponisten geschickt hatte.

**34** Erst 1943 lag beim Musikverlag Wilhelm Hansen eine gedruckte Ausgabe der Sonate vor, angeblich herausgegeben von Niels Viggo Bentzon, in Wirklichkeit jedoch revidiert von Werner Wolf Glaser. Diese Ausgabe verhält sich unkritisch zu der komplizierten Überlieferung der Sonate (siehe dazu *Description of Sources*).

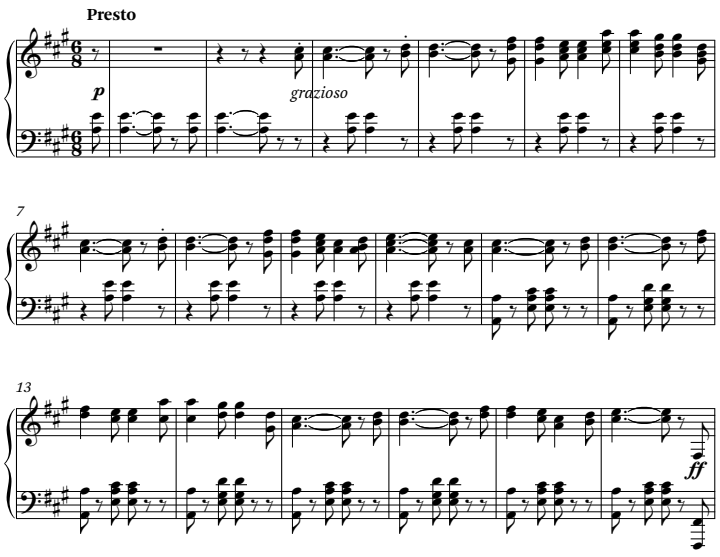
**35** *Dansk Musiktidsskrift* (1927-28), S. 149.

**36** *Dansk Musiktidsskrift* (1944), S. 140.

**37** Lothar Brix, *Op. cit.*, S. 219.

Werknummer könnte eine Fehldeutung der Preisangabe „48 Sk." des Originaldrucks sein![38]

Der Anfang des Rondothemas im letzten Satz der Sonatine zeigt starke Ähnlichkeit mit dem Anfang seines fünfzehn Jahre zuvor komponierten einsätzigen Klavierstücks *Im Frühling* (Nr. 34) mit dem Enddatum „25/10 47".




## NR. 5
## SONATE IN A-MOLL OP. 80

Am 14. Mai 1885, am 80. Geburtstag des Komponisten, erschien eines von Hartmanns bedeutendsten Werken, nämlich die große Klaviersonate in a-Moll. Auf dem Titelblatt und in einem von Hartmanns Autografen wird die Sonate als „N$^0$ 2" bezeichnet, ungeachtet der Tatsache, dass zu diesem Zeitpunkt wie erwähnt vier Sonaten und eine Sonatine vorlagen. Offiziell erkannte Hartmann demnach nur die Preissonate in d-Moll von 1842 und dieses Alterswerk von 1885 als sein „kanonisiertes" Klaviersonatenwerk an. Vielleicht bringt die Nummerierung aber auch nur zum Ausdruck, dass die a-Moll-Sonate die zweite in der Reihe der gedruckten Klaviersonaten war.

Das Werk war lange unterwegs gewesen, was sich u. a. in der komplizierten Quellenlage widerspiegelt. Bereits im Oktober 1876, neun Jahre vor der endgültigen Veröffentlichung, konnte Hartmann die beiden ersten Sätze in g-Moll bzw. Es-Dur mit dem Enddatum versehen (Quelle **B**, Enddatum nach dem zweiten Satz „11/10 76"). Diese Fassung unterscheidet sich so wesentlich von der Endfassung, die 1885 gedruckt wurde, dass die beiden Fassungen im Hinblick auf Tonart, Umfang und damit auch Teile des musikalischen Inhalts nahezu als zwei unterschiedliche Werke gelten können. Vor der Reinschrift arbeitete Hartmann 1876 mehrere lose Bleistiftskizzen für die betreffenden beiden Sätze aus (Quelle **C**).

Somit liegen zwei voll ausgearbeitete Fassungen vor:

– die Urfassung von 1876 mit Enddatierung des ersten Satzes „11/10 76". Sie besteht aus dem ersten und dem zweiten Satz und dem Anfang eines dritten Satzes (der jedoch möglicherweise nicht für diese Sonate gedacht war). In dieser Fassung ist nicht zuletzt der zweite Satz wesentlich länger als in der Endfassung. Die beiden ersten Sätze stehen in g-Moll bzw. in Es-Dur.
– die im Mai 1885 gedruckte Endfassung von 1883, die auf der Urfassung aufbaut, jedoch wesentliche Änderungen enthält.

Beide Fassungen erscheinen in der Hartmannausgabe, wobei die Urfassung jedoch als Anhang 1 gebracht wird.

Die beiden Reinschriften von 1876 (Quelle **B**) und 1883 (Quelle **A**) sprechen für folgende Entstehungsgeschichte:[39]

Erster Satz
Der Satz wurde in den 1870er Jahren in g-Moll mit schwarzer Tinte geschrieben. Im Verlauf der Arbeit wurden mehrere Korrekturen eingeführt, ebenfalls mit schwarzer Tinte. In den 1880er Jahren nimmt sich Hartmann den Satz wieder vor, um ihn neu zu schreiben. Er fügt zunächst in die Urfassung eine lange Reihe von Bleistiftkorrekturen ein, zum einen die Artikulation betreffend, zum anderen als eigentliche Änderungen zum Notensatz (eingefügt auf den leeren Notenzeilen zwischen den mit Tinte geschriebenen Systemen). Als er in diesem Prozess zur Seite 3 gekommen ist, findet er, der Satz müsse transponiert werden, denn oben auf Seite 3 gibt er mit Bleistift an: „trsbn til a-mol". Allmählich stellt sich heraus, dass die Änderungen so zahlreich werden, dass es nicht mehr sinnvoll ist, sie in die Urfassung einzufügen, weshalb die restlichen Seiten des Satzes einfach mit einem Bleistiftkreuz durchgestrichen werden.

Zweiter Satz
Auch die erste Fassung dieses Satzes wurde in den 1870er Jahren mit schwarzer Tinte niedergeschrieben, sodass zwischen jeder der ausgefüllten Akkoladen zwei leere Systeme stehen. Er umfasst in dieser Form sieben mit schwarzer Tinte beschriebene Blätter, von denen die beiden ersten die Seitenzahlen 1-2 tragen. Wie schon beim ersten Satz nimmt Hartmann die Arbeit an diesem Satz in den 1880er Jahren wieder auf, was hier zu einer wesentlichen Kürzung und zu mehreren Änderungen in den wiederverwendeten Teilen führt. Seite 1 wird im Großen und Ganzen unverändert übernommen, doch ab Seite 2 werden die ursprünglich leeren Notenzeilen für Änderungen benutzt. Diese eingefügten Korrekturen sowie ein hinzugefügtes Notenblatt „p. 3-4" sind jetzt mit blauer Tinte geschrieben (der gleichen Tinte, die in Quelle **A** von 1883

**38** Verkompliziert wird das Ganze dadurch, dass das Autograf zu Hartmanns 2. Sinfonie von der Hand des Komponisten die Werkzahl „48" trägt, was die Nachwelt – vermutlich irrtümlich – dazu verleitet hat, die Sonatine als „opus 48a" zu bezeichnen, während sie rechtmäßig keine Werknummer haben dürfte.

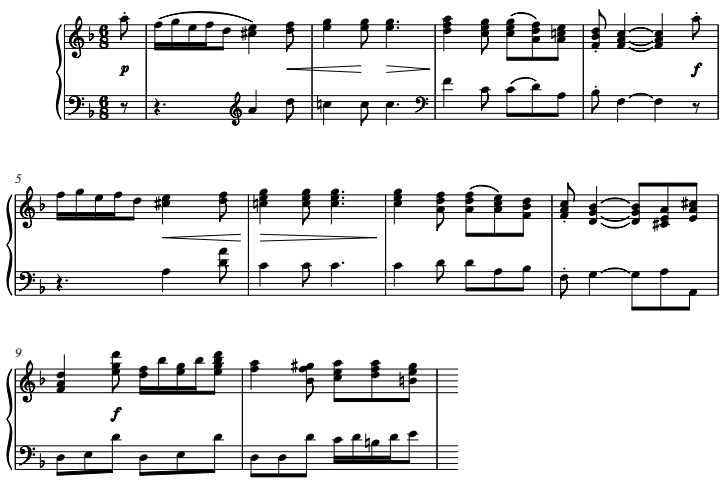
**39** Die Neuausgabe der a-Moll-Sonate von 1996 (Edition Samfundet, Hrsg. Inge Sønderskov Madsen) nimmt zu dieser komplizierten Quellenlage nicht Stellung, die sich weder in dem herausgegebenen Notentext noch im Revisionsapparat widerspiegelt.

benutzt wurde). In dieser Fassung endet der Satz auf Seite 4 unten und ist damit wesentlich kürzer als die Urfassung von 1876. Alles weitere aus der ersten Fassung ist mit Bleistift durchgestrichen. Die zweite Niederschrift bildet vermutlich die Vorlage für die Endfassung von 1883. Obwohl es sich dabei um eine Überarbeitung für die Endfassung von 1883 handelt, bestehen zwischen diesen Korrekturen in **B** und der in **A** enthaltenen Endfassung jedoch immer noch mehrere Unterschiede.

Der zweite Satz liegt somit in drei Fassungen vor:

- der Urfassung in Es-Dur von 1876,
- der ersten, stark gekürzten Fassung, wie sie aus den von 1883 stammenden Korrekturen in **B** ersichtlich ist (immer noch in Es-Dur),
- der ebenfalls von 1883 stammenden Endfassung in **A**, jetzt zu F-Dur transponiert.

Die Phrasierung in der korrigierten Fassung von **B** liegt eng bei **A**, was dafür spricht, dass **B** (in der durchkorrigierten Fassung) die Vorlage für **A** bildete, zugleich mit der Transponierung und der Reinschrift in **A** jedoch auch weitere Änderungen vorgenommen wurden. Hinzu kommt, dass vor der Niederschrift im Jahr 1876 (Quelle **B**) eine Reihe kürzerer Skizzen ausgearbeitet wurden, in die Skizzen zu vermutlich anderen Werken eingingen (überliefert in **C**), sowie dass die letzten Seiten von **B** (mit der Reinschrift der frühen Fassung) eine Reihe von Skizzen zu Passagen der Fassung von 1883 enthalten. Schließlich ist anzumerken, dass in **B** zwischen dem Ende der Tintenreinschrift der Fassung von 1876 und vor den eingefügten Bleistiftskizzen zur Fassung von 1883 mit Bleistift noch der Anfang zu einem *Scherzino* eingeführt ist. Die Platzierung in **B** deutet darauf hin, dass Hartmann hier einen dritten Satz begonnen hat, den er danach völlig verwarf.[40]




Die drei Fassungen des zweiten Satzes lassen sich folgendermaßen zusammenfassen:

Fassung 1: Quelle **B**, vollständige Niederschrift des Satzes mit schwarzer Tinte (S.22-27), 1876;
Fassung 2: Quelle **B**, erneute Niederschrift mit unveränderter Seite „1“, mit Ausnutzung der freien Systeme auf Seite „2“, jetzt in blauer Tinte (gleiche Tinte wie in Quelle **A**) sowie einer eingelegten Seite „3-4“, die sich ausschließlich auf diese Fassung von 1883 bezieht;
Fassung 3: Quelle **A**, neu transponierte Reinschrift des Satzes auf der Grundlage von Fassung 2, 1883.

Bei der Überarbeitung von 1883 hatte Hartmann offensichtlich gewisse programmatische Vorstellungen für die vier Sätze, entweder als eigentliche Satztitel oder nur als „Programm“ für seine eigene Arbeit. Oben auf der ersten Seite wurde in Quelle **B** mit gefaltet eingeschobenen Skizzen in einem Fall mit Bleistift hinzugefügt: „1. (Mismod og Lidenskab (Missmut und Leidenschaft). 2. ~~Trøst~~ (Trost). 3. ~~Fred~~ (Frieden). 2. Grublen (Grübelei). 3. Adspredelse, Gjennembruddets Stemninger (Zerstreuung. Durchbruchsstimmungen)“, was in den vier Sätzen auf folgenden programmatischen Inhalt hindeutet:

Andantino con moto – Allegro moderato: *Missmut und Leidenschaft*
Poco andante: *Grübelei*
Allegretto pastorale: *Zerstreuung*
Allegro marcato, ma non troppo: *Durchbruchsstimmungen.*

Diese Titel sind in keiner anderen zeitgenössischen Quelle überliefert. Richard Hove deutet, u. a. unter Hinweis auf den bei Hartmann ungewöhnlich „gefühlsbetonten“ Charakter der Titel an, dass diese davon zeugen *könnten*, dass Hartmann ursprünglich überhaupt nicht an eine Sonate dachte, sondern eher an einen Zyklus von Klavierstücken, wobei allerdings schon der starke Sonatenformcharakter der äußeren Sätze dieser Hypothese widerspricht.[41]

Zeitgenössische Rezeption

Anscheinend gibt es keine Quellen, die erhellen könnten, wie die a-Moll-Sonate nach ihrer Entstehung und bis zu Hartmanns Tod im Jahr 1900 aufgenommen wurde. Bekannt sind weder Ort noch Datum einer eventuellen öffentlichen Aufführung oder der Besprechung des Werkes in der Tagespresse. Auch von einer Aufführung in einem der verschiedenen halbprivaten Kammermusikvereine weiß man nichts. Den einzigen sehr kurzen Hinweis auf die Sonate kann man in einem an Hartmann gerichteten Brief von Graf Lerche nachlesen, wo dieser erwähnt, er habe im Frühjahr 1884 eine Aufführung der Sonate mit August Winding gehört.[42]

**40** Es lässt sich nicht entscheiden, ob dieses *Scherzino*, wenn es denn überhaupt etwas mit der Sonate zu tun hat, zusammen mit den beiden Sätzen von 1876 geschrieben oder erst anlässlich der Wiederaufnahme der Arbeit an dem Werk im Jahr 1883 hinzugefügt wurde. Die Tatsache, dass es mit Bleistift geschrieben wurde, deutet eher auf letztere Möglichkeit hin.

**41** Richard Hove, *I.P.E. Hartmann*, København 1934, S. 44.

**42** Brief vom 1.2. 1885, *Breve*, Nr. 1013. Dem kann man ein Dankeschön von Hans von Bülow hinzufügen, Hartmann hatte ihm ein Exemplar zugeschickt (vgl. Brief vom 19.9. 1888, *Breve*, Nr. 1168).

Überarbeitungsstrategie

Vor diesem Hintergrund wird die Klaviersonate op. 80 in der Hartmannausgabe in zwei Fassungen herausgegeben, nämlich in der Urfassung der beiden ersten Sätze von 1876 sowie in der Endfassung der ganzen Sonate von 1883 (Anhang 1 bzw. Nr. 5).

Die Urfassung stützt sich auf Quelle **B** in der Form, wie sie vermutlich bei der Beendigung des zweiten Satzes 1876 ausgesehen hat, d.h. mit Auslassung der verschiedenen späteren Bleistiftkorrekturen, Unterstreichungen und Korrekturblätter, die bereits erläutert wurden.

Für die Endfassung hätte es nahe gelegen, als Hauptquelle statt des 1883 datierten Autografen den Erstdruck von 1885 zu benutzen. Die Ausgabe vom Mai 1885 war ein Geburtstagsgeschenk zum 80. Geburtstag des Komponisten. Allerdings war es keine Überraschung, was aus dem erwähnten Brief Graf C.A. Lerches vom Februar 1885 hervorgeht,[43] in dem die Widmung für den Briefschreiber erörtert wird.[44] So heißt es auch in einem Brief an Wilhelm Hansen vom 21. Februar 1885: „…Mit den Korrekturen werde ich mich möglichst sehr beeilen."

Drei Gründe sprechen jedoch dafür, statt des Erstdrucks das Autograf als Hauptquelle heranzuziehen.

– Der Erstdruck erschien zum Geburtstag des 80jährigen Komponisten 1885. Er wusste zwar im Voraus von der Veröffentlichung (vgl. die Briefe), es spricht jedoch nichts dafür, dass er wirklich etwas mit dem Erstdruck zu tun hatte (die erwähnte Korrektur war jedenfalls äußerst oberflächlich), während das umfassende Quellenmaterial zeigt, dass sich der Komponist 1883 bei der Ausarbeitung der Reinschrift intensiv mit dem Werk befasste.
– Der Erstdruck enthält gegenüber dem ganz anders durchgearbeiteten, sehr präzisen und stringenten Autografen eine Fülle von Ungenauigkeiten und Inkonsequenzen.
– Ergänzend kommt hinzu, dass das Autograf von 1883 ja den Schlusspunkt eines längeren Verlaufs mit Korrekturen in verschiedenen früheren Manuskripten bildet, angefangen bei der ersten Fassung aus den 1870er Jahren.

Das Autograf wurde mit dem Erstdruck kollationiert. Varianten sind in *List of Emendations* angeführt. Die Überarbeitung wurde von den Prämissen der Hauptquelle ausgehend vorgenommen unter Einbeziehung paralleler Stellen der übrigen Quellen.

Das Autograf enthält keinen Fingersatz, der in der gedruckten Ausgabe vereinzelt vorkommt, angeblich hinzugefügt von August Winding, der die Sonate in seinem Konzertrepertoire hatte. Unter Hinweis auf das oben Angeführte ist der Fingersatz in der vorliegenden Ausgabe nicht angeführt.

## B. SAMMLUNGEN (CHARAKTERSTÜCKE)

### NR. 6
### RONDEAUX BRILLIANTS OP. 6

Weder zu op. 6 noch zu op. 7 oder op. 25 (Nr. 6, 26 und 8) ist Hartmanns Autograf erhalten, was nach einem Brief zu urteilen, den Hartmann im Oktober 1848 an die Verleger Lose und Delbanco schrieb, vermutlich daran lag, dass der Verlag die betreffenden Manuskripte trotz Hartmanns Aufforderung nicht an den Komponisten zurückgeschickt hatte, nachdem die Werke erschienen waren.[45]

Die beiden Rondos sind Hartmanns frühestes gedrucktes Klavierwerk.[46] Bereits im März 1829 wurde das erste Rondo in dem musikalischen Periodikum *Odeon* veröffentlicht, wenige Monate später folgte dann das zweite Rondo. Nach ein paar weiteren Monaten erschienen die Rondos in Kopenhagen gesammelt als op. 6 in C.C. Loses Verlag.

Das Werk des erst Fünfundzwanzigjährigen wurde sogar rezensiert, eine Ehre, die danach nur noch einer begrenzten Zahl von Hartmanns Klavierwerken zuteilwerden sollte. Der Kritiker in *Kjøbenhavns Flyvende Post* (1830) No. 11 verweist auf einen gewissen Einfluss von Kuhlau und lobt die Themenbildung im ersten der Stücke, insbesondere den d-Mollabschnitt (die Bassfigur im mittleren Teil, Takt 132 ff). Die Rezension enthält jedoch auch kritische Bemerkungen:

> „Man hätte sich gewünscht, dass der Komponist mit kühnen Modulationen, die wohl zum Zeitgeschmack, nicht aber zum guten Geschmack gehören, etwas sparsamer umgegangen wäre."

Als Beispiel einer solchen „kühnen" Modulation führt der Kritiker Takt 336-342 an. Das Problem ist nur, dass es sich hier eindeutig um einen schwerwiegenden Druckfehler mit verkehrten Schlüsseln handelt, was dem Kritiker nicht aufgefallen ist und was die Passage harmonisch noch dreister gemacht hat (der Fehler wurde in Wilhelm Hansens Nachdruck der Rondos über fünfundfünf-

**43** *Breve*, Nr. 1013.

**44** Lerche starb, bevor er seinen Namen auf der gedruckten Ausgabe sehen konnte, doch seine Witwe wollte die Widmung des Erstdrucks beibehalten (vgl. Brief von Cornelie Lerche an Hartmann vom 30.4. 1885, *Breve*, Nr. 1022.)

**45** *Breve*, Nr. 364 (25.10. 1848). Es heißt dort u.a.: „Ved at ordne mine Musicalier savner jeg af mine Compositioner følgende:" (Beim Ordnen meiner Musikalien fehlen mir die folgenden meiner Kompositionen.) Darauf folgt eine Liste mit Werken, darunter auch den drei genannten Klavierwerken. Einige der Werke waren in Deutschland gedruckt worden, weshalb Lose eine Rolle als Mittelsmann zwischen den deutschen Verlegern und Hartmann spielt.

**46** Wenn man dem 1888 bei Wilhelm Hansen erschienenen Neudruck Glauben schenken darf, waren die Rondos bereits 1827 komponiert worden, da im Druck diese Werknummer hinzugefügt wurde (Quelle **D**).

zig Jahre später korrigiert).[47] Außerdem verweist der Kritiker auf einen Druckfehler (Rondo I, T. 91), wo seiner Meinung nach der erste Akkord G statt Gis (also einen e-Mollakkord statt eines E-Durakkords) haben sollte. Auch das ist falsch. An dieser Stelle ist zwar sowohl e-Moll als auch E-Dur musikalisch sinnvoll, beide Quellen geben jedoch auf dem dritten Ton des Taktes Gis mit Auflösungszeichen für G an, weshalb man nicht behaupten kann, es handele sich um einen Druckfehler. Alles in allem ist also zu sagen, dass die frühesten Rezensionen eines Klavierwerks von Hartmann etwas mangelhaft sind!

## NR. 7 CAPRICES OP. 18

Die sechs Caprices wurden vermutlich 1835 komponiert.[48] Die Sammlung zeugt von Hartmanns engen Beziehungen zum deutschen Musikleben in den 1830er Jahren, die nicht zuletzt nach seiner ersten, nach Süden führenden Bildungsreise im Frühjahr 1836 geknüpft wurden. Man kann sich durchaus vorstellen, dass Hartmann das Manuskript mit nach Deutschland nahm. Zum einen wurde das Werk im Leipziger Verlag Friedrich Hofmeister gedruckt, zum anderen waren die beiden Hefte Heinrich Marschner bzw. Felix Mendelssohn-Bartholdy gewidmet, beides sehr „große" Namen der zeitgenössischen Musik,[49] und außerdem wurden sie von Robert Schumann in der *Neuen Zeitschrift für Musik* rezensiert, das erste Heft im Juni 1837, das zweite im Dezember des gleichen Jahres.

Bedenkt man, wie selten Quellen aus Hartmanns Lebzeiten konkrete Aufführungen seiner Klaviermusik erwähnen, lohnt sich der Hinweis auf die wenngleich äußerst sporadische Erwähnung einer Aufführung des A-Dur-Capriccios aus dem ersten Heft in Vordingborg im Jahr 1844. Vermutlich handelte es sich um eine Aufführung im privaten Rahmen.[50]

Wie die Quellendarstellung verdeutlicht, ist die Quellenlage verhältnismäßig kompliziert. Zum einen unterscheidet sich die Nummerierung der verschiedenen Quellen, zum anderen, und das vor allem, bestehen erhebliche Unterschiede zwischen dem Autografen und dem Erstdruck (Quelle **A** und **D**, 1835 und 1837) einerseits und den beiden „Neuausgaben" bei Wilhelm Hansen (Quelle **B** und **C**, 1878 und 1886) andererseits. Es lässt sich nicht entscheiden, inwieweit Hartmann an den vielen Änderungen der Neuauflagen von 1878 und 1886 beteiligt war.

Die Caprices werden im Herbst 1837 mindestens dreimal in deutschen Zeitschriften besprochen. Das erste Mal wie erwähnt von Robert Schumann, der nach einer anfänglichen Charakteristik der Stücke des ersten Heftes als „…wohl gearbeitet, verständig, ernst, ja finster", kritischer fortfährt:

> Es scheint aber, als wolle er [Hartmann] des Guten zu viel, als hafte er zu lange am Einzelnen; seine Musik spricht noch nicht frei, gleich als ob ein Dämpfer darüber läge. Wo man hinfühlt, Formen und Gedanken, aber – mit einem Wort kein Gesang. In der dritten Caprice, die melodischer werden will, zeigt sich das am stärksten: sie hat wohl Melodie, schweift aber unlustig und unsicher auf und nieder; wo man rechts zu kommen glaubt, geht sie links; wo man in die Tiefe, strebt sie in die Höhe.[51]

Schumann beschließt seine Kritik jedoch, sich fast direkt an den Komponisten wendend, mit folgenden ermunternden Worten:

> Wär' es, dass wir mit unserm Rathe nicht zu spät kämen, und dass er mit freier leichter Brust das Ziel verfolge, dessen glückliche Erreichung wir jeder wahren Bestrebung von so ganzem Herzen gönnen.

Ein knappes halbes Jahr später folgt Schumanns Rezension des zweiten Heftes, auch hier zeigt er sich nicht ungeteilt zufrieden, obwohl er der Begabung des Komponisten volle Anerkennung zollt. Interessant ist, dass Schumann in diesem Zusammenhang die Berechtigung der Genrebezeichnung „Capricen" bezweifelt: „Auch möchte ich die Stücke nicht ‚Capricen' nennen: sie sind dazu in der Form zu dicht, manchmal liederartig abgeschlossen."[52]

Vor dieser Kritik von Schumann hatte Ludvig Rellstab das erste Heft in seiner Zeitschrift *Iris im Gebiete der Tonkunst* rezensiert. Rellstab charakterisiert Hartmann als einen sehr begabten Komponisten, dessen Stil „sich halb Weber, halb Beethoven zum Vorbilde gewählt hätte, ohne jedoch von irgend einem von beiden zu entlehnen."[53] Auch Rellstab hat kritische Einwände: Die beiden ersten Caprices konzentrieren sich zu sehr auf eine einzelne Figur, was auf die Dauer auf den Zuhörer ermüdend wirkt, und Nr. 2 in Des-Dur findet er ganz einfach zu schwer zu lesen und zu spielen. Nr. 4 in b-Moll bezeichnet er dagegen als „ein leidenschaftliches, characteristisches, brilliantes Klavierstück, welches dem Componisten die ganze Anerkennung der Musiker gewinnen wird."

## NR. 8
## DEUX PIÈCES CHARACTÉRISTIQUES OP. 25

Die beiden Charakterstücke erschienen 1839 bei Hofmeister und viele Jahre später, nämlich 1885, bei Wilhelm Hansen in zwei getrennten Heften mit folgendem Titelblattzusatz: „Nouvelle Édition par Aug. Winding". Zwischen den beiden Ausgaben bestehen nur wenige Unterschiede in Dynamik und Artikulation. Auch diesem

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**47** Die Passage, einschließlich Schlüsselfehler, ist bei Inger Sørensen, *Op. cit.*, S. 90 wiedergegeben.

**48** Die Jahreszahl „1835" wurde Hartmanns Autograf später von fremder Hand mit Bleistift hinzugefügt.

**49** Heinrich Marschner bedankte sich in einem Brief an Hartmann vom 11.5. 1838 herzlichst für diese Widmung. *Breve*, Nr. 156.

**50** Siehe *Breve*, Nr. 216. In sämtlichen Briefen oder von Hartmann überhaupt wohl die einzige Erwähnung einer Aufführung seiner Klaviermusik.

**51** *Neue Zeitschrift für Musik* (6), No. 47, 13.6. 1837.

**52** *Neue Zeitschrift für Musik* (7), No. 48, 15.12. 1837.

**53** *Iris* (8), No. 40, 29.9. 1837.

Werk widmete Schumann in seiner Zeitschrift eine Besprechung, die diesmal ganz anders positiv ausfiel, als es bei den Caprices op. 18 der Fall gewesen war.[54] Schumann stellt einleitend fest, dass die Stücke die großen Fortschritte des Komponisten bezeugten, vor allem im Harmonischen, und meint, die Stücke regten dazu an, sich weiter in sie zu vertiefen. Er sieht gewisse Beeinflussung durch Carl Maria von Weber und Mendelssohn, nur wünscht er sich eine freiere Handhabung des rein Melodischen. Im Hinblick auf die Zielgruppe betont Schumann, dass sich die Stücke eher an die *Musiker* als an die *Laien* wenden: „Dilettanten werden ihm wenig Schmack abgewinnen; für diese schreibt er zu complicirt und beziehungsvoll, Italiener und Italienisirte würden ihn gar für einen Barbaren erklären." Letzteres dürfte kaum falsch sein, überrascht aber doch, wenn man bedenkt, wie weit verbreitet die vielen Ausgaben von Hartmanns gedruckter Klaviermusik während seines gesamten Lebens waren.

## NR. 9
## DREI GENRESTÜCKE

Das Quellenmaterial spricht dafür, dass es sich hier um vier selbständige Kompositionen handelt, die Hartmann für den Druck bei Hofmeister in Leipzig zu *einem* Werk zusammenfasste: Allegro (Quelle **A**, Stück I, Takt 1-49) *Scherzo* (Quelle **C**, Stück I, Takt 50-196), Allegretto giocoso – Moderato grazioso (Quelle **A**, Stück II) sowie Allegro moderato (Quelle **A**, Stück III). Diese vier Stücke wurden danach von einem Berufskopisten übertragen, zu drei selbständigen Stücken zusammengefasst und darauf mit der Werknummer „26" als Druckvorlage an Hofmeister geschickt. Der Verleger meinte jedoch, dass in seinem Programm für diese Stücke nicht richtig Raum sei, was auch für Hartmanns op. 31 galt, weshalb er beide Manuskripte zurückschickte, ohne sie drucken zu lassen. Als weiteren Grund für die Ablehnung dieser Werke gab er an:

> Ein weiterer Grund ist, dass diese Arbeiten mit Ausnahme der ersten Nummern, die mir sehr gefallen, etwas gar zu trocken erhalten sind, wofür deren kunstgerechte Ausarbeitung nicht entschädigt.[55]

Die drei Genrestücke blieben somit ungedruckt, und die Werknummer „26" wurde stattdessen für das ebenfalls von Hofmeister herausgegebene *Introduktion og Andantino religioso* (Nr. 28) benutzt.

## NR. 10
## ACHT SKIZZEN OP. 31

Die acht Skizzen wurden 1840 (Nr. 1, 2, 6, 7 und 8) bzw. 1841 (Nr. 3, 4 und 5) komponiert. Aus dem Autografen geht hervor, dass Hartmann ursprünglich eine aus sechs Nummern bestehende Sammlung vorgeschwebt hatte, nämlich aus den fünf Nummern von 1840 sowie einer ausgelassenen „Nr. 5", die später in einer selbständigen Ausgabe gedruckt wurde.[56] Diese sechs Stücke sind in der Quelle **A** am Rücken zusammengenäht und tragen das Enddatum 21. September 1840. Danach wurden auf selbständigen Notenblättern die drei übrigen Nummern hinzugefügt, die später in das opus 31 eingingen. Mehrere Briefe zwischen dem Verleger Julius Schubarth und Hartmann machen deutlich, dass sich letzterer ursprünglich eine Sammlung mit sieben Skizzen gedacht hatte, dass Schuberth diese Anzahl jedoch unzweckmäßig fand und sich deshalb eine achte ausbat, sodass sie in zwei Heften mit jeweils vier Skizzen erscheinen konnten.[57] Übrigens hatte Hartmann die Skizzen zunächst an Hofmann nach Leipzig geschickt, der sie jedoch uninteressant fand und das Manuskript an Hartmann zurückschickte.[58]

In einem der Briefe stellt Hartmann selbst Überlegungen zum Titel der Sammlung an und bezieht sich mit einigen Bemerkungen zum einen auf dieses Werk, zum anderen aber auch indirekt auf die aus dem folgenden Jahr stammenden *Tonestykker i Sangform* (Tonstücke in Liedform) op. 37. Direkter Anlass des Briefes war Schuberths Nachfrage nach einer Sammlung *Capricen*, worauf Hartmann antwortete:

> Capricen kann ich sie nicht nennen, weill der Bau der einzelnen Stücke eben den Nahmen, Skizzen hier characteristisch macht, aber sie sind übrigens ganz und gar von demselben Genre, wie Sie selbst sehen werden, und nicht zu gross, nicht zu schwer und haben Kennern und Laien, denen sie hier bekannt sind, sehr gut gefallen; ich hoffe darum auch, dass Sie damit zufrieden sein werden. […] Mit den „Liedern ohne Worte" muss ich sehr vorsichtig sein, weil ein so ausgezeichnetes u mit Recht so beliebtes Vorbild, wie das von *Mendelssohn* schon vor Augen liegt; ich werde indessen mache, was in meinen Kräften steht.[59]

Die Erstausgabe bei Julius Schubarth (Olsen und Lose waren Mitherausgeber) erschien 1842 und war Emma Hartmann, der Gattin des Komponisten, gewidmet, die in den 1840ern selbst eine Reihe von Werken veröffentlichen ließ, teils einige Tänze für Klavier, teils eine größere Anzahl Lieder und Romanzen, die unter dem Pseudonym „Frederik Palmer" erschienen.[60] Im Jahr 1877 wurde das Werk bei Wilhelm Hansen neu aufgelegt, und zwar in einer „Ny af

**54** *Neue Zeitschrift für Musik* (11), No. 34, 23.10. 1839.

**55** Brief von Friedrich Hofmeister an Hartmann vom 10.1. 1841, *Breve*, Nr. 110.

**56** *Canzonetta,* Nr. 31.

**57** Siehe *Breve*, Nr. 128, 131, 133 und 141.

**58** Siehe *Breve*, Nr. 110, oben im Zusammenhang mit *Drei Genrestücke*, Nr. 9 zitiert.

**59** Brief von Hartmann an Julius Schuberth vom 13.1. 1842. *Breve*, Nr. 128. Hartmann kehrte kurz darauf zu solchen „Liedern ohne Worte" zurück, nur nannte er sie auf Dänisch und mit der etwas weniger „Mendelssohnschen" Bezeichnung *Tonestykker i Sangform* (Tonstücke in Liedform) (siehe unten Nr. 11).

**60** Ein paar Tänze wurden in der gleichen Sammlung gedruckt wie die Nr. 30 der vorliegenden Ausgabe, während die Lieder in den Jahren 1848-1850 erschienen.

Componisten revideret Udgave“ (Neue vom Komponisten überarbeitete Ausgabe), bei der nach der Werknummer ausnahmsweise das Erscheinungsjahr „1842“ der Erstausgabe angeführt ist (Quelle **C**). Schließlich folgte 1886 noch eine Ausgabe (Quelle **D**) mit den gleichen Plattennummern wie **C**, aber doch mit vereinzelten kleinen Änderungen der Artikulation.

Es handelt sich um acht Stücke von ganz unterschiedlicher Länge (sie reicht von 18 Takten in Nr. II bis zu 245 Takten in Nr. V) und von ganz unterschiedlichem Charakter. Fünf der acht Skizzen tragen zudem kennzeichnende Titel: *Canzonetta*, *Andante religioso* (Nr. II), *Mazurka* (Nr. III), *Scherzo* (Nr. IV und V) sowie *Introduction og Mouvement de Valse* (Nr. VII).

Das erste Heft wurde von Schumann rezensiert, kurz und präzise bespricht er jedes der vier Stücke. Hier folgt der ganze Text:

> Der Titel ist wohl gewählt. Man erhält in dem Hefte vier kürzere characteristische Stücke, von denen namentlich das erste gelungen scheint; es kommt uns wie eine gemütliche Familienscene vor. Im zweiten Stücke, *canzonetta religiosa*, vermissen wir musikalischen Fluss; die canonischen Stellen darin dünken uns etwas steif. Das dritte Stück, eine Mazurka, stammt wohl aus einer früheren Zeit; sie ist bei weitem zahmer als etwa eine von Chopin, und hat vom 2ten Theil an vielmehr einen Walzercharakter. In der letzten Skizze scheint dem Componisten ein bestimmtes Bild vorgeschwebt zu haben; manches berührt uns fast ironisch. Darüber könnte natürlich nur der Tonsetzer Auskunft geben.[61]

Brix geht in seinem Hinweis auf Chopin im Zusammenhang mit der dritten Skizze, der Mazurka, noch weiter als Schumann. Er erblickt darin geradezu eine Linie zu einem bestimmten Werk von Chopin, nämlich dessen Mazurka in h-Moll op. 41 Nr. 2, und verweist in diesem Zusammenhang auf die kurze Begegnung zwischen Hartmann und Chopin, bei der letzterer Hartmanns Klavierspiel gelobt haben sollte.[62] Sollte man in diesem Satz auf Chopin-Anklänge verweisen, müssten das die ersten beiden Takte der rechten Hand sein mit der charakteristischen einstimmigen Einleitung zum Hauptmotiv, doch von diesen Takten bis zu Chopins vollendetem Klaviersatz ist noch ein weiter Weg.

## NR. 11
## SECHS TONSTÜCKE IN LIEDFORM OP. 37

Hartmanns Autograf mit *Seks Tonestykker i Sangform* (Sechs Tonstücke in Liedform) trägt das Enddatum 22. Oktober 1842. Die Stücke treten darin in einer anderen Reihenfolge auf als in der gedruckten Ausgabe, wobei die spätere Nummerierung 1, 2, 5, 3, 6, 4 im Autografen mit Bleistift hinzugefügt wurde. Hinzu kommt noch ein weiteres Stück (Quelle **A**, S. 5-7), das nicht in die gedruckte Ausgabe aufgenommen wurde. Es trägt den Titel *Gamle Minder* (Alte Erinnerungen) und ist in Hartmanns Handschrift mit der Aufschrift „NB udskrives ikke“ (NB nicht ausschreiben) versehen.[63]

Die Sammlung erschien 1843 in Leipzig bei Julius Schuberth (praktisch auf direkte Aufforderung des Verlegers hin)[64] und bei Lose & Olsen in Kopenhagen und wurde 1882 bei Wilhelm Hansen in „Ny af Componisten revideret Udgave“ (Neue vom Komponisten überarbeitete Ausgabe) neu aufgelegt. Die Ausgabe von 1882 unterscheidet sich im dritten und sechsten Stück in entscheidenden Punkten vom Autografen und vom Erstdruck (siehe *Description of Sources*).

Der Titel, in der deutschen Ausgabe *Tonstücke in Liederform*, lässt unmittelbar an Mendelssohns *Lieder ohne Worte* denken, und zwar sowohl vom Stil als auch von der Genrebezeichnung her. Eine enge persönliche Beziehung zwischen Hartmann und Mendelssohn ist zwar nicht belegt, doch Hartmann kannte zweifellos die vielen *Lieder ohne Worte*, die Mendelssohn in den Jahren 1832 bis 1845 veröffentlichen ließ.[65] Dem Verleger Julius Schuberth gefiel die Sammlung offensichtlich, denn er fragte nach mehr Stücken der gleichen Art, um noch ein Heft herausgeben zu können:

> Ihr Heft Lieder ohne Worte d.h. Tonstücke etc. habe ich erhalten & finde ich Ihr Honorar ganz in der Ordnung. Dass ich diese Tonstücke in Liederform fortzusetzen wünsche bitte ich nicht ungütig aufzunehmen. Die nächst folgenden Hefte davon wollte ich mir nur reservirt wissen.[66]

Schuberth nummerierte das Werk auf dem Titelblatt ausdrücklich als „Op. 37 1stes Heft“, ein zweites erschien jedoch nie.

**61** *Neue Zeitschrift für Musik* (19), No. 23, 18.9. 1843.

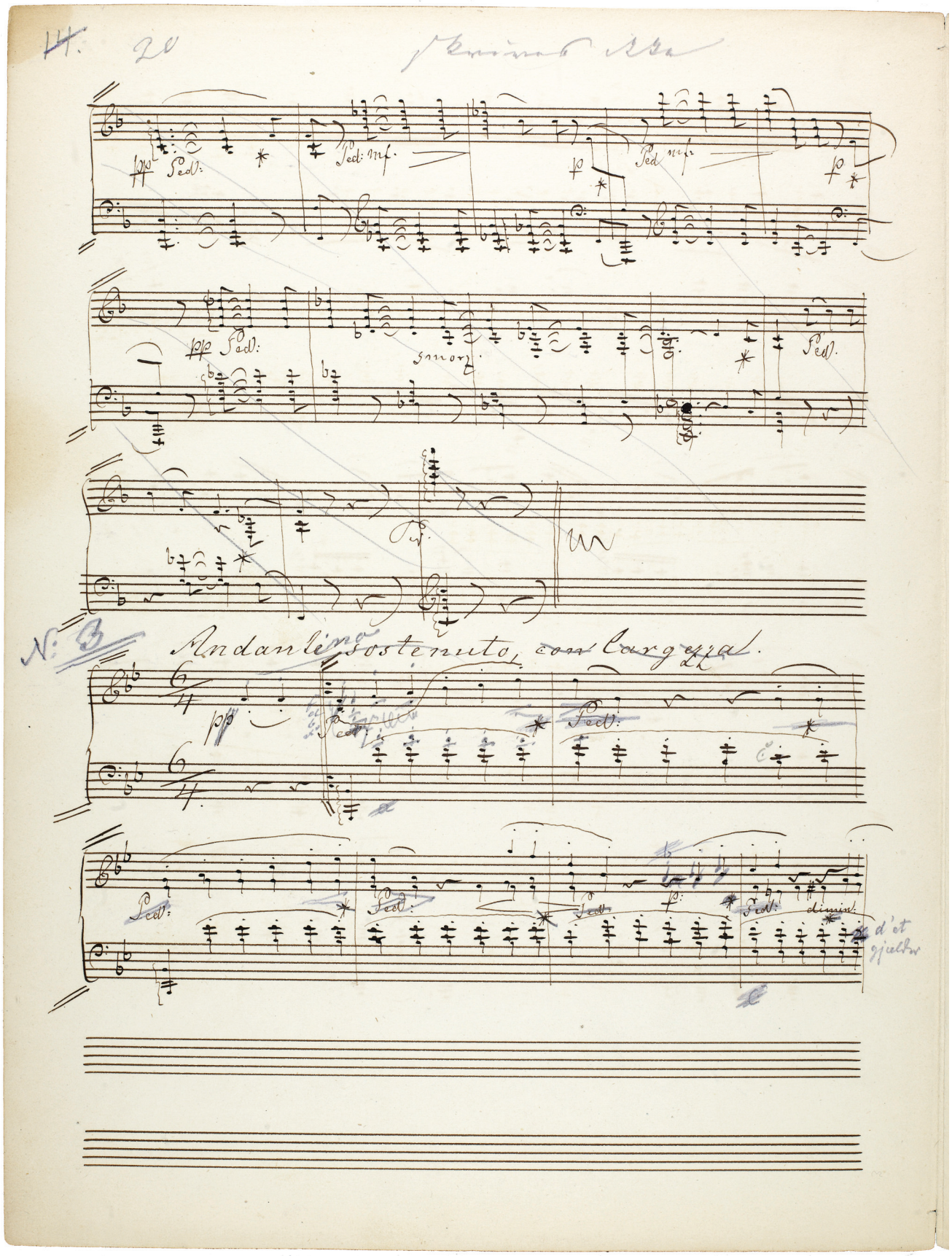
**62** Lothar Brix, *Op. cit.*, S. 77; Angul Hammerich, *J.P.E. Hartmann*, København 1916, S. 46; Inger Sørensen, *Op. cit.*, S. 151. Hammerich kann Chopins bei einer dieser Begegnungen in Paris an Hartmann gerichtete Worte geradezu wörtlich zitieren: „Mais c'est charmant ce que vous jouez-là.“

**63** *Alte Erinnerungen* steht in der vorliegenden Ausgabe als Nr. 29.

**64** *Breve*, Nr. 155 vom 17.1. 1843 von Julius Schuberth an Hartmann: „Wenn ich bitten darf lassen Sie mich mit den Liedern ohne Worte nich [sic!] warten – ich möchte gern gleich beide Hefte haben.“

**65** Insgesamt erschienen in diesen Jahren sechs Sammlungen der *Lieder ohne Worte* von Mendelssohn.

**66** Brief von Julius Schuberth an Hartmann vom 22.2. 1843. *Breve*, Nr. 157. Auch in einem Brief vom Monat zuvor (*Breve*, Nr. 155) setzt Schuberth voraus, dass zwei Hefte *Lieder ohne Worte* kommen.




**FACS. 1**

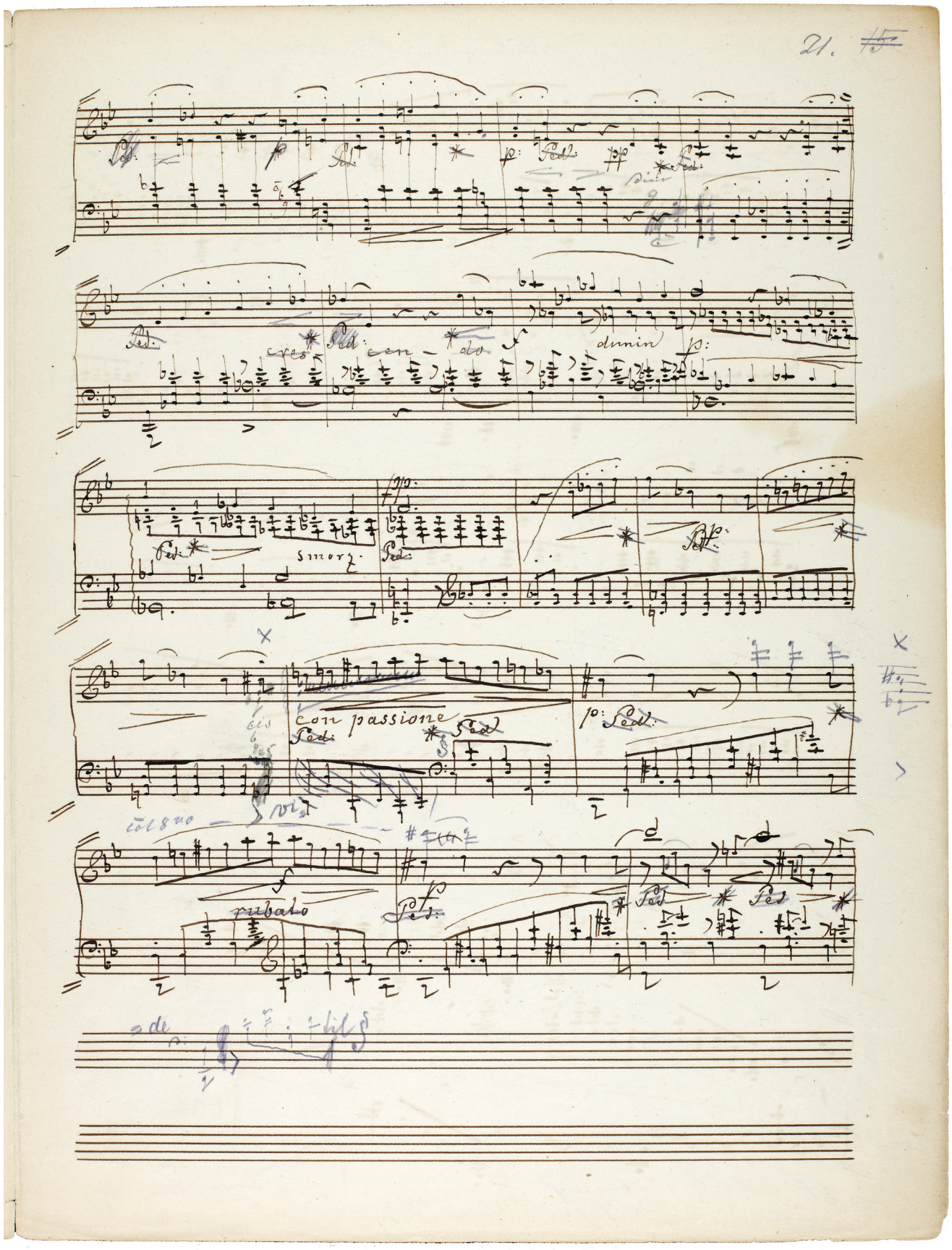
Tre sider med *Andante Sostenuto*, der oprindeligt har været en del af kilde **D** (side "14-16") til F dur sonaten (nr. 3 i nærværende udgave).
Senere genbrugte Hartmann satsen som "N:3" i *Klaverstykker fra ældre og nyere Tid* , opus 74 (nr. 23 i nærværende udgave), efter med blyant at have rettet pagineringen til s. "20-22" og flyttet siderne over som en del af kilde **B** til opus 74 (se *Description of Sources*, nr. 3 og 23). Hartmanns blyantstilføjelse nederst på s. "22" lyder: "*NB Efter N° 3 Slutning tilbage til N° 4 pag 19, Allegretto moderato*", hvilket refererer til genbruget af disse tre sider i nr. 23. Også blyantsrettelserne vedrører benyttelsen af satsen i nr. 23.

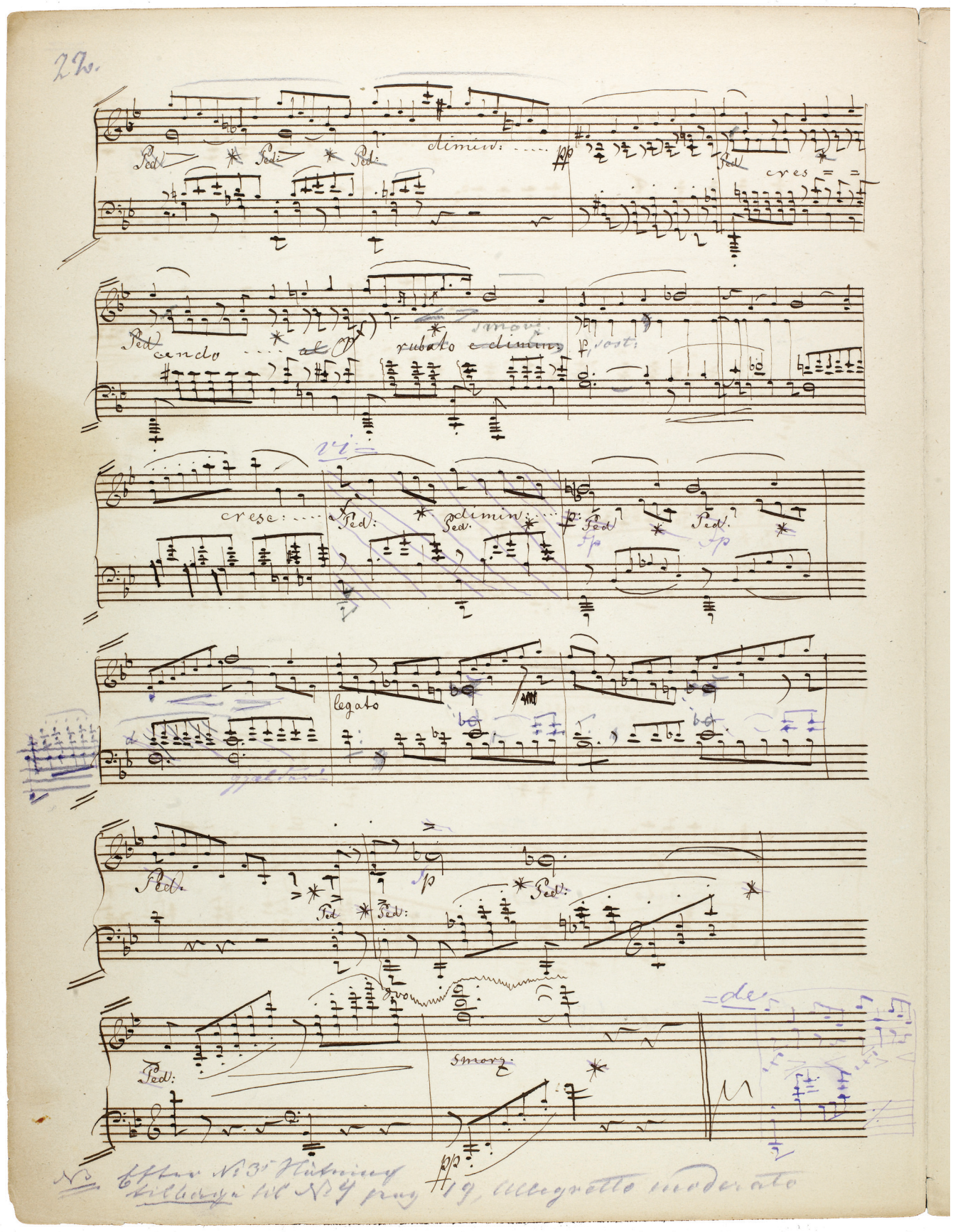
**FACS. 1**

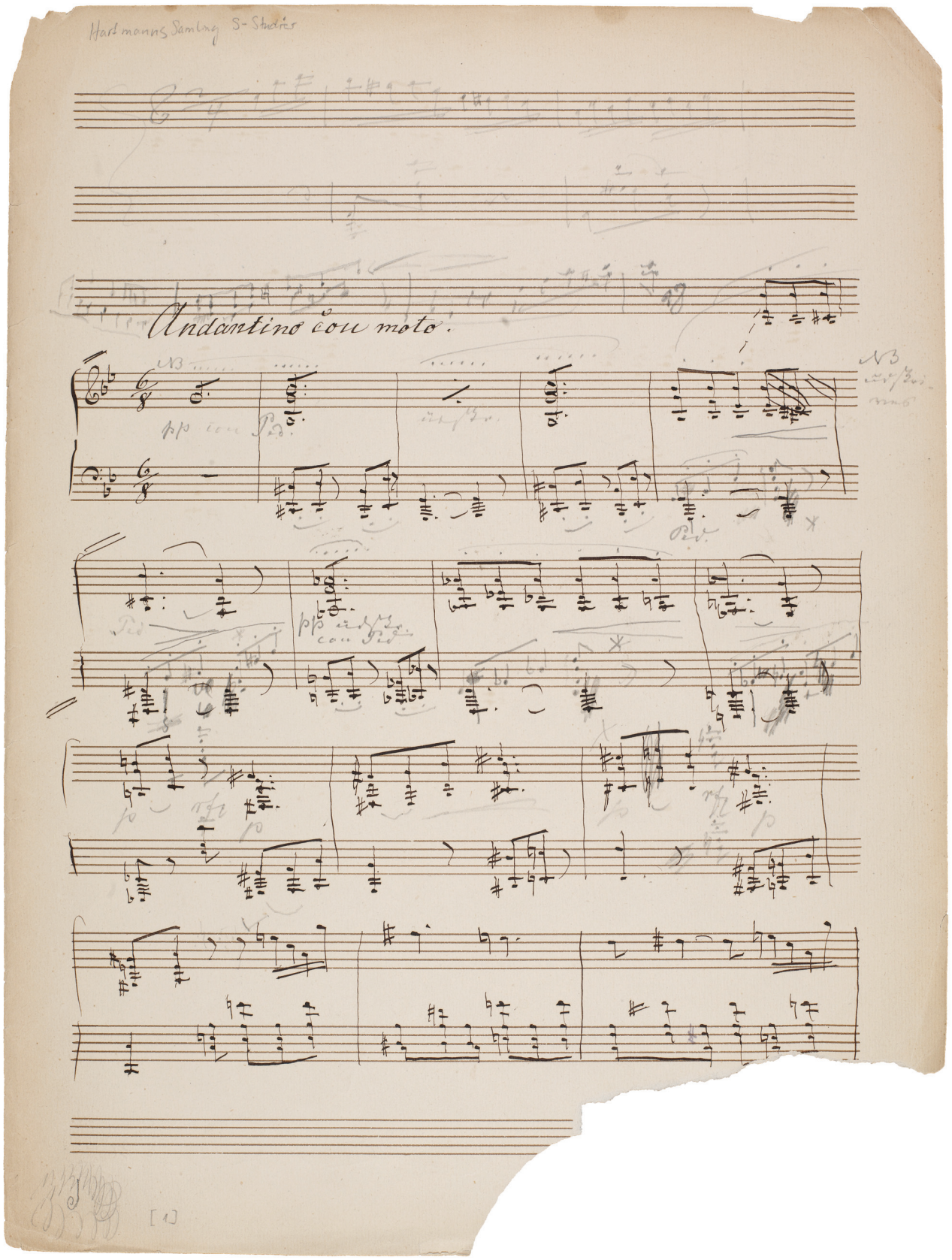
Three pages with *Andante Sostenuto* of the F Major Sonata (No. 3 of the present edition), originally belonging to Source **D** of the sonata (original pagination "14-16" later crossed out). Later, as Hartmann reused the movement as "N:3" of *Piano Pieces from an Earlier and a More Recent Time*, Opus 74 (No. 23 of the present edition), the three pages were corrected in pencil, re-paginated as pp. "20-22" and moved to be part of Source **B** of opus 74 (see *Description of Sources*, Nos. 3 and 23). At the bottom of p.22 Hartmann has added in pencil: "*After the end of No. 3, go back to No. 4 p. 19 Allegretto moderato*", referring to his reuse of these three pages in No. 23. The other pencil corrections also relate to the version of the movement in No. 23.

**FACS. 1**

Drei Seiten mit dem *Andante Sostenuto* aus der Sonate in F-Dur (Nr. 3 in der vorliegenden Ausgabe), ursprünglich Teil der Quelle **D** (Seiten „14-16").
Später verwendete Hartmann diesen Satz als „N:3" in den *Klavierstücken aus älterer und neuerer Zeit*, Opus 74 (Nr. 23 der vorliegenden Ausgabe), nachdem die Seitenzahlen mit Bleistift in „20-22" geändert und die Seiten Bestandteil der Quelle **B** zu Opus 74 geworden waren (vgl. *Description of Sources*, Nr. 3 und 23). Hartmanns Hinzufügung mit Bleistift S. „22" unten lautet: „*Nach Ende der Nr.3 zurück zu Nr.4 S. 19, Allegretto moderato*", womit die Wiederverwendung dieser drei Seiten in Nr. 23 gemeint ist. Auch die Bleistiftkorrekturen beziehen sich auf die Verwendung des Satzes in Nr. 23.


21.
cres
cen
do
dunin
smorz.
con passione
rubato


22.
dimin:
cres
cendo
rubato e dimin:
cresc:
dimin:
legato
smorz:
Ped:




**FACS. 2**

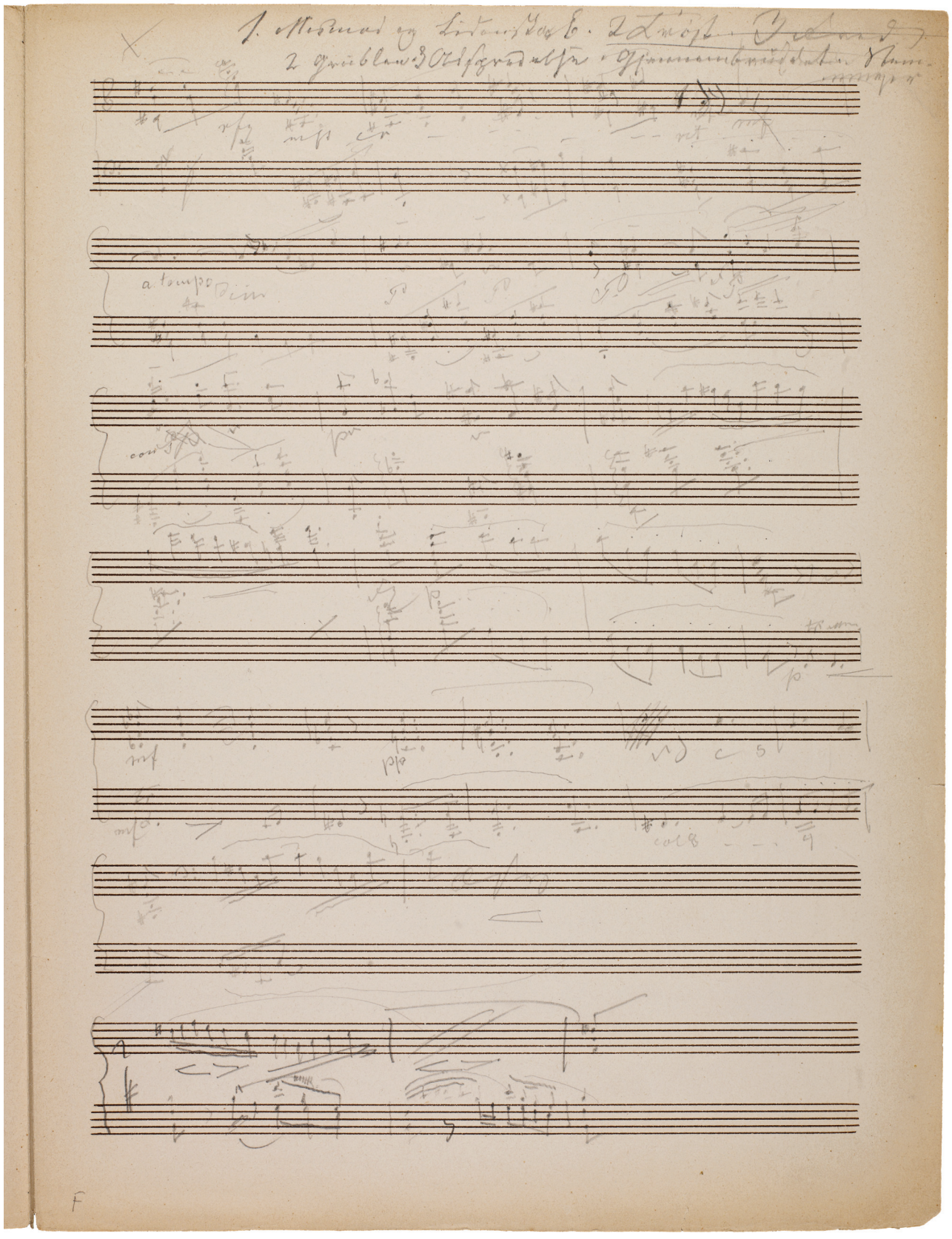
Oprindelig version af Sonate, opus 80 (App. 1 i nærværende udgave), *DK-Kk*, Hartmanns Samling Kapsel S-Studier.
Første side af den oprindelige version i g mol fra 1876 af sonaten, der senere i 1883 blev udvidet, revideret og transponeret til a mol (nr. 5 i nærværende udgave). Den oprindelige version fra 1876 er indført med blæk, mens blyantstilføjelserne stammer fra revisionen af sonaten i 1883.

**FACS. 2**

The first page of the original version in G minor from 1876 of the Sonata Opus 80 (App.1 of the present edition), which in 1883 was enlarged, revised and transposed to A minor (No. 5 in the present edition). The original version from 1876 is notated in ink whereas the pencil additions were added in 1883 in connection with the revision of the work.

**FACS. 2**

Ursprüngliche Fassung der Sonate Opus 80 (App. 1 der vorliegenden Ausgabe), *DK-Kk*, Hartmanns Samling Kapsel S-Studier.
Erste Seite der ursprünglichen Fassung der Sonate in g-Moll von 1876, die 1883 erweitert, revidiert und nach a-Moll transponiert wurde (Nr. 5 der vorliegenden Ausgabe). Die Erstfassung von 1876 wurde mit Tinte geschrieben, während die Ergänzungen mit Bleistift der Revision der Sonate im Jahr 1883 entstammen.



**FACS. 3**

Kladde til t. 12-30 af første sats af den reviderede version af sonate i a mol, nr. 5. *DK-Kk*, Hartmanns Samling Kapsel S-Studier.
Tilskriften over øverste nodesystem angiver karakteriserende overskrifter til de enkelte satser, som Hartmann øjensynligt overvejede, men efterfølgende opgav: "1 Mismod og Lidenskab. ~~2. Trøst. 3. Fred.~~ 2. Grublen. 3. Adspredelse. Gjennembruddets Stemninger."

**FACS. 3**

Draft of bb. 12-30 of the first movement of the revised version of Sonata in A minor, No. 5. *DK-Kk*, Hartmanns Samling Kapsel S-Studier.
Above the upper stave Hartmann has added titles for the four movements, which he apparently considered using in the printed edition of the Sonata, but which at the end he did not use: "1. Dismay and Passion. ~~2. Solace. 3. Peace~~. 2. Rumination. 3. Distraction. The Breakthrough's State of Mind".

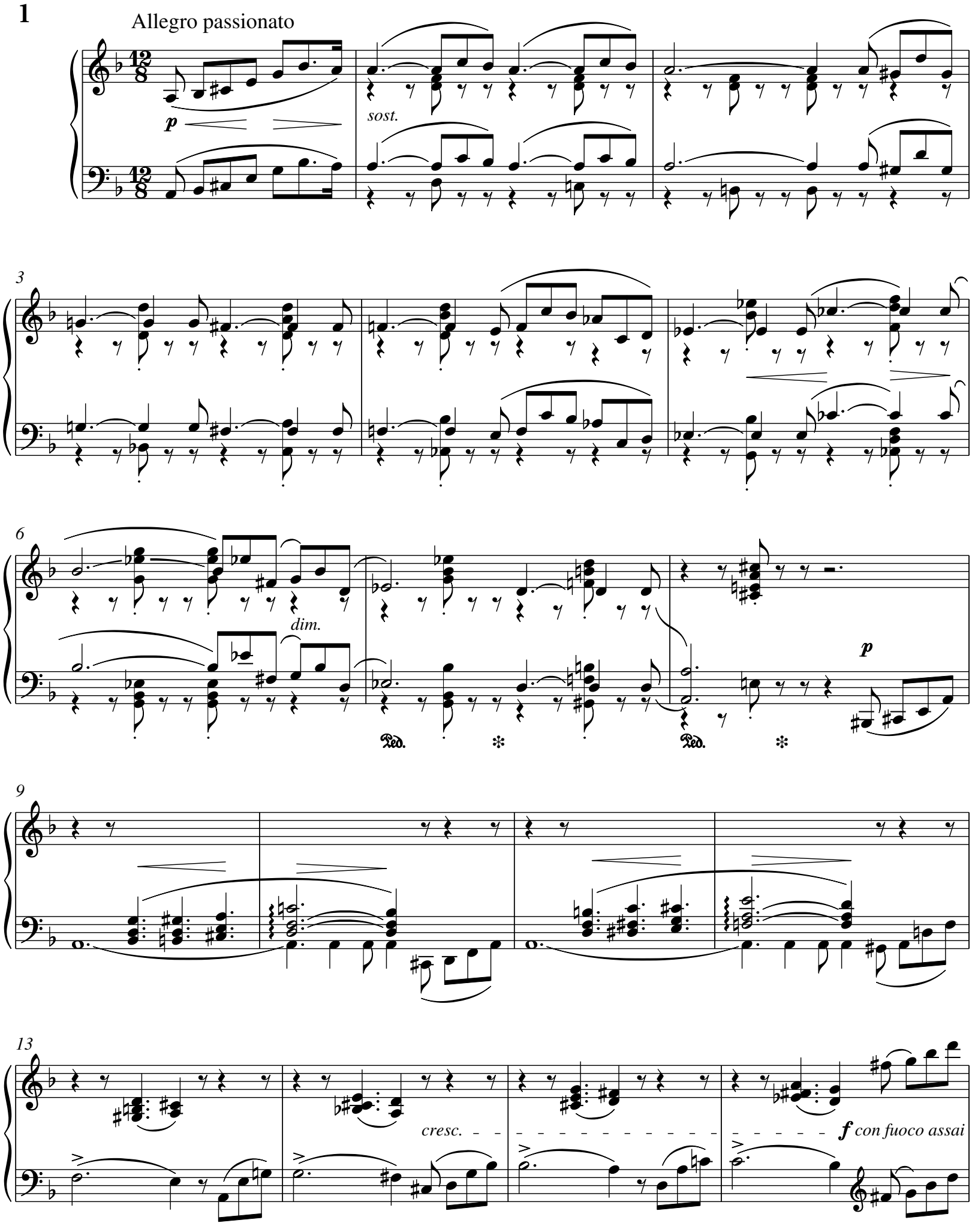
**FACS. 3**

Entwurf zu den Takten 12-30 des ersten Satzes der revidierten Fassung der Sonate in A-Moll, Nr. 5. *DK-Kk*, Hartmanns Samling Kapsel S-Studier.
Die Angaben über dem ersten Notensystem bieten charakterisierende Titel zu den einzelnen Sätzen an, die Hartmann offensichtlich erwog, letztendlich jedoch nicht verwendete: „1. Missmut und Leidenschaft. ~~2. Trost. 3. Frieden.~~ 2. Grübelei. 3. Zerstreuung. Durchbruchstimmungen."

# SONATE I D MOL

I

Op. 34

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17

20

23

*fz* *p*

26

*f*

29

*f* *p* *p*

32

*p*

*f* *legato*

*dim.*

*p*

Ped. ✻ Ped. ✻

35

*f*

*dim.*

*p*

*f* *risol.*

Ped. ✻ Ped. ✻ Ped. Ped. ✻

38

*p*

*f*

Ped. ✻

42

*p*

*cresc.*

*f*

Ped. ✻ Ped. ✻

46

m.s.

*p*

m.d.

*pp* *dim. e rit.*

Ped. ✻

Poco più moderato

50

*dolce*

*legato*

54

*p*

59

*legato*

64

3 3

68 Tempo I

*dolciss.*

*cresc.*

*dim.* *e*

71

*riten.*

*a tempo*

*sempre crescendo ed accelerando assai*

74

*f*

77

*il*

*ff*

80

*f*

*dim.*

83

*p*

*f*

*dim.*

*f*

*dim.*

86

Meno allegro

*p sost.*

89

*ritenuto*

*a tempo*

*dim.*

*p*

94

99

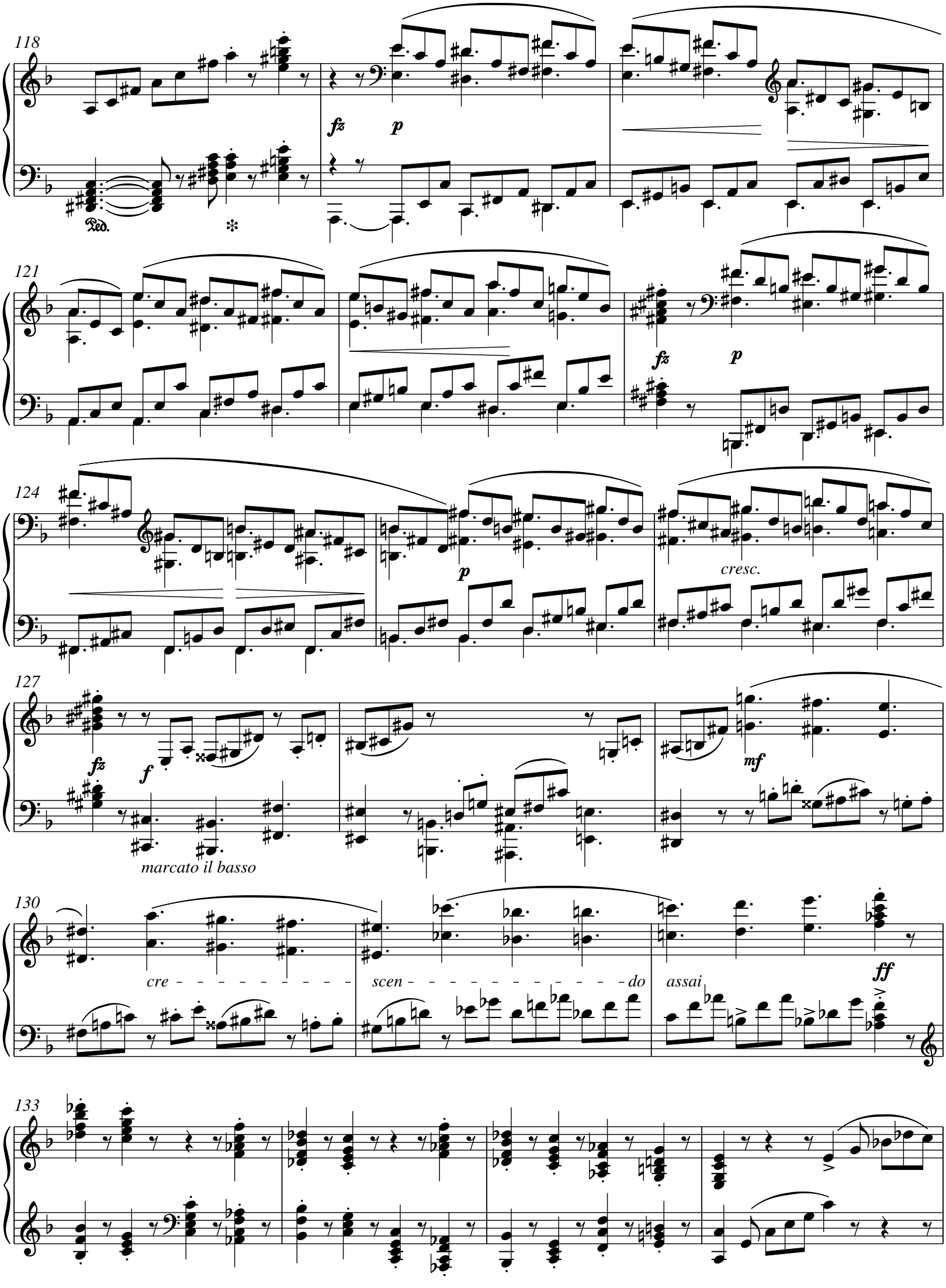
Tempo I

103

107

111

115


118
fz
p
Ped.
121
fz
p
124
p
cresc.
127
fz
f
marcato il basso
mf
130
cre - - - - - - - - - - - - scen - - - - - - - - - - - - - - - do
assai
ff
133

137

*marcato*

Ped. ✻

141

Ped. ✻

145

Ped. ✻ Ped. ✻ Ped. ✻

148

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

***pp*** *smorz.*

152

***mf*** ***f*** ***p*** ***pp***

Ped. ✻ Ped. ✻

158

***f*** *dim.*

Ped. ✻ Ped. Ped. ✻ Ped.

162

*p* *smorz.*

*a tempo*

*dolce*

Ped. ✻ Ped. ✻

166

169

*dim.*

172

*p*

Ped. ✻ Ped. ✻

176

180

*cresc.*

***f*** *con fuoco assai*

183

***fz*** ***fz***

Ped. ✻ Ped. ✻

186

***fz***

Ped. ✻ Ped. ✻

189

***fz*** ***p***

192

Ped. ✻

195

Ped. Ped. ✻ Ped. ✻

198

*f*

*p*

Ped. ✻

202

*dim.*

*p*

*pp* *smorz.*

Ped. Ped. ✻

Meno allegro

206

*dolce*

*legato*

210

3

*dim.* 3

Ped. ✻

215

*legato*

Ped. ✻

219

3 3

224 Tempo I

*dolciss.*

228

*cresc. ed accelerando assai - - - -*

231

234

*f*

*con fuoco*

*ff*

*dim.*

237

*ff*

*dim.*

240

*ff*

*dim.*

*fz*

243

fz

fz

246

dim. e ritard.

p

249

Meno allegro

dim.

f

p

254

Tempo I

ten.

p

258

a tempo

4

rubato

p

f

261

dim.

f

riten.

p

Ped.

*

# II

ROMANCE
Andantino quasi allegretto

*p* *dim.* *p* *pp*

6

*dim.*

12

*f* *dim.* *p* *tr* *riten. a piacere* *a tempo* *legato*

Ped. ✻

17

*dim.* *mf* *p* *dim.*

Ped. ✻

23

*pp*

29

*p* *p*

Ped. ✻

35

*pp*

*mf*

*dim.*

41

*smorz.*

*con anima*

*rubato*

*a tempo*

*dim.*

46

50

*tr*

54

*f*

*p*

*f*

*p*

*cresc.*

59

*f*

*dim.*

*dim.*

*pp*

63

*pp*

69

*f* *dim.* *p*

Ped. ✻

73

*a tempo*

*tr*

*rit.* *a piacere*

78

*mf*

*f*

Ped. ✻

83

*cresc. ed accelerando*

*f*

*dim. e rit.*

88

*a tempo*

*smorz.*

*f*

*cresc. ed accelerando*

93

*f*

*dim. e rit.*

*a tempo*

*smorz.*

*mf*

98

*smorz.*

*con anima*

Ped. ✻ Ped. ✻

103

*a tempo*

*rubato*

*ritenuto*

Ped. ✻ Ped. ✻ Ped. Ped. ✻

108

*a tempo*

*rit.*

*a tempo*

*perdendosi*

113

*dim.*

*estinto*

*pp*

118

*ritard. e dimin.*

# III

SCHERZO
Allegro molto assai

*f risol.*

5

9

*p*

13

*f risol.*

18

*p*

23

*mf* *fz* *f* *fz*

28

*p* *sempre* ***p***

33

***pp***

38

42

*p* *cresc. poco a poco* *ff* *con brio*

Ped.

47

*dim.* ***p*** ***f***

52

*f marc.*

*p*

57

*cresc.*

62

*mf*

*ff marc. acceler.*

*mf*

Ped. ✻

66

*ff marc.* *mf*

70

*fz* *fz*

*p*

*pp*

*smorz.*

76

*pp*

Ped. ✻

81

*p*

87

Ped. ✻

Un poco meno allegro

92

*espressivo*

*dim.*

98

*smorz.*

*f* *p*

Ped. ✻

103

*f* *p*

*smorz.*

*pp*

Ped. ✻ Ped. ✻

108

*sempre* ***pp*** *e legato*

*marcato ma* ***p***

Ped. ✻

114

***f***

Ped. ✻

***p***

120

***f***

Ped. ✻

***pp*** *sempre smorz. e ritenuto*

Ped. ✻

125

Tempo I

***pp***

131

136

*cresc. assai*

Ped. ✻

*f risol.*

141

145

*p*

149

*f risol.*

154

*p*

158

mf

162

fz

f

fz

p

167

sempre p

172

pp

176

p

cresc.

181

poco a poco

ff

con brio

Ped.

186

*dim.* ***p***

***f***

191

***f*** *marc.*

***p***

196

*cresc.*

***mf***

201

***ff*** *marc. acceler.*

***mf***

***ff*** *marc.*

***mf***

Ped.

206

***fz*** ***fz***

FINALE
Allegro

*p*

7

*poco ritard.*

*a tempo*

13

*pp*

*p*

20

*marcato*

*cresc.*

26

8

*f*

31

*mf*

*cre - - - - - - scen - - - - - - - - do*

*ff*

*con brio*

Ped. ✻

37

*e stringendo*

*dim.*

***p***

43

*dim.*

***f***

***mf***

49

***f***

***ff*** *marc. assai*

55

8

61

8

***p***

*sempre dim.*

68

***pp***

*smorzando*

*ritard.*

75 *a tempo ma più commodo*

*dolciss.*

81 ***tr***

87 ***p***

*ritardando*

*a tempo con anima*

92 *ten.*

98 *rubato*

*a tempo*

104

*ten.*

3 3 3 3 3 3

*m.s.*

*rubato*

110

Tempo I

*dolce*

3 3 3 3

114

*poco - - - - - - -*

118

*a - - - - poco - - - cresc. - - - - - -

126

dim.

Ped. ✻

130

*mf*

*fz*

134

*cresc.*

*f*

Ped. Ped. ✻

139

*marcato*

*energico*

*fz*

144

*fz* *fz*

149

*dim.*

*mf*

*sempre cresc.*

154

8

*ff* *con fuoco assai*

Ped. ✻ Ped. ✻ Ped.

160

*p*

✻ Ped. Ped. ✻

166

*smorz.*

*p*

172

*sempre* ***p***

178

184

*p* *p*

189

cresc.

194

*f*

199

Ped. ✻

204

Ped. ✻ Ped. ✻

*mf*

209

*f*

*mf*

*cre - - - - - - - -*

214

8

*scen - - - - - - - - - - - - do*

*f marcato assai*

Ped. ✻ Ped. ✻

219

*mf*

*cresc.*

*f*

225

*ff*

*dim.*

*mf*

231

*con fuoco assai*

*stringendo*

*ff*

236

*marcato*

241

*p*

247

*smorz.*

*pp*

*riten.*

253 *a tempo più commodo*

***p*** *dolce*

Ped. Ped.

259 ***tr***

3 3

*m.s.*

***p*** ***pp***

Ped.

265 *a tempo*

*ritardando* *con anima*

271 *ten.*

*dim.*

*ten.*

277

283

Tempo I

*smorz.*

*con anima*

289

*cre - - - - - scen - - - - - do*

294

*assai - - - - - - - - - - - - - -*

***f***

***ff*** *energico*

*il basso ben*

299

***mf***

*marcato*

305

***mf***

***mf***

311

cre - - -

343 *a tempo*

***ff*** *marcato e con fuoco*

349

***fz*** ***fz***

Ped. Ped.

355

8

***ff***

361

*più acceler.*

***fz***

Ped.

367

Ped.

374

*dim.*

***p*** ***pp*** ***ff*** *risol.*

Ped.

# SONATE I G MOL

## I

**2** Allegro non troppo

*p* *p* *p* *cresc.* *f*

5

*p* *f* *p*

8

*f* *dim.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

11

*p*

14

*f* *p* *f*

17

*m.s.*

*f*

Ped. ✻ Ped. ✻ Ped. ✻

*m.s.*

20

8

*f*

*dim.*

Ped. ✻

23

*ten.*

*dolce*

26

*ten.*

*p* *p*

29

*dim.*

*p*

32

*dim.*

*mf*

35

*dim.*

38

41

*p* *f* *p* *p*

Ped. ✻

44

*p* *cresc.* *poco a poco*

47

*f* *p* *dim. e smorz.*

# II

SANG UDEN ORD
*SONG WITHOUT WORDS*
Allegretto grazioso

*p*

*mf* *dim.*

4

*mf* *dim.*

8

*dim.*

12

16

*p* *smorz.*

*cresc.*

*mf*

*mf*

20

*f* *p* *f*

24 I

1.

*p*

28 I

*smorz.*

2.

*mp*

26 II

*ten.*

*p* *pp* *smorz. e dolce*

Ped. ✻ Ped. ✻

31

*smorz.*

*pp*

Ped. ✻ Ped. ✻

# III

GAMLE MINDER
*MEMORIES OF YORE*
Tempo di menuetto moderato

*mf*
*p legato*
*mf*
*p*
Ped. ✻ Ped. ✻

8
*mf legato*
Ped. ✻ Ped. ✻

14
*dim.*
*p*
*mf*
*p legato*
Ped. ✻

20
1. 2.
*mf*
*p*
*mf*
Ped. ✻

25
*f*
*mf*
*p*

30
*dim. e smorz.*
*pp*

# I V

Allegro grazioso

*p* *f* *p* *f* *p*

*legato* Ped. ✻ Ped. ✻

5

3 3

*smorz.*

Ped. ✻

9

*f con anima* *p*

*dim.*

*p*

Ped. ✻ Ped. ✻

12

*p* *p*

15

*p*

*dim.*

*fp* *p*

18

*fp* *fp*

*p*

Ped. ✻ Ped. ✻

21

*fp* *fp*

*p*

Ped. ✻ Ped. ✻

24

Ped. ✻

27

*dim.*

*legato e* ***p***

Ped. Ped.

30

✻ Ped. ✻

33

36

*f* *dim.* *p* *cresc.*

39

*f* *dim.*

41

*dolce legato* *p*

44

46

*p* *poco cresc.* *p* *smorz.*

49

*f*

*mf*

*tr*

52

*p*

55

*p*

*cresc.*

57

*f*

*p*

*f*

*p*

*cresc.*

*f*

60

*dim.*

*smorz.*

*dim.*

63

dim. e ri -

66

a tempo, animato

tenuto

pp

69

dimin. e

ritenuto

a tempo

p

72

cresc. e accelerando

f

75

ten.

p

dim. e

ten.

smor - - - - - - zan - - - - - do

f

78 Tempo I

*ten.*

***p** dolce*

81

*ten.*

***p***

84

***p***

87

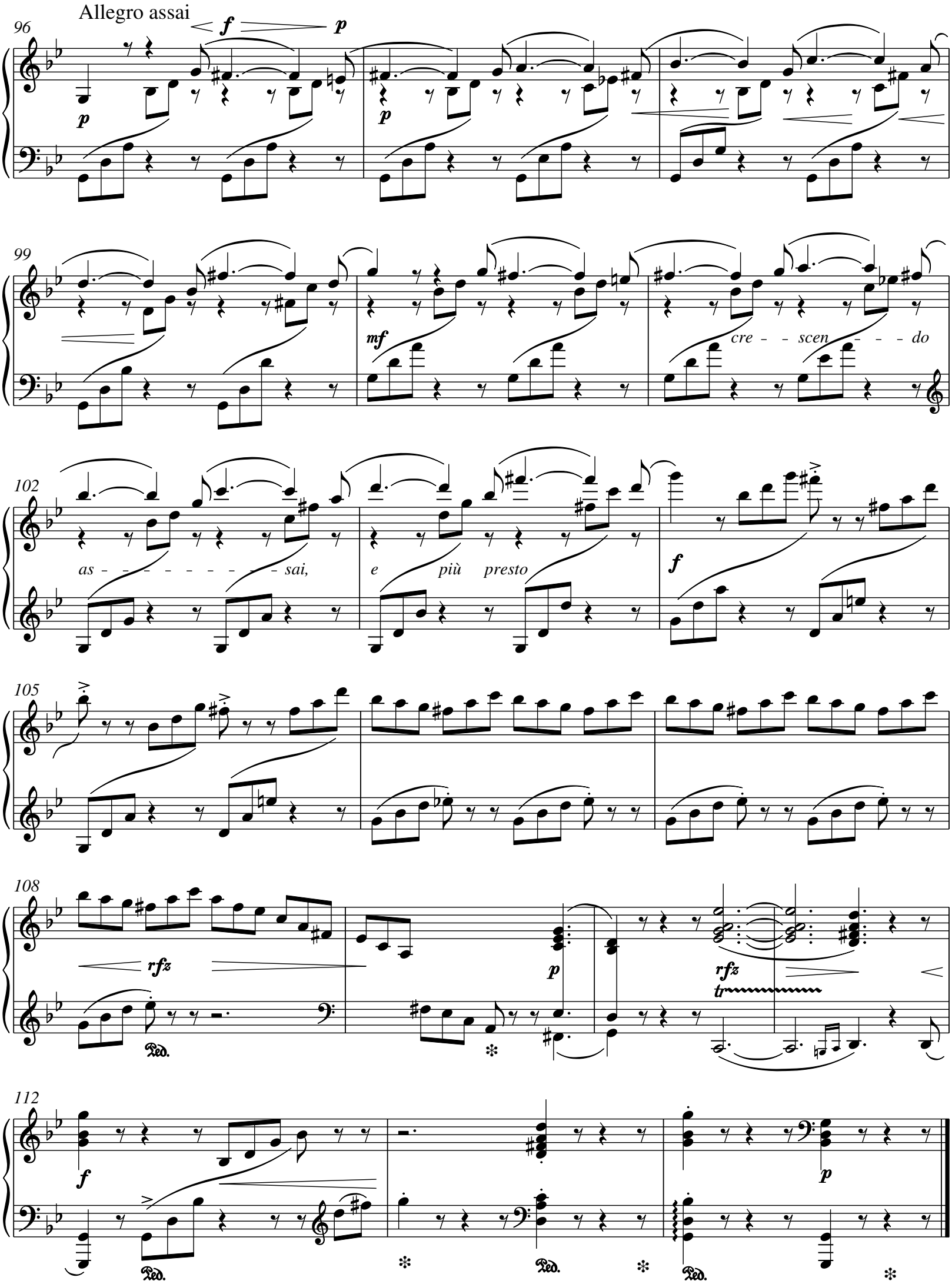
*poco - - - - - a - - - - - - - poco - - - - -*

90

*cre - - - - - scen - - - - do e ac - - - - ce - - - - le - - - ran - - - - do*

93

***rfz***


Allegro assai
96
99
102
105
108
112
cre - - scen - - - do
as - - - - - - - - - - sai,
e più presto
rfz
tr
Ped.

3

I

Allegro non troppo

*p pastorale*

*smorz.*

*con anima*

*segue*

6

*ten.*

*ten.*

11

*mf*

16

*cantabile*

*dim.* ***pp***

22

*cresc.*

***p***

26

*p*

Ped. ✻

29

32

Ped. ✻

35

Ped. ✻ Ped. ✻ Ped. ✻

38

*p*

*dim.*

Ped.

41

dim.

44

cresc.

47

*p*

*fp*

*fp*

50

*p*

*fp*

*f*

53

*p*

*f*

*dim.*

56

*cresc.*

*con fuoco*

59

*p*

*dim. e rit.*

*a tempo*

62

67

*cresc.*

72

*f*

*p*

*pp*

78

*ben marcato il canto*

*pp*

*sempre legato*

*cresc.*

83

*al*

*f* *risol.*

*rfz*

87

Ped. ✻ Ped. ✻

91

*rfz più f*

Ped. ✻ Ped.

94

*rfz* *rfz*

✻ Ped. ✻

97

*fz* *fz* *fz* *fz* *fz* *fz*

2/4

100

*fz* *fz* *fz*

103

*dim.*

Ped. ✻

107

*pp* *con anima*

111

*f* *p* *pp*

Ped. ✻

115

*pp*

*ten.*

*ten.*

*ten.*

118

*ten.*

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

121

*p*

*p*

Ped. ✻ Ped. ✻

124

8

*mf*

Ped. ✻ Ped. ✻

Ped. ✻

127

*mf*

Ped. ✻

*p*

*ff affettuoso*

130

8

134

pp

137

mf

Ped.

✻

Ped.

✻

140

p

Ped.

143

ff affettuoso

147

*p*

Ped. ✻

150

*p*

***ff*** *con affetto*

153

*cresc.*

157

*pp*

Ped. ✻ Ped. ✻ Ped. ✻

160

*dim.*

*pp*

Ped. ✻

163

*p*

*pp*

166

*dim.*

169

*sempre* ***pp*** *e sost.*

172

9

3

3

3

*ri - te - nu - to e*

*smor - - zan - do*

*a tempo*

***p***

175

179

Ped. ✻ Ped. ✻

183

cresc. mf p

Ped. ✻

187

cresc.

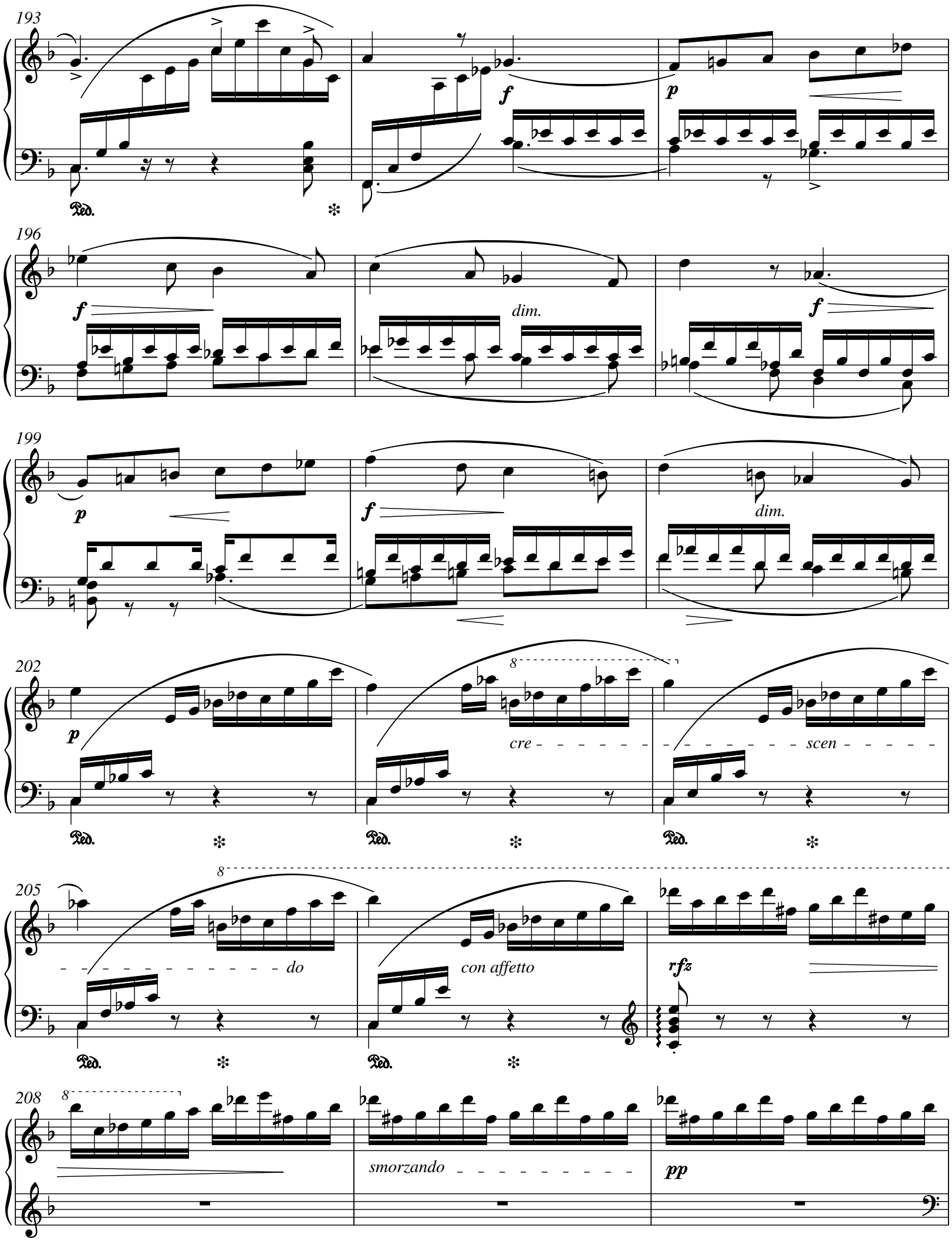
Ped. ✻ Ped. ✻ Ped. ✻

190

p

poco agitato

Ped. ✻


193
196
199
202
205
208
f
p
dim.
cre
scen
do
con affetto
rfz
smorzando
pp
Ped.

211

215

219

*f*

224

*pp*

*marcato il canto*

229

*cresc.*

*f*

*sf*

233

*sf*

Ped.

236

*sf*

Ped.

*sf*

239

*ff*

Ped.

*ff*

243

*ff con brio*

*dim.*

*ff*

246

*dim.*

*f*

249

*p*

*dim.*
*ritenuto*

*pp*

*a tempo*

*con anima*

Ped.

253

257

dolce *mf*

*p*

263

dim.

dim.

*smorz.*

*pp*

*mf*

269

*p*

*mf*

*pp*

*pp*

*smorz.*

274

# II

Andante sostenuto, con largezza

*pp*

4

*p*

8

*p* *pp*

*cre - - -*

12

*scen - - - - - - - do*

*f* *dim.*

*p*

15

*smorz.*

*pp*

18

*p*

*con passione*

22

*p*

*f*

*rubato*

*p*

25

*dim.*

28

*pp*

*cre - - - - - - - - - - - - scen - - - - do*

31

*f* *rubato e dim.*

*p*

34

*cresc.*

*f*

*dimin.*

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

37

*legato*

40

8

*p*

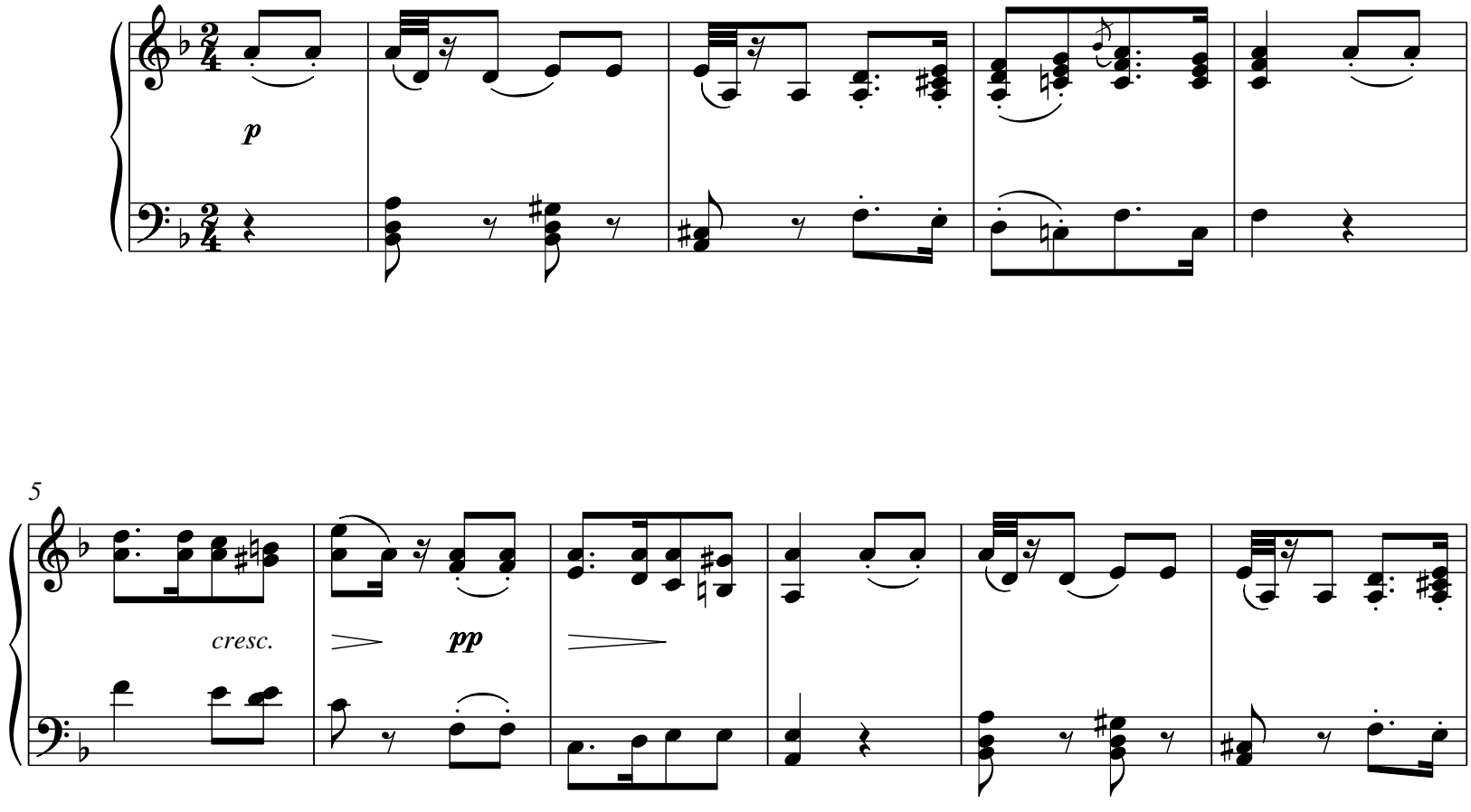
*pp*

Ped. ✻

# III

INTERMEZZO

Allegretto moderato (märchenartig) *



21

*dim.*

*mf*

*dim.*

25

*dimin.*

29

*f*

*fp*

*fp*

Ped.

✻

Ped.

✻

33

*fp*

*fp*

Ped.

✻

Ped.

✻

*dim.*

38

*dim.*

*p*

*mf*

Ped.

41

*p* *dim.* *mf* *fp* *dim.*

Ped. ✻ Ped. ✻ Ped. ✻

44

*pp* *cresc.* *mf*

Ped. ✻

47

*p* *mf* *p*

Ped. ✻

50

*mf* *p* *mf*

Ped. ✻ Ped. ✻

53

*dim.* *pp*

56

*fp*

60

*fp*

*dim.*

*e*

64

*smorz.*

Ped.

*p*

70

*cresc.*

*pp*

77

*cresc.*

*pp*

*ritenuto*

*a tempo*

*con anima*

Ped.

85

*fp*

*fp*

88

*p*

91

*cresc. assai e accelerando*

*al*

94

8

*f dim.*

*e*

*rit.*

*pp*

Ped.

98

*a tempo*

*p*

*p*

✻ Ped. ✻

103

dim.

107

8

Più moto

pp

sf

segue

p

Ped. ✻

113

f

con anima
leggiero

116

mf

smorzando

119

8

pp

segue

# IV

FINALE
Allegro commodo

*dolce*

5

*p*

Ped. ✻ Ped. ✻ Ped. ✻

9

12

15

*p*

*p* *mf*

18

*p* *mf* *f* *f* *f*

21

*f* *f* *cresc.* 8

24

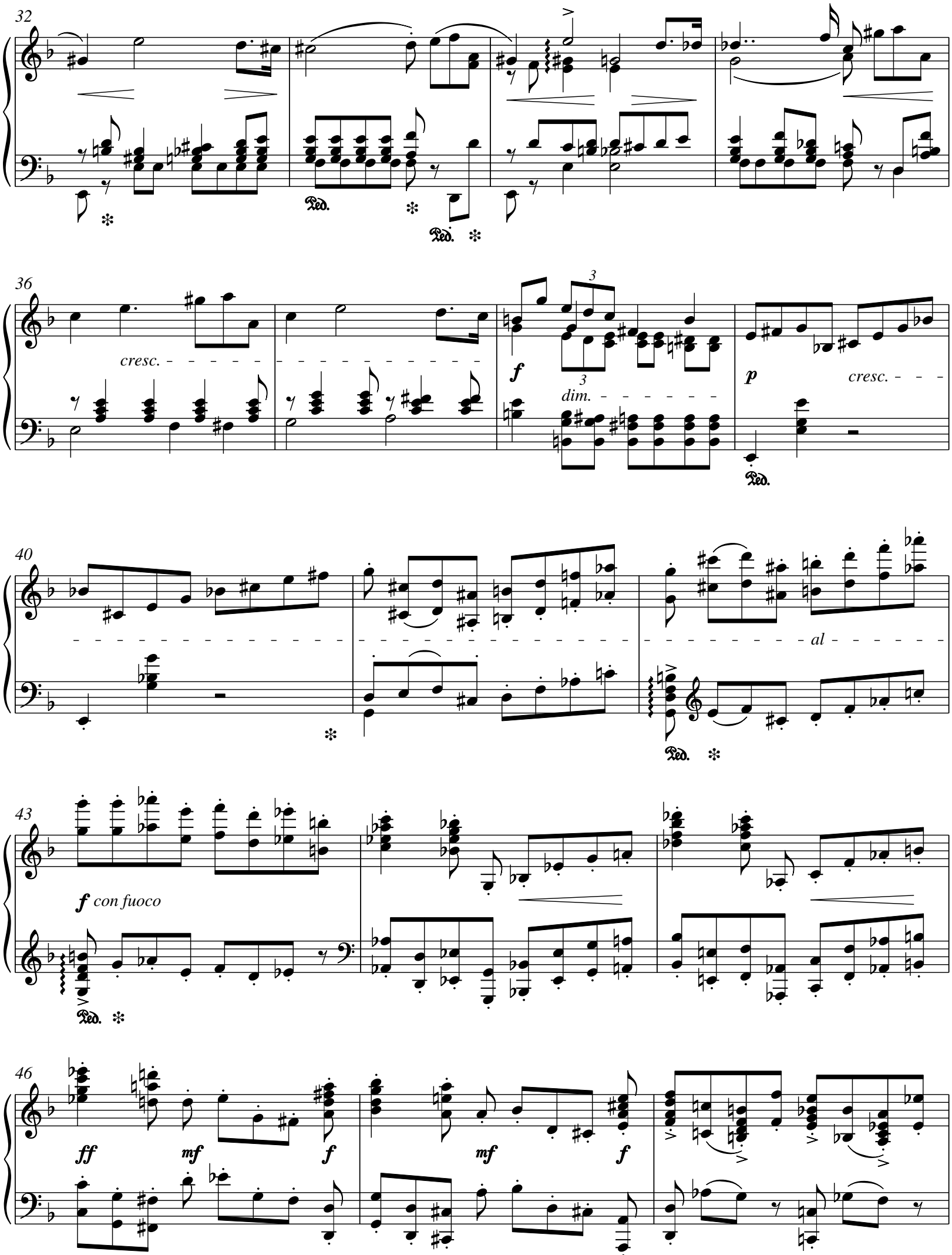
8 *f* *dim.* *p* 8

26

8 *f* *dim.* *p* *mf*

29

*mf* *f* *dim.* *f* *dim.* *f* *p* *cantabile* Ped.


32
36
cresc.
f
dim.
p
cresc.
40
al
43
f con fuoco
46
ff
mf
f
mf
f

49

8

*f* *p* *pp* *ten.* *pp*

Ped. ✻ Ped. ✻ Ped. ✻

52

*pp* *cresc.*

55

*assai* *f* *con passione*

58

*p dim. e smorz.* *p* *pp*

62

*fp* *p* *f*

66

*f*

69

*p* *f* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

74

*smorz.* *pp* *sempre pp*

Ped. ✻

80

Ped. ✻ Ped.

85

*con anima*

✻ Ped. ✻

88

*f*

Ped. ✻

91

*f*

Ped. ✻ Ped. ✻

94

*p* *fp* *fp* *fp* *p*

97

*p* *fp* *fp* *fp*

100

*sf* *sf* *sf*

102

*fp* *fp* *dim.* - - - - - - -

105

*pp* *fp*

108

*fp* *fp* *fp*

111

*fp* *fp* *f* *p*

114

*sost.* *cre - - - - scen - - - - - - - do*

117

*f* *dim.* *p* *smorz. - - - - e - - - - - - -*

Ped. * Ped. *

120

*sost.*

*cresc. assai*

123

*ritenuto*

*a tempo*

*pp*

*dolce*

126

129

*marc.*

131

*fp*

133

*p* *mf*

136

*p* *mf* *f* *f* *f*

139

*f* *f* *fp* *fp*

141

*f* *dim.* *sf*

Ped.

143

*dim.* *sf*

145

*sf* *sf* *sf* *ff*

148

*smorz.* *espressivo*

*p*

152

*cresc.* *il*

*f* *dim.*

Ped. ✻

156

*cresc.*

*f*

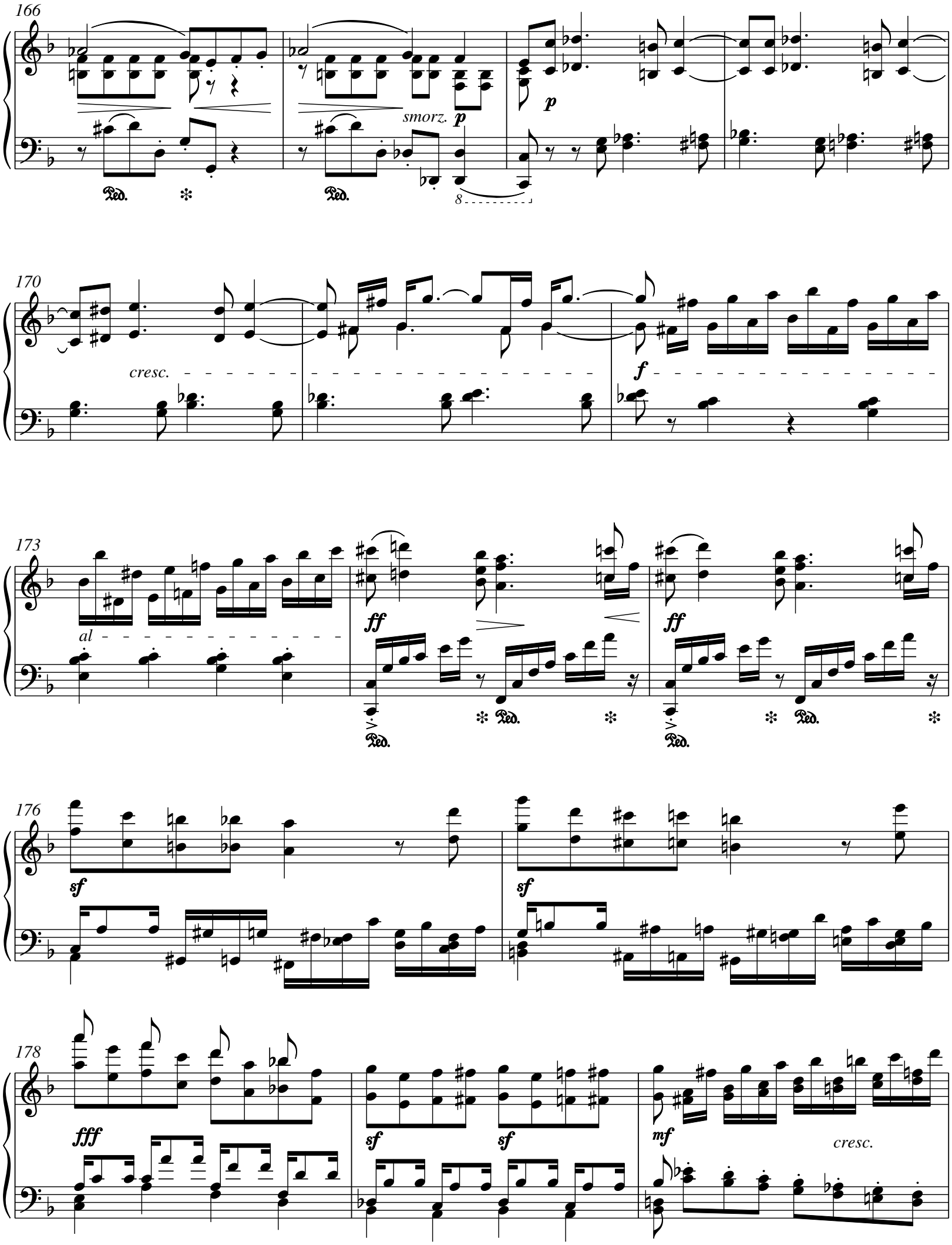
Ped. Ped. ✻ ✻

160

*mf* *ff* *mf* *ff* *sf*

163

*sf* *sf* *p*


166
smorz.
p
p
Ped.
Ped.
8
170
cresc.
f
173
al
ff
ff
Ped.
Ped.
Ped.
Ped.
176
sf
sf
178
fff
sf
sf
mf
cresc.

181

8

*ff*

*ten.*

*mf*

Ped. ✻

185

*cresc.*

*ff*

Ped. ✻

188

*mf*

*cresc.*

*ff*

*sf*

Ped. ✻ Ped. ✻

192

*sf*

Ped. ✻

195

198

Ped.

Allegro non troppo

I

*mf* *p* *dim.* *mf*

6

*p* *dim.* *mf* *mf*

Ped. ✻ Ped. ✻ Ped.

12

*f* *p* *dim.* *pp*

✻ Ped. ✻ Ped. ✻

19

*con anima* *p* *p* *mf*

25

*f* *p* *f* *p*

31

*dim.* *pp* *un poco rit.* *a tempo* *mf*

37

*p* *dim.* *pp*

43

*mf* *f*

49

*dim.* *pp*

54

*m.s.* *p*

60

*p* *smorz.*

# II

ROMANCE
Andantino

*p* *smorz.* *p* *segue*

5

*p* *p* *p*

9

3 3

13

*smorz.* *dim.*

17

*smorz.* *pp*

RONDO-SCHERZO
Allegro assai

*riten.* *a tempo*

*f* *p* *p*

Ped. ✻

4

*f* *p*

Ped. ✻

8

*f* *p*

Ped. ✻

11

*f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

14

*f* *p* *f*

Ped. ✻ Ped.

17

*p* *p* *poco rit.* *p*

✻

*a tempo*

20

*mf* *p* *mf* *p*

Ped. ✻ Ped. ✻ Ped. ✻

23

*f* *p*

Ped. ✻

27

*dim.*

Ped. ✻ Ped. ✻

31

*p*

Ped. ✻

34

*f*

Ped.

38

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*f*

41

*smorz.*

*f*

Ped.

45

*p*

*p*

50

*p*

*f risoluto*

*p*

55

*f* *p*

*smorz.*

*pp* *sost.*

60

*p*

*p*

*con anima*

65

*mf*

*dim.* *e smorz.*

69

*mfp*

Ped. ✻

73

*risoluto*

*p* *p* *f*

Ped.

77

*p* *f* *cresc.*

✻ ✻ Ped.

80

*ten.*

*fp* *fp*

Ped. Ped. ✻

83

*fz*

*p*

Ped. ✻

86

*ten.*

*fz*

*cresc.*

*fz*

Ped. ✻ Ped.

89

*fz*

*pp*

*sost.*

*f con fuoco assai*

✻

93

dim.

*f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

97

dim.

*p*

Ped.

101

8

*f risoluto*

✻ Ped. ✻

# SONATE I A MOL

## I



Op. 80

Andantino con moto

*pp*

*con* Ped.

6

*pp*

*p* *rfz* *p*

11

*rfz*

*un poco acceler. e cresc.*

*a tempo* *mf*

*p*

Ped.

15

*p*

*p*

*f*

*con* Ped.

19

*p*

*p* *cresc.*

*fz* *p*

Ped. Ped. *con* Ped. Ped.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23

*mf* *p*

*pp* *dolente*

*tr*

*p* *mf*

Ped.

28

*cresc.*

*p*

Ped.

31

*p*

*cresc.*

*con* Ped.

34

*p* *f* *p*

Ped.

37

*f* *p* *f* *pp*

Ped. Ped.

Allegro moderato, con passione

42

*mf* *risol.* *fz* *fz* *fz* *p* *mf*

46

*fz* *fz* *f* *p* *ten.* *fz* *p*

50

*fp* *f* *p*

54

*f* *p* *cresc.*

58

*p* *mp* *f* *f* *fz*

62

*fz* *fz* *f con fuoco*

66

*p* *f* *p* *f* *p*

71

*p* *f* *p* *f* *p*

75

*p* *mf* *fp* *fp* *mf* *mf*

79

*mf* *cresc.* *p* *f* *p*

83

*f* *p* *f* *dim.* *f con fuoco*

87

*f*

Ped.

*p*

Tempo più moderato

91

*poco ritenuto*

*espressivo*

*con* Ped.

95

*p*

99

*f*

*p*

*f*

Ped.

Tempo I con fuoco

103

*p*

*molto riten.*

*mf*

*risol.*

Ped. Ped.

107

*cresc.*

*f*

111

*mf* *fz* *f* *mf* *fz* *fz*

115

*f* *f*

119

*ten.* *fz* *ten.* *mfp*

*con Ped.*

124

*ten.* *fz* *risol.* *ten.* *f* *mp* *ten.* *fz* *risol.* *ten.*

129

*ff* *fz*

Tempo più moderato

134

*p* *poco* *p* *poco* *poco*

Ped.

139

*pp*

Tempo I con fuoco

144

*dim. e rit.* *mf risol.* *fz* *fz* *fz* *f*

Ped.

148

*fz* *fz* *fz* *fz*

152

*fz* *fz* *mf* *cresc. assai*

Ped.

156

8

*ff*

*risol.*

161

*f*

*f*

165

*f*

*f*

169

*f*

*f*

*cresc.*

173

*f*

*mp*

177

più *f*

*fp*

181

*fp*

*dim. e smorz.*

*p*

185

*p*

*pp*

*ri - ten.*

*con Ped.*

Tempo più moderato

190

*dolce*

*p*

*p*

194

*f*

*p*

*f*

198

*p* *f* *marcato* *cresc.* *ed accelerato*

*mf* *con Ped.*

3 3

202

*ff*

*Ped.* *Ped.* ✻

206

*pp* *smorz.* *p* *p*

212

*mf* *fz* *fz* *fz* *f* *p*

217

*fp* *f* *p* *f*

222

*p*

*fz* *mp* *fz*

*fz* *mp* *fz*

226

*f*

*fz*

*fz*

*fz*

*cresc.*

230

*fp* *f*

*p* *f*

*p*

*mf*

234

*mf*

*mf*

*mf* *p*

238

*mf* *p*

*f*

*fz*

242

*fz* *fz* *p* *dim.*

246

*p* *smorz.* *espressivo*

*con Ped.*

251

255

*con passionato* *f*

*cresc.*

260

*f* *f* *cresc.* *f*

265

*fz* *fz*

***p*** *espressivo*

270

***p***

*fz*

***p***

*fz*

*cresc.*

274

*mf*

278

*f*

*f*

*fz* *mp* *fz* *mp*

3

282

*cresc.*

*cresc.*

*fz* *fz* *fz* *fz* *fz* *fz*

285

*con fuoco e* ***f***

288

*dim.*

***mf*** *cresc.*

***rfz*** *marc.*

292

*il basso*

***fz***

***rfz***

297

302

***rfz***

*con* Ped.

Ped.

# II

Poco andante

*p* *mf* *p* *dim.*

7

*p* *p* Ped. Ped. ✻

12

*p* *cresc.*

16

*p* *cresc.* Ped. ✻

19

*f* *p* *pp* *f* *p* *mf* *p* Ped. ✻ Ped. ✻

24

3 3 3 3

Ped.

con Ped.

28

p

30

p f p

f p f p

33

p

f p

f p

f p

37

mf

molto cresc.

fz pp

con Ped.

Ped.

41

*p* *p* *p*

Ped. ✻

45

*rfz* *p* *rfz* *p*

*rfz* *p* *dolente*

con Ped.

Ped. ✻ Ped. ✻ Ped. ✻

49

3 3 3 3 3

*mp* *dim.* *pp* *e riten.*

✻

*a tempo*

53

*p* *cresc.* *f* *p*

57

*p* *mf* *p* *mf* *p*

Ped. ✻ Ped.

62

*f* *p* *f* *p* *f* *p* *f* *pp*

66

*pp*

Ped. Ped. Ped.

*p* *p*

70

*p* *p*

*cresc.*

*con* Ped.

74

*p*

*mf* *p*

Ped. Ped. Ped.

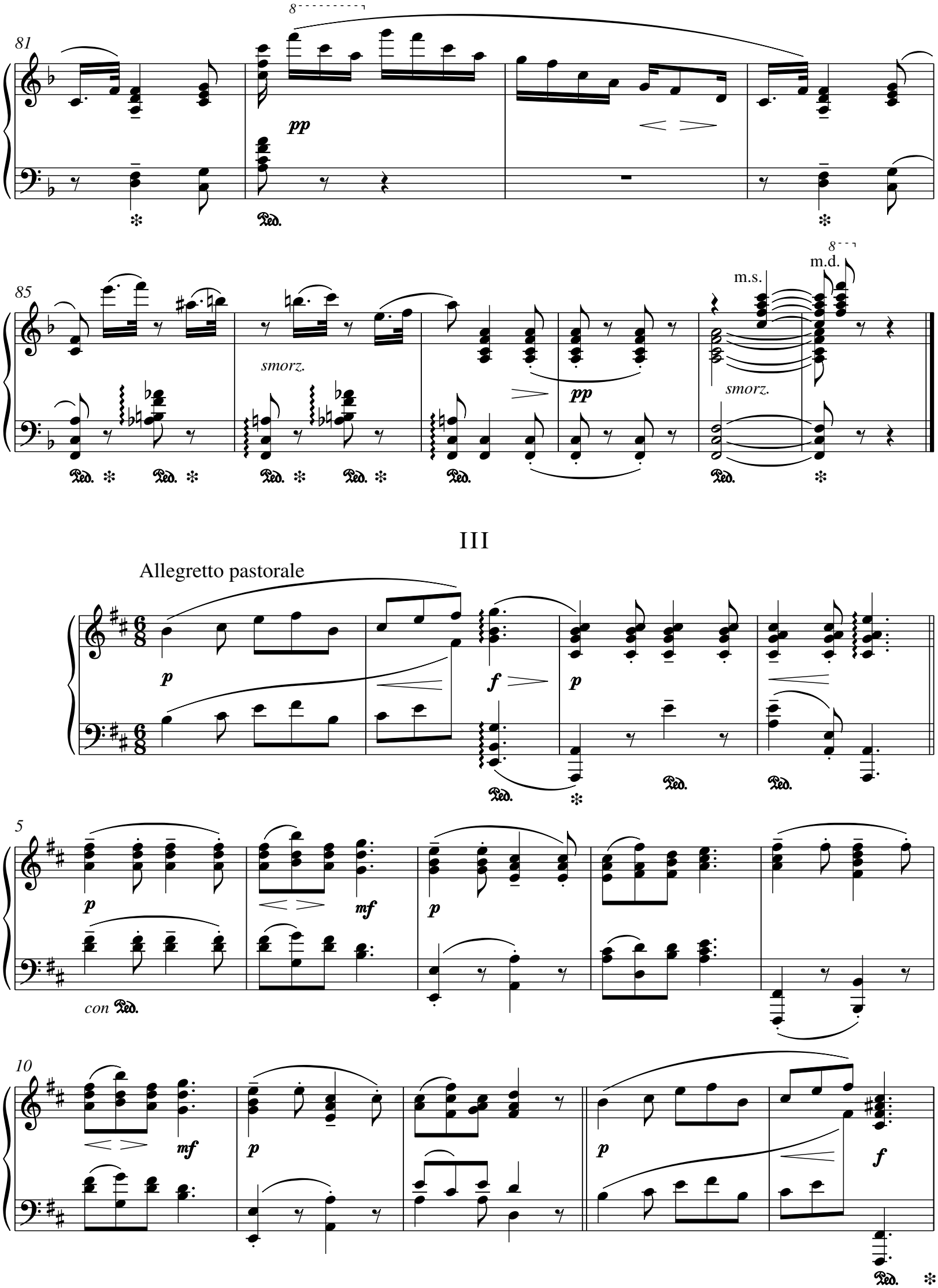
76

*f* > *p*

*poco cresc.*

*pp*

*con* Ped.


81
pp
85
smorz.
pp
m.s.
m.d.
smorz.
III
Allegretto pastorale
p
f
p
5
p
mf
p
con Ped.
10
mf
p
p
f

15

*p* *p* *p*

*con* Ped.

19

*p* *f* *p* *p*

Ped. Ped. Ped. Ped. ✻

23

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

26

*f* *f* *p* *f* *f*

Ped. ✻ Ped. ✻

29

*p* *f* *p* *p* *fz* *p* *fz*

Ped. ✻ Ped. ✻

*con* Ped.

36

*il Basso legato*

39

42

45

48

*p*

*mf*

*mp*

Ped. ✻ *con* Ped.

51

*p*

*mf*

Ped. Ped. Ped. Ped. *con* Ped.

54

*mp*

*mf*

56

*mp*

*cresc. e con fuoco*

58

*rfz* *rfz* *rfz* *rfz* *rfz* *dim.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

61

*p e smorz.*

*tranquillamente*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ *con* Ped.

64

3 3 3 3

67

3

*fz*

*p legato*

Ped. ✻

70

73

*cresc.*

75

*f*

*f*

77

*p*

*f*

Ped. ✻

80

*dim.*

*mf*

*dim.*

Ped. ✻

83

8

*con* Ped.

86

*f* Ped.

*p* Ped.

8

# IV

Allegro marcato, ma non troppo

*fz* *fz* *mf*

8

Ped.

*f* *risol.* *risol.*

13

Ped. *fz*

18

*fz* *fz* *fz* *fz* *fz*

23

*f*

Ped.

28

*mf* *f*

34

*f*

39

*risol.* *fz* *fz*

Ped. ✻ Ped. ✻

43

*pp* *f* *risol.* *fz*

*con* Ped. Ped. Ped. ✻

48

*fz* *pp*

Ped. Ped. ✻ *con* Ped.

53

8

*f risol.* *fz*

58

*fz* *smorz. assai*

Ped. ✻ Ped.

64

*pp*

*p dolce*

con Ped.

71

*dolce*

76

81

*smorz.*

con Ped.

86

*dolce*

con Ped.

91

con Ped.

97

*pp*

103

*cresc.*

*f risol.*

Ped. ✻

109

*f*

Ped.

*fz*

Ped. ✻

*fz*

Ped. ✻

*f*

*con* Ped.

114

*cresc.*

*f con fuoco*

*f*

120

*fz*

*ff*

Ped. ✻

*fz*

126

*fz*

*mf*

*fz*

*cresc. assai*

*fz*

133

*f risol.*

Ped.

*f risol.*

139

*fz*

*fz*

144

*fz*

*fz*

*fz*

*fz*

*fz*

*f risol.*

Ped.

149

154

*mf*

159

164

*ff* *fz*
*risol.*
*fz*
*pp*
*poco*
*pp*
Ped. ✻ Ped. ✻ Ped.

169

*ff* *fz*
*fz*
*pp*
Ped. ✻ Ped. ✻ Ped. ✻

174

*f*

179

*p*
*pp* *smorz.*
*con anima*
Ped. ✻ Ped. ✻

185

*con* Ped.

191

*mf*

195

*ten.*

200

*p espressivo*

*con* Ped.

206

211

8

216

8

fz p

fz p

221

fz p

fz mp

f

f

227

mf cresc.

fz

fz

233

fz

fz

ff con fuoco

239

3 3 3 3 3 3 3 3

fz mf cresc.

242

rfz mf

8

fz fz fz fz fz fz fz fz

245

8

fz

Ped. ✻

248

fz fz

mf cresc.

Ped. ✻ Ped. ✻ Ped. ✻

250

ff

Ped. ✻

# RONDEAUX BRILLANTS

**6**

I

Op. 6

Allegro grazioso

*p dolce*

4

9

14

*mf*

*p*

19

*mf*

24

*scherzando*

Ped. ✻

29

*cresc.*

33

***ff***

Ped. ✻

37

Ped. ✻ Ped.

43

✻ Ped. ✻

49

*f* *p* *f* *p* *dolce*

Ped. ✻ Ped. ✻

54

8

*cresc.*

59

*f*

64

Ped. ✻

69

Ped. ✻ Ped. ✻

74

1

*p*

*cresc.*

80

*dolce*

85

90

*f*

95

Ped. ✻ Ped. ✻ Ped. ✻

101

*dim.*

***p***

108

8

***pp*** *poco ritard.*

Ped.

✻

115

*a tempo*

***p*** *dolce*

121

127

***mf***

132

*f risoluto*

*p*

140

*decresc.*

*f*

147

*p dolce*

153

*cresc.*

8

*f*

158

8

*sempre f*

Ped.

163

167

8

8

172

8

ff

176

fz

p

f

fz

182

p

f

188

*cresc.*

*f*

193

*p*

*p*

197

202

*p*

208

*pp* *diminuendo e ritardando*

214 *a tempo*

***p*** *dolce*

219

224

***mf***

229

***p***

235

***mf***

***p*** *scherzando*

Ped. ✻

240

*cresc.*

*f*

246

*ff*

Ped.

*

251

8

Ped.

*

Ped.

*

257

Ped.

*

263

*f*

*p*

*f*

*p*

Ped.

*

Ped.

*

267

*dolce*

*cresc.*

272

277

*f*

Ped. ✻

282

Ped. ✻ Ped. ✻

287

1

*p*

292

8

*cresc.*

*decresc.*

297

8

*dolce*

302

8

*cresc.*

***f***

307

313

***p***

319

*ritard. e dimin.*

8

325 *a tempo*

***p*** *dolce*

8

Ped.

330

8

***f***

Ped.

335

*sempre cresc.*

340

***fz*** ***fz*** ***ff***

345

349

***fz*** ***ff*** ***fz***

Ped.

# II

Allegro vivo

*pp*

5

10

*cresc.*

15

*f* *p*

*dolce*

*tr*

Ped.

21

Ped.

26

*p*

30

*cresc.*

*f*

*decresc.*

*p*

34

*cresc.*

39

*dim.*

*cresc.*

44

*pp*

*dim.*

49

54

*pp*

58

*ritardando*

*ppp*

*a tempo con fuoco*

*con* Ped.

62

Ped.

66

Ped.

70

*p* *ff* *p* *f*

Ped. ✻ Ped. ✻

74

*p* *f*

Ped. ✻

78

*pp*

Ped. ✻

82

*molto legato* *f*

86

*p* *ff* *p*

Ped.

90

94

*smorzando*

*dolcissimo*

*col* Ped.

Ped.

99

*diminuendo*

***ff*** *con affettuoso*

104

*decresc.*

***pp***

Ped.

108

*legeremento*

112

115

*f*

120

123

*cresc.*

*p*

127

132

*cresc.*

***f***

137

142

*decresc.*

***p***

*con espressione*

Ped.

147

*poco più ritard.*

*a tempo*

153

Ped.

159

*pp*

*f con molto affetto*

Ped. ✻ Ped.

165

*pp*

*ff*

✻ Ped.

171

*pp*

✻ Ped. ✻

177

*f* *p* *f* *p* *f*

Ped. ✻ Ped. ✻

182

186

*sempre* ***f*** *e con fuoco*

190

***f*** ***p***

194

***f*** ***p***

***f*** ***p***

198

***f***

201

***p*** *legato e sostenuto*

206

*con anima*

Ped. ✻

211

Ped.

217

cresc. e poco accelerando

ff

223

decresc.

dolce

sempre decresc. e rit.

pp

229

a tempo

234

Ped.

239

p

cresc.

243

*f* *decresc.* *p* *cresc.*

248

*dim.*

254

*cresc.* *pp* *dim.*

260

266

*pp* *rit.* *ppp*

Ped. ✻

273 *a tempo con fuoco*

278

283

*ff* *p* *f*

288

*p* *f*

293

*pp* *sostenuto* *ff*

298

*p* *ff* *energico*

303

*pp* *con anima*

Ped. ✻

308

*a tempo*

*ritardando* *dolcissimo*

Ped. ✻ Ped.

313

*dim.*

✻

318

*con affetto*

*f*

323

*p* *p legere*

Ped. ✻

328

*cresc.*

331

*dim.*

336

*cresc.*

339

***f***

343

***p***

***fz***

8

348

*cresc.*

***f***

353

358

*ritardando*

*dim.*

*espressivo*

*a tempo*

364

370

*ritardando*

*a tempo*

***pp***

***ppp***

***ff***

Ped.

*

376

*con molto fuoco*

380

*p*

Ped.

384

8

*legere*

Ped.

388

*cresc.*

*f*

*p*

*pp*

392

*ritard. e dim.*

*a tempo*

*ff*

Ped.

# CAPRICER

## I

Op. 18

Allegro affettuoso

*p*

Ped. ✻ Ped. ✻

4

Ped. ✻ Ped. ✻

8

*p*

*dim.*

*pp*

Ped. ✻

12

*dim.*

*pp*

16

*smorz.*

*con fuoco*

19

*p*

*p*

Ped. ✻

22

Ped. ✻ Ped. ✻

26

Ped. ✻

*p*

Ped. ✻

29

*dim.*

*pp*

33

*dim.*

*dim.*

37

*pp*

Ped. ✻ Ped. ✻

*con anima*

Ped. ✻

40

Ped. ✻ Ped. ✻

43

***f*** *marcato*

***ff*** *con affetto*

46

*dim.*

***pp***

49

***p***

Ped. ✻

52

Ped. ✻

56

59

*morendo*

*dim.*

63

***pp***

67

*morendo*

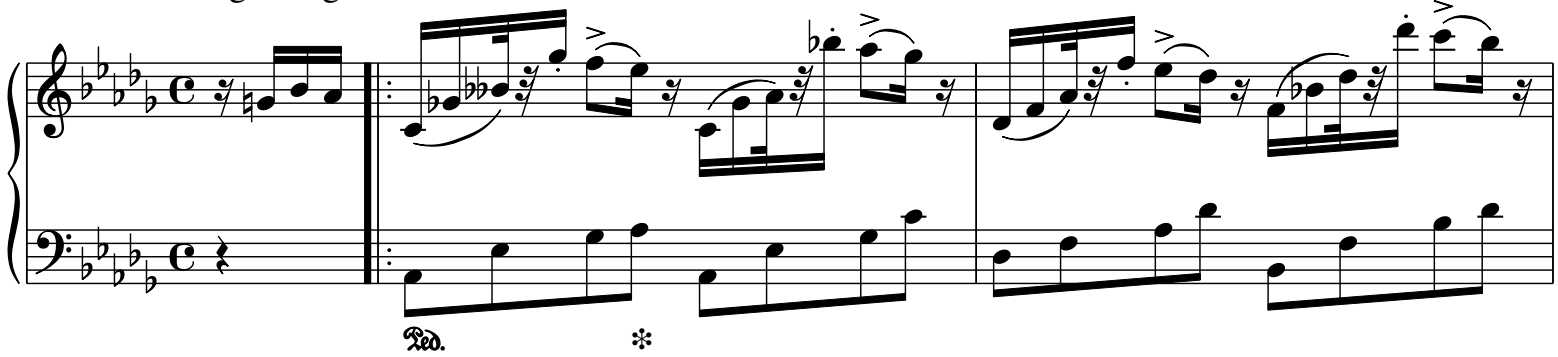
71

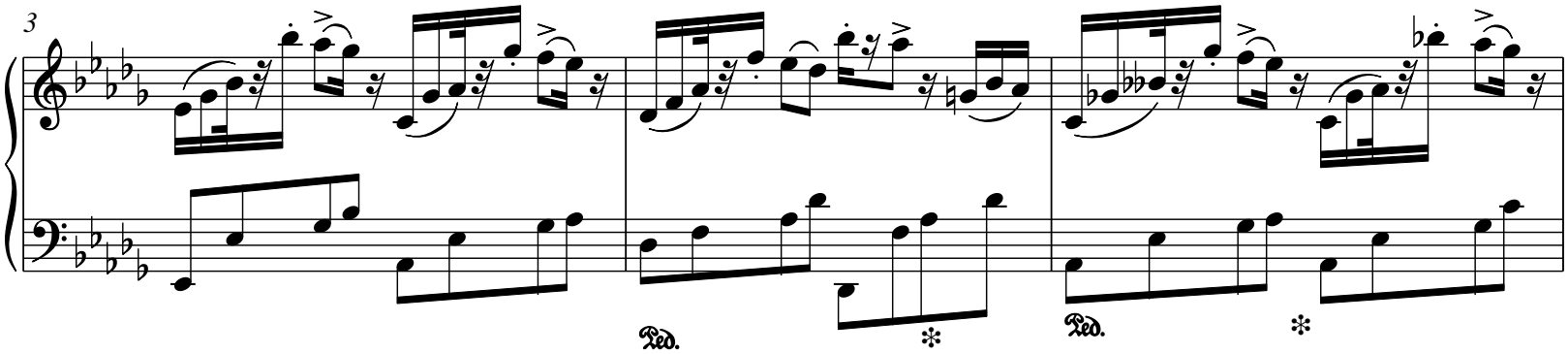
***ff***

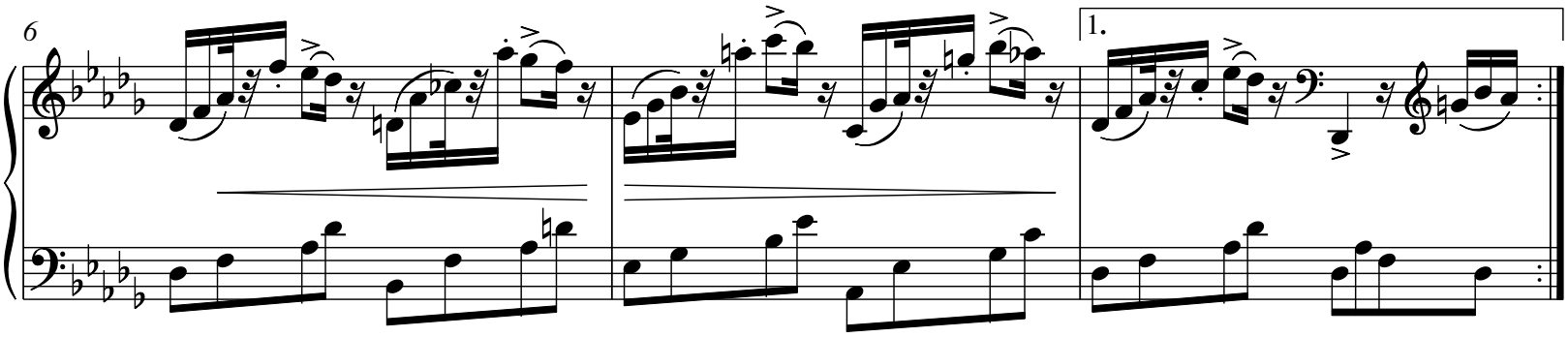
Ped.

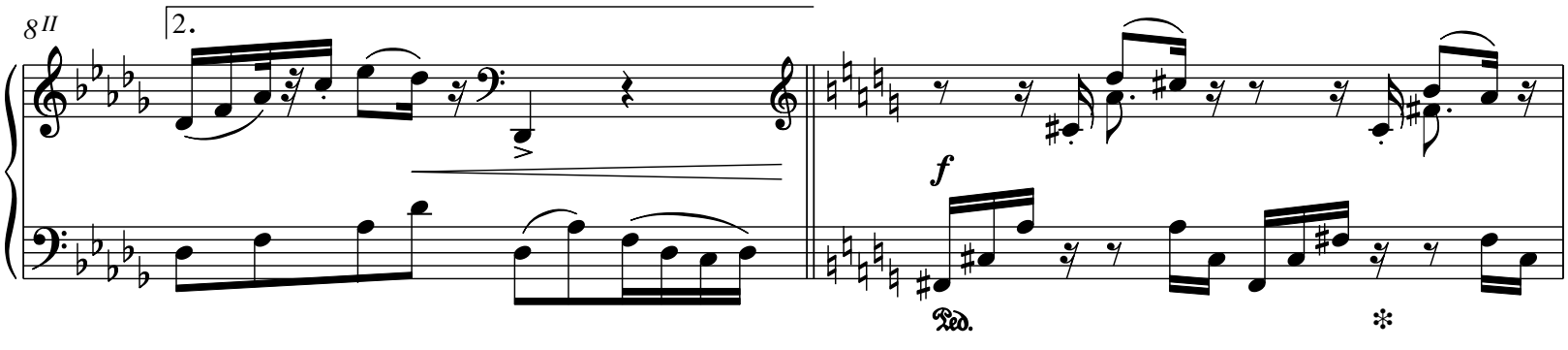
## II

Allegretto grazioso moderato



10

*pp* *smorz.*

*f*

Ped. ✻

13

*f* *con affetto* *dim.*

Ped. ✻

*f* *dim.*

Ped. ✻

*mf*

16

*dim.*

*pp* *dolce*

19

8

*ff*

22

*smorz.*

Ped. ✻

25

*dolce*

Ped. ✻ Ped. ✻

28

Ped. ✻

31

*f*

Ped. ✻

34

*pp* *smorz.* *f* *pp*

Ped. ✻

37

*p* *morendo*

40

*pp* *ff* *p*

Ped. ✻

43

*ff* *p*

Ped.

46

*p* *morendo* *pp*

49

*ritenuto* *a tempo* *f*

Ped. ✻ Ped. ✻

# III

Allegro moderato assai

*p*

Ped. ✻

5

*dim.*

Ped. ✻ Ped.

10

✻ Ped. ✻

*dim.*

15

*pp*

*cresc.*

20

*f*

Ped.

*dim.*

*p*

*p*

25

29

Ped.

34

Ped.

39

*f*

*risoluto*

44

*decresc.*

*p*

Ped.

*smorz.*

49

8

*p*

53

poco cresc.

58

dim.

63

poco cresc.

dim.

68

cresc.

*f*

*p*

73

*f*

*p*

77

*f* dim.

*f* dim. e smorzando

81

Ped. ✻ Ped. ✻

85

ff marcato

90

dim. p

95

dim. cresc. fp

100

smorz.

105

ritenuto f risoluto

Ped. ✻

# I V

Allegro molto, con passione

*pp*

6

*dim.*

11

15

19

23

1.

*fp*

*f*

Ped. ✻

27 I

*fp*

*ff*

Ped. ✻ Ped. ✻

24 II

2.

*f*

*pp*

Ped. ✻

28

*poco cresc.*

*pp*

33

Ped. ✻ Ped.

38

*con affetto*

*dim.*

*riten.*

43

*a tempo*

*con anima*

46

8

*sempre cresc.*

49

8

*f*

Ped. ✻

52

8

Ped. ✻ Ped. ✻ Ped. ✻

55

Ped. ✻ Ped. ✻

58

*dim.*

***mf*** *con affetto*

***pp*** *rit.*

Ped. ✻ Ped. ✻

62

*a tempo*

***ff***

***p***

Ped. ✻

66

***fp*** ***fp*** ***ff***

Ped. ✻ Ped. ✻

70

*dim.*

***pp***

Ped. ✻

74

*dim.*

79

83

87

91

95

100

*dim.*

105

*smorz.*

***pp***

110

***f***

***p***

*smorz.*

115

***f***

Ped. ✻

119

***f***

*dim.*

8

***ff***

Ped. ✻ Ped. ✻ Ped.

123

8

✻ Ped. ✻

# V

Allegro passionato, non troppo

*p espressivo*

5

*dim.*

10

16

*fp*

*fp*

*pp*

22

*morendo*

*f*

*dim.*

28

*f*

*dim.*

*pp*

Ped.

34

*cre - - - - - scen - - - - - do*

40

*f*

*p*

*f*

*p*

*f*

*dim.*

Ped.

Ped.

46

*f*

*dim.*

*f con fuoco*

52

*a tempo*

*ff* *risoluto*

*accelerando*

*p*

*affettuoso*

Ped.

58

*pp*

*smorzando*

64

*dolce* *legato*

69

*smorz.*

Ped. ✻

74

***f*** ***p***

Ped. ✻

80

86

*smorz.*

Ped. ✻

91

***pp*** *sostenuto*

Ped.

96

*con anima*

*fz*

Ped. ✻

102

*fz*

*pp*

*smorz.*

Ped. ✻ Ped. ✻

108

***p*** *espressivo*

Ped. ✻ Ped. ✻ Ped. ✻

114

*dim.*

Ped. ✻

120

***p***

***f*** *con fuoco*

***p***

Ped. ✻

126

***f***

***mf***

***p***

***mf***

***p***

132

*con anima*

*f*

Ped. ✻

137

*cresc.*

*ff*

*ritenuto*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

142

***p*** *dim.* *estinto* *sempre* ***pp***

Ped. ✻ Ped. ✻ Ped. ✻

148

Ped. ✻ Ped.

153

*a tempo*

*ritardando* *poco - - a - - - - - poco - - - - - - - - - - - -* ***ff*** *con fuoco*

Ped. ✻ ✻

# V I

Allegro animato, con grazia

*p dolce* *legato*

3

*p* *dim.* *pp*

6

*f* *p*

9

*f* *p* *f*

12

*mf*

15

1. 2.

*pp* *p dolce* *f*

17

*rfz* *p*

Ped. ✻ Ped. ✻ Ped. ✻

20

*fz* *p*

*cresc.*

Ped. ✻

23

*f*

*p*

*ff* *passionato*

Ped. ✻ Ped. ✻

26

*ff* *p*

*pp*

Ped. ✻

29

*smorz.*

32

*p*

*f*

Ped. ✻ Ped. ✻

35

*p*

38

*f*

41

*f*

*p*

Ped. ✻ Ped. ✻

44

*p*

*ff*

*dim.*

Ped. ✻

47

49

*pp*

Ped. ✻ Ped. ✻ Ped. ✻

51

Ped.

54

57

*f*

60

*pp*

Ped.

63

*smorz.*

Ped.

66

*cre - - - - - scen - - - - - - do*

*f*

*fz* *p*

*pp*

Ped. Ped.

# VII

CANZONE
Allegretto, quasi andantino

*p dolce con semplicita*

*legatissimo*

7

15

*dim.*

Ped. ✻

23

32

*smorzando*

*pp*

41

*f*

*p*

*dim.*

Ped. ✻

49

*dim.*

Ped. ✻ Ped. ✻

57

*f*

*p*

*morendo*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

65

*f*

*p*

*morendo*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

73

*con anima*

81

*p*

*ritardando*

89

*a tempo*

Ped. ✻

97

*dim.*

Ped. ✻

105

*dim.*

*f*

*ritenuto*

Ped. ✻ Ped. ✻

113

*a tempo*

*p*

Ped. ✻

121

*mf*

127

*smorz.*

*pp*

*mf*

Ped. ✻

133

*smorz.*

*pp*

Ped.

139

*poco animato*

146

*f*

*ritardando*

Ped. ✻

Allegro con fuoco, assai

*p sempre legato*

*dim.*

*pp*

*cresc.*

*ff*

*fz*

*fz*

21

*p*

Ped. ✻ Ped. ✻ Ped. ✻

24

*cre - - - scen - - - - do*

*rfz* *rfz*

27

*p*

*cresc.*

*fz*

31

*fz*

*f*

34

*p*

*pp*

Ped. ✻

37

40

8

3

*ff* *con fuoco*

43

46

*p*

51

*pp*

55

*cresc.*

*ff*

59

*rfz*

*pp* *ff*

Ped. ✻

62

8

*pp* *ff*

*pp*

Ped. ✻ Ped. ✻

65

8

*f*

*p*

Ped. ✻

68

*legato*

72

76

dim.

80

83

pp

86

f cresc.

ff con fuoco

89

pp

92

mf

3

95

*pp con anima*

Ped. ✻

98

*accelerando*

*ritardando*

102

*a tempo con fuoco*

*f*

*p*

*f*

105

*p*

8

*ff*

*f*

108

Ped. ✻

I

Op. 25

Allegro passionato (♩ = 138)

*p*

Ped. ✻ Ped. ✻

3

Ped. ✻ Ped. ✻ Ped. ✻ *p* Ped.

6

*f*

*smorz.* *risol.*

Ped. ✻

9

*p*

Ped. ✻ Ped. ✻

11

13

8

*f*

Ped. ✻

15

8

*affetuoso*

*fz*

Ped. ✻

18

*p*

Ped. ✻

*pp*

Ped. ✻

21

*pp*

*smorz.*

*f risol.*

*ff*

24

*mf*

Ped. ✻

*mf*

27

*poco riten.*

*f*

Ped. ✻

29 *a tempo*

***p*** *leggiero*

Ped. ✻

32

8

***mf*** *cresc.*

Ped. ✻

34

***ff***

***mf***

Ped. ✻

36 *poco ritenuto* *a tempo*

38

***f***

***ff***

Ped. ✻

41

*risoluto* *p* *rit.* *ff* *risoluto* *p*

44

*mf* *cresc.*

46

*ff con fuoco*

48

50

*f*

52

8

*f*

54

*p*

*smorz.*

56

Ped. ✻

59

Meno allegro (♩ = 80)

*cantabile*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

62

Ped. ✻ Ped. ✻

65

*a piacere*

Ped. ✻

68 *a tempo*

***pp*** *legato e dolcissimo*

*rubato*

71

*dim.*

74

***pp***

77

*rubato*

80

***pp***

83

86

*dolce*

Ped. ✻

89

Ped. ✻ Ped. ✻ Ped. ✻

92

Ped. ✻ Ped. ✻

95

*inquieto*

*fz* *p* *fz* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

98

*f*

100

*p* *f*

Ped. ✻

102

*p*

105

Ped.

Ped.

107

*f*

109

111

*f*

114

*f*

poco ritenuto

*mf*

Ped.

116 *a tempo*

*p*

118

120

*mf*

*cresc.*

*ff*

122

*p*

*cresc.*

124

*ff*

*poco accel.*

*molto ritenuto*

*pp*

*dolcissimo e legato*

127

*pp*

*smorzando*

tr

Ped. ✻ Ped. ✻ Ped. ✻

130 Tempo I con fuoco

cresc.

133

*f* dim.

cresc.

*ff* stretto

136

138

*fz*

dim.

141

*p* legato

smorz.

144 a tempo

# II

Allegro non troppo tranquillamente (♩. = 52)

*mf* *p*

m.s.

*poco ritenuto*

Ped. ✻

5

*a tempo*

*mf* *p*

*a tempo con anima*

*m.s.*

*ritenuto*

Ped. ✻

10

Tempo più moto

*ritenuto*

Ped. ✻

15

*accelerando*

*mf*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

20

*dim. e ritard.*

*smorz.*

Ped. ✻

Allegro commodo grazioso (♩ = 138)

25

*dolce*

29

*mf*

34

*dim.*

*dim.*

39

*pp*

44

49

53

3

3

Ped.

*

57

*mf*

*dim.*

Ped.

Ped.

Ped.

61

*mf*

Ped.

Ped.

65

*mf*

*affettuoso*

69

*sempre cresc.*

***f*** *marcato il basso*

73

*decresc.*

77

***p***

***f***

***p***

Ped. ✻

82

*cresc. assai*

***f***

***pp***

Ped. ✻

87

***pp***

***pp***

Ped. ✻ Ped.

92

97

dim.

cre - -

102

scen - - - do

Ped. ✻ Ped. ✻ Ped. ✻

107

Tempo I

*p*

smorz.

*sempre* ***pp*** *e sostenuto*

112

smorz.

Animato (♩ = 160)

117

*passionato*

122

***f*** *con fuoco*

***p***

127

***f***

132

***p***

137

***pp***

Ped.

142

*mf*

*p*

147

*f*

152

*f*

*f*

157

*dim.*

***ff*** *con passione*

*ten.*

162

***ff***

*dim. e smorz.*

168

*pp* *ritenuto ad libitum*

*pp*

172

*accelerando* *ten.*

Ped. ✻ Ped. ✻

(172)

*dimin.*

*ritardando*

Allegro commodo grazioso (♩ = 138)

173

*pp*

178

*f* *f* *dim.*

Ped. ✻ Ped. ✻

183

*p*

*f con fuoco*

*dim.*

*ritenuto*

Ped. ✻ Ped. ✻

*a tempo con anima*

188

*p*

*ten.*

193

*p*

*con fuoco*

*dim.*

198

*f*

*f dolce tranquillamente* *p*

Ped. ✻ Ped. ✻

202

*f*

*p*

*cresc.*

Ped. ✻

205

*ff*

*smorz.*

208

***p*** *dolce*

***fz***

***p***

***fz***

210

*con forza*

***p***

213

***pp***

*di - - - mi - - - - nu - - - - en - - - do*

Ped. ✻ Ped. ✻ Ped.

216

***pp***

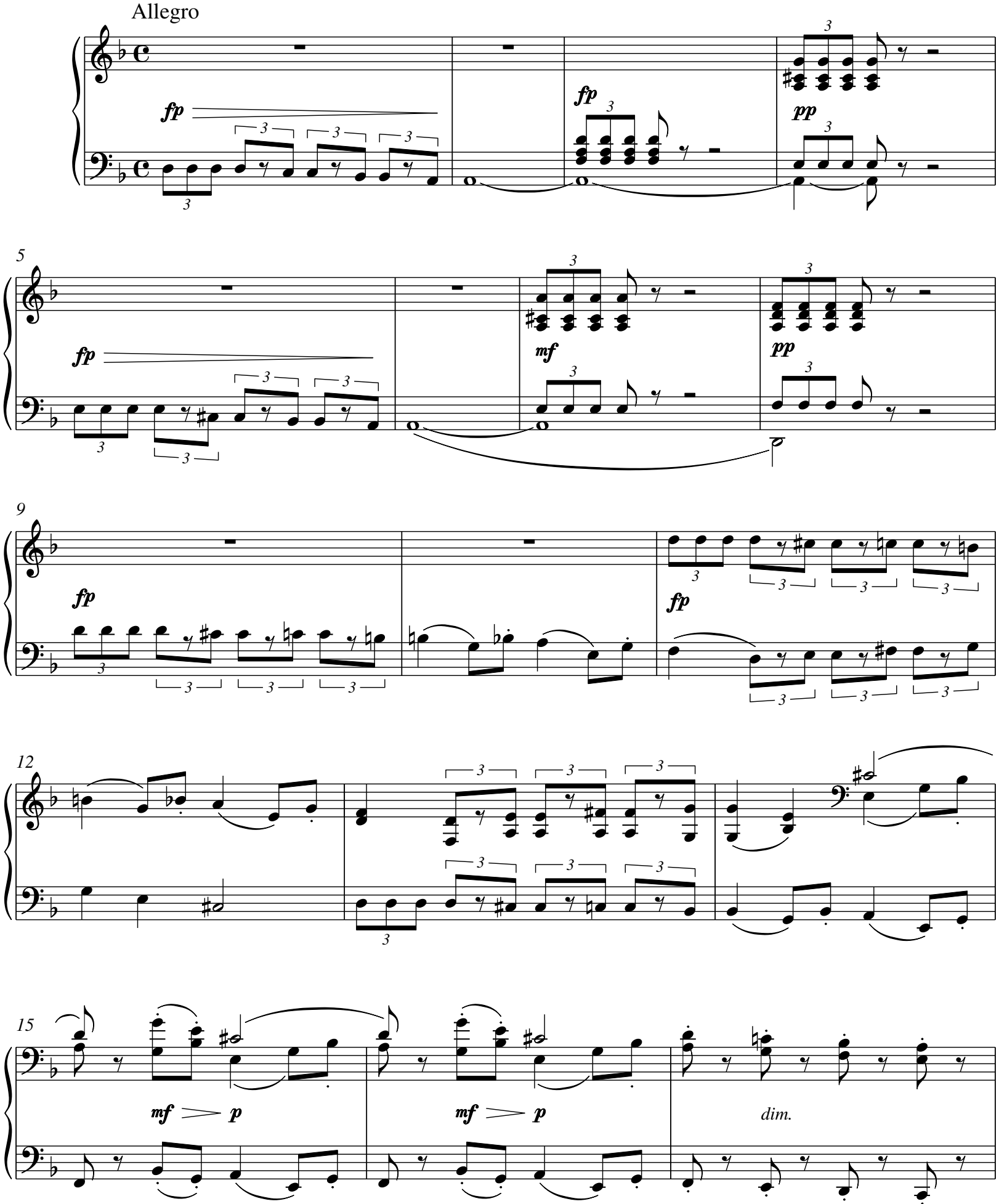
✻

# TRE GENRESTYKKER

**9**

I

INTRODUCTION
Allegro



18

*pp* *smorz.*

3 3 3

3

*fp*

22

*f*

*fp*

26

*smorzando*

*poco più lento*

29

*religioso*

*mf* *p*

33

*mf* *p*

*smorz.*

Tempo I

38

*fp*

*fp*

41

*accellerando*

*mf*

*mf*

45

*f*

*p ritenuto*

*smorz.*

Ped. ✻

50 Allegro assai, con molto fuoco

*fp marziale*

*fp*

57

*fz*

Ped. ✻ Ped. ✻

63

69

tr

fz

Ped. *

Ped. *

75

fz

dim.

Ped. *

Ped. *

82

fz

fz

dim.

Ped. *

Ped. *

89 I

1.

2.

fp

ff con fuoco assai

93

*mf*

Ped.

99

*ff*

105

*stretto*

110

*fp*

*dim.*

*p*

Ped. ✻ Ped. ✻

116

*legato*

121

126

*ff trionfale, marcato*

132

*fz*

*accelerando*

138

*dim.*

*p*

*ritardando e dim.*

144

*a tempo con fuoco*

*ff*

150

156

*p diminuendo*

*rit.*

*pp*

161

5

*p*

Ped. ✻ Ped. ✻

167

173

*pp*

*sempre diminuendo*

179

*mf*

184

*poco ri - - - te - - - nu - - - to*

*a tempo con fuoco*

*mf*

*ff*

190

*mf*

*dim.*

*pp*

*ff*

*pp*

*col 8va ad libitum*

## II

Allegretto giocoso

*p*

*pp*

*ritenuto*

*smorz.*

Ped. ✻

5

*con anima*

9

*legato sempre*

13

17

*smorz.*

*pp*

*ritenuto*

Ped. ✻

Moderato grazioso

21

*dolce tranquillamente*

*segue*

24

27

*f*

30

*dim.*

*p*

33

36

Ped. ✻

39

3 3 3 3

*leggiere lusingando*

*segue*

Ped. ✻ Ped. ✻

42

*smorz.*

*ten.*

***pp***

45

*rit.*

3

Più moto

***f***

Ped. ✻

48

***p***

***f***

53

*p*

*pp*

*smorz.*

58

*f*

*diminuendo*

62

*f*

*mf*

*dim.*

66

*f*

*dim.*

70

*fp*

*dim.*

74

*p*

*affettuoso*

Ped. ✻ Ped. ✻

78

*f* *dim.* *f*

82

*dim.*

*p* *smorzando*

Ped. ✻

86 I

1. 2.

*p*

90

*cresc.* *mf*

95 Moderato grazioso

segue

98

cresc.

dim.

101

104

smorzando

pp

107

leggiere

segue

110

*cresc.*

*f*

*ff*

*smorz.*

Ped.

113

*dolcissimo*

*sempre legato*

*f*

Ped. ✻

116

*p*

*mf*

Ped. ✻ Ped. ✻

119

*f*

*smorz.*

3

Ped. ✻

122

Tempo I

*dim.*

*ritenuto*

*pp*

Ped. ✻ Ped. ✻

126

smorz.

131

*p*

*con grazia*

134

Moderato

*pp*

3 3 3 3

*segue*

137

140

*morendo*

Ped.

✻

## III

Allegro moderato

*f* *mf* *smorz.*

5

*f risoluto* *p*

9 Allegro assai passionato

*pp*

13

17

*pp* *pp*

21

25

29

*inquieto*

*cresc.*

33

***f*** *marc.*

*dim.*

***f***

36

***p*** ***f*** ***p*** ***f*** ***p***

39

*leggiere*

*cre - - - - - - scen - - - - - -*

42

*do*

*ff*

Ped. ✻

45

Ped. ✻

48

*con molto fuoco*

8

51

*mf*

54

Ped. ✻

*cresc.*

*f*

Ped. ✻

57

*stringendo*

*p*

59

Ped. ✻ Ped. ✻ Ped. ✻

62

Ped. ✻

*dolce*

65

69

73

*f* *p* *dim.*

*fp*

Ped. ✻

77

*fp* *cresc.* *fp* *dim.*

81

*p*

85

*pp* *f risoluto*

89

*dim.* *fz* *pp* *f risoluto*

93

*dim.* *fz* *pp*

96

*inquieto*

100

***f*** *marcato*

104

*dim.*

***f*** ***p*** ***f*** ***p*** ***f*** ***p***

107

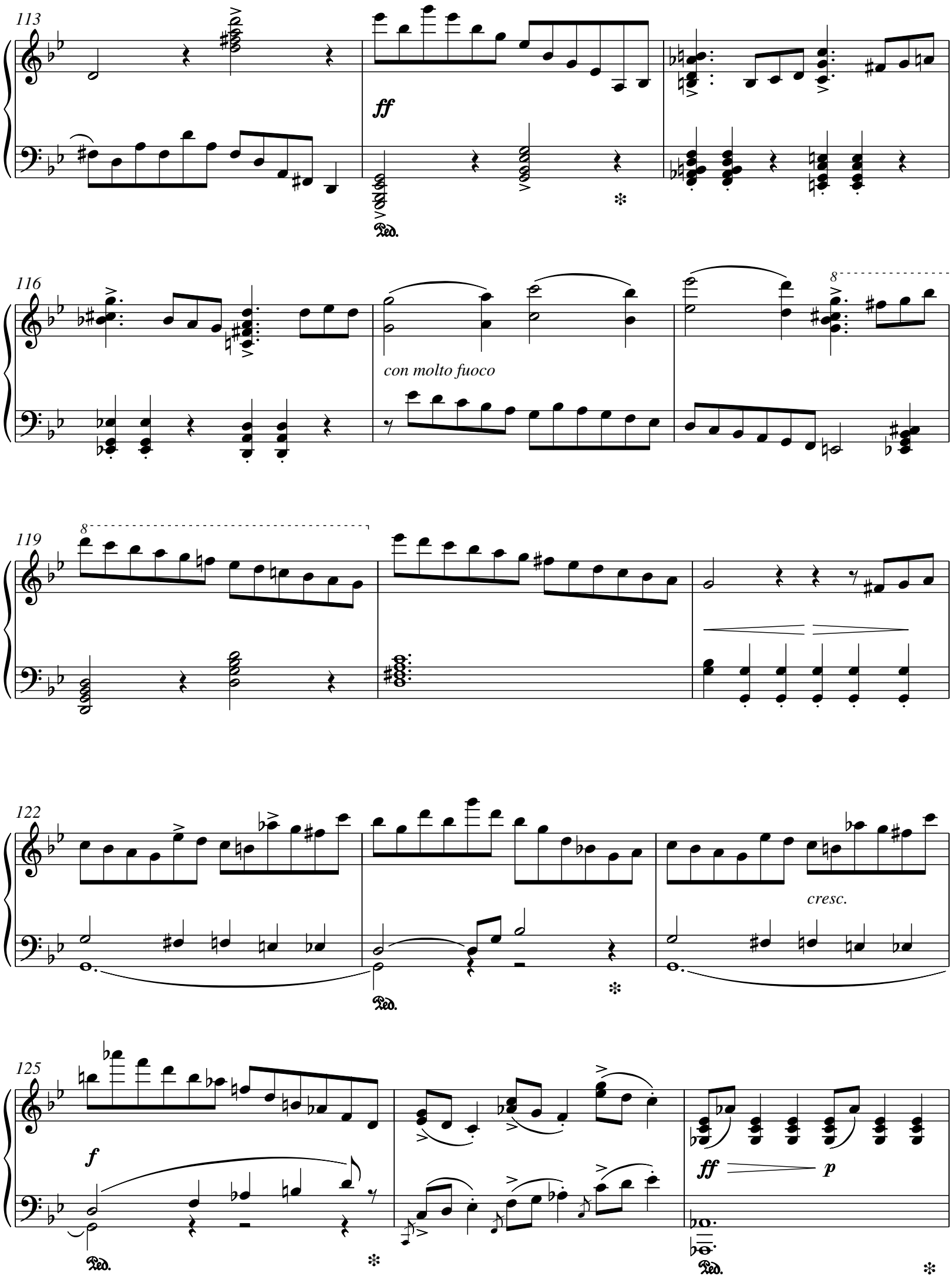
*leggiere*

110

*cresc.*

***ff***

Ped.


113
ff
Ped.
116
con molto fuoco
8
119
8
122
cresc.
Ped.
125
f
Ped.
ff
p
Ped.

128

*con fuoco assai*

***ff*** ***p***

***ff*** *marcato*

Ped.

131

***p*** *sost.*

*con fuoco*

***ff*** *marc.*

135

***p*** *sost.*

***pp*** *smorzando*

139

*a tempo*

*dolce*

***p***

143

***pp*** *rit.*

***pp*** *rit.*

Ped.

*a tempo con fuoco*

***f***

147

***mf***

***ff***

151

*mf* *cresc. e accelerando* *f* *ff*

155

*f* *p* *dim.* *a tempo*

Ped. ✻

159

*dim.* *pp*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

163

*legato*

167

*p smor - - - - - - - - - - - - zan - - - - - - - - - - - - - - - do* *pp*

170

Ped. ✻

**10**

## I

Allegro non troppo, grazioso

Op. 31

*p dolce*

5

*mf*

*sempre legato*

*mf*

9

*dimin.*

*ritenuto*

*a tempo*

13

*p*

*f*

*p*

17

*p legato*

*mf*

*p*

21

*f*

*p*

*f*

*p*

25

*mf*

*p*

29

*p dolce*

33

*mf legato*

*mf*

37

*a tempo*

*dimin.* *ritenuto*

*p*

42

*f* *p*

*p* *cresc.*

46

*f*

*dimin.*

*p* *cresc.*

50

*f*

*dim.*

*p*

54

*dimin.*

*pp*

CANZONETTA
Andante religioso

*p dolce e legato*

*smorz.*

*pp*

*f* *m.d.*

*p* *m.d.*

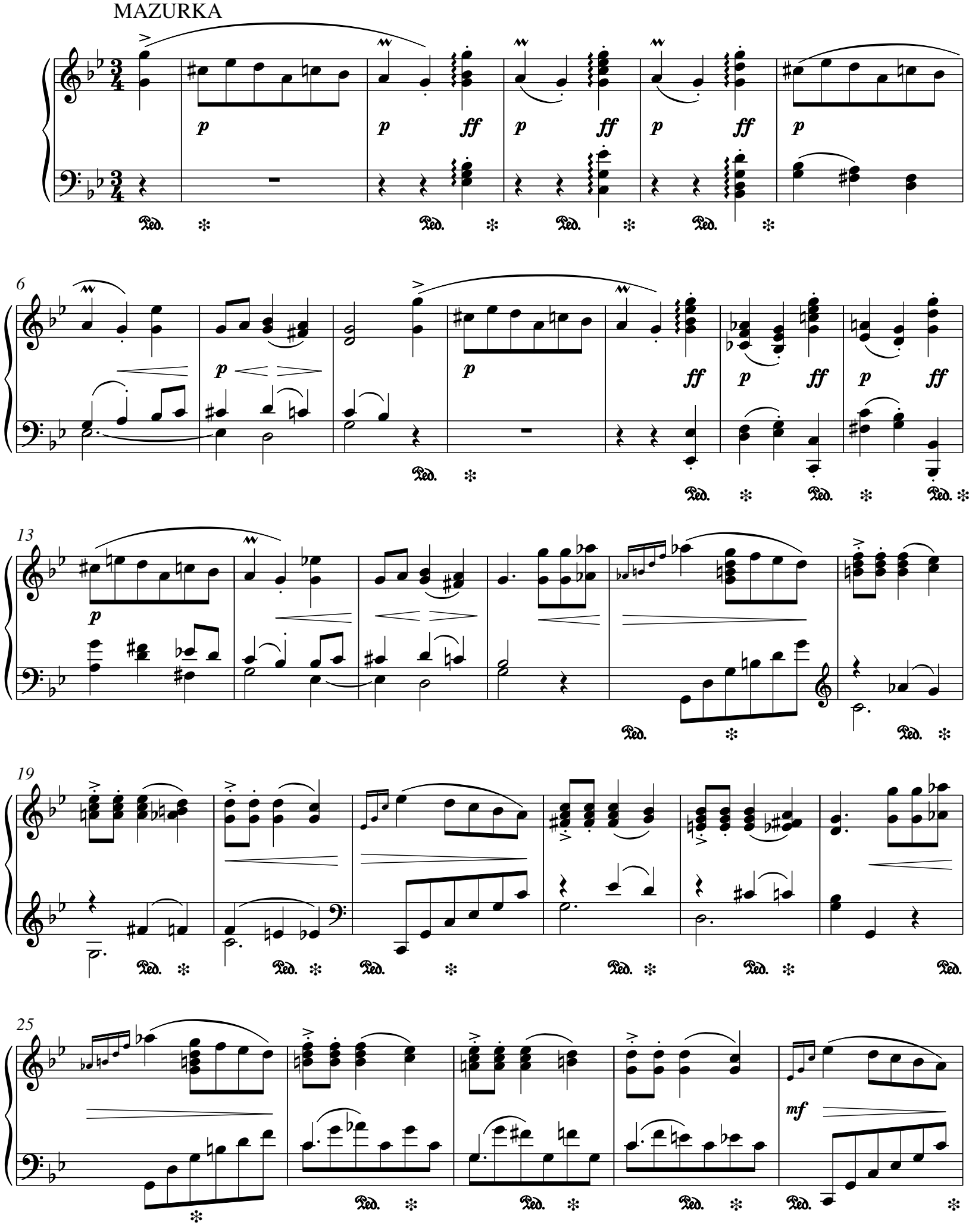
*f*

*p*

*smorz.*

# III

MAZURKA



30

fp

35

p

fp

p

1.

40 II

2.

f

p

f

p

f

46

1.

2.

dimin.

p

mf

p

50

mf

p

p

56

dimin.

f

p

p

rit.

SCHERZO
Allegro molto

*p*

6

*f*

11

*ten.* *ten.*

*dim.*

*p*

*ff con fuoco*

16

*p*

21

*ff*

26

*p*

31

*ff*

36

*con brio*

41

*cresc.*

*f*

46

*fz* *p*

*fz* *p*

*dimin.*

*smorz.*

*a tempo*

53

*p*

61

*attacca subito*

Ped. ✻ Ped. ✻

65

*f*

Ped. ✻ Ped. ✻ Ped. ✻

69

*ten.* *ten.*

*dim.*

*p*

Ped. ✻ Ped. ✻

73

*p*

Ped. ✻ Ped. ✻

78

Ped. ✻ Ped. ✻

82

*cresc.*

*f*

Ped. ✻ Ped. ✻

86

*a tempo*

*p*

*f*

*p*

*poco riten. e dim.*

Ped. ✻

91

*a tempo*

*p*

Ped. ✻ Ped. ✻

*cresc.* - - -

91

*più moto*

*assai*

*f*

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

97

8

Tempo I

*sfz*

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

103

*p*

Ped. ✻ Ped. ✻

107

*p*

*dim.*

*pp*

Ped. ✻ Ped. ✻ Ped. ✻

SCHERZO
Allegro molto assai

*p*

7

*cresc.*

*f*

*dim.*

*p dolce*

*legato*

15

*f*

*dim.*

*p dolce*

*legato*

*p*

23

*p*

31

cresc.

*f*

dim.

39

*f*

dim.

47

*f*

con fuoco

dim.

*f*

55

dim.

*f*

*f*

*ff*

62

*p*

69

cresc.

*f*

77

*p* *dolce*

*legato*

*p*

*riten.*

Un poco meno allegro

85

*dolce*

*legato*

*smorz.*

92

99

*mf*

*mf*

*mf*

106

dim.

Ped. * Ped. *

113

Tempo I

p

p

Ped. *

Ped. *

Ped. *

119

cresc.

Ped. *

Ped. *

Ped. *

127

f

dim.

p dolce

f

dim.

Ped. *

Ped. *

legato

Ped. *

Ped. *

133

p dolce

p

legato

Ped. *

139

*p*

Ped. ✻ Ped. ✻ Ped. ✻

145

*cresc.*

*f*

Ped. ✻ Ped. ✻ Ped. ✻

152

*dim.*

*f*

Ped. ✻ Ped. ✻ Ped. ✻

159

*dim.*

*f*

Ped. ✻ Ped.

166

*con fuoco*

*dim.*

*f*

*dim.*

*f*

✻ Ped. ✻ Ped. ✻ Ped. ✻

175

*f* *ff* *p*

183

190

*f* *p dolce*

197

*p* *p*

205

*cresc.* *f* *dim.* *p*

213

*f* *p* *p* *p* *cresc.*

Più stretto

220

8

*f*

228

*mf* *ff* *mf*

ten.

235

*ff*

ten.

243

Allegro assai

*mf* *p* *p*

Ped. ✻ Ped.

5

✻ Ped. ✻ *mf* *p* Ped. ✻

10

Ped. ✻ Ped. ✻ Ped. ✻ *cresc.* Ped. ✻

15

*f* *con fuoco* *p smorz.* *p*

Ped. ✻

19

*rfz* *p*

Ped. ✻

23

*f* *rfz* *f* *f*

Ped. ✻

27

*p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *dim.*

32

*p* *fz* *p*

Ped. ✻

37

*fz* *p* *smorz.* *mf subito*

Ped. ✻ *con* Ped. ✻

43

*p*

Ped. ✻ Ped. ✻ Ped.

48

*mf* *fz* *scherzando*

✻ Ped. ✻ Ped. ✻

53

cresc.

57

con fuoco

*mp*

*ff*

61

*smorz.*

*p*

*p*

*p*

66

*f*

*p*

*f*

*p*

71

76

*smorz.*

*f risol.*

INTRODUCTION
Allegro non troppo

*ff* *e risoluto*

*p* *dim.*

5

*poco rit.*

*a tempo*

*p*

11

*p*

*mf*

*p*

16

m.d.

*p*

*p*

MOUVEMENT DE VALSE
Allegretto

21

*ritard.*

*p*

*pp*

*tr*

*f*

*a tempo*

26

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

31

*f*

Ped. ✻ Ped. ✻

36

*p*

Ped. ✻ Ped. ✻

41

*p* *mf* *p*

Ped. ✻

48

*mf* *p*

Ped. ✻ Ped. ✻ Ped. ✻

54

*p*

Ped. ✻ Ped. ✻

60

*f* *p* *f*

Ped. ✻ Ped. ✻ Ped. ✻

66

*poco accelerando* *rit.*

*p* *p* *f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

*a tempo*

72

1.

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

78 *I*

2.

*p* *poco rit.* *pp*

Tempo accelerato poco a poco

80

86

*cresc. assai*

*f*

92

*a tempo*

m.d.

*dim. e ritard.*

***p*** *dolce*

m.d.

99

m.d.

m.s.

106

m.d.

m.s.

*dim.*

***pp***

*smorz.*

***p***

113

*dim.*

*ritenuto*

# VIII

Allegro passionato assai

*rfz* *p* *rfz* *dim.* *p* *cresc.*

6

*p* *cresc.*

10

*dim.* *p leggiere*

14

*ritenuto* *a tempo*

*p*

18

8

*mf* *grazioso* *dim.* *p*

22

*dim.* *p* *dim.*

1. 2.

*f* *risoluto*

26

*p*

*f risoluto*

31

*con brio*

*f*

*f*

36

*dim. e ritard.*

*p*

40

*a tempo*

*vivo*

*cresc. - - - - - il*

*con fuoco assai*

*ff*

44

*p*

*cresc.*

*p*

48

*cresc.*

*dim.*

52

***p*** *leggiere*

*ritenuto*

56

*a tempo*

***p***

8

***mf***

*grazioso*

*dim.*

60

***p***

*dim.*

***p***

64

***f*** *risoluto*

***p***

*ritenuto*

69 *a tempo*

*p* *p*

73 *fp*

*legato dolente* *p* *dim.*

77 *fp* *p* *dim.*

81 *f* *p* *f* *pp* *ritenuto*

85 *a tempo*

*mf* *dim.* *p* *ff* *smorz.* *pp*

11

I

Allegro agitato grazioso

Op. 37

*p*

*p*

Ped. Ped. Ped. *segue*

3

*ten.*

Ped. ✻ Ped. ✻ Ped. Ped. *segue*

6

*p*

9

*fz*

11

*p*

*dim.*

*f*

*dim.*

Ped. ✻

14 *con anima*

*p* *p*

*con* Ped.

17 I

1. 2.

*fp*

19

*dim.* *fp* *dim.*

22

Ped. ✻ Ped. ✻

25

*dolce* *p*

28

*rubato*

*a tempo*

*cresc.*

31

*di - - - mi - - nu - - en - do*

***p***

Ped. Ped. ✻

34

***f***

*dim.*

***f***

*dim.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped. Ped. *segue*

37

***p***

*ten.*

39

***p***

Ped. ✻ Ped. ✻ Ped. Ped. Ped. *segue*

42

44

*f* *dim.* *f* *dim.*

Ped. ✻ Ped. ✻

47

*f* *dim.* *f* *dim.*

Ped. Ped. Ped. ✻ Ped. ✻

50

*p* *decresc.* *sost.* *p*

53

*p*

55

*smorz.* *riten.* *pp*

Ped. ✻ Ped. ✻ Ped.

## II

Moderato con passione

*fp* *p* *p* *cresc.*

5

*p* *p* *dim.* *poco rit.* *pp*

*a tempo*

10

15

*smorz.* *pp* *p*

20

*smorz.* *pp* 1. *dim.* *smorz.* *pp*

23 II 2.

*con anima*

*con* Ped.

*mfp*

*mfp*

27

*pp*

31

*mfp*

*f*

Ped. ✻ Ped. ✻

35

*p*

*dim.*

*f*

Ped. ✻ Ped. ✻

39

*mf*

*mp*

*p* *smorz.*

*pp*

Ped. ✻ Ped. ✻ Ped. Ped.

43

*a tempo*

*riten.*

Ped. ✻

48

*smorz.*

52

*pp*

*p*

*con anima*

56

m.s.

*mp*

Ped. ✻

61

*p*

*rit.* *dim.*

Ped. ✻

Ped. ✻

# III

Allegro assai

*ff* *risol.*

*p*

*dim.*

*ff* *risoluto*

5

*p*

*dim.*

*poco*

10

*cresc.*

*dim.*

*p*

15

*p*

*ff*

19

*risoluto* *p*

23

*p*

27

*p*

*dim.*

31

*p*

*f*

*p*

36

*f*

*p*

1.

2.

*con fuoco assai*

*f*

39

*fz*

*fz*

*ten.*

Ped. ✻ Ped. ✻ Ped. ✻

43

fz

f

p

Ped. * Ped. * Ped. *

47

dolce grazioso

cresc.

Ped. *

51

p

dim.

55

dim.

Ped. * Ped. *

59

p

Ped. * Ped. * Ped.

63

cresc.

Ped. ✻

67

dim. p

71

dim. smorz. f risol. mf

Ped. ✻

75

p p f risol.

79

p p

con fuoco assai

83

fz fz

Ped. ✻ Ped. ✻ Ped. ✻

87

fz fz accelerando

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

91

Tempo I

fz fz p sost.

Ped. ✻ Ped. ✻

95

pp

Ped. ✻

99

smorzando m.s.

Ped. ✻

# I V

Allegro moderato vigoroso

*p*

5

10

15

*f* *dim.* *f*

*dim.* *f*

*dim.* *f*

21

*marcato il basso*

*dim.*

*p*

27

*f risoluto*

*f*

32

*dim.*

*p*

*a tempo*

*mf*

38

*dim.*

43 *I*

1.

2.

*dim.*

*f*

*p*

46

Chor

*f con fuoco*

Allegretto quasi andantino

*p sempre legato*

*il canto ben marcato*

5

11

16

*cresc.*

21

*f*

*p*

27

*smorz.*

*dolce*

*con Ped.*

32

*p*

37

*p*

*p*

Ped. ✻

42

*p* *dim.* *pp*

47

*smorz.*

52

*a tempo*

*rit.*

*p*

*dim.*

Ped. ✻

57

*p*

*smorz.*

# V I

VEKSELSANG
*ANTIPHONE*
Allegro agitato

*p* *inquieto*

4

*smorz.*

*legato il basso*

Ped. Ped. Ped. Ped.

7

*con* Ped.

10

13

*cresc.*

*dim.*

16

*dim.* *ten.*

*p* *p*

19

*p*

22

*legato*

25

*p sost.* *smorz. assai*

Ped. Ped.

28

Ped. Ped. *con* Ped.

31

*cresc.*

*f risol.* *dim.*

*p*

*fz*

Ped. ✻ Ped. Ped.

34

*cresc.* - - - - - -

*f* *dim.* *p*

Ped. Ped. Ped. ✻ Ped. Ped. ✻ Ped.

37

*f*

*p*

40

*con fuoco*

*p* *f*

Ped. ✻

43

*f*

*dim.*

46

*p* *f* *con fuoco*

8

Ped. ✻

# FORKORTELSER | ABBREVIATIONS | ABKÜRZUNGEN

| | |
|---|---|
| b. | bar |
| bb. | bars |
| *DK-Kk* | Det Kongelige Bibliotek, København<br>(The Royal Library, Copenhagen / Die kgl. Bibliothek, Kopenhagen) |
| marc. | marcato |
| m.d. | mano destra |
| m.s. | mano sinistra |
| No. | number |
| Pl.No. | plate number |
| pf.1 | upper staff |
| pf.2 | lower staff |
| stacc. | staccato |
| t. | takt |
| ten. | tenuto |

# CRITICAL COMMENTARY

## SOURCES[1]

With very few exceptions all the printed piano music by Hartmann was published in four volumes by Wilhelm Hansen in 1885 (this year the songs were also published in a collected edition). This source is not included in the description of sources for each individual work, but only registered here once and for all:
Title page: "J.P.E.HARTMANN / Klaverstykker / 1ste [2det, 3die, 4de] Bind / […] /KJÖBENHAVN / WILHELM HANSENS MUSIK-FORLAG."
81, 78, 86, 79 pages (1885).
The order of the works in the edition is neither systematic nor chronological.
The only works already published by that time which are *not* included in the edition are.:

*Hamborger-Skotsk* (No. 30)
*Canzonetta* (No. 31)
*Den 20de Januar 1848* (No. 38)
*Albumsblad i F dur* (No. 49)

The edition has not been taken into consideration in connection with the editorial work of the present edition.

## I. SONATAS AND SONATINA

### [NO. 1] SONATE I D MOL, OPUS 34

**A** Printed score
**B** Printed score
**C** Autograph, fair copy, fragment
**D** Arrangement for piano duet by Otto Dütsch

**A** Printed score.
*DK-Kk.*
Title page: "PIANOFORTE-SONATE / *gekrönt mit dem zweiten Preise* / vom **Preis-Institut** des / Nord-Deutschen Musikvereins […] SONATE / componirt / von / J.P.E.Hartmann. […] *Op. 34* […] / *Schuberth & Comp. – Hamburg und Leipzig* […]".
Motto on the title page: "Neque chorda sonum reddit, quem vult manus et mens, / nec semper feriet, quodcunque minabitur, arcus."[2]
Pl. No. 473 (1842).[3]
31 pages.
Bound in blue cardboard with a title label: "I.P.E. Hartmann: Preis-Sonate für / Pianoforte. / Op. 34." Later bound in brown, patterned library binding.
Stamp added at the bottom of the title page: "J:COHEN Muskikhandler."
Owner's signature in ink on the title page: "Otto Dütsch."
*Hofmeister XIX* (Mai 1842) refers to a collection of all the three sonatas who won the three prizes in the competition (by Vollmeiler, Leonhard, and Hartmann; see *Introduction*). A copy of this edition is not known today.

**B** Printed score.
Title page: "Pris-Sonate / for / Pianoforte / af / J.P.E.Hartmann. / Op. 34. / Motto: "*Neque chorda sonum reddit, quem vult manus et mens, / nec semper feriet quodcunque minabitur arcus.*" / Ny Udgave forsynet med Fingersætning / af / Aug. Winding. / KJÖBENHAVN / Wilhelm Hansens Forlag og Eiendom."
Pl. No. 3735 (1880).
31 pages.

**C** Autograph, fair copy, fragment.
*DK-Kk*, Hartmanns Samling, CII, 65.
Title on the binding: "I.P.E. HARTMANN SONATE FOR KLAVER OP. 34."
fol. 1r, upper left corner: "No 17" in unknown hand (the number does not correspond with the number which the sonata was given in connection with the prize committee's assessment ("43" according to Hartmann's letter of 28.12.1841).[4]

1 A number of Hartmann's autograph manuscripts have been digitized by The Royal Library in Copenhagen and are available on the library's website (www.kb.dk). They can be found via the library's electronic catalogue, REX. The number of digitized manuscripts in the library is continually being increased.

2 Horats, *Ars Poetica*, l. 348 and 350 ; see *Introduction* for translation and further comments.

3 On p. 2 of **B** the year of the first edition is given as "1843".

4 *Letters* No. 125.

Latin motto in Hartmann's hand:
"Neque chorda sonum reddit, quem vult manus et mens nec semper feriet quodcunque minabitur arcus".
Library binding, brown with light stripes.
37.5x26.5 cm, 10 folios, 12 staves (cover: 10 staves).
fols. 1-6 unpaginated; fols. 7-10 (fourth movement) paginated 1-7, unpaginated.
fol. $1^{v}$: blank.
fol. $2^{r}$-fol. $4^{v}$: first movement up to and including b. 173.
fol. $5^{r}$- fol. $6^{r}$: third movement.
fol. $6^{v}$: eight-bar addition for the third movement, bb. 54-61 (see *List of Emendations*).
fol. $7^{r}$ - fol. $10^{v}$: fourth movement.
The first movement is incomplete (ends in b. 173); the second movement is missing.
A few corrections and deletions in Hartmann's hand.

An old catalogue record in *DK-Kk* tells that the incomplete manuscript was found in connection with a clear-out of the parts of The Royal Archive ("Fundet ved Oprydning i Stemmer fra Hofmusik-Arkivet").[5] Thus, the manuscript is not identical with the manuscript which Hartmann thoroughly described in his letter of 28.12.1841 to Julius Schuberth;[6] this manuscript is apparently lost.

**D** Arrangement for piano duet by Otto Dütsch.
*DK-Kk*, Hartmanns Samling, Supplement, Kompositioner og Udkast.
Title page: "J:P:E:Hartmann / Piano Sonate / ~~I^ster^ Satz / Allegro appassionata /~~ für das Pianoforte zu vier Hände arrangiert / [added in pencil:] von Otto Dütsch / Op 34".
Title on the first music page: "Sonate in d von J:P:E:Hartmann / für Pianoforte / zu vier Hände arrangiert von Otto Dütsch".
In the top right corner of the title page: "A – VI – d / Piano 4/m".
27.5x38.5 cm, 18 staves.
fols. 1-7 (first movement), unpaginated;
fols. 8-9 (second movement) paginated 1-3;
fols. 10-12 (third movement) paginated 1-6;
fols. 13-17 (fourth movement) paginated 1-8.
Originally the four movements were kept in four individual gatherings which have later been sewn together, creating a single gathering.
A few deletions and corrections in ink and pencil.
The source for Otto Dütsch's arrangement for piano duet is not known. The arrangement may have been made in consequence of a suggestion from the German publisher Julius Schuberth to publish a version for piano duet.

**5** Hand written music catalogue slip in The Music and Theatre Department.

**6** *Letters* No. 125.

### Filiation

**C** is Hartmann's original fair copy used as the source for the copy, which was sent to the jury of the prize committee, but which is now lost. It was also the source of the printing copy which is also lost.

The printed edition from 1880 (**B**) is based on the first edition of 1842 (**A**); in a number of instances the articulation has been enhanced, and the metronome markings have been left out. As indicated on the title page, composer and pianist August Winding has added fingering in **B**; the fingering is not included in the present edition.

**B** has been chosen as the main source for the present edition; it has been collated with the first edition (**A**) and the autograph fragment (**C**); important variants are listed in the critical report.

## [NO. 2] SONATE I G MOL

**A** Autograph, fair copy
**B** Autograph, draft

**A** Autograph, fair copy.
*DK-Kk*, Hartmanns Samling, Supplement, Kompositioner og Udkast.
Title on the first blank music page: "Sonate / for / Pianoforte".
End dating (p. 11): "J.P.E. Hartmann D. 31 Marts 1851. / ~~Op. 53~~." ("Op.53" crossed out in pencil).
Title above second movement added in pencil: "Sang uden Ord" (Song without Words).
Title above third movement added in pencil: "Gamle Minder" (Old Memories).
27x36.5 cm. 3 bifolios, stitched together (stitching damaged).
Title page and 11 numbered pages, 14 staves. Ink with numerous pencil corrections.
Various fragments added after the final staff on p. 11.

**B** Autograph, draft.
*DK-Kk*, Hartmanns Samling, Kompositioner, Udkast m.v., 1939-40.448.
*Allegro non Troppo* (no further title).
End dating: "Marts 1851".
One bifolio, first page blank.
12 staves, written in ink. 26x35 cm.
Containing draft for the first movement, the musical texture being somewhat simpler than in **A**.
Pf.2 of bb. 15, 29, 33, 41-43 missing; bb. 30-32 missing. Thus, the movement was apparently not quite finished, when Hartmann began writing down the complete sonata in **A**.

Apparently the work was never printed; the opus number "53" of the end dating was used for a different work (*Etudes Instructives*) from about the same time, where it fits into the chronological order of other works with opus numbers.

There is much to suggest that the many pencil corrections were *not* carried out in connection with the reusing of some of the material for Op. 74 (see *Introduction*, No. 23) but that they are rather part of the "work" itself – introduced into the score, perhaps with an eye toward the aforementioned intended publication of the work, a plan that never came to fruition. Some of the pencil emendations in the first movement have been carried further into Op. 74, No. 1, while some of the other emendations appearing here are related to passages that were not reused at all in Op. 74. Moreover, there are also pencil emendations in the two movements that were not reused in Op. 74, that is to say, the sonata's second and third movements. And finally, the beginning of the sonata's last movement contains pencil emendations that cannot be spotted again in the corresponding passages in Op. 74, No. 5. All this evidence suggests that the emendations are related directly to the G minor Sonata as a "work" in itself and not to the reusing of the material in Op. 74.

For this reason, these pencil corrections have been incorporated into the present edition, while the original ink versions of the relevant passages have been included as variants. In addition, a number of minor revisions are made on the source's own premises; these are documented in the critical report.

Hartmann's pedaling (in the first and fourth movements only) has been reproduced without any additions in passages where the pedaling is missing.

## [NO. 3] SONATE I F DUR

**A** Autograph, fair copy
**B** Autograph, sketch and fair copy
**C** Autograph, fair copy
**D** Autograph, fair copy
**E** Autograph, fragment
**F** Sketches

**A** Autograph, fair copy.
*DK-Kk*, Hartmanns Samling, S-Studier.
Title on the first music page: "Sonate".
End dating: "9 Octbr. 1854".
6 gatherings and 1 folio with added pagination in pencil (1-25).
25.5x34.5 cm. 12 staves.
Contents:
Allegro grazisoso (pp. 1-10);
Allegretto (*Intermezzo*) (pp. 11-14) with a number of deleted passages, which are to be substituted by passages in **B**;
Allegro comodo (pp. 15-25). As for the missing Andante sostenuto, **A** refers to **B**, p. 14, in the following words: "Derefter Andante sostenuto B dur 6/4, til sidste Takt, ved * derefter V.S."[7]
Deletions and remarks on p. 11ff. combined with the verso page of **B** below comprise the Allegretto.
All pencil corrections in the first movement are meticulously transferred to **D** except the addition in the margin of p. 2.

**B** Autograph, sketch and fair copy.
*DK-Kk*, Hartmanns Samling, S-Studier.
1 folio, written in ink on both pages (added pencil sketches at the bottom of one of the pages); 29x34.5 cm, 20 staves.
Recto:
"Andante sostenuto". End dating "15/9 53".
Addition at the bottom of the page: "See Papiret Litr. A"[8] (referring to the verso page with the intermezzo described below).
However, an asterix added before the last bar refers to **A** above (p.14), which alters the order of the movements.
Verso:
Indications in text and music as to how the Intermezzo should be read (without tempo and title), without any bridge passage to the Finale. According to this, the order of the two middle movements is: Andante sostenuto – Intermezzo. However, the added asterix before the last bar combined with the remarks in **A** mentioned above, indicate a different order, namely: Intermezzo – Andante sostenuto.

A combination of **A** and **B** apparently thus comprises the earliest version of the sonata with the following order of the movements: Allegro grazioso, Allegretto *Intermezzo*, Andante sostenuto, Allegro conmodo, including the bridge passage between the two last movements.

As it may be seen from the datings in **A** and **B**, the Andante was finished more than one year earlier than the first movement – perhaps as an originally independent composition.

**C** Autograph, fair copy.
*DK-Kk*, Hartmanns Samling, Kapsel S-Studier.
Title on the first music page: "Intermezzo Allegretto moderato (märchenartig)"[9] including a bridge passage to the *Finale*.
Two gatherings with 6 written pages and 2 blank pages. 12 staves, 26.5x34 cm.
Ink with pencil corrections and unidentified sketches in pencil.
Addition in pencil above the first staff: "gjælder".[10]
Contents:
*Intermezzo*, bridge passage and the first 12 bars of *Finale*.

Thus **C** presents an alternative version of *Intermezzo* in comparison with **A** and **B**, both when it comes to the music of the *Intermezzo* itself and to the order of the two middle movements.

At the bottom of the last page, the finale is interrupted after b. 12; with very few exceptions these 12 bars are identical with **A.**

**7** "After this, Andante sostenuto B flat major 6/4 until the last bar at *, and then page turn."

**8** "See the page, Litra A."

**9** "Like a fairy tale."

**10** "Valid".

**D** Autograph, fair copy.
*DK-Kk*, Hartmanns Samling, Kapsel S.
Title on the first music page: "Sonate".
4 bifolios (the second being torn apart in two pages), paginated 2-12, 13 (crossed out), 14-15 (corrected in pencil to 20-21), 23.
25.5x34 cm.
Contents:
First movement and Andante sostenuto, con largezza. Later Hartmann moved the latter movement to **B** of *Nyt and Fornyet* Opus 74 (see No. 23); this may be seen from, among other things, the fact that "N: 3" is added before the first bar of the movement, that "Andante" has been emended to "Andantino", and that "con largezza" is crossed out in pencil. Furthermore, the pagination of these pages have been emended from "14"ff. to "20"ff., which exactly fits into the pagination of **B** of Opus 74.
Pencil addition on top of pp. 13 and 14 (=20) "Skrives ikke"[11], referring to the crossed out staves on the pages in question (equivalent with the last 36 bars of the first movement). This remark however, does not belong to the sonata, but it was added when Hartmann later moved the gathering in question to the manuscript of Opus 74 (Andantino); the remark indicates, that here in the new context the last 2½ pages of the gathering (=Andantino) are to be used – not the first 1½ pages, which belonged to the first movement of the sonata.
At the bottom of p. 22 a remark is added, which also relates to the removal of this part of the manuscript to Opus 74: "NB Efter No 3s Slutning tilbage til No 4 pag. 19, Allegretto moderato"[12] (the figures "3" and "4" refer – as mentioned earlier – to the use of the movement in Opus 74 and has nothing to do with the F major Sonata).

**E** Autograph, fragment.
*DK-Kk*, Hartmann Samling, S-Studier.
No title, no indication of composer nor any other identification of the work.
34.5x25.5 cm; 12 staves; 1 bifolio with all four pages written in ink.
Contents:
Part of the first movement, partly identical and partly different from **D**. As it may be seen from the collation of **D** and **E** below, **E** begins right in the middle of the movement. Only three of the pages have something to do with the sonata. The last page contains unidentified sketches (see the collation below in connection with *Filiation*).

**F** Sketches.
*DK-Kk*, Hartmanns Samling, Kapsel L-R.
Title on cover: "I.P.E.Hartmann".
Title on the inner part of the cover (librarian's addition): "Musikalsk Skiizzebog" (Sketchbook with Music).
94 unpaginated pages in brownish stiff binding.
18x27 cm. 12 staves.
Sketches in pencil and ink, including sketches for the slow movement of the F major Sonata.

## Filiation

First movement : **A**, **D** and **E**
Andante sostenuto: **B** and **D**
Intermezzo: **A**, **B** and **C**
Finale: **A** [**C**]

First movement
The two fair copies, **A** and **D** (with numerous corrections), strongly differ from each other. **A** contains passages that are not in **D** and the other way round. Furthermore, passages which are musically and formally equivalent differ in a number of details (see collation of the two sources below). As the pencil additions and corrections in **A** (only on the first pages of **A**) have been transferred to **D** (and as **A**, but not **D**, is dated) one can assume, that **D** represents the latest version, in consequence of which **D** has been chosen as the main source for the present edition.

It is not possible to establish the relation between the fragment **E** and the two fair copies **A** and **D** (see description of **E** above).

As **A** and **D** thus represent two different versions of the movement, variants in **A** are only included in *List of Emendations* in the few instances where it is relevant because of an actual correspondence between the passage in question in the two sources. Likewise, **E** has been collated with **D** in passages, where there is a musical correspondence between the two sources.

*Collation of the first movement of* **A** *and* **D**
The letters x, y and z in the third column indicate three types of concordance:
x: Identity, with differences in articulation only
y: Formal identity bar by bar, but substantial differences in the musical substance
z: Missing in the other source

| **Source A** | **Source D** | **Type of concordance** |
|---|---|---|
| 1-55 | 1-55 | x |
| 56-61 | | z |
| | 56-61 | z |
| 62-73 | 62-73 | y |
| 74-89 | 74-90 | x |
| 90-109 | | z |
| | 91-100 | z |
| 110-113 | 101-103 | x |
| 114-137 | | z |
| | 104-158 | z |
| 138-174 | 159-164 | y |
| | 165-194 | x |

**11** "Not to be copied."

**12** "NB After the end of No 3 go back to No 4 pag. 19, Allegretto moderato."

| | | |
|---|---|---|
| 175-182 | | z |
| | 195-210 | z |
| 183-255 | 211-225 | y |
| | 226-233 | x |
| | 234.240 | y |
| | 240-280 | x |

*Collation of the first movement of* **E** *and* **D**

| **Source E** | **Source D** | **Type of concordance** |
|---|---|---|
| 1-2 | | z |
| 3-21 | 103-130 | y |
| 22-56 | 129-165 | x (with very few variants) |
| 57-64 | 166-174 | y |
| 65-85 | 175-195 | x |

Andante sostenuto

**B** represents the original version, dated 1853. **D** differs in a number of ways, especially in relation to chord extensions and added articulation in pencil. All these pencil corrections are related to the reuse in 1874.

The relation between **B** and **D** (*before* the pencil corrections) is not clear; one could ask why Hartmann writes down the movement once more in **D**, at a time when it already seems to be available in **B**.

For these reasons, **D**, *excluding* the pencil corrections, has been chosen as the main source for the present edition, whereas **D**, *including* the pencil corrections, belongs to the source material for Opus 74. This decision also influences the choice of order of the two middle movements.

Variants in **B** are listed in *List of Emendations*; as for the order of the middle movements according to **B**, see source description above.

Intermezzo

**A** represents the original version of the movement and here the intermezzo follows right after the first movement. Above the first staff of the movement is added in pencil "Intermezzo (märchenartig)" followed by a remark in ink: "(see Papiret, hvorpaa Andanten staaer Bogst. A)";[13] the remark refers to **B**, on the back of which directives are given for an alternative version of the Allegretto (see below).

On the first page of the movement in **A**, the first three staves are crossed out in consequence of the reference to the alternative bars in **B**, mentioned above. After this, some deleted passages follow, which are substituted by other passages in **B**. At the end, the last bars of the movement are crossed out with a reference "H" in **B**, after which the movement finishes with the words: "Derefter Andante sostenuto B dur 6/4, til sidste Takt, ved *. Derefter V.S.", the meaning of this remark being: "please now play the second movement as in **B** until the asterix after the last bar but one, and then continue on the following page of **A**, where the last bar of the movement is written, then the bridge passage to the last movement, and finally the last movement" (thus confirming the alternative order of the two middle movements).

In conclusion:

*First version*: **A** without the deletions and references to other sources.

*Second version*: the back of **B**, consisting in a number of fragments and references to passages in **A**, which are still valid; a combination of these two elements creates the movement as Hartmann originally wanted it in the sonata. This version (i.e. taking its starting point in **B**) forms the model for **C** (by far most of the pencil additions in **A** and **B** have been transferred to **C**).

*Third version:* the fair copy in **C** (the only movement in **C**), with a different bridge passage to the finale than the one mentioned above leading to the first bars of the finale. As this version by and large follows the instructions in **B**, it must be the last version of the movement, but still not exactly as it is reused in Opus 74 (if so, the reuse could have explained why the movement was written once more in **C**).

In spite of the uncertainty surrounding **C**, it has been chosen as the main source for the present edition of the sonata – without the pencil corrections. The reason why the pencil corrections are not included in the present edition of the sonata is that they were clearly added *after* Hartmann's work with the movement as part of the sonata, although on the other hand, they cannot altogether be said to belong to the revised version to be used in Opus 74. **A** and **B** have been used as correctives when relevant.

As it can be seen from what is said above, the decision as to which bridge passage to the finale should be used is closely related to the decision about the order of the middle movements. The order of these movements seems to have been swopped between the writing of the first and the second version of *Intermezzo*.

Finale

**A** is the only source for the Finale, apart from the first 12 bars with the preceding bridge passage between *Intermezzo* and *Finale* in **C**. As mentioned above, the two bridge passages to the Finale are different in **A** and **C**, due to the different order of the two middle movements. For these reasons, the bridge passage in the present edition is taken from **C**, in spite of the fact that the main source for the finale is **A**.

## [NO. 4] SONATINE I G DUR

**A** Printed score
**B** Printed score
**C** Autograph, printing copy

**A** Printed score.
Title page: "ALLEGRO. ROMANCE. / RONDO-SCHERZO. / SONATINE / FOR / PIANOFORTE / componeret af /

**13** See the paper with the Andante Letter A.

J.P.E.HARTMANN. / Pr. 48 Sk. / […] / KJØBENHAVN / hos / HORNEMAN & ERSLEV / (Emil Erslev)."
Pl. No. 540; 7 pages.
Date: December 1863.

**B** Printed score.
Title page: "KOMPOSITIONER / FOR / PIANOFORTE / AF J.P.E.HARTMANN [List of Hartmann's works for piano] / […] / KJØBENHAVN. WILHELM HANSENS MUSIK-FORLAG."
As "Op. 48" of the list: "Sonatine. Allegro – Romance – Rondo-Scherzo".
Title above the first stave: "SONATINE" (without opus number).
Pl. No. 4716.
Date: after 1885, based on the fact that the A minor Sonata (published in 1885) is included in the catalogue of Hartmann's piano music on the front cover of the Wilhelm Hansen edition. According to Dan Fog, the wording of Wilhelm Hansen's impressum on this edition was used in the years between 1882 and 1887.[14]
The opus number "48" of the list of works on the front cover is not known from any other source. It might be a mistaken use of the indication of the price ("48 sk.") given in the first edition of the work by Horneman & Erslev (**A**).
The opus number "48a" is found nowhere else than in Dan Fog's catalogue,[15] probably as a construction because the Second Symphony has the authorized opus number "48".

**C** Autograph, printing copy.
*DK-Kk*, CII, 65, mu 6604.2862.
Title on the first blank music page: "Sonatine / for Pianoforte".
Later library addition: "[J.P.E.Hartmann] [op. 48a]".
Title above the first stave with music: "Sonatine" (without name of composer).
End dating: "16/7 63".
12 pages, 14 staves, 26x34.5 cm; title page and pp. 11-12 blank.
Later library binding with added label: "Hartmann, J.P.E. Sonatine for Pianof. Op. 48" (preprinted on the label: "Fr.IX Det Kongelige Bibliotek Musikafdelingen").
Ink with instructions for the engraver added in pencil. A few corrections in ink.
Sheet with corrections stuck on to the bottom of p. 6 and the top of p. 9.
Richard Hove claims that sketches for the Sonatina are to be found in the manuscript of Hartmann's *Zigeunersang* from 1859.[16] This cannot be seen in the copy of *Zigeunersang* in The Royal Library (CII 144); the few sketches in this manuscript seem to relate to a different work.

**A** has been chosen as the main source

## [NO. 5] SONATE I A MOL, OPUS 80

**A** Autograph, fair copy, 1883 version
**B** Autograph, fair copy and sketches, 1876 version with additions and corrections from 1883
**C** Autograph, sketches
**D**[1] Printed score
**D**[2] Printed score

**A** Autograph, fair copy, 1883 version.
*DK-Kk*, MA ms 467, mu 8308.2686.
Dating (p. 22, after last bar of the third movement): "4/7 83"; (after the last movement): "Nærum Septt. 1883".
26x35 cm.
9 folios, 14 staves (separate sheets with a different stave lay out) paginated 1-33 and a single unpaginated folio with various inserts; the original fol. 4 has erroneously been separated into two sheets. Between pp. 30 and 31 and between pp. 32 and 33 an unpaginated, crossed-out page. After p. 34 one blank page. Ink with numerous corrections and deletions.

**B** Autograph, fair copy and sketches, 1876 version with additions and corrections from 1883.
*DK-Kk*, Hartmanns Samling, S-Studier.
Title on the covering (in pencil): "Sonate / № 2 / for P.F."
End dating of the first movement: "11/10 76".
The fair copy inserted in a bifolio with the title in pencil on the blank page and music in Hartmann's hand on the other pages.
16 folios (lower right corner of the first folio torn off). Ink with numerous pencil corrections. All the pencil corrections in the two movements were made in connection with the transposed revision in 1883.
Pencil addition on top of p. 3: "trspn til a mol".[17]
First and second movements in G minor and E flat major, respectively. *Scherzino*, 10 bars written in pencil of a possible third movement (see *Introduction*).
Including 10 folios with various sketches – some of them referring to the A minor Sonata (see survey below).

Contents of the sketches (all of the sketches that are related to the present sonata were made in the 1880s in connection with the late version of the sonata):
Small folio:
(4 hand-ruled staves – two on each side): *Canon á 4*
Folio A:
(34.5x25.5 cm) staves 1-4: third movement, bb. 33ff.; staves 5ff.:

**14** Dan Fog, *Musikhandel og nodetryk i Danmark efter 1750*, Copenhagen 1984, Vol. I, p. 211ff.

**15** *DF*, p. 22.

**16** Richard Hove, *J.P.E. Hartmann*, Copenhagen 1934, p. 40.

**17** "To be transposed to A minor".

beginning of the third movement.
Folio B:
(14 staves, 34.5x25.5 cm): end of the slow introduction of the first movement and beginning of the third movement.
Folio C:
(13 staves, part of the page is missing, 30.5x25.5 cm): third movement, bb. 38ff.
Gathering D:
(14 staves, 34.5x25.5 cm): sketch for the fourth movement in ink with numerous pencil corrections (from the beginning but without an ending); same music paper as the fair copy of the early version "side 3-4".
Folio E:
(12 staves 34.5x25.5 cm): headline: *Apocal 4 11*, notation in pencil on one staff with underlain text, including quotation from *Revelation 4, 11.*
Gathering F:
(14 staves, 34.5x25.5 cm): addition on top of the first page of the gathering: "1. Mismod og Lidenskab. (Dismay and Passion) ~~2. Trøst. (Solace) 3. Fred. (Peace)~~ 2. Grublen. (Rumination) 3. Adspredelse. Gjennembruddets Stemninger. (Distraction. The Breakthrough's Frame of Mind)".
p. 1: with few exceptions, a pencil fair copy of bb. 12-30 of the first movement (the few variants are given in *List of Emendations*).
Pages 2-4: unknown sketches.
Sheet G (half of a folio, cut length-wise):
(12 staves, 35x11 cm): fragments of the second movement:
recto: bb. 47-53.
verso: sketches for bb. 30-35, followed by unidentified sketches.

**C** Autograph, sketches.
*DK-Kk*, MA ms 468, mu 8308.2687.
6 bifolios, of which one has erroneously been separated into 2 folios; pagination (pp. 1-22) added later (it is unclear whether the pagination reflects the correct order of the folios).
12 staves, 26x35 cm.
Sketches for a number of different works including the A minor Sonata. Scattered figures from "11" to "16" on the first nine pages. On pp. 9-10 is added "Vi-de No. 6". On top of p. 7: "Rhapsodisk".
Numerous deletions, corrections and additions.
Early sketches for the sonata (key and details of different themes show that the sketches belong to the early version of the sonata):
p. 1-4: second movement (E flat major)
p. 6: first movement (G minor)
p. 13: first movement, beginning of the Allegro
p. 14: first movement, "Mellemsætn." (intermediary passage) equivalent of the second theme in B flat major
p. 16: beginning of second movement
p. 17: passage from the first movement

**D[1]** Printed score (first edition).
Title page: "*Kammerherre* / *Lehnsgreve Lerche Lerchenborg* / *tilegnet* / SONATE / (N° 2) / for/ PIANOFORTE / af / J.P.E.Hartmann./ Op. 80 / Forsynet med Fingersætning af Aug. Winding […] / KJÖBENHAVN. / Wilhelm Hansens Musik-Forlag."
Copy in *DK-Kk*, D 24: dedication in Hartmann's hand in ink on the fly leaf: "Deres Majestæt Dronning Louise[18] / i undersaatlig Ærbødighed / Mai 1885. J:P:E:Hartmann"; title on the binding: "J.P.E. Hartmann / Op. 80. / SONATE / No. 2".
29 pages, print in gold on the title page; bound in red cardboard with print in gold.
Pl. No. 9050 (1885).
Copy in *DK-Kk, Dan Fogs Samling 1, 47*: Unbound, otherwise as above.
Title on the dust cover: "KAMMERHERRE, LEHNSGREVE LERCHE LERCHENBORG TILEGNET / SONATE / Nr. 2 / for/ PIANOFORTE / af / J.P.E.HARTMANN. / Op. 80. / Forsynet med Fingersætning af AUG. WINDING / […] / KJØBENHAVN. / Wilhelm Hansens Musik-Forlag."
29 pages, print in gold on the title page; dust cover.

**D[2]** Printed score.
*DK-Kk, Dan Fogs samling 1, 47.*
Title page as **D[1]**, with the difference that the word "Pianoforte" is printed in red, and the sentence "Forsynet med Fingersætning af Aug. Winding" is missing.

DF claims that **D[2]** is the original edition whereas **D[1]** is a "title edition".[19] If so, the two editions must have been published within the same month, since Hartmann's dedication in **D[1]** is dated "Mai 1885".

Louise Lerche, the grand grand child of the Count (the dedicatee), has made sure that the copy at Lerchenborg, which without any doubt is the very copy which was sent with dedication to the Count in 1885, is identical with **D[1]** – that is "forsynet med Fingersætning…" (fingering added).[20]

The information above indicates that **D[1]** (with the information on the title page about Winding's fingering"), is the original edition, whereas **D[2]** (where the title page is without this text) is

**18** Wife of King Christian IX, (1817-1898).

**19** *DF*, p. 27; Dan Fog, *Musikhandel og nodetryk i Danmark*, Copenhagen1984, Vol. II p. 101 defines "title edition" ("Titeloplag") in this way: " …det såkaldte titeloplag, hvori nodesiderne er uændrede optryk, kun titelsiden er undergået en ændring" (the so called title edition, in which the music pages are an unaltered reprint, only the title page has been changed).

**20** Information given on the telephone to the present editor on 12.2.2010. Indeed, the original copy cannot at present be found at Lerchenborg, but Louise Lerche owns a photocopy of the print, which she claims is definitely copied from the original copy that was sent to Lerchenborg in 1885.

the "title edition" contrary to DF's statement (in fact both editions have fingering in the music text itself!)

[In 1996 the music publisher *Samfundet til Udgivelse af dansk Musik* made a modern edition of the sonata, edited by Inge Sønderskov Madsen.[21] The edition is not based on any formulated philological strategy but exclusively on a number of music aesthetic and other views, neither are the complicated circumstances in connection with the history of the sonata and the source situation discussed. Certain details are based on the autograph (**A**), some on the printed edition from 1885, whereas other revisions are made without any arguments. Thus, the edition appears to be rather non-homogeneous with a number of mistakes and inconsistencies. Revisions on the edition's own premises do not seem to have been made either.]

**Filiation**

See the introduction to the present volume.

## II. COLLECTIONS (CHARACTER PIECES)

### [NO. 6] RONDEAUX BRILLIANTS, OPUS 6

**A** Print, first edition
**B** Print (No. 1)
**C** Print (No. 2)
**D** Print (No. 1)

**A** Print, first edition.
Title page: "DEUX / RONDEAUX BRILLANTS / *et non difficiles* / POUR LE / Pianoforte / COMPOSÉS PAR / I.P.E.HARTMANN. / Oeuvre 6. […] / N° 1 [N° 2] *Copenhague chez C.C. Lose*".
13 pages (Vol. 1), 11 pages (Vol. 2), oblong format.
Date: 1830.[22]
Contents:
Opus 6, Nos.1 and 2. Originally published in *Odeon* 3,2 and 4,1 (see **B** and **C** below).

**B** Print (No. 1).
Title page: "ODEON / Et Musikalsk Maaneds Skrift / FOR / Piano=Forte. / 3. Aargang 2. Bind / Kiøbenhavn, hos C.C.Lose".
Title on p. 18: "RONDEAU BRILLANT. J.P.E.HARTMANN."
Same music plates as **A** above.
Date: March 1829.[23]
Contents:
Opus 6 No. 1 (pp. 18-29).

**C** Print (No. 2).
Title page. "ODEON / Et Musikalsk Maaneds Skrift / FOR / Piano=Forte. / 4. Aargang 1. Bind / Kiøbenhavn, hos C.C.Lose".
Title on p. 26: "RONDEAU BRILLANT. J.P.E.HARTMANN."
Contents: Opus 6 No. 2 (pp. 26-35).
Date: July 1830.[24]
Same music plates as **A** above.

**D** Print (No. 1).
Title page: "Rondeau brilliant / et non difficil / pour / PIANO / par / J.P.E.HARTMANN. / Op.6 / […] / COPENHAGUE & LEIPZIG. / WILHELM HANSEN, EDITEUR."
Pl. No. 896 (1888).[25]
11 pages.
Contents:
Opus 6, No. 1. Including fingering.

**A** is the only source containing both pieces of Opus 6, whereas **B** and **D** only include No. 1, and **C** only No. 2.

Originally the two pieces were printed separately in *Odeon. Et Musikalsk Maaneds Skrift*, in March 1829 (**B**) and July 1830 (**C**), respectively; the first edition with both peices followed a few months later, made from the same plates.

No. 1 was republished by Wilhelm Hansen almost 60 years later (**D**) with a more detailed articulation and a different ending. (bb. 335ff.; see *List of Emendations*, where the original ending is added).

Hartmann's autograph seems to be lost. In a letter of 25.10.1864 to C.C.Lose & Delbanco the composer lists a number of works, which he asks the publisher to send back to him, including the manuscript of Opus 6.[26]

In the present edition, **D** has been chosen as the main source for No. 1, whereas **A** is the main source for No. 2.

### [NO. 7] CAPRICER, OPUS 18

**A** Print, first edition
**B** Print
**C** Print
**D** Autograph, printing copy
**E** Sketch

**A** Print, first edition.
Title page: "Quatre / CAPRICES / COMPOSÉES / Pour le Piano / et dediées à Monsieur / *F. Mendelssohn-Bartholdy* / Par

21 *Samfundet til udgivelse af dansk musik*, 3. serie, nr. 3.

22 Dating according to *DF*, p. 9 and *Hofmeister XIX* , November-December 1830 (*Hofmeister XIX* refers to the on line version of Hofmeister's *Monatsberichte* for music mainly published in Germany during the period 1829-1900, see *Introduction*, pp. xi / xxiii / xxxvii. http://www.hofmeister.rhul.ac.uk/2008/index.html).

23 Dating according to *DF*, p. 9. In the reprint of 1888 (**D**) the date "(1827)" is added after the opus number.

24 Dating according to *DF*, p. 9.

25 Dating according to *DF*, p. 9. *Hofmeister XIX*, May 1888.

26 *Letters* No. 364.

/ J.P.E.HARTMANN. / Oeuvre 18. Cah. 1 [Cah 2 …*DÉDIÉES à Monsieur Henri Marschner*] / […] / Leipzig chez Fr. Hofmeister."
Pl. No. of Cah. 1: 2161 (1836).[27]
Pl. No. of Cah. 2: 2225 (1837).[28]
13 pages (Vol. 1), 15 pages (Vol. 2).
Each of the two volumes comprising four caprices, numbered "1-4" and "1-4", respectively (see concordance below).

**B** Print.
Title page: "MODERNE / OG / KLASSISK / Pianofortemusik / [….] N° 65. Hartmann J.P.E. Capricer. Op. 18. Hefte 1-2 / KJÖBENHAVN. / Paa Wilhelm Hansens Forlag".
Title page including list of other works in the series:
N°62. Liszt F. *Valse de L'opéra Faust de Gounod*
N°63. Rubinstein A. *Barcarole Op. 30. N° 1*
Schumann R. *Romance. Op. 28. N° 2*
Liszt F. *Schumanns Liebeslied. (Widmung.)*
N°64. Bargiel W. *Marcia fantastica, af "Suiten Op. 31."*
Rubinstein Ant. *Soirées a St. Petersbourg Op. 44*
*N° 1 Romance*
*N° 2 Scherzo*
Pl. Nos. 3555, 3556 (1878).[29]
9 pages (Vol. 1), 13 pages (Vol. 2).
Each of the two volumes containing three caprices, sequentially numbered "1-6" (see concordance below).

**C** Print.
Title page: "SEX / CAPRICER / for / PIANO / componerede af / J.P.E.HARTMANN. / Uddrag af Op.18. Hefte 1. 2. / Ny af Componisten revideret Udgave. / KJÖBENHAVN. / Wilhelm Hansens Forlag og Eiendom."
Pl. No. 3555, 3556 (1886).[30]
9 pages (Vol. 1) and 13 pages (Vol. 2).
Contents identical with **B** (see concordance below).
Articulation and dynamics identical with **B**.

**D** Autograph.
*DK-Kk*, CII 7, Kapsel H-K.
Title page: blank, with "[7 kapricer af op. 18 No. 1-3, 5-8] 1835" added in pencil in connection with the cataloguing process of the library in the 1980s.
Two gatherings:
3 bifolios, paginated "1-11" with three caprices
4 bifolios and 1folio, paginated "1-18" with four caprices , "No. 1- No. 4"
24x35.5 cm. 10 staves. Written in ink.

Contents of the autograph and the order of the caprices correspond with the first edition from 1837 apart from the fact that the print's Cah.1 No. 4 (No. II,6 of the Wilhelm Hansen editions) is missing in the manuscript, and the manuscript does not include the print's numbering of the first three caprices. This might indicate that this is not the printing copy for the first edition, which is furthermore confirmed by the fact that there are no engraver's markings in the autograph. The articulation of the autograph corresponds with that of the Hofmeister edition, whereas it differs in many respects from that of the two Wilhelm Hansen editions. In the latter editions published many decades later than the first edition, many details in articulation are added.

Ink addition to "No 2" of the second gathering: "udskrives i C Takt" (to be copied with time signature C); in the manuscript it is notated with the time signature "2/4", and every second barline is crossed out in pencil (the two very first crossed out barlines are crossed out in ink).

**E** Sketch.
*DK-Kk*, MA ms 483, mu 8309.0590.
One sheet; pencil sketches on one side; back side blank.
35x26 cm, 14 staves.
9 staves with music written in pencil; the first 6 staves are sketches for No. 5, bb. 89-97 of the Wilhelm Hansen edition, **B** (the passage in question is missing in the original Hofmeister edition).

There are considerable differences between **A** and **D** on one hand and **B** and **C** on the other hand, both when it comes to the contents of the collections and musical details of the individual pieces; in some cases, the differences are so numerous that it is almost a case of two different versions of the same piece (see comments to the concordance below).

The first edition of 1836/1837 (**A**) is chosen as the main source for the present edition, both because it is clearly based on the autograph **D**, and because it contains the largest number of movements (see concordance above), even in spite of the fact that the articulation is not as detailed as in the two later editions. The main source has been collated with the other sources when relevant.

The collected edition of Hartmann's piano music from 1886 mentioned above leaves out Nos. VI and VIII of the present edition, as is the case with **B** and **C.**

**27** According to *Hofmeister XIX*, November 1836. DF's dating "1837" thus being erroneous.

**28** Dating according to *DF*, p. 11; *Hofmeister XIX*, July 1837.

**29** Dating according to *DF*, p. 11.

**30** Dating according to *DF*, p. 11.

Concordances:

| **Hofmeister (1836/37) Source A** | **WH (1878 and 1886), Sources B and C** | **MS CII 7, Source D** | **MS 483, Source E** | **Relation between A/D and B/C** (see further details below and *List of Emendations*) |
|---|---|---|---|---|
| I,1 Allegro affettuoso | I,1 Allegro affettuoso | Allegro affettuoso | | Differences in articulation and musical texture; alternative passage in **B/C** to bb. 41-50 of **A/D** |
| I,2 Allegretto grazioso moderato | I,3 Poco Andante grazioso | Allegretto grazioso, moderato | | Differences in articulation and musical texture; alternative passages in **B/C** to bb. 14-23 and 28-35 of **A/D** (see below) |
| I,3 Allegro moderato assai | I,2 Poco allegretto | Allegro, moderato assai | | Slight differences in articulation and musical texture; alternative nine bar passage in **B/C** as a substitution for bb. 29-84 of **A/D** |
| I,4 Allegro molto, con passion | II,6 Allegro molto, con passion | | | Differences in articulation, otherwise identical with **B/C** |
| II,1 Allegro passionato, non troppo | II,4 Allegro moderato, con passion | No. 1 Allegro ~~commodo~~ | | Differences in articulation and musical texture |
| II,2 Allegro animato, con grazia | | No. 2 | | |
| II,3 Canzone Allegretto quasi Andantino | II,5 Allegretto quasi Andantino | No. 3. Canzone Allegretto, quasi Andantino | Sketch for one of the passages where **B** and **C** differ from **A.** | Differences in articulation and musical texture; alternative passages in **B/C** (see No. 7 below) |
| II,4 Allegro con fuoco, assai | | No. 4. Allegro molto | | |

No. 2: Relation between **A/D** and **B/C**:

| Source **A/D** | Source **B/C** |
|---|---|
| bb. 1-8 (including repeat) | bb. 1-8 (without repeat; differences in articulation) |
| bb. 9-35 | bb. 9-35 (differences in texture and articulation of pf.2) |
| bb. 36-39 | bb. 36-39 (differences in articulation) |
| bb. 40-47 | Missing |
| bb. 48-51 | bb. 40-43 (differences in articulation) |

No. 7: Relation between **A/D** and **B/C**:

| Source **A/D** | Source **B/C** |
|---|---|
| 1-63 | 1-63 |
| 64-89 | – |
| | 64-81 |
| 90-97 | 82-89 |
| 98-130 | – |
| - | 90-97 |
| 131-154 | 98-118 |

## [NO. 8] DEUX PIÈCES CHARACTÉRISTIQUES, OPUS 25

**A** Print, first edition
**B** Print

**A** Print, first edition.
Title page: "Deux / Pièces caractéristiques / POUR LE / *PIANO-FORTE* / *composées* / par / J.P.E.HARTMANN / […] / Oeuv. 25 / Leipzig chez Fred. Hofmeister."
Pl. No. 2408 (on title page: 2406) (1839).[31]
15 pages.

**B** Print.
Title page: "Deux Pièces caractéristiques / pour / Piano / par / J.P.E.HARTMANN. / Oeuvre 25. / […] / Nouvelle Édition par Aug. Winding. […] / COPENHAGUE. / Wilhelm Hansen. / Éditeur."
Pl.Nos. 8950, 8951 (1885).[32]
Two volumes with identical title pages.
11 pages (Vol. 1), 9 pages (Vol. 2).
Fingering added.
Different tempo designation in the second piece.

As it is not clear to which extent Hartmann was involved in Winding's edition (**B**), **A** has been chosen as the main source for the present edition.

## [NO. 9] TRE GENRESTYKKER

**A** Autograph, draft
**B** Fair copy
**C** Autograph (second part of No. I)

**A** Autograph, draft.
*DK-Kk*, MA ms 469, mu 8308.2688.
"No. 1 Allegro ~~marziale~~".
One folio, 12 staves 27.5x37.5 cm; only containing the first 49 bars, i.e. the introduction to the following Scherzo (see **C**).
"No. 2 Allegretto giocoso ~~Allegro giocoso~~"; corrections and deletions in ink. One gathering, oblong format, 16 staves, 27,5x36 cm; last page blank apart from the upper stave.
"No. 3 Allegro moderato".
One gathering, oblong format, 16 staves, 27,5x39 cm.
Written in ink.
The three pieces are written with different ink and on different types of music paper; the numbers"1", "2"and "3" seem to be later additions. This indicates that originally the three pieces were composed as individual pieces, which were subsequently joined, aiming at a collection of all three pieces to be published with the opus number "26" (see **B** below).

**B** Fair copy.
*DK-Kk*, Hartmanns Samling, Kapsel F-G.
Title page: "3 Genrestücke / für das Piano-Forte / componiert / von / I.P.E. Hartmann / op: 26."
Oblong format. 5 bifolios and 1 folio stitched together as one gathering. Original pagination: blank, pp. 1-21, blank.
10 staves, 34.5x24 cm.
A Few deletions and corrections.
Printing copy, made by a professional copyist on the basis of **A** and **C**, for a planned edition by Hofmeister in Leipzig, which never materialized.[33] The opus number "26" was later used for *Introduction et Andante religioso* (see No. 28).

**C** Autograph (second part of No. I).
Autograph, fair copy.
*DK-Kk*, MA ms 473, mu 8308.2692.
Title above the top stave: "Scherzo. Allegro assai, con molto fuoco".
1 bifolio, unpaginated, 25x32 cm, 14 staves. Handmade paper.
Written in ink with a few corrections in ink.
Contents:
bb. 50-196 of No. 1, i.e. the Scherzo.
Paper type and title indicates that this scherzo was originally planned as an independent composition, to which an introduction was later added, making the piece ready for the planned edition of "3 Genrestücke Opus 26".
**C** was used as a supplement to **A**, both being the joint copy text for the fair copy **B.**
Thus **B** is the manuscript which Hartmann – in vain – tried to make Hofmeister publish; it has been chosen as the main source of the present edition.

## [NO. 10] OTTE SKITSER, OPUS 31

**A** Autograph, fair copy
**B** Print, first edition
**C** Print
**D** Print

**A** Autograph, fair copy.
*DK-Kk*, Hartmanns Samling, Kapsel S.-Studier.
Title on the first music page: "6 Skizzen für das Piano-Forte J.P.E.H. op: 31."
End dating on the first gathering: "Fine / d: 21 Septbr: 40./ J.P.E.Hartmann Op: 31."
5 folios with "Nos. 1-6" stitched together; 16 staves, 27x38 cm
1 folio, 12 staves, 25x38 cm with "No. 3"
1 folio, 14 staves, 25x38 cm with "No. 4"

**31** Dating according to *DF* p. 11, *Hofmeister XIX*, September 1839.

**32** Dating according to *DF*, p. 11

**33** *Letters* No. 110.

1 bifolio, 12 staves, 25x38 cm with "No. 4"
Contents:
No. 1. Allegro non troppo grazioso (=Opus 31, No. I)
No. 2. Canzonetta, Andantino (= Opus 31, No. II)
No. 3. Allegro assai (=Opus 31, No. VI)
No. 4. Introduction, Allegro assai – Allegretto, Mouvem. de Valz (=Opus 31 No. VII, the movement in **A**, however, being 24 bars shorter than in **B** and **C**)
No. 5 ["No 5" erased]. Canzonetta. Andante (not included in Opus 31; two years later printed in *Sangfuglen* 1842, see *Canzonetta* (No. 31 below)
No. 6. Allegro passionato, assai (=Opus 31 No. VIII)
No. 3. Mazurka (=Opus 31, No. III)
No. 4. Allegro molto assai, giocoso (= Opus 31, No. IV)
No. 4. Scherzo. Allegro molto, assai (= Opus 31, No. V)
As it may be seen there is no complete convergence between this manuscript and the printed edition of "Otte Skizzer". Nor is the numbering of the pieces in the manuscript completely stringent, two different pieces being labeled "No. 3" and three different pieces being labeled "No. 4".
It must furthermore be stressed that not even the stitched gathering with the collective title"6 Skizzen" corresponds to the printed edition.

**B** Print, first edition.
Title page: "ACHT SKIZZEN / für / Pianoforte / componirt und / EMMA HARTMANN / geborene Zinn / *gewidmet* / von / J.P.E.HARTMANN / […] Heft 1 Op. 31 [Heft 2] / […] / *Schuberth & Comp: Hamburg und Leipzig / St Petersbourg à l'Odèon Kopenhagen Lose & Olsen.*"
Pl. Nos. 527, 528 (1842).[34]
Two volumes with four pieces in each.
11 pages, 15 pages.

**C** Print.
Title page. "Til Emma Hartmann / født Zinn / Otte Skizzer / for / PIANOFORTE / af / J.P.E.HARTMANN. / Op. 31 / 1ste Hefte [ 2det Hefte] / Ny af Componisten revideret Udgave. / KJÖBENHAVN / Wilhelm Hansens Forlag og Eiendom."
On top of the first music page: "J.P.E.Hartmann. Op 31 (1842)".
Pl. Nos. 3367 og 3398 (1877).[35]
11 pages, 15 pages.

**D** Print.
Title page: "OTTE / SKIZZER / for / PIANO / componerede af / J.P.E.HARTMANN. / Op. 31 Hefte 1 [2]. / Fingersætning af Aug. Winding. / […] KJÖBENHAVN / Wilhelm Hansens Musik-Forlag."
Pl. Nos. 3367 and 3398 (1886).[36]
11 pages, 15 pages.
In spite of the fact that they carry the same plate numbers there are slight differences between **C** and **D**.

Six of the sketches (Nos. I, II, VI, VII, VIII and the omitted "No. 5") were composed in 1840, whereas the rest (Nos. III, IV and V) were probably composed in 1841.

The reissue by Wilhelm Hansen from 1877 carries the addition "Ny af Componisten revideret Udgave";[37] therefore this edition (**C**) has been chosen as the main source. Deviations from the autograph and the first edition are listed in *List of Emendations*.

## [NO. 11] SEKS TONESTYKKER I SANGFORM, OPUS 37

**A** Autograph, fair copy
**B** Print, first edition
**C** Print

**A** Autograph, fair copy.
*DK-Kk*, Hartmanns Samling, Kapsel Kompositioner og Udkast.
Without title. Above the top stave of p. 1: "J.P.E.Hartmann / Op:37."
Dating on p. 17 (after the original ending of No. IV): "22/10 42."
4 bifolios and one folio, paginated 1-18 (p. 3 unpaginated), stitched together. 27x38 cm (the right margin of some of the pages has been trimmed). Fair copy with a few corrections, written in ink.
pp. 1-3: No. I "Allegro agitato, grazioso M.M. ♩. = 116" (=Opus 37 No. I)
p. 4: blank, apart from 7 bars at the bottom of the page – marked as "1" and "2" – to be used as corrections on the following p. 5 (equally marked as "1" and "2")
pp. 5-7 (top): No. 1 with the addition above the first stave: "NB udskrives ikke."[38] and the title "Gamle Minder"[39] (not included in Opus 37; published as an independent composition in the present edition, No. 29)
pp. 7-8: "No. 2 Moderato con passione ♪=100" with the addition above the first system: "Skrives i dobbelt saa lange Noder, og i C"[40] (it is here notated as 2/4) (=Opus 37 No. II)
p. 9: No. 5 Allegretto, crossed out (diverging version of the first 31 bars of Opus 37 No. V)
pp. 10-11 (staves1-6): "No. 5 Allegretto ♪=96" (=Opus 37 No. V)

**34** Dating according to *DF*, p. 14 and *Hofmeister XIX*, November 1842 (Vol. 1) and July 1843 (Vol. 2); Vol. I is listed once more in *Hofmeister XIX*, October 1874.

**35** Dating according to *DF*, p. 14: maj 1877. Copy of Vol. 1 in The Royal Library (Dan Fogs Samling) carries owner's signature: *Camilla Freitag December 1877*.

**36** Dating according to *DF*, p. 14.

**37** "New edition, revised by the composer".

**38** "Don't copy".

**39** "Old Memories".

**40** "To be notated with doubled note values and in C".

p. 11 (staves 7-14: "No. 3 Allegro molto assai 𝅗𝅥. = 120 (=Opus 37 No. III)
pp. 15-16: "No 6. Allegro assai, agitato 𝅗𝅥. =66" (=Opus 37 No. VI)
pp. 17-18 (top): "No. 4 Allegro moderato, vigoroso. 𝅗𝅥 =60" (=Opus 37 No. IV)
No. 4 originally ended at the bottom of p. 17 before the added end dating; later, the last 10 bars on the page and the addition "dal § al §" have been crossed out (this also goes for the added §-indication between bb. 8 and 9 and between bb. 14 and 15) and "V.S." has been added, after which a new ending of 16 bars have been added on the top of p. 18.
Some cancellations and a few corrections. The numbering of the individual pieces was added after the manuscript had been finished; this explains the non-numerical order: Nos. 1, 2, 5, 3, 6, 4.

**B** Print, first edition.
Title page: "SECHS TONSTÜCKE / *in* / Liederform / *für* / PIANO-FORTE / *componirt* / *von* / J.P.E.HARTMANN. / […] / *Op.37 1stes Heft* / […] / *Schuberth & Comp: Hamburg & Leipzig. / St.Petersburg á l'Odeon. Kopenhagen, Lose & Olsen*".
Pl. No. 593 (1843).[41]
17 pages.
The words "1stes Heft" of the title indicate that a second volume was planned, which seems never to have been published (see *Introduction*).

**C** Print.
Title page: "SEX / Tonestykker i Sangform / (Sechs Tonstücke in Liederform.) / for / PIANO / componerede af / J.P.E.HARTMANN. / Op.37. / Ny af Componisten revideret Udgave. / KJÖBENHAVN. / Wilhelm Hansens Forlag og Eiendom."
Pl. No. 8411 (1882).[42]
17 pages.

**A** was used as printing copy for **B**, the order of the individual movements, however, having been changed in connection with the printed version. Dynamics and articulation have been changed in **C**, which on the title page states that the edition has been revised by the composer. In No. 3 there are also differences in the actual musical texture between **A** and **B** on one hand and **C** on the other hand, which may be seen from the concordance below:

Opus 37, No. III

| Sources **A**, **B** | Source **C** |
|---|---|
| 1-33 | 1-33 |
| 34-36 | – |
| – | 34 |
| 37-76 | 35-74 |
| 77-116 | – |
| – | 75-82 |
| 117-138 | 83-104 |

Thus, the revised version is 34 bars shorter than the autograph and the first print, due to the fact that bb. 77-116 of **A** and **B** have been substituted by the shorter and different passage, bb. 75-82 of **C**.

In No. 6 there are also differences between the two versions:

Opus 37, No. VI

| Sources **A**, **B** | Source **C** |
|---|---|
| 1-20 | 1-20 |
| 21-22 | – |
| 23-32 | 21-30 |
| 33-40 | – |
| – | 31-36 |
| 41-49 | 37-45 |
| 50 | – |
| – | 46-48 |

For these reasons **C** has been chosen as the main source, whereas the missing passages of **C** are listed as variants in the critical commentary.

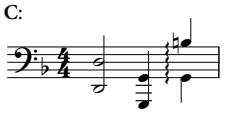
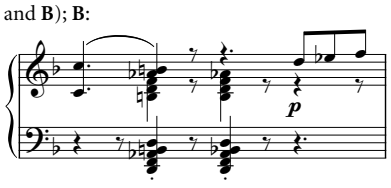
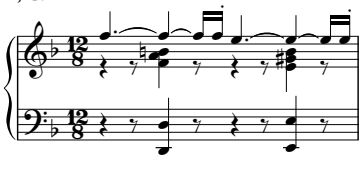
**41** Dating according to *DF*, p. 15. *Hofmeister XIX*, August 1843.

**42** Dating according to *DF*, p. 15.

# EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

## NO. 1
## SONATA IN D MINOR, OPUS 34

**First Movement**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: *M.M.* ♩. = *96* |
| 3 | pf.2 | lower part note 1: stacc. added by analogy with pf.1 |
| 5 | pf.2 | lower part chord 2: stacc. added by analogy with pf.1 |
| 8 | pf.2 | **C**: fourth quaver: *A*, *e* |
| 15, 16 | pf.2 | note 1: marc. added by analogy with bb.13, 14 |
| 17 | pf.2 | marc. added by analogy with pf.1 |
| 21 | pf.2 | marc. added by analogy with pf.1 |
| 35 | pf.2 | upper part notes 2, 4 : as in **A** and **B**; **C**: *g′* (Hartmann's slip of the pen?) |
| 46 | pf.2 | *m.d.* added by analogy with b.47 (*m.s.*) and as in **C** |
| 50 | | **A**: *M.M.* ♩*=76* |
| 56 | pf.1 | upper part note 1: *e*♮*″* emended to *e*♭*″* by analogy with pf.2 and b.55 |
| 63 | pf.2 | **C**:  |
| 68 | | **A**: *M.M.* ♩. = *96* |
| 74 | pf.1 | note 1: marc added by analogy with b.75 |
| 88 | | **A**: *M.M.* ♩*=76* |
| 88 | pf.2 | note 3: *a* emended to *a*♭ by analogy with pf.1 (engraving error) |
| 93 | pf.2 | **A**: ***pp*** |
| 98 | pf.2 | upper part notes 1-4: slur added by analogy with b.94 |
| 100 | | **A**: ♩. = *96* |
| 101 | | **C**: ***ff*** *mo risol:* |
| 104 | pf.1 | chord 4: stacc. added by analogy with chord 8 and as in **A** |
| 104 | pf.2 | stacc. added by analogy with bb.103, 105; chord 2: 𝄢 added by analogy with chord 1 |
| 105 | | **A**: ***pp*** |
| 105 | pf.1 | as in **C** (wrong indication of stem direction in **A** and **B**); **B**:  |
| 106 | pf.2 | slur added by analogy with b.108 and as in **C** |
| 112 | pf.1,2 | **A**, **C**:  |
| 113, 114 | pf.2 | **C**: note 1: marc.; note 6: stacc. |
| 117 | pf.1,2 | upper parts chord 1: stacc. omitted by analogy with lower parts and as in **A** and **C** |
| 117 | pf.2 | chord 2: marc. added by analogy with pf.1 and as in **C**; 𝄽 added as in **A** |
| 127 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 132-133 | | **C**: *risol: marcato* |
| 136 | pf.1 | marc. emended from *c′* of pf.2 as in **C** (copyist's wrong reading of **C**) |
| 137 | pf.1 | lower part: stacc. added by analogy with pf.2 |
| 138 | pf.1,2 | **C**: chord 1: marc. |
| 139 | pf.1 | lower part: stacc. added by analogy with pf.2 |
| 140 | pf.1 | marc. emended from *d′* of pf.2 as in **C** (copyist's wrong reading of **C**) |
| 141 | pf.1 | lower part: stacc. added by analogy with pf.2 |
| 143 | pf.1 | lower part: stacc. added by analogy with pf.2 |
| 145, 146, 147, 148, 149 | pf.1 | **A**, **C**: upper part first chord: ♩, not ♪ 𝅘𝅥𝅯 |
| 152 | pf.1 | chord 2: marc. added by analogy with pf.2 |
| 152 | pf.2 | **C**: lower part: sixth to eighth quaver: ♩. tied to the first crotchet of b.153 |
| 152-153 | pf.2 | stacc. added by analogy with pf.1 |
| 152-153 | pf.2 | slur added by analogy with pf.1 |
| 154 | pf.1,2 | **C**: arpeggio in pf.1, not pf.2 |
| 168 | pf.2 | stacc. added by analogy with pf.1 |
| 170 | pf.2 | chord 2: stacc. added by analogy with pf.1 |
| 171 | pf.2 | chord 2: stacc. added by analogy with pf.1 |
| 179, 180, 181 | pf.2 | note 1: marc. added by analogy with b.178 |
| 182 | pf.2 | marc. added by analogy with pf.1 |
| 188 | pf.2 | chord 2: stacc. added by analogy with pf.1 |
| 194 | | **A**: beginning of bar: *rubato*; middle of bar: *a tempo* |
| 202 | pf.2 | tenth quaver: stacc. omitted by analogy with b.204 and as in **A** |
| 203 | pf.1 | tenth quaver: stacc. omitted by analogy with b.204 and as in **A** |
| 206 | | **A**: ♩*=76* |
| 213 | pf.1 | **A**: chords 3-5: *riten. a piacere* |
| 214 | | **A**: *a tempo* |
| 218 | | **A**: second minim: *dim.* |
| 219 | pf.2 | last chord: neither **A** nor **B** unambiguously indicates to which note the marc. belongs |
| 224 | | **A**: ♩. = *96* |
| 227 | pf.1 | **A**: notes 9-12: *a piacere.* |
| 228 | | **A**: *a tempo* |
| 248 | pf.1 | lower part: ♩ ♩ ♩ ♩ emended to ♩. ♩. ♩. ♩. because of the lack of the necessary rests |
| 249 | | **A**: ♩*=76* |
| 251 | | **A**: *estinto* |
| 251 | pf.1 | stacc. added by analogy with pf.2 chord 1 |
| 251 | pf.2 | chord 2: stacc. added by analogy with chord 1 |
| 255 | pf.1,2 | stacc. added by analogy with b.251 |
| 256 | | **A**: ♩. = *96* |
| 257 | pf.2 | lower part: stacc. added by analogy with bb.258-260 |

**Second Movement**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: *Romance* missing; ♩*= 144* |
| 6 | pf.1 | lower part: end of slur emended from chord 1 to chord 2 by analogy with upper part |
| 7-8 | pf.1 | lower part: slur added by analogy with upper part and bb.5-6 |
| 10-11 | pf.1 | redundant slur from last chord of b.10 to first chord of b.11 omitted |
| 11-12 | pf.1 | redundant slur from last chord of b.11 to first chord of b.12 omitted |
| 17 | pf.2 | chord 1: arppegio added by analogy with bb.20, 21; chord 2: marc. omitted by analogy with b.76 and as in **A** |

| Bar | Part | Comment |
|---|---|---|
| 20 | pf.2 | chord 1: arpeggio added by analogy with pf.1 |
| 28 | pf.1 | upper part: marc. emended from lower part by analogy with b.20 |
| 33 | pf.1.2 | middle part: stacc. added by analogy with upper part |
| 35 | pf.1 | lower part: stacc. added by analogy with upper part |
| 35 | pf.2 | stacc. and slur added by analogy with pf.1 |
| 36 | pf.1 | chords 1-2: tie from *g′* to *g′* added by analogy with the two other ties |
| 38-40 | pf.2 | slur and stacc. added by analogy with pf.1 |
| 45 | pf.2 | stacc. added by analogy with bb.42-44 |
| 68-69 | pf.1 | middle part: redundant slur from last chord of b.68 to first chord of b.69 omitted because of long slur in bb.68-72 and as in **A** |
| 69-70 | pf.1 | middle part: redundant slur from last chord of b.69 to first chord of b.70 omitted because of long slur in bb.68-72 and as in **A** |
| 70-71 | pf.1 | middle part: redundant slur from last chord of b.70 to first chord of b.71 omitted because of long slur in bb.68-72 and as in **A** |
| 72 | pf.1,2 | **A**: chord 1: arpeggio in pf.2 only |
| 76 | pf.2 | arppegio added by analogy with b.17 |
| 78 | pf.2 | chord 1: arpeggio added by analogy with pf.1 and b.19 |
| 79, 80 | pf.1,2 | chord 1: arpeggio added by analogy with bb.20, 21 |
| 82 | pf.1,2 | **A**: *smorz.* |
| 82 | pf.2 | note 1: marc. added by analogy with bb.90, 92 and as in **A** |
| 84 | pf.2 | note 1: marc. added by analogy with bb.90, 92 and as in **A** |
| 90-91 | | **A**: *sempre cresc. e accelerando.* |
| 97-100 | pf.2 | slur and stacc. added by analogy with pf.1 |
| 101 | pf.2 | note 1: stacc. added by analogy with b.42 |
| 104 | pf.1 | slur added by analogy with b.45 |
| 105 | pf.1 | upper part note 3: marc. added by analogy with bb.46, 47 |
| 106 | | **A**: *molto riten.* |
| 115 | pf.1 | **A**: lower part: chords 2-3: stacc. and slur |
| 116-118 | pf.2 | two slurs emended to one slur because of open slur in the beginning of b.118 (change of systems) |
| 118 | pf.2 | **A**: note 3: *F* (misprint) |
| 118-120 | pf.2 | two slurs emended to one slur by analogy with bb.116-118 |

**Third Movement**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: 𝅗𝅥 = *92* |
| 1-71 | pf.1,2 | missing stacc. added in accordance with *sempre stacc.* (b.3), *stacc.* (b.11), *sempre stacc.* (b.29), *stacc.* (b.37), and *sempre il basso* (b.57) |
| 3 | pf.1,2 | note 3: as in **B**; **A**, **C**: note 3: ♩; this applies every time this figure appears in the scherzo |
| 3 | pf.1,2 | lower parts eighth quaver: 𝄾 added by analogy with b.7 |
| 3, 4 | pf.1 | **A**, **C**: lower part chords 1-2: marc., not stacc. |
| 7 | pf.1 | **A**, **C**: lower part chords 1-2: marc., not stacc. |
| 12 | | **C**: *cresc.* |
| 23 | pf.2 | chord 4: marc. added by analogy with pf.1 |
| 29 | | **A**: *dim.* |
| 38 | pf.2 | **A**: note 3: $g^{\sharp}$ (misprint?) |
| 48 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 52 | pf.1,2 | lower parts eighth quaver: 𝄾 added by analogy with b.3 |
| 53 | pf.1 | lower part eighth quaver: 𝄾 added by analogy with pf.2 |
| 54-61 | | **C**: b.62 follows right after b.53, but a note above b.53 (*vide sidste Side * til* ϕ) (See last page * to ϕ) refers to a separate page, containing bb.54-61 of the present edition, with the following note: *Disse Tacter indskydes mellem 13de og 14de Tact paa 2den Side* (these bars to be added between the 13th and 14th bars on the second page) |
| 59-60 | pf.1 | slur from last chord of b.59 to first chord of b.60 added by analogy with the other slurs of the two bars |
| 71 | pf.2 | marc. added by analogy with pf.1 |
| 92 | | **A**: 𝅗𝅥 = *72* |
| 96-97 | pf.2 | **C**: lower part: tie |
| 99 | | **C**: *a tempo* |
| 123 | | **A**, **C**: *e molto riten.* |
| 125 | | **A**: 𝅗𝅥 = *92* |
| 135-137 | pf.2 | marc. added by analogy with pf.1 |
| 136 | pf.1,2 | marc. added by analogy with bb.135, 137 |
| 138 | pf.2 | the two last notes: stacc. added by analogy with b.+1 |
| 139-209 | | **C**: repetition of the Scherzo indicated by *D.C. dal Segno al fine*; same emendations and alternative readings as for bb.1-71 |

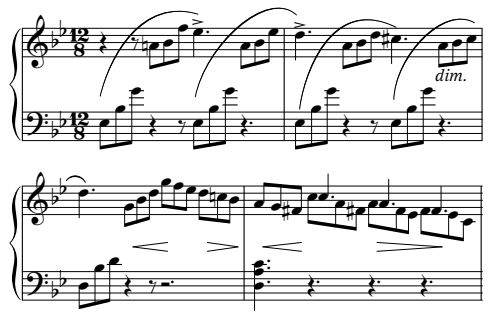
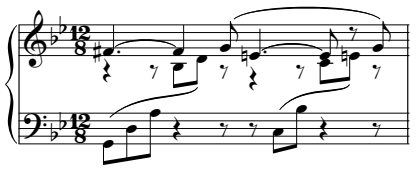
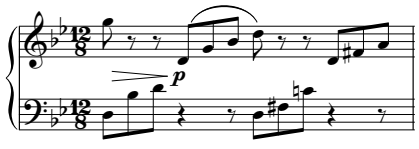
**Fourth Movement**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: 𝅗𝅥 = *100* |
| 20 | pf.2 | stacc. added by analogy with b.10 |
| 21 | pf.1 | chords 1-4: stacc. omitted by analogy with bb.24, 26 and as in **C** |
| 29 | pf.1 | **C**: notes 1,5: marc. crossed out in ink |
| 30 | pf.1 | **C**: notes 5: marc. crossed out in ink |
| 31 | pf.1 | **C**: notes 1,5: marc. crossed out in ink |
| 44-46 | | **C**: second half of b.44, the whole of b.45, and the first half of b.46 crossed out in pencil, but with the following note added: *NB. det udslettede gjælder og skrives med* (the crossed out passage is valid and must be included) |
| 50 | pf.1 | upper part note 1: *d″* emended to $d^{\flat}$″ |
| 51 | pf.2 | chord 4: marc. added because of tie to b.52 and as in **A**, **C** |
| 57 | pf.2 | chord 1: stacc. added by analogy with b.61, and as in **A**, **C** |
| 67 | pf.2 | stacc. added by analogy with bb.63, 65, 69 |
| 75 | | **A**: 𝅗𝅥 = *80* |
| 79-81 | pf.2 | stacc. added by analogy with bb.64-69 and as in **A**, **C** |
| 81 | pf.1 | **A**: grace note 1: $b^{\flat}$; **A**, **C**: fourth crotchet: ***pp*** |
| 82 | pf.1 | **A**, **C**: note 1: *ten.* and marc. |
| 87 | | **A**, **C**: ***pp*** |
| 96 | pf.2 | note 1: marc. added by analogy with b.106 |
| 109 | pf.1 | lower part first tuplet: missing 𝄽 and tuplet numeral added; **A**, **C**: lower part: first note *d″* missing |
| 110 | pf.2 | tuplet numerals added |
| 111 | | **A**: 𝅗𝅥 = *100*; |
| 111 | | **A**, **C**: *con dolcezza* |
| 130 | pf.1 | marc. added by analogy with bb.131, 135, 138, 142 |
| 149 | | **C**: *tardate* |
| 149 | pf.1 | **C**: chord 1: marc., no slur |
| 150 | pf.1 | marc. added by analogy with bb.146-147 and as in **A**, **C** |
| 150 | | **A**, **C**: *Tempo* |

| Bar | Part | Comment |
|---|---|---|
| 152-153 | | **A**, **C**: *rubato, a Tempo* |
| 160, 161 | pf.2 | marc. added by analogy with pf.1 |
| 162 | | **A**, **C**: ***pp*** |
| 171 | pf.2 | notes 1-4: stacc. added by analogy with bb.2, 4 and as in **C** |
| 173 | pf.1 | notes 1-4: stacc added by analogy with b.171 (pf.2) |
| 185 | pf.2 | stacc. added by analogy with bb.2, 4 |
| 189 | pf.1 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 190 | pf.2 | notes 2-5: stacc. added by analogy with bb.2, 4 |
| 209 | pf.1 | chords 4-5: $a^{\flat\prime\prime}$ emended to $a^{\natural\prime\prime}$ because of the harmonic context; **A**, **C**: chords 4-5: $a^{\flat\prime\prime}$ (slip of the pen?) |
| 212 | pf.1 | middle part: ♩ $d''$ emended to 𝅗𝅥 $d''$ by analogy with outer parts and as in **A**, **C** |
| 220 | pf.2 | note 3: stacc. added by analogy with bb.214, 222 and as in **C** |
| 225 | pf.1 | slur added by analogy with bb.225-226 (pf.2) |
| 244-245 | | **A**, **C**: *dimin. e ritardando* |
| 245 | pf.2 | stacc. added by analogy with bb.246, 249 |
| 247, 248, 250 | pf.1 | note 2: stacc. added by analogy with pf.2 and bb. 249-252 |
| 253 | | **A**: 𝅗𝅥 = *80*; **A**, **C**: *dolcissimo* |
| 259 | | **A**, **C**: *smorzando* |
| 261 | pf.2 | lower part: stacc. added by analogy with bb.262, 263 and pf.1 |
| 263 | pf.1 | lower part fourth crotchet: rest added by analogy with bb.261-262 |
| 266 | pf.1 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 267 | pf.2 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 268 | pf.1 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 274 | pf.2 | note 1: *ten.* added by analogy with pf.1 and as in **A**, **C** |
| 277 | | **A**, **C**: *sempre legato* |
| 282 | pf.2 | lower part: redundant rest omitted |
| 288 | pf.1 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 305 | pf.1 | chord 1: top note $e''$ emended to $e^{\flat\prime\prime}$ by analogy with lower note |
| 315 | pf.1 | note 1: marc. added by analogy with pf.2 and b.28 |
| 336 | pf.2 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 337 | pf.1 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 340 | pf.2 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 341 | pf.1 | notes 1-4: stacc. added by analogy with bb.2, 4 |
| 345 | pf.1 | **C**: chords 4-5: stacc. |
| 348 | pf.1 | chord 1: stacc. added by analogy with b.352 |
| 353 | pf.1 | marc. added by analogy with b.349 |
| 359-360 | pf.2 | tie from 𝅗𝅥 $b^{\flat}$ to ♩ $b^{\flat}$ omitted by analogy with pf.1 (stacc. on chord 1) |
| 360-363 | pf.2 | stacc. added by analogy with pf.1 and b.364 |
| 361 | pf.1 | chord 3: marc. added by analogy with pf.2 and as in **A** |
| 364 | pf.2 | marc. added by analogy with pf.1 |
| 377 | | **C**: *smorz.* |

## NO. 2
## SONATA IN G MINOR

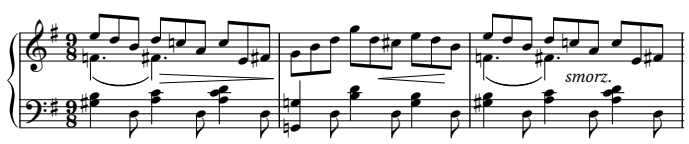
**First Movement**

| Bar | Part | Comment |
|---|---|---|
| 3 | pf.1,2 | slurs adjusted as corrections in **A** and by analogy with b.4 |
| 10 | pf.1 | note 5: marc. added by analogy with note 1 and b.9 |
| 9-12 | pf.1,2 | as pencil correction in **A**; **A** before pencil correction:   |
| 16 | pf.1,2 | as pencil correction in **A**; **A** before pencil correction:  |
| 17 | pf.1 | **A**: chord 1: almost illegible $f'$ added in pencil; final note: marc. added by analogy with b.19 |
| 24 | pf.1 | note 1: *ten.* added by analogy with b.26 |
| 27 | pf.1 | **A**: chord 1: lower parts $f'$, $b^{\flat\prime}$ added in pencil; chord 2: lower parts $e^{\natural\prime}$, $g'$ added in pencil |
| 28 | pf.1 | **A**: chord 1: lower part $b^{\flat\prime}$, $d''$ added in pencil; chord 2: lower part $e^{\natural\prime}$, $g'$ added in pencil |
| 29 | pf.1 | **A**: chord 1: lower parts $b^{\flat\prime}$, $d''$ added in pencil; chord 2: lower part $f'$ added in pencil; chord 3: lower parts $f'$, $a^{\flat\prime}$ added in pencil. |
| 29 | pf.2 | **A**: upper part of the two chords added in pencil |
| 30 | pf.1 | chord 2: lower part: $e^{\flat\prime}$ emended to $e^{\natural\prime}$ by analogy with pf.2; **A**: lower part of chord added in pencil |
| 30 | pf.2 | **A**: upper part of chord added in pencil |
| 32 | pf.1 | **A**: lower part of chords 2 and 3 added in pencil; chord 1: $g''$ emended to $b'$, $d''$, $g''$ by analogy with b.29 |
| 32 | pf.2 | **A**: upper part of chords added in pencil |
| 33 | pf.1 | **A**: lower part of chord added in pencil |
| 33 | pf.2 | **A**: notes 1-3: *c-f-a* corrected to *c-a-c'* |
| 34 | pf.2 | **A**: lower part of chord added in pencil |
| 35 | pf.2 | **A**: lower part of chord added in pencil |
| 36 | pf.1 | **A**: lower parts of chord added in pencil |
| 36 | pf.2 | **A**: lower part of chord added in pencil |
| 37 | pf.2 | **A**: upper part of chords added in pencil |
| 38 | pf.1 | **A**: see b.36 above |
| 38 | pf.2 | chord 1: *D* added by analogy with b.36 |
| 39 | pf.2 | upper note *g* of the three chords added by analogy with b.37 |
| 40 | pf.1,2 | as pencil correction in **A**; **A** before pencil correction:   |
| 49 | pf.2 | note 1: marc. added by analogy with pf.1 |

**Second Movement**

| Bar | Part | Comment |
|---|---|---|
| | | *Sang uden Ord* (Song without Words) added in pencil |

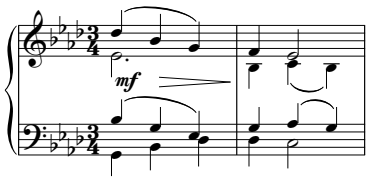
| Bar | Part | Comment |
|---|---|---|
| 1-2 | pf.2 | two slurs emended to one slur by analogy with pf.1 |
| 5-6 | pf.2 | two slurs emended to one slur by analogy with b.1-2 |
| 6 | pf.2 | chords 2-3: slur added by analogy with b.2 |
| 23 | pf.2 | chords 2-4: slur added by analogy with pf.1 |
| 24ii | | **A**: *smorz* crossed out in pencil |
| 24ii | pf.1 | slur added by analogy with pf.2 |
| 24ii | pf.2 | chord 5: chord added in accordance with pencil addition in **A** |
| 29i | pf. 1 | end of slur emended from last note of b.28i (open slur, change of staff) |
| 29i | pf.2 | slur added by analogy with pf.1 |
| 29ii | pf.1 | **A**: fingering added in pencil |
| 29ii-31 | pf.1,2 | as pencil correction in **A**; **A** before pencil correction: |



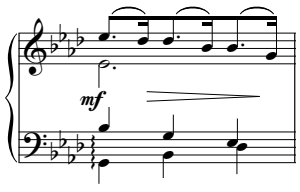

| | | |
|---|---|---|
| 31 | pf.2 | as b.29ii |

**Third Movement**

| Bar | Part | Comment |
|---|---|---|
| | | *Gamle Minder* (Old Memories) added in pencil |
| 6 | pf.1 | lower part: slurs added by analogy with upper part and b.5 |
| 6 | pf.2 | upper part: slurs added by analogy with pf.1 |
| 11 | pf.1 | chords 2, 3: arpeggio added by analogy with chord 1 and bb. 9, 12 |
| 12 | pf.1 | chord 2: arpeggio added by analogy with b.10 |
| 17 | pf.2 | slur added by analogy with b.1 |
| 17-18 | pf.1,2 | as pencil correction in **A**; **A** before pencil correction: |



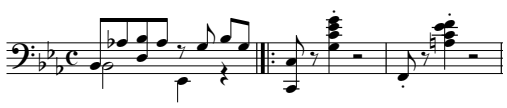

| | | |
|---|---|---|
| 21 | pf.1,2 | as pencil corrections in **A**; **A** before pencil correction: |




| | | |
|---|---|---|
| 22 | pf.1 | lower part: slurs added by analogy with b.6 |
| 22 | pf.2 | upper part notes 1-2: as pencil correction in **A**; **A**: upper part first crotchet: ♩ *g*; upper part: slurs added by analogy with b.6 |
| 32 | pf.1,2 | chord 1: as pencil correction in **A**; **A**: chord 1: $A^{\flat\prime}$, $A^{\flat}$, *c*′, $a^{\flat\prime}$ |
| 34 | pf.1,2 | **A**: pauses added in pencil |
| 34 | pf.1 | **A**: chord 1: lower notes $a^{\flat}$, $d^{\flat\prime}$: crotchets corrected in pencil to minims |
| 34 | pf.2 | **A**: chord 1: ♩𝄽 corrected in pencil to 𝅗𝅥 |

**Fourth Movement**

| Bar | Part | Comment |
|---|---|---|
| 3 | | missing 𝒫𝒹. added |
| 8-10 | pf.2 | as pencil correction in **A**; **A** before pencil correction: |



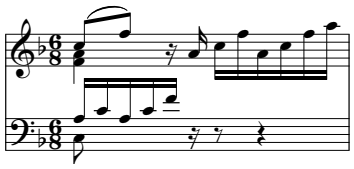
| | | |
|---|---|---|
| 10 | pf.2 | stacc. added by analogy with b.9 |
| 11 | pf.1 | **A**: note 3: $e^{\flat\prime\prime}$ corrected in pencil to $e^{\natural\prime\prime}$ |
| 12 | pf.1 | note 3: $e^{\flat\prime\prime}$ emended to $e^{\natural\prime\prime}$ by analogy with bb.11, 13, 14 |
| 14 | pf.1 | slur added by analogy with pf.2 |
| 14 | pf.2 | note 9: stacc. added by analogy with pf.1 |
| 21-22 | pf.1 | slur added by analogy with bb.19-20 |
| 26 | pf.1 | slur addd by analogy with b.8 |
| 28 | pf.1 | **A**: note 2: $b^{\natural\prime}$ corrected in ink to $b^{\flat\prime}$; end of slur emended from open slur at the end of the bar (change of systems) to last note of the bar |
| 37 | pf.1 | **A**: position of marc. ambiguous |
| 39 | pf.1 | **A**: position of marc. ambiguous |
| 49 | | missing 𝄋 added |
| 49 | pf.2 | last note: fingering *4* omitted |
| 50-51 | pf.2 | tuplet numerals added |
| 53-54 | pf.2 | tuplet numerals added |
| 54, 56-59 | pf.1 | tuplet numerals added |
| 58 | | 𝒫𝒹. emended from second to first crotchet by analogy with b.57 |
| 58 | pf.2 | ***f*** and ***p*** added by analogy with b.57 |
| 61 | pf.1 | note 1: marc. added by analogy with note 2 |
| 63 | pf.1 | notes 1, 2: marc. added by analogy with b.61 |
| 67 | pf.2 | chord 6: stacc. added by analogy with bb.68-70 |
| 68 | pf.2 | chord 1: stacc. added by analogy with b.69 |
| 68 | | double bar line emended to single bar line |
| 69 | pf.2 | chord 2: stacc. added by analogy with pf.1 |
| 70 | pf.2 | chord 1: stacc. added by analogy with b.69 |
| 70 | | missing 𝒫𝒹. added; single bar line emended to double bar line because of change of keys |
| 88, 89, 90, 91 | pf.2 | seventh quaver: stacc. added by analogy with bb.86,87 |
| 94 | pf.2 | upper part second chord: **A**: 𝅗𝅥. emended to 𝅗𝅥. (JPEH's mistake) |
| 96 | pf.1 | upper part: slur added by analogy with bb.97-103 |
| 105 | pf.1 | marc. added by analogy with b.104 |
| 106 | pf.1 | fingering (added in pencil) omitted |
| 109 | | missing 𝄋 added |
| 110-111 | pf.2 | slur added by analogy with pf.1 and because of trill |
| 112 | pf.1,2 | slur added by analogy with bb.96-105 |

## NO. 3
## SONATA IN F MAJOR

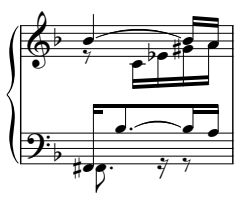
**First Movement**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: *Allegro grazioso, non troppo* |
| 3 | | **A**: *smorz.* added in pencil |
| 3 | pf.2 | chord 2: arpeggio added by analogy with chord 1 and as in **A** |
| 4-5 | | **A**: *con anima* added in pencil |
| 8 | pf.1 | upper part: slur added by analogy with b.6 |
| 8 | pf.2 | arpeggio added by analogy with b.6 and as in **A** |
| 10 | pf.2 | **A**: ***p*** |
| 12 | pf.2 | **A**: ***p*** |
| 12-14 | pf.2 | marc. added by analogy with pf.1 |

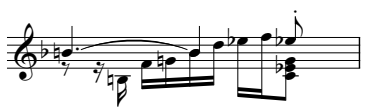
| Bar | Part | Comment |
|---|---|---|
| 14 | pf.1 | chords 2-3: ties added by analogy with b.13 |
| 34 | pf.1,2 | as in **D** and as pencil correction in **A**; **A** before the pencil correction: |



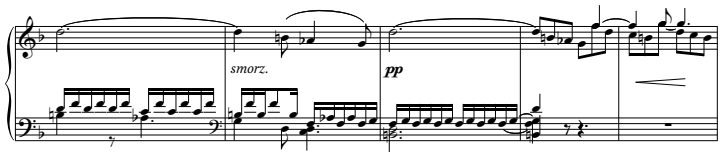
| | | |
|---|---|---|
| 35-36 | pf.2 | tie added by analogy with bb.33-34 and as in **A** |
| 36 | pf.1,2 | as in **D** and as pencil correction in **A**; **A** before the pencil correction: see above, b.34 |
| 37 | pf.1 | note 1: marc. added by analogy with b.38 |
| 39 | pf.1 | note 1: marc. added by analogy with b.38 |
| 41 | pf.1 | note 1: marc. added by analogy with b.42 |
| 42 | | **A**: second half of the bar: alternative version added in pencil: |



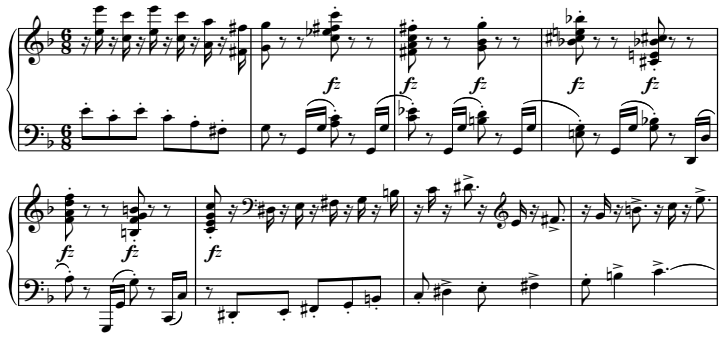
| | | |
|---|---|---|
| 43 | pf.1 | note 1: marc. added by analogy with b.42 |
| 48 | pf.1 | **A**: corrected to: |



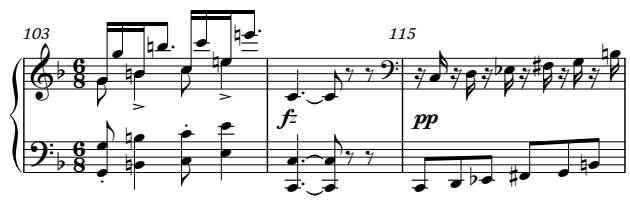
| | | |
|---|---|---|
| 56-61 | | **D**: added in ink at the bottom of the page (after b.69); the original bb.56-60 crossed out and the following remark added: *se nederst ved §* (see at the bootom at §); the crossed out bars: |



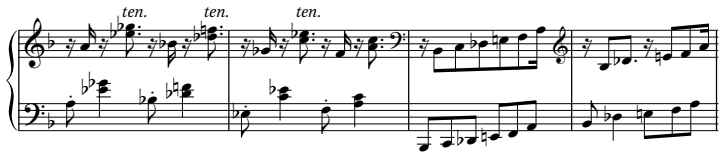

| | | |
|---|---|---|
| 58 | pf.2 | upper part note 2: accidental added because of $f^{\sharp}$ of pf.1 |
| 59 | pf.1 | note 2: $a^{\sharp\prime\prime}$ enharmonically emended to $b^{\flat\prime\prime}$ |
| 65 | pf.2 | slur added by analogy with bb.62-64 |
| 73 | pf.2 | chord 2: as in **D**, although hardly legible; **A**: *a, c′, d′ f*$^{\sharp\prime}$ |
| 76 | | **A**: ***f*** |
| 83 | pf.1 | upper part: end of slur emended from note 2 to note 3 by analogy with b.81 |
| 92 | pf.2 | chord 4: stacc. added by analogy with chords 1-3 |
| 95 | pf.1,2 | chord 1: stacc. added by analogy with b.96 |
| 96-103 | | **A**: |



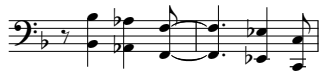
| Bar | Part | Comment |
|---|---|---|
| 97 | pf.2 | fourth quaver: stacc. added by analogy with b.98 |
| 98 | pf.1 | chord 2: ***fz*** added by analogy with chord 1 |
| 99-101 | pf.1 | ***fz*** added by analogy with bb.97, 98 |
| 101 | pf.1 | chord 1: stacc. added by analogy with pf.2 and bb.97-99 |
| 102-103 | pf.2 | marc. added by analogy with pf.1 |
| 103 | | **D**: after b.103 on p.6 one bar is crossed out and the following text is added: "see pag.8 nederst" (see p.8 at the bottom), referring to the bottom of p.8, where bb.104-114 is added; after the added bars on page 8 the following text is added: "til pag. 6 ved $" (back to p.6 at $). Thus, in the manuscript b.115 of the present edition follows after the deleted bar on p.6: |



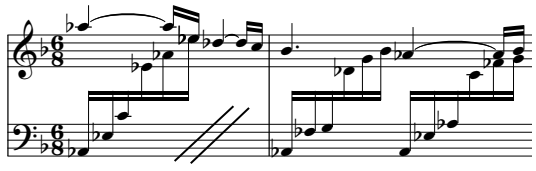

| | | |
|---|---|---|
| 104-108 | | as pencil correction in **D** |
| 118 | pf.2 | note 1: stacc. added by analogy with bb.116, 117 |
| 118-119 | | **D**: between bb.118 and 119 four bars crossed out in ink: |



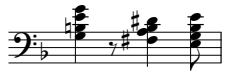

| | | |
|---|---|---|
| 122 | pf.1 | note 1: stacc. added by analogy with pf.2 |
| 130 | pf.1 | **E**: fourth quaver: *g′, c″, e″* |
| 132 | pf.1 | **E**: fourth quaver: *c″, f″, a″* |
| 133 | pf.1 | **E**: second quaver: *g′, c″, e″* |
| 133-134 | pf.2 | **E**: |



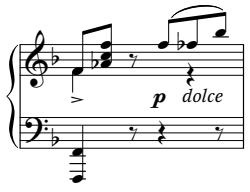
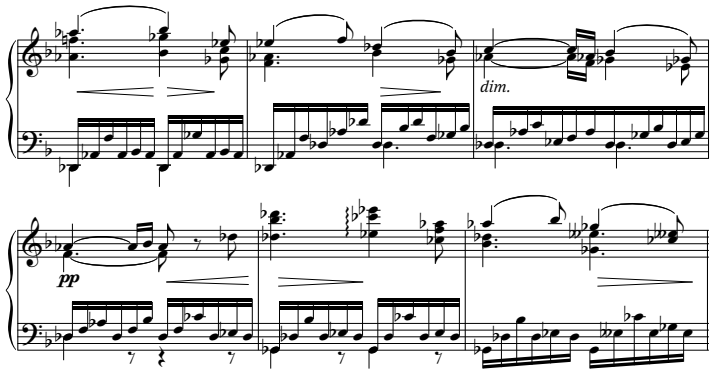
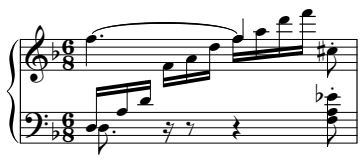
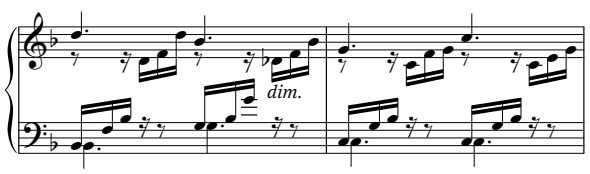
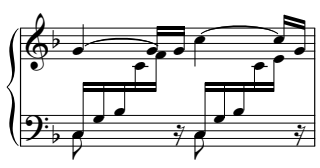
| | | |
|---|---|---|
| 136 | pf.1 | **D**: last quaver: 𝄾 changed in pencil to 𝅘𝅥𝅯 |
| 141-142 | pf.2 | **D**: below the staff is added "NB" in pencil followed by a horizontal line, covering bb.141-142; this may refer to the fact that at the very end of **A** (after the last movement and the dating) two bars are sketched in pencil which might have been meant as an alternative to bb.141-142 in **D**; as Hartmann has not crossed out the two bars in **D** but only marked them with an "NB", the version from **D** is kept in the present edition; **A**: pencil sketch on the last page of the source: |

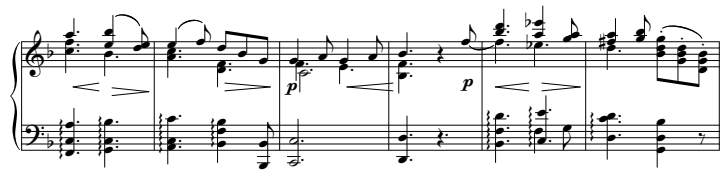


| | | |
|---|---|---|
| 147 | | **E**: *con passion* |
| 147-148 | pf.2 | slurs added by analogy with bb.137-142 |
| 151 | pf.2 | emended from: |



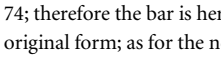
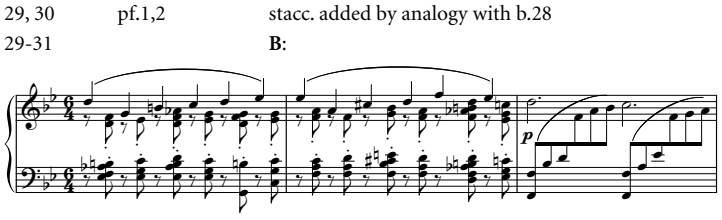
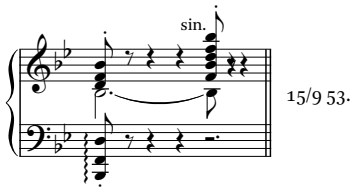
by analogy with bb.152-153 and as in **E**

| Bar | Part | Comment |
|---|---|---|
| 158 | pf.2 | chord 1: arpeggio omitted by analogy with the other chords of the bar |
| 158 | | **E**:   |
| 159-162 | pf.2 | slurs added by analogy with bb.137-142 |
| 159-164 | | **A**:   |
| 162-163 | | **D**: two bars crossed out in ink between bb.162 and 163 |
| 172 | pf.2 | lower part note 1: cautionary accidental added because of $B^{\natural}$′ in upper part |
| 175 | pf.2 | **A**: chord 1: arpeggio |
| 176 | pf.1 | slur added by analogy with b.6 |
| 178 | pf.1 | slur added by analogy with bb.8, 176 |
| 182 | pf.1 | **A**, **E**: chord 3: marc. |
| 183 | pf.1 | **A**, **E**: chords 2, 4: marc. |
| 184 | pf.2 | chords 1, 3: stacc. added by analogy with b.183 |
| 184 | pf.1 | chord 3: stacc. added by analogy with pf.2 |
| 189 | pf.1 | last chord, bottom note: $d^{\flat}$′ emended (enharmonically) to $c^{\sharp}$′ by analogy with bb.187, 188 |
| 190 | pf.1 | **A**: upper part notes 1, 3: marc. |
| 190-191 | pf.1 | upper part: slur added by analogy with bb.192-193 |
| 191 | pf.1 | **A**: note 1: marc. |
| 191 | | **D**: corrected in ink from:  the version of the present edition added in ink at the bottom of the page |
| 192-193 | | **E**:   |
| 193 | | **D**: corrected in ink from:  the corrected version added in ink at the bottom of the page |

| Bar | Part | Comment |
|---|---|---|
| 197 | pf.2 | lower part: slur added by analogy with pf.1 |
| 198 | pf.2 | lower part: slur added by analogy with b.197 |
| 201 | pf.2 | lower part: slur added by analogy with pf.1 |
| 202 | pf.2 | lower part: marc. omitted by analogy with bb.203-206 |
| 211 | pf.1 | slur from first to fourth quaver omitted because of slur from first to sixth quaver |
| 212 | pf.1 | slur from first to fourth quaver omitted because of slur from first to sixth quaver |
| 212 | pf.2 | note 4: *d*′ emended to *e*′ because of the harmonic context |
| 213 | pf.2 | slur from note 1 to note 2 omitted because of slur from note 1 to note 5 |
| 239 | pf.1 | lower part note 1: marc. added by analogy with pf.2 |
| 241 | pf.1 | lower part note 1: marc. added by analogy with pf.2 |
| 243 | pf.1 | second to sixth quaver: dots omitted because of rests and by analogy with bb.244-246 |
| 244-279 | | **D**: crossed out in pencil, introduced by the words *Skrives ikke* (Not to be written), referring to the re-use of the movement in *Klaverstykker fra ældre og nyere Tid*, Opus 74 (see *Description of Sources,* source **D**) |
| 253 | | **A**: *dolce* |
| 257-268 | | **A**:   |
| 262 | pf.2 | arpeggio added by analogy with b.261 |
| 265 | pf.2 | upper part chords 1-2: slur added by analogy with b.263 |
| 269 | pf.2 | chords 1-3: slur added by analogy with pf.1 and as in **A**; upper part chords 2-3: tie omitted by analogy with pf.1 and as in **A** |
| 271 | pf.2 | chords 1-3: slur added by analogy with pf.1 and b.269 |
| 272 | pf.1,2 | **A**: chord 1: arpeggio |
| 273, 274 | pf.2 | **A**: arpeggio |
| 275 | pf.1,2 | **A**: upper parts note 2: ♩ *c*′ instead of $d^{\flat}$′ |
| 276 | pf.1 | **A**: upper part: note 2: marc. |
| 277-278 | pf.1 | slur added by analogy with pf.2 |
| 279 | pf.1,2 | **A**: chord as quaver |

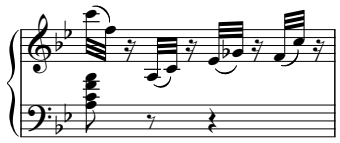
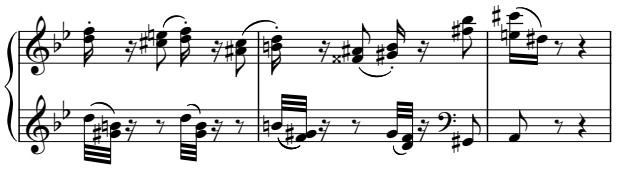
**Second Movement**

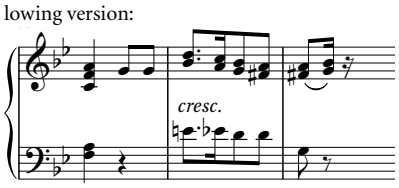
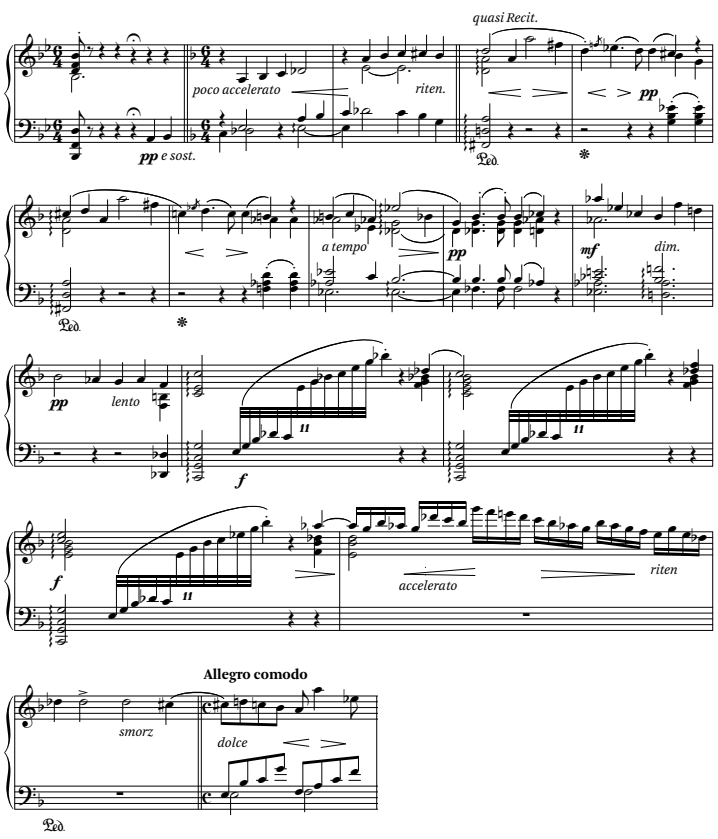
| Bar | Part | Comment |
|---|---|---|
| | | See facsimile of the whole movement as it is written in **D**, reflecting the original version belonging to the present F major sonata (ink version without corrections in pencil) and the revised version which was used in Opus 74 (ink version including pencil corrections and additions). Thus the pencil corrections are not listed as variants below, as they can be seen in the facsimile and in the edition of Opus 74. |
| | | *con largezza* as in **D** (recte: *larghézza)*; **B**: *Andante sosten.* |
| 1 | pf.1 | **B**: slur begins on note 3 |

| Bar | Part | Comment |
|---|---|---|
| 4 | pf.1 | fourth crotchet: stacc. added by analogy with fifth and sixth crotchets and as in **B** |
| 5 | | **B**: ***p*** on first quaver |
| 6, 8, 9 | pf.2 | stacc. and slurs added by analogy with bb.1-5 |
| 8 | | **B**:  |
| 11 | pf.2 | **B**: chord one: stacc. |
| 13 | pf.2 | slur added by analogy with pf.1 |
| 14 | pf.1 | **B**: upper part note 2: marc.; **B**: lower part chord 4: $e^{\flat\prime}$, $g^{\flat\prime}$ corrected in pencil to $f'$, $a^{\flat\prime}$ |
| 14 | pf.2 | **B**: upper part note 1: marc. |
| 15-16 | pf.2 | slur added by analogy with pf.1 |
| 16-17 | | **B**: one 6/4 bar |
| 18 | pf.1 | notes 3-4: slur added by analogy with b.20; note 4: stacc. added by analogy with b.20 and as in **B** |
| 19 | pf.2 | stacc. added by analogy with b.17 and as in **B** |
| 19-20 | | **B**: one 6/4 bar |
| 20 | | bas clef emended to treble clef (Hartmann's error in **D**) |
| 21 | | *6/4* added |
| 21 | pf.2 | slur added by analogy with b.22 |
| 22 | pf.2 | note 1: stacc. added by analogy with bb.23, 24; last note: stacc. added by analogy with b.24 |
| 23 | pf.1 | note 12: $e^{\flat\prime\prime}$ emended to $e^{\flat\prime\prime}$ by analogy with b.21 |
| 23 | pf.2 | slur added by analogy with b.24; last note: stacc. added by analogy with b.24 |
| 24 | pf.2 | **B**: first quaver: *D*, *d* |
| 25 | pf.1 | lower part notes 4 and 8: erroneously notated as quavers |
| 28 | pf.1 | stacc. added by analogy with pf.2 |
| 29, 30 | pf.1,2 | stacc. added by analogy with b.28 |
| 29-31 | | **B**:  |
| 31 | pf.2 | chord 7: stacc. added by analogy with chords 1,5 |
| 32 | pf.2 | chords 1, 2, lower part: tie added by analogy with upper part |
| 35 | | crossed out and substituted by a new version of the bar at the bottom of the page; apparently this correction is part of the revision in connection with Hartmann's reuse of the movement in Opus 74; therefore the bar is here reproduced in its original form; as for the new version, see facsimile of the movement in **D** (see **FACS. 1**, p. xlviii) |
| 35 | pf.1 | notes 1-2 and notes 6-7: redundant slurs omitted |
| 35 | pf.2 | chord 1: *d* emended to *D*, *d* by analogy with chord 2 and b.36 |
| 35 | | **B**: *con passion* |
| 41-43 | | **B**: different endning with only one bar:   15/9 53. |

**Third Movement** *Intermezzo*

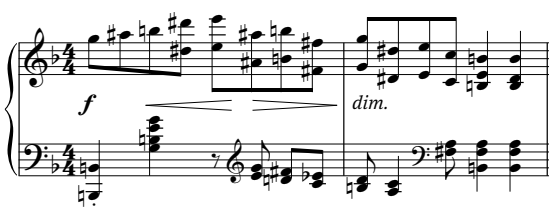
| Bar | Part | Comment |
|---|---|---|
| 2 | pf.1,2 | stacc. added by analogy with b.77 |
| 3 | pf.1,2 | chords 2-4: written in pencil in **C** below the system: *a D c*, indicating a different harmonization of the three chords |

| Bar | Part | Comment |
|---|---|---|
| 3 | pf.2 | stacc. and slur added by analogy with pf.1 |
| 4 | | pencil addition in **C**: ***p*** |
| 5 | pf.2 | **C**: note 1: ♩ corrected in pencil to  |
| 5 | pf.2 | fourth quaver: $d'$ emended to $d'$, $e'$ by analogy with b.72 |
| 6 | pf.2 | **C**: note 1: upper third $e'$ added in pencil |
| 12 | pf.1,2 | stacc. added by analogy with b.77 |
| 13 | | **C**: *cresc.* crossed out in pencil |
| 14 | | **C**: ***pp*** corrected to ***p*** in pencil |
| 15 | | **C**: *riten.* corrected to *dim.* in pencil |
| 16 | | **C**: *a tempo* crossed out in pencil |
| 19 | pf.2 | **C**: second crotchet: ♪ corrected in pencil to ♩ tied to note 1 of the following bar |
| 20, 21 | pf.1 | **A**: upper part note 2: marc. |
| 21 | pf.1 | chord 2: upper note $c''$ added by analogy with b.20 and as in **A** |
| 24 | pf.1 | **C**: fourth quaver: lower third ($c''$) and fifth ($a'$) added to $e''$ in pencil |
| 30 | pf.1 | lower part chord 2: $f'$, $a^{\flat\prime}$ emended to $f'$, $g'$ in accordance with pencil correction in **C** and as in **A**; last note: stacc. added by analogy with pf.2 and as in **A** |
| 31 | pf.1 | lower part chord 1: $f'$, $g'$ emended $f'$, $a^{\flat\prime}$ by analogy with b.30 and as in **A** |
| 32 | pf.2 | chord 3: stacc. added by analogy with pf.1 |
| 34 | pf.1 | lower part chord 2: $f'$, $a^{\flat\prime}$ emended to $f'$, $g'$ in accordance with pencil correction in **C** and as in **A**; last note: stacc. added by analogy with pf.2 |
| 35 | pf.1 | lower part chord 1: $f'$, $g'$ emended $f'$, $a^{\flat\prime}$ by analogy with b.34 and as in **A** |
| 37 | pf.1 | note 1: stacc. added by analogy with notes 2-4 (upper part) |
| 37 | pf.2 | stacc. added by analogy with pf.1 |
| 39 | pf.1,2 | stacc. added by analogy with b.37 |
| 42 | pf.1,2 | as original ink version in **C**; **C** according to pencil corrections:  the same alternative could be applied to pf.1 of b.40 as well. |
| 43 | pf.2 | **C**: chord on second crotchet added in pencil: $c'$, $e^{\flat\prime}$, $g'$ |
| 47 | pf.2 | **A**: chord 1 lower part: $\mathit{e}^{\flat}$, *g*, $b^{\flat}$, lasting the whole bar |
| 51 | | **A**: chord 1 lower part: $B^{\flat}$, *d*, *f*, lasting the whole bar |
| 51-52 | | **C**: bars crossed out in pencil |
| 55 | pf.1 | **C**: last chord: *cis e* written in pencil above the chord |
| 54-59 | pf.2 | stacc. added by analogy with pf.1 |
| 56-58 | | **C**: alternative version of these bars added in pencil at the bottom of the page:  |
| 60 | pf.2 | chord 1: end of slur emended from b.59 last note (open slur), and stacc. added by analogy with pf.1 |
| 62-63 | pf.2 | lower part notes 1, 3: stacc. added by analogy with pf.1 |
| 64 | pf.1,2 | chord 1: stacc. added by analogy with bb.62-63 |

| Bar | Part | Comment |
|---|---|---|
| 64-65 | pf.1 | lower part: stacc. and slur added by analogy with upper part |
| 67 | pf.1 | upper part notes 2-3: stacc. and slur added by analogy with b.+1 |
| 69-70 | pf.1,2 | stacc. added by analogy with bb.2-3 |
| 71 | pf.1 | stacc. and slur added by analogy with b.4 |
| 77-78 | pf.1,2 | stacc. added by analogy with bb.69-70 |
| 79 | pf.1 | stacc. and slur added by analogy with b.12 |
| 79-81 | pf.1,2 | **C**: correction added in pencil indicating the following version:   |
| 81 | pf.1,2 | stacc. added by analogy with bb.73 |
| 84-85 | | missing in **A** |
| 89-94 | | **C**: apparently crossed out in pencil, the meaning not being quite clear (it does actually make musical sense to leave out the bars in question |
| 90 | pf.2 | **A**: chord 1 lower part: 𝅗𝅥 $B^{\natural}$, *d*, *b*, *f*, lasting the whole bar |
| 91 | pf.2 | **A:** chord 2: top note**:** $b^{\natural}$ instead of $b^{\flat}$ |
| 94 | pf.1 | note 4: $e'''$ emended to $e^{\flat}'''$ because of the tonal context (copying error?) |
| 111-119 | | **A**: alternative transition from the Andante sostenuto to the finale (see *Description of Sources*):   |
| 113 | pf.2 | stacc. and slur added by analogy with pf.1 and bb.114, 115 |

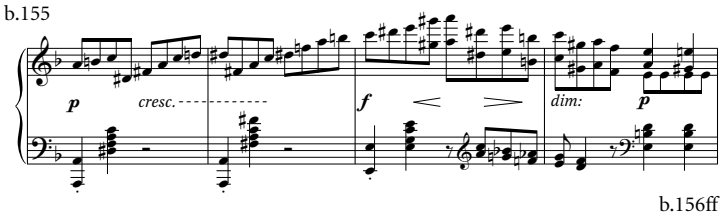
**Fourth Movement**

| Bar | Part | Comment |
|---|---|---|
| | | *Finale* added as in **C** |
| 6 | | ***p*** added as pencil addition in **B** and as in **C** |
| 8 | pf.2 | upper part note 4: *c′* added as pencil addition in **B** and as in **C** |

| Bar | Part | Comment |
|---|---|---|
| 9-10 | pf.1 | slurs added by analogy with bb.2-4 |
| 10-11 | | **C**: *cresc.* ***f***  |
| 15 | pf.2 | slur added by analogy with b.12 |
| 20 | pf.1 | chord 1: stacc. added by analogy with pf.2 |
| 21 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 22 | pf.1,2 | chord 1: stacc. added by analogy with bb.20, 21 |
| 25 | pf.2 | lower part note 2: *A* emended to $A^{\flat}$ by analogy with note 1 and upper part |
| 30 | pf.1 | lower part note 3: marc. added by analogy with lower part note 1 |
| 30 | pf.2 | sixth quaver: marc. added by analogy with second quaver |
| 33-34 | pf.1 | end of slur emended from note 4 of b.33 to note 1 of b.34 by analogy with bb.31-32 |
| 38-39 | | **A**: between bb.38 and 39 four bars are crossed out of which the first two are identical with bb.39-40; the remaining two bars, which are crossed out:   |
| 39 | pf.1 | note 4: $a^{\sharp}$ enharmonically emended to $b^{\flat}$ |
| 40 | pf.1,2 | $a^{\sharp}$ enharmonically emended to $b^{\flat}$ |
| 41 | pf.2 | upper part note 1: stacc. added by analogy with pf.1 |
| 42 | pf.1 | chords 5-8: stacc. added by analogy with pf.2 and b.43 |
| 43 | pf.2 | notes 5-7: stacc. added by analogy with notes 1-4 and pf.1 |
| 46 | pf.1 | last chord: stacc. added by analogy with pf.2 |
| 47 | pf.1 | chords 1-2: stacc. added by analogy with bb.44-46; last chord: stacc. added by analogy with b.46 |
| 48 | pf.1 | chord 8: stacc. added by analogy with chord 4 |
| 51 | pf.1 | note 4: stacc. added by analogy with notes 2-3 |
| 61 | pf.2 | upper part: 𝅗𝅥𝅗𝅥 emended to 𝅗𝅥𝅗𝅥 to fit lower part of pf.1 |
| 69-71 | pf.1,2 | the notation in **A** of the arpeggios on only the first chord of each group of three chords might indicate that the arpeggios are valid for all chords in the group |
| 72, 73 | pf.1 | **A:**  added in pencil |
| 90 | pf.1 | slur added by analogy with bb.86, 88 |
| 94 | pf.1 | chord 5: stacc. added by analogy with chords 6-8 |
| 96 | pf.1 | last chord: stacc. added by analogy with the other chords of the bar |
| 100 | pf.1 | chord 1: stacc. added by analogy with chord 4 |
| 101 | pf.1 | chord 1: stacc. added by analogy with chord 4 |
| 110 | pf.2 | chord 1: stacc. added by analogy with b.111 |
| 112 | pf.1 | note 1: stacc. added by analogy with b.110 |
| 112 | pf.2 | chord 1: stacc. added by analogy with b.110 |
| 117 | pf.2 | lower part: 𝅗𝅥. emended to 𝅗𝅥 to fit the meter of the bar; note 2: 𝅗𝅥 emended to 𝅘𝅥𝅮 to fit the meter of the bar |
| 123-126 | pf.1,2 | as corrections in **A** |
| 133 | pf.1,2 | slurs added by analogy with b.15 |
| 135-136 | pf.2 | slurs added by analogy with bb.17-18 |
| 140 | pf.1,2 | chord 1: stacc. added by analogy with b.138 |
| 141 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 141 | pf.2 | redundant rests omitted |
| 147 | pf.1 | note 1: stacc. added by analogy with bb.145, 146 |
| 148 | pf.1 | chord 1: stacc. added by analogy with b.147 |

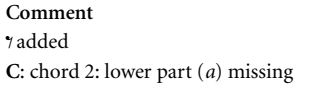
| Bar | Part | Comment |
|---|---|---|
| 149 | pf.1 | chords 3-4: slur added by analogy with b.151 |
| 154 | pf.1 | chords 3-4: slur added by analogy with b.151 |
| 155-156 | pf.1,2 | **A**: between bb.155 and 156 four bars are crossed out: |

b.155




b.156ff

| | | |
|---|---|---|
| 160 | pf.2 | stacc. added by analogy with pf.1 |
| 161 | pf.2 | stacc. added by analogy with pf.1 |
| 166 | pf.1 | upper part notes 3-5: stacc. added by analogy with b.165 |
| 166 | pf.2 | notes 4-5: stacc. added by analogy with b.167 |
| 167 | pf.2 | notes 1-2: slur added by analogy with b.166 |
| 175 | pf.2 | chord 1: marc. and stacc. added by analogy with b.174 |
| 178 | pf.2 | lower part chord 1: emended by analogy with chords 2-4 and b.179; **A**: |



| | | |
|---|---|---|
| 181 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 183 | pf.1,2 | chord 1: stacc. added by analogy with b.182 |
| 183 | pf.1 | chord 2: marc. added by analogy with pf.2 |
| 184 | pf.2 | chord 3: stacc. added by analogy with chords 4-7 |
| 188 | pf.2 | chord 3: stacc. added by analogy with chords 4-7 |
| 200 | pf.2 | **A**: below chord 2 added in pencil in foreign (?) hand: *domin?* (dominant?) |

## NO. 4
## SONATINA IN G MAJOR

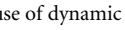
### First Movement

| Bar | Part | Comment |
|---|---|---|
| | | **C**: *Allegro ~~poco moderato~~ non troppo* |
| 2 | pf.1 | **C**: upper part notes 1-3: slur |
| 5 | | **C**: ***p*** crossed out |
| 6 | pf.1 | **C**: upper part notes 1-3: slur |
| 12 | pf.1 | end of slur emended from last note of b.11 to second note of b.12 by analogy with pf.2 and b.47 |
| 16 | pf.1 | chord 1: $b^{\flat}$, $e'$, $b^{\flat\prime}$ enharmonically emended to $a^{\sharp}$, $e'$, $a^{\sharp\prime}$ |
| 20 | pf.1,2 | last chord: stacc. added by analogy with b.22 |
| 21 | pf.1 | stacc. added by analogy with pf.2 |
| 22 | pf.1,2 | last chord: stacc. added by analogy with third quaver |
| 35 | pf.1 | **C**: chords 2-3: slur |
| 44 | pf.2 | chord 1: missing upper part added |
| 48 | | **C**: last chord: ***p*** |
| 50 | pf.1 | $e^{\flat}$, $a$, $e^{\flat\prime}$ enharmonically emended to $d^{\sharp\prime}$, $a$, $d^{\sharp\prime}$ |
| 53 | pf.2 | **C**: ***mf*** |
| 55 | pf.1 | stacc. and slurs added by analogy with bb.52-54; **C**: chords notated with one stem only and no indication of *m.s* |
| 56 | pf.1 | **C**: lower part $b'$-$g'$-$d'$ crossed out in pencil |
| 57 | pf.2 | slur added by analogy with pf.1 and as in **C** |

### Second Movement *Romance*

| Bar | Part | Comment |
|---|---|---|
| 9,10 | pf.1 | 𝄾 added |
| 10 | pf.1 | **C**: chord 2: lower part (*a*) missing |
| 14 | | ♯ added because of 𝒫𝑒𝒹. in the beginning of the bar |
| 19 | | 𝒫𝑒𝒹. added by analogy with b.20 |
| 20 | pf.1 | upper part note 1: 𝅗𝅥 emended to ♩ to fit the metre |

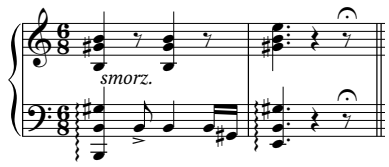
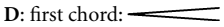
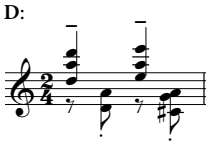
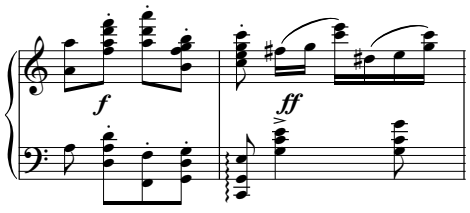
### Third Movement *Rondo-Scherzo*

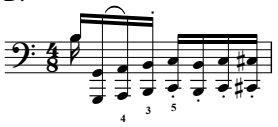
| Bar | Part | Comment |
|---|---|---|
| +1 | pf.2 | **C**: stacc. |
| 2 | | bar line emended to double bar because of beginning of rondo theme and as in **C** |
| 3 | pf.1 | chord 3: stacc. added by analogy with pf.2 and as in **C** |
| 5 | pf.1 | chord 3: stacc. added by analogy with pf.2 and as in **C** |
| 6 | pf.1 | last chord: stacc. added by analogy with b.76 and as in **C** |
| 7 | pf.1 | lower part: end of slur emended from note 5 to note 6 by analogy with upper part and as in **C** |
| 7 | pf.1 | upper part note 1: marc**.** added by analogy with b.15 and as in **C** |
| 7,9 | pf.2 | notes 1-2: slur omitted because of slur from pf.1 to pf.2 |
| 8 | pf.1 | last chord: stacc. added by analogy with b.78 and as in **C** |
| 9 | pf.1 | upper part note 1: marc**.** added by analogy with b.17 and as in **C**; lower part: end of slur emended from note 5 to note 6 by analogy with upper part and as in **C** |
| 10 | pf.1 | **C**: notes 6-7: slur |
| 11 | pf.1 | chord 3: stacc. added by analogy with b.3 and as in **C**; chord 6: stacc. added by analogy with chord 3 and as in **C** |
| 13 | pf.1 | chord 3: stacc. added by analogy with b.3 and as in **C**; chord 6: stacc. added by analogy with chord 3 and as in **C** |
| 15 | pf.1 | upper part note 1: marc. added by analogy with pf.2 and as in **C** |
| 17 | pf.1 | upper part note 1: marc. added by analogy with pf. 2 and as in **C** |
| 18 | pf.2 | chord 3: stacc. added by analogy with b.17 |
| 19 | |  added because of dynamic level of bb.19, 20 and as in **C** |
| 19-20 | pf.1 | slur from last note of b.19 to second chord of b.20 added by analogy with pf.2 and as in **C** |
| 20 | | **A**, **C**: *tempo* |
| 21-22 | pf.1 | slur from last chord of b.21 to second chord of b.22 added by analogy with pf.2 and as in **C** |
| 22 | pf.2 | stacc. added by analogy with b.20 |
| 23 | pf.2 | notes 8-9: slur added by analogy with pf.1; **C**: notes 5-9: slur |
| 25 | pf.1 | **C**: ***p*** on last note of the bar, not on first note |
| 26-27 | pf.1 | beginning of slur emended from first note of b.27 to last note of b.26 by analogy with bb.30-31 and as in **C** |
| 27 | | **C**: fingering |
| 32 | | **C**:  |
| 34 | pf.1 | chord 3: stacc. added by analogy with b.3 and as in **C** |
| 34,36 | pf.1 | last chord: stacc. added by analogy with bb.37, 38, 40 |
| 36 | pf.1 | chord 3: stacc. added by analogy with b.5 and as in **C** |
| 37 | pf.1 | chord 7: stacc. added by analogy with b.38 |
| 38 | pf.1 | stacc. added by analogy with bb.34,36 and as in **C** |

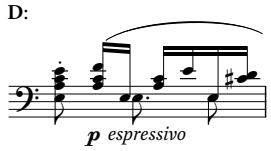
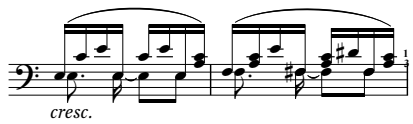
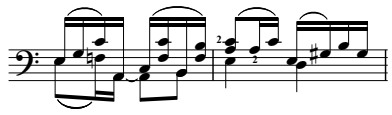
| Bar | Part | Comment |
|---|---|---|
| 40 | pf.1 | stacc. added by analogy with bb.34,36 and as in **C** |
| 42 | pf.1 | **C**: two slurs |
| 43-44 | pf.2 | **C**: upper part: slur |
| 44 | pf.1 | **C**: notes 2-6: slur |
| 45 | pf.1 | **C**: lower part note 1: *c′* crossed out in ink |
| 52 | | *ris:* emended to *risoluto* |
| 52 | pf.1 | upper part notes 1-3: stacc. and slur added by analogy with bb.48-51 |
| 63 | | **C**: chord 3: ***p*** |
| 73 | pf.1 | chord 3: stacc. added by analogy with b.3 and as in **C**; **C**: chord 6: stacc. |
| 75 | pf.1 | chord 3: stacc. added by analogy with b.14 and as in **C**; **C**: chord 6: stacc. |
| 76 | | *ris:* emended to *risoluto* |
| 76 | pf.1 | last chord: stacc. added by analogy with b.78 and as in **C** |
| 77 | pf.2 | notes 1-2: slur added by analogy with notes 3-4 and b.79 and as in **C** |
| 78 | pf.1 | last chord: stacc. added by analogy with b.16 and as in **C** |
| 85-89 | pf.1 | **C**: fingering |
| 87 | pf.1 | **A**, **B**: note 11: $c^{\flat\prime\prime\prime}$ (engraver's incorrect reading of $c^{\sharp\prime\prime\prime}$ in **C**) |
| 94 | pf.1 | chords 3, 6: stacc. added by analogy with b.38 and as in **C** |
| 96 | pf.1 | chords 3, 6: stacc. added by analogy with b.40 and as in **C** |
| 101 | pf.1 | note 4: stacc. omitted by analogy with b.100 and as in **C** |
| 102 | | **C**: ***pp*** |
| 102 | pf.2 | stacc. added by analogy with pf.1 |
| 103 | | *ris:* emended to *risoluto* |

## NO. 5
## SONATA IN A MINOR, OPUS 80

### First Movement

| Bar | Part | Comment |
|---|---|---|
| 14 | | **A**: third quaver: *rit.* corrected to *a tempo* |
| 14-15 | pf.1 | **B:** upper part: $c^{\sharp\prime\prime}$ missing |
| 15 | | **A**: *a tempo* crossed out |
| 19 | pf.1 | first and second quaver: slur added by analogy with fourth and fifth quaver and as pencil addition in **A** |
| 19 | pf.2 | **D**: chord 2: *f*, $b^{\flat}$, *f′* |
| 19-20 | | **A**: third quaver (b.19) to first quaver (b.20): slur added in pencil |
| 20 | pf.2 | **A**: chord 1: arpeggio added in pencil |
| 24-25 | pf.2 | *tr.* emended from third quaver to fourth quaver because of the meter of the bar and lack of a tie from third to fourth quaver in **A**; tie added from last note of b.24 to first note of b.25 (page turn in **A**); **B**: no tie |
| 26 | | **A**: chord 2: *sost.* crossed out in pencil |
| 27 | | two bars after b.27 omitted for musical reasons and because of addition (*vi-de*) in **A**; **A**: between bb.27 and 28 of the present edition: *Vi = de* apparently indicating that Hartmann wanted to omit the two bar passage , which is a repetition of bb.26-27; the two bars are included in **D;** the bars in question are also included in **B**, without pf.1, however, being fully written out |
| 27 | pf.1 | **A**: chord 2: *a, c′*, $f^{\sharp\prime}$, *a′* corrected to *a,* $d^{\sharp\prime}$, $f^{\sharp}$, *a′* |
| 28 | pf.1,2 | sixth semiquaver: ten. added by analogy with b.29 |
| 32-41 | | as on a separate sheet in **A** with the title: *Indlæg A Pag. 2* (insert A, p.2) containing bb.32-41 as a substitution and extension for the original two final bars of the introduction, which are crossed out in **A**:   |
| 39-41 | pf.1 | **A**: two slurs corrected in pencil to one slur |
| 42 | | **A**: *Allegro poco moderato* corrected to *Allegro moderato, con passion*; **D**: *Moderato con passione* |
| 47-48 | pf.1 | beginning of slur emended from first quaver of b.48 to last quaver of b.47 by analogy with pf.2 |
| 49-50 | pf.1 | two slurs emended to one slur by analogy with bb.47-48 |
| 50-51 | pf.1,2 | end of slur emended from final note of b.50 to first note of b.51 by analogy with bb.48-49 |
| 57 | pf.1 | seventh semiquaver: lower note: $b^{\flat\prime}$ emended to $b^{\natural\prime}$ by analogy with b.223 |
| 58 | pf.1 | **A**: chord 1: *e′, a′, c″, e″* corrected in pencil to *a′, c″, e″* (lower *e′* crossed out in pencil) |
| 59-60 | pf.2 | **D**: two slurs |
| 66 | pf.2 | **A**: third chord: *D, d, f* corrected to *D, d* (top note crossed out in ink) |
| 67 | pf.2 | **D**: second quaver *e, a, c′* (top note *e′* missing) |
| 69 | | **D**:  |
| 72 | pf.2 | **A**: note 6: *e′* corrected to *e* in pencil |
| 78 | pf.2 | **A**: end of slur corrected in pencil from note 6 to note 5; beginning of slur corrected in pencil from note 7 to note 6 |
| 79 | pf.1 | chord 1: stacc. added by analogy with b.78 |
| 80 | | **A**: *cr - - -* |
| 81 | pf.2 | **A**: second quaver: arpeggio added in pencil |
| 97 | pf.1 | engraver's error in **D** in relation to the slurs |
| 98-99 | pf.1 | **A**: slur from last chord of b.98 to second chord of b.99 corrected in ink to slur from first to second chord of b.99 |
| 102 | | **D**: first chord:  |
| 104 | pf.2 | **A**: first chord: lower note in brackets |
| 108 | pf.2 | notes 3-4: stacc. added by analogy with b.106 |
| 111 | pf.2 | note 5: marc. added by analogy with note 1 |
| 114 | pf.1 | **D**: chords 1-2: slur (no stacc.); **D**: last chord: *f″, g″, d‴, f‴* |
| 115 | pf.1 | **D**: first chord: $e^{\flat\prime\prime\prime}$, *g″, c‴,* $e^{\flat\prime\prime\prime}$ |
| 116 | | **D**: second quaver: ***mf*** |
| 116-117 | pf.2 | **D**: all quavers: stacc. |
| 118 | pf.2 | arpeggio added by analogy with b.117 and as in **D** |
| 119 | pf.1 | **D**:  |
| 129-130 | | **D**:   |

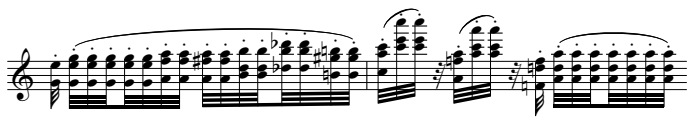
| Bar | Part | Comment |
|---|---|---|
| 133 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 134-135 | pf.1 | lower part: b.134 last chord to b.135 first chord: stacc. and slur added by analogy with upper part and pf.2 |
| 136-137 | pf.1 | lower part: b.136 last chord to b.137 first chord: stacc. and slur added by analogy with upper part and pf.2 |
| 139-140 | pf.1 | lower part: b.139 last chord to b.140: stacc. and slur added by analogy with upper part |
| 141-142 | pf.1 | lower part: b.141 last chord to b.142: stacc. and slur added by analogy with upper part |
| 151 | pf.2 | second quaver, top note: $b^{\flat}$ emended to $e^{\flat\prime\prime}$ by analogy with bb.149, 150 and as in **D** |
| 151, 152, 153 | pf.1 | last chord: stacc. added by analogy with bb.148-150 |
| 155-156 | pf.1 | lower part: slur emended from open slur (page turn) |
| 155-156 | pf.2 | lower part: slur emended from open slur (page turn) |
| 158 | pf.2 | **A**: second chord: $B^{\flat}$ added in pencil |
| 159 | pf.2 | **A**: notes 2-4, 7: stacc. crossed out |
| 164 | pf.2 | **A**: seventh quaver: *B* added in pencil |
| 165 | pf.1 | **A**: notes 2-4, 7: stacc. crossed out in ink |
| 166 | pf.2 | chord 5: stacc. added by analogy with chords 2-4 |
| 167 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 173 | pf.2 | **A**: notes 2-4, 7: stacc. crossed out |
| 174 | pf.2 | **A**: note 1: stacc. crossed out |
| 175 | pf.1 | lower part chords 2-3: stacc. added by analogy with upper part |
| 177 | pf.2 | lower part: ten. added by analogy with upper part |
| 179 | pf.2 | **D**:  |
| 183 | pf.1 | middle part note 4: ♮ for *e′* added because of the end of tie on note 1 ($e^{\flat\prime}$) |
| 195 | |  added by analogy with b.197 |
| 202 | pf.2 | **D**: first and fifth semiquaver: lower notes in brackets |
| 203 | pf.1 | **A**: chords 2, 4: *f″* corrected to *g″* in pencil |
| 210-211 | pf.2 | **A**: lower part: tie crossed out in pencil |
| 215 | pf.1 | chord 1: ***fz*** added by analogy with b.214 |
| 219 | pf.2 | open slur at the end of bar emended to finish on note 8 because of slurs in b.220 and 221 (**A**: change of system from b.219 to b.220) |
| 223 | pf.1 | seventh semiquaver: $a^{\flat\prime}$ emended to $a^{\natural\prime}$ by analogy with third semiquaver and b.222 |
| 223 | pf.2 | eighth semiquaver: $a^{\flat}$ emended to $a^{\natural}$ by analogy with fourth semiquaver and b.222 |
| 224 | pf.1 | chord 3: ***fz*** added by analogy with b.225 (chord 3) |
| 235 | pf.1 | chord 2: stacc. added by analogy with chords 1 and 3 |
| 243, 245, 247 | pf.2 | stacc. added by analogy with b.242 |
| 249 | pf.1 | **A**: arpeggio crossed out in pencil |
| 263 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 264 | pf.1 | **D**: fourth quaver: *c″*, *d″*, *f″*, *c‴* |
| 264 | pf.2 | **D**: fourth quaver: *c′*, *d′*, *f′* |
| 266 | pf.2 | **A**: chord 1: top note *c″* crossed out in pencil; chord 4: upper octave added by analogy with chord 2 and as in **D** |

| Bar | Part | Comment |
|---|---|---|
| 267-268 | pf.2 | **D**:  |
| 273-274 | pf.2 | **D**:  |
| 277-278 | pf.2 | **D**:  |
| 279, 280 | pf.1 | chord 3-4: stacc. added by analogy with bb.275-277 |
| 281 | pf.1 | **A**: chords 2-3, 5: *a′* crossed out; chord 6: *a′* omitted by analogy with chords 2-3, 5 |
| 281, 282 | pf.2 | **D**: notes 2-3 and 5-6: stacc. |
| 286 | pf.2 | chord 1: as pencil correction in **A**; **A**: chord 1: originally notated two octaves higher; correct octave indicated by addition in pencil and ink: *NB 8$^{vo}$ under* and *herfra skr. Basnøgle* (NB lower octave, from here please notate in bas clef), and a bas clef with the three first chords of the bar in the correct position added in pencil; **D**: two octaves above; **D**: last chord: top note missing |
| 288 | pf.2 | stacc. on second triplet added by analogy with stacc. on first triplet |
| 289, 290 | pf.2 | **A**: chords 3, 6: originally notated one octave above, *8 basso* (and *8b.*) added in ink |
| 289-290 | pf.1 | triplets added by analogy with pf.2 and as in **D** |
| 291 | | **A**: 𝄐 added in pencil |
| 296 | | **A**: ***f mo*** crossed out in pencil |
| 298-299 | | **A**: notated by repeat signs of the two previous bars |
| 300, 301 | pf.2 | chords 1-2: stacc. added by analogy with pf.1 |
| 301 | | **A**: notated by repeat signs around the previous bar |
| 304 | pf.2 | chord 2: stacc. added by analogy with b.305 |
| 306 | pf.2 | chord 1: stacc. added by analogy with pf.1 |

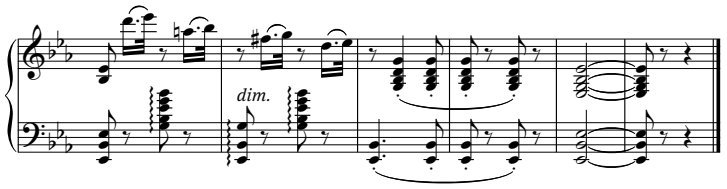
**Second Movement**

| Bar | Part | Comment |
|---|---|---|
| 2 | pf.2 | **A**: chord 2: top note *a* crossed out |
| 8 | pf.2 | lower part: slur added by analogy with pf.1; lower part: first and second crotchet: ten. added by analogy with pf. 1 |
| 23 | pf.2 | chord 3: stacc. added by analogy with pf.1 |
| 25 | pf.2 | chord 3: *e′* emended to *c*, *e′* by analogy with pf.1 and as in **D** |
| 28 | pf.1 | lower part: stacc. added by analogy with upper part |
| 29 | pf.2 | lower part notes 4-5: tie omitted by analogy with notes 6-7 and as in **D**; chords 4-5: stacc. added by analogy with chords 2-3 and 6-7 |
| 32 | pf.2 | chords 3, 6: stacc. added by analogy with pf.1 |
| 35 | pf.1 | chord 1: stacc. added by analogy with b.33 |
| 36 | | ***f*** added by analogy with b.34 and as in **D** |
| 41 | pf.1,2 | chords 4-5: stacc. and slur added by analogy with bb.1, 7, 34, 36 |

| Bar | Part | Comment |
|---|---|---|
| 43 | pf.1,2 | chords 4-5: stacc. and slur added by analogy with bb.1, 7, 34, 36 |
| 44 | pf.2 | ten. added by analogy with pf.1 |
| 46 | pf.1 | last chord: $g^{\sharp\prime}$ emended to $g^{\natural\prime}$ by analogy with chord 3 |
| 46 | pf2 | last chord: $g^{\sharp}$ emended to $g^{\natural}$ by analogy with chord 3 |
| 50 | pf.2 | final note: $g^{\sharp\prime}$ emended to $a^{\flat\prime}$ (enharmonically) by analogy with b.51 |
| 53 | pf.1 | **D**: third quaver: *d′*, *f′*, $b^{\flat\prime}$ |
| 56 | pf.1 | **D**: chord 2: *f′* missing |
| 63 | pf.2 | chords 5-6:  added by analogy with b.62 |
| 69 | pf.2 | chord 2: *e*, $f^{\times}$, $a^{\sharp}$ enharmonically emended to *e*, *g*, $b^{\flat}$ |
| 72 | pf.2 | **B**: chord 1: stacc. |
| 73 | pf.1 | stacc. added by analogy with b.28 |
| 73 | pf.2 | stacc. and slur added by analogy with b.72 |
| 74 | pf.2 | chords 4-5: stacc.added by analogy with chords 2-3, 6-7 |
| 74-75 | pf.1 | added page to **B:** |

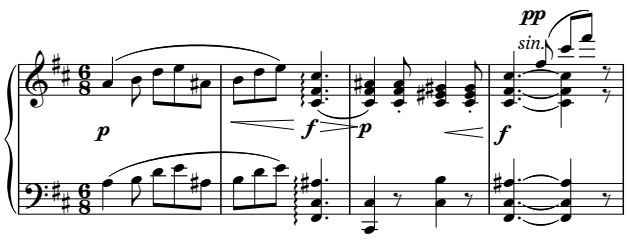


| | | |
|---|---|---|
| 78 | pf.2 | **D**: chord 1: *d′*, *f′*, *a′* |
| 81, 84 | pf.1,2 | **B:** second quaver: stacc. |
| 86-91 | pf.1 | added page to **B:** |

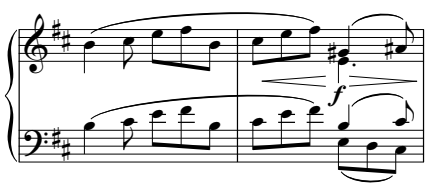



**Third Movement**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: four bars with a different beginning crossed out: |



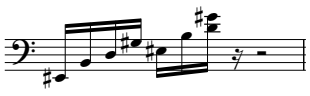
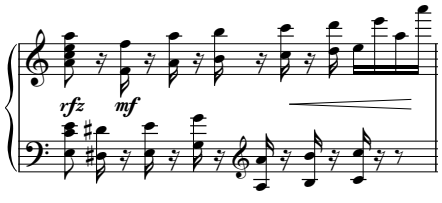

| | | |
|---|---|---|
| 1-2 | pf.2 (1) | end of slur emended from second quaver of pf.2 to third quaver of pf.1 by analogy with pf.1, upper part |
| 2-3 | pf.2 | slur added by analogy with pf.1 and as in **D** |
| 9 | pf.2 | slur added by analogy with bb.7, 11 |
| 12-13 | | **A**: two bars between bb.12 and 13 crossed out in ink: |




| Bar | Part | Comment |
|---|---|---|
| 13-14 | pf.2 (1) | see bb.1-2 above |
| 15 | pf.1 | upper part note 4: stacc. added by analogy with note 2 |
| 18 | pf.2 | **A**: fifth quaver: added in pencil below the note in brackets: *(lille Node)* (small notehead) |
| 20 | pf.1 | chord 3: stacc. omitted by analogy with bb.6, 8, 10, 12 |
| 25 | | note 5: ***f*** added by analogy with b.23 and as in **D** |
| 31 | | **A**: sixth quaver: ***f*** crossed out in ink; ***p*** added by analogy with b.32 |
| 37 | pf.1 | chord 3: ten. added by analogy with chord 1 and pf.2 |
| 39-48 | | **A**: on a separate sheet, marked *Indlæg B til 3die Stykke, d dur pag 19* (insert B for the 3rd piece, D major page 19) |
| 53-57 | | triplet marks added |
| 55 | pf.2 | chord 3: *D′*, *C*, *G* emended to *F′*, *C*, *G* because of pedal *F* in the rest of b.55 and b.56 and as in **D** |
| 57 | pf.1 | sixth quaver: $d^{\flat\prime\prime}$, $d^{\flat\prime\prime\prime}$ emended to *d″*, *d‴* because of the harmonic progression of the bar |
| 68 | pf.2 | **A**: fifth quaver lower note: $F^{\sharp\prime}$ (writing error for the correct *A′*); last chord: stacc. added by analogy with pf.1; |
| 70 | pf.2 | chord 4: ♪ emended to ♪. because of the following 𝅘𝅥𝅯 (writing error) |
| 77 | pf.1 | fourth quaver lower note: $a^{\sharp\prime}$ emended to $a^{\natural\prime}$ as in **D** (writing error in **A**) |

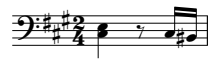
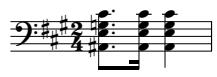
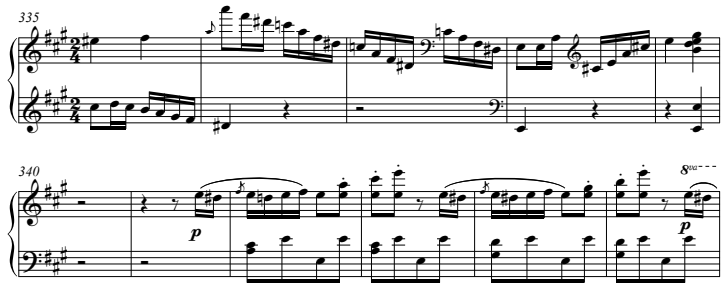
**Fourth Movement**

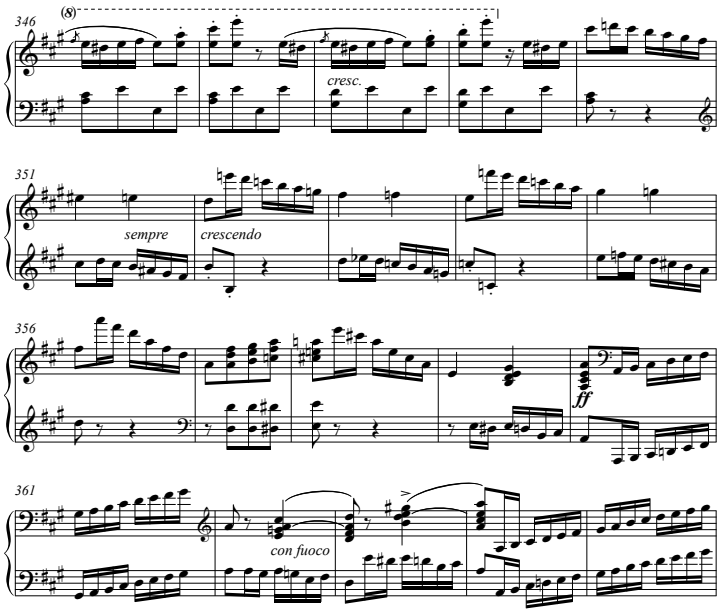
| Bar | Part | Comment |
|---|---|---|
| 5 | pf.2 | second crotchet: marc. added by analogy with pf.1 |
| 7 | pf.2 | second crotchet: marc. added by analogy with pf.1 |
| 10 | pf.1 | fourth semiquaver: stacc. added by analogy with b.9 |
| 12 | pf.2 | chord 1: stacc. added by analogy with b.11 |
| 15 | pf.2 | last chord: stacc. added and end of slur emended from first note of b.16 by analogy with b.17 |
| 16 | pf.2 | **D**: third quaver: $g^{\sharp}$, *b*, *e′* |
| 20 | pf.2 | chord 2: ***fz*** added by analogy with b.19 |
| 21 | pf.1 | chord 4: $g^{\sharp\prime}$, *d″*, $g^{\sharp\prime\prime}$ emended to $g^{\natural\prime}$, *d″*, $g^{\natural\prime\prime}$ because of b.22 chord 1 and as in **D** |
| 21 | pf.2 | upper part chord 2: stacc. added by analogy with pf.1 |
| 23, 24 | pf.1 | fourth semiquaver: stacc. added by analogy with bb.9, 10 |
| 43, 44 | pf.1 | **D**: $a^{\flat\prime}$ missing in all the chords |
| 49, 50 | pf.1 | **D**: *g′* missing in all the chords |
| 60 | pf.2 | chords 1, 4: stacc. added by analogy with pf.1 |
| 61 | pf.1 | **D**: chord 1: arpeggio; second quaver: ***p*** |
| 62 | pf.1 | marc. added by analogy with b.61 |
| 64 | | **A**: ***pp*** and  added in pencil |
| 65-71 | | **A**, **D**: every second barline is broken, (i.e. barlines between bb.65/66, 67/68, 69/70 and 71/72), temporarily changing the meter from 2/4 to quasi 4/4 |
| 69 | pf.2 | **D**: chord 1: *E* (topnote *e* missing) |
| 78 | pf.1 | **D**: note 6: $d^{\sharp\prime\prime}$ |
| 87-106 | | bar lines as bb.65-72 |
| 91 | pf.1 | upper part note 1: ten. added by analogy with note 2 and b.92 |
| 91, 92 | pf.2 | note 1: stacc added by analogy with bb.87, 88 |
| 99 | pf.1 | upper part note 1: ten. added by analogy with note 2 and b.100 |
| 106 | pf.2 | **D**: last chord: *e*, *g*, $c^{\sharp\prime}$ |

| Bar | Part | Comment |
|---|---|---|
| 109 | pf.2 | **D**: first quaver: *D* (upper octave missing) |
| 110 | pf.2 | **D**: first quaver: *F* (upper octave missing) |
| 111 | pf.2 | **D**: first semiquaver: *G* (upper octave missing) |
| 112 | pf.2 | **D**: first semiquaver: $G^{\flat}$ (upper octave missing) |
| 113 | pf.2 | **D**: first semiquaver: *F* (upper octave missing) |
| 116 | pf.2 | **D**: first quaver: *E* (upper octave missing) |
| 120 | pf.2 | **A**: note 8: *c′* corrected in pencil to *e′* |
| 137, 138, 139 | pf. 2 | chord 1: stacc. added by analogy with b.136 and as in **D** |
| 141 | pf.2 | **D**: second quaver: *D*, $g^{\sharp}$ |
| 146 | pf.1 | chord 3: stacc. added by analogy with b.147; chord 4: as b.21 (see above) |
| 147 | | ***fz*** added by analogy with b.146 |
| 148 | pf.2 | **A**: first quaver: lower octave *A′* crossed out in ink |
| 148, 149 | pf.1 | fourth semiquaver: stacc. added by analogy with bb.134, 135 |
| 150 | pf.2 | **D**: fourth semiquaver: *c′* (lower third missing) |
| 152 | pf.1 | **D**: chord 1: *f″* missing in the chord; fourth semiquaver: *f′* missing in the chord |
| 160, 161 | pf.1 | **D**: second chord: marc. |
| 164 | pf.2 | chord 2: stacc. added by analogy with pf.1; **A**: chords 2-4: notated one octave higher with the addition in the margin: *NB skrives i f Nøgle en Octav dybere* (to be notated in the bas clef one octave below); **D**: chord 2: $d^{\flat}$, *f*, $b^{\flat}$; chord 3: $E^{\flat}$; chord 4: $e^{\flat}$, $g^{\flat}$, $b^{\flat}$ |
| 165 | pf.2 | **D**: third quaver: $c^{\flat}$ (lower octave missing) |
| 169 | pf.1 | **B**: chords 2 and 4: *c″*, $e^{\flat\prime\prime}$, $a^{\flat\prime\prime}$, *c‴* corrected in pencil to *c″*, *f″*, $a^{\flat\prime\prime}$, *c‴* |
| 170 | pf.2 | **D**: chord 1: *F*, *f* |
| 172-173 | pf.1 | **D**: no *c″* in any of the chords |
| 179 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 184-210 | | **A**, **D**: notated with accidentals and without key signatures |
| 185, 186, 187, 188 | pf.2 | **D**: chord 1: *E* (upper octave *e* missing) |
| 185-198 | | barlines as in **A**, **D** (see bb.65-71) |
| 195 | pf.2: | **D**:  |
| 197 | pf.2 | **D**: chord 1: $G^{\sharp}$ (upper octave $g^{\sharp}$ missing) |
| 203-210 | | barlines as in **A**, **D** (see bb.65-71) |
| 206 | pf.1 | chord 1: stacc. added by analogy with bb.203-205 |
| 210 | | **D**: *dol.* |
| 217 | pf.1 | note 7: stacc. added by analogy with b.215 |
| 221 | pf.2 | chord 1: stacc. added by analogy with b.222 |
| 223 | pf.2 | **D**: chord 2: *A* (upper note $c^{\sharp}$ missing); **A**: chord 4: *d* as second note of the chord crossed out in pencil |
| 231 | pf.2 | **D**: fourth quaver: *G*, $B^{\flat}$, $e^{\flat}$ (top note *g* missing) |
| 233 | pf.2 | **D**: fourth quaver: $B^{\flat}$, *d* , *g* (top note $b^{\flat}$ missing) |
| 242 | pf.1,2 | **D**:   |
| 245 | pf.2 | **D**: chord 1: top note *e′* missing |
| 248 | pf.1,2 | ***fz*** added by analogy with b.247 |
| 253 | pf.2 | upper part: 𝄾 added because of value of the first chord |

## NO. 6
## RONDEAUX BRILLANTS, OPUS 6

**No. 1**

| Bar | Part | Comment |
|---|---|---|
| | | the fingering of **D** is omitted from the present edition; **A:** no fingering |
| 16 | pf.2 | **A**:  |
| 22 | pf.1,2 | **A**: *cresc.* |
| 32 | pf.1,2 | **A:** second chord: *A′*, *A*, *a′*, $c^{\sharp\prime\prime}$, *e″* |
| 33 | | **A**: *risoluto* |
| 37 | pf.2 | **A**: note 1: 𝅗𝅥 |
| 45 | pf.1,2 | **A**: chord 1: 𝅗𝅥 |
| 65 | pf.2 | **A**:  |
| 96, 98 | pf.1 | **A**: second quaver: arpeggio |
| 104 | | **A**: *legato* |
| 105-106 | pf.2 | lower part: tie added by analogy with bb.109-110 |
| 121 | pf.2 | **A**: *a*, $c^{\sharp\prime}$, *e′*, *a′* |
| 165 | pf.1 | note 3: $b^{\flat}$ emended to $b^{\natural}$ because of the harmonic context of bb.162-175 |
| 203 | pf.2 | beginning of slurs emended from last note of b.202 by analogy with pf.1 |
| 222 | pf.1 | end of slur emended from note 1 to note 2 by analogy with bb.8, 123 |
| 230 | pf.2 | see b.16 above |
| 239, 243 | pf.2 | **A**: third quaver: $g^{\sharp}$, *b*, *d′* |
| 246 | pf.1,2 | see b.32 above |
| 259 | pf.2 | **A**: note 1: 𝅗𝅥 |
| 263 | pf.1 | slur added by analogy with b.49 |
| 263-264 | pf.2 | slur added by analogy with b.49-50 |
| 265 | pf.1 | slur added by analogy with b.51 |
| 265-266 | pf.2 | slur added by analogy with b.51-52 |
| 268 | pf.1 | note 1: $g^{\sharp\prime\prime}$ emended to $g^{\natural\prime\prime}$ (engraver's error) |
| 269 | pf.1 | note 1: $c^{\sharp\prime\prime}$ emended to $c^{\natural\prime\prime}$ (engraver's error) |
| 276 | pf.2 | note 1: $f^{\sharp}$ emended to $f^{\natural}$ by analogy with b.268 |
| 279 | pf.2 | **A**: same rhythm as in b.65 (see above) |
| 305 | pf.1 | note 1: stacc. added by analogy with pf.2 |
| 314 | | **A**: *legato* |
| 318 | pf.1 | chord 1: *a*, $c^{\sharp\prime}$, $f^{\sharp\prime}$ emended to *a*, $c^{\natural\prime}$, $f^{\sharp\prime}$ by analogy with b.314 |
| 330 | | **A**: *crescendo* |
| 330 | pf.1 | notes 5-6: stacc. added by analogy with b.332 |
| 331 | pf.1 | **A**: chords 1-2: 𝅗𝅥 *c″* with grace note *e″* |
| 332 | pf.1 | **A**: note 6: *b″* |
| 335-353 | | **A**: missing; instead the following somewhat longer ending of the movement is included:   |



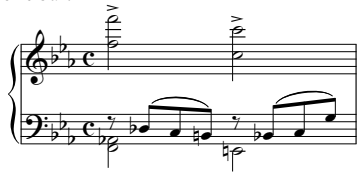

**No. 2**

| Bar | Part | Comment |
|---|---|---|
| | | *RONDO* before the first bar omitted |
| 31 | | *cresc.* emended to *decresc.* by analogy with b.243 and because of the dynamic indications in bb.31-33 |
| 33 | pf.2 | fourth quaver: marc. added by analogy with b.245 |
| 57 | pf.1 | end of slur emended from note 4 to note 1 by analogy with b.53; note 4: marc. added by analogy with b.53 |
| 64 | pf.2 | chords 1, 2: marc. added by analogy with b.276 |
| 75 | pf.1 | chord 4: marc. added by analogy with pf.2 |
| 79 | pf.2 | chord 4: marc. added by analogy with pf.1 |
| 104, 105 | pf.2 | upper part notes 1-2: slur added by analogy with pf.1 |
| 106 | pf.2 | upper part notes 1-2: slur added by analogy with pf.1 |
| 163 | pf.2 | chord 4: marc. added by analogy with pf.1 |
| 165 | pf.1,2 | marc. between the staves interpreted as marc. in both pf.1 and pf.2 |
| 171 | pf.1,2 | chord 4: marc. added by analogy with b.163 |
| 173 | pf.1,2 | chord 2: marc. added by analogy with b.165 |
| 175 | pf.2 | chords 3-4: stacc. added by analogy with chords 1-2 and bb.174, 176-177 |
| 233-234 | pf.1 | upper part: slur from last note of b.233 to first note of.234 omitted by analogy with bb. 21-22 |
| 265 | pf.1 | end of slur emended from note 2 to note 4 by analogy with b.269 |
| 269 | pf.1 | note 4: marc. added by analogy with b.265 |
| 287 | pf.2 | chord 4: marc. added by analogy with pf.1 |
| 292 | pf.1,2 | last chord: marc. added by analogy with b.79 |
| 294 | pf.2 | note 3: stacc. added by analogy with b.296 |
| 320 | pf.2 | upper part note 1: marc. added by analogy with pf.1 |
| 321 | pf.1,2 | chord 1: marc. added by analogy with b.320 |
| 360-361 | pf.2 | slurs added by analogy with bb.144-145 |
| 383 | pf.2 | marc. added by analogy with b.385 |

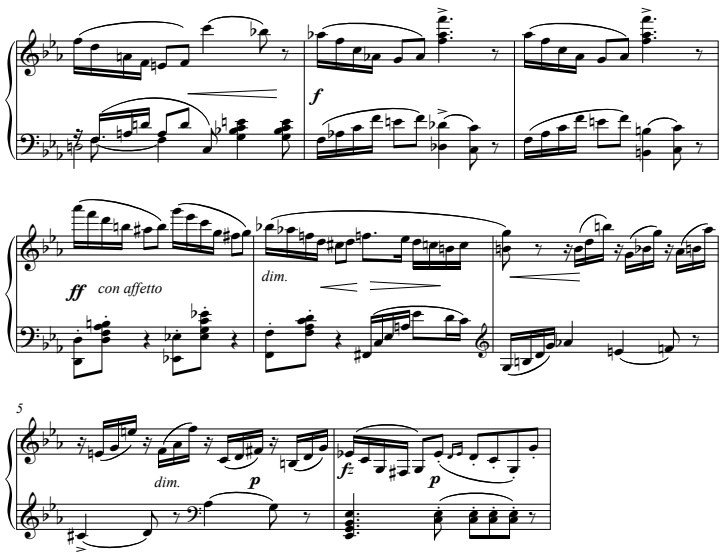
## NO. 7
## CAPRICER, OPUS 18

**No. 1**

| Bar | Part | Comment |
|---|---|---|
| 1 | pf.2 | stacc. added by analogy with pf.1 and as in **B** |
| 2 | pf.2 | stacc. added by analogy with pf.1 and as in **B** |
| 4 | pf.1 | notes 5-10: slur added by analogy with b.24 and as in **D** |
| 5 | pf.1 | mordent emended from note 6 to note 7 by analogy with b.1 |
| 5 | pf.2 | chord 1: marc. added by analogy with pf.1 and as in **D**; chords 2-5: stacc. added by analogy with pf.1 and as in **B** |
| 5, 6 | | **B**: fourth quaver: ***p*** |
| 6 | pf.1 | note 1: marc. added by analogy with b.5; note 10: stacc. omitted because of tie |
| 6 | pf.2 | chord 1: marc. added by analogy with b.5; chords 2-5: stacc. added by analogy with b.5 |
| 9 | pf.2 | marc. added by analogy with pf.1 and as in **B** |
| 10 | pf.1 | note 6: stacc. added by analogy with b.14 and as in **D** |
| 11, 12, 15, 16 | pf.1 | note 6: stacc. added by analogy with b.14; notes 1-5: slur added by analogy with b.10 |
| 12 | pf.1 | note 7: marc. added by analogy with bb.10, 11 |
| 13 | pf.2 | marc. added by analogy with pf.1 and as in **B** |
| 15 | | ***pp*** added by analogy with b.11 |
| 15 | pf.1 | note 7: marc. added by analogy with b.11 |
| 16 | pf.1 | **D**: note 7: marc. |
| 18 | pf.2 | note 1: marc. added by analogy with b.17 and as in **D**; notes 1-6: slur and stacc. added by analogy with b.17 |
| 19 | | **B**: ***f***; **D**: ***p*** |
| 20 | pf.1 | slurs added by analogy with b.19 and as in **B** |
| 21 | | ***p*** added by analogy with b.+1 and as in **B** |
| 21 | pf.2 | chords 2-5: stacc. added by analogy with b.5 |
| 22 | pf.2 | marc. and stacc. added by analogy with b.21 |
| 24 | pf.1 | note 5: marc. added by analogy with bb. 4 |
| 25 | pf.1 | note 1: marc. added by analogy with b.21 |
| 25 | pf.2 | chord 1: marc. added by analogy with b.21 |
| 26 | pf.1 | note 10: stacc. omitted because of tie |
| 26 | pf.2 | marc. and stacc. added by analogy with b.6 |
| 27 | pf.1 | notes 5, 10: marc. added by analogy with b.7 |
| 29 | pf.2 | first and second minim: marc. added by analogy with b.9 and as in **B** |
| 30, 31, 32, 34, 36 | pf.1 | notes 1-6: slur and stacc. added by analogy with bb.10-12 |
| 31-36 | pf.1,2 | as in **A** and **D**; **B**: the five bars are substituted by one bar: |
| 33 | pf.2 | first and second minim: marc. added by analogy with b.29 |
| 35 | pf.2 | first and second minim: marc. added by analogy with b.29 |
| 37 | pf.2 | note 7-8: marc. and slur added by analogy with b.38 and as in **D** |
| 38 | pf.2 | **B**: third crotchet: upper part ♩. *b*♯ added to the ♩ *a* |
| 39 | pf.1 | note 6: stacc. omitted by analogy with bb.40-44 |



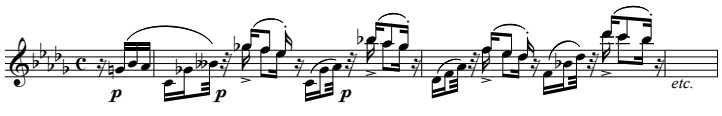
| Bar | Part | Comment |
|---|---|---|
| 40 | pf.2 | **B**: third and fourth crotchet: ♪♪♪𝄾 (the chord having an additional *e* as its lowest note) |
| 41, 42 | pf.1 | note 7: marc. added by analogy with bb.39-40 |
| 41-50 | pf.1,2 | as in **A** and **D**; **B**: |



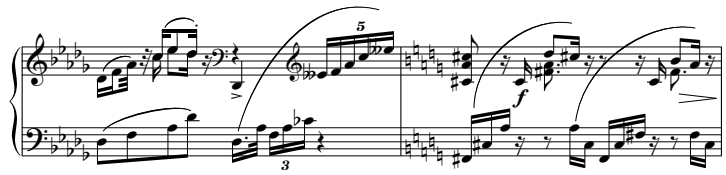

| | | |
|---|---|---|
| 42 | | **D**: *crescendo* |
| 47 | pf.1 | last note: stacc. added by analogy with b.48 |
| 48 | pf.1 | marc. added by analogy with b.47 |
| 48 | pf.2 | note 1: marc added by analogy with b.47 |
| 50 | pf.1 | slurs added by analogy with b.19 |
| 50 | pf.2 | note 1: marc. added by analogy with b.20 and as in **B** |
| 51, 52 | pf.2 | chord 1: marc. added by analogy with bb.1-2 and as in **D** |
| 54 | pf.1 | note 5: marc. added by analogy with b.53 |
| 55 | pf.1 | note 1: marc. added by analogy with b.52 |
| 55, 56 | pf.2 | marc. and stacc. added by analogy pf.1 and bb.1-2 |
| 56 | pf.1 | last note: stacc. omitted because of tie and as in **D** |
| 59 | pf.1 | note 7: marc. omitted (presumably a wrong interpretation by the engraver of a hairpin in **D**) |
| 61 | pf.2 | marc. added by analogy with pf.1, b.35 and as in **B** |
| 62 | pf.1 | note 7: marc. added by analogy with b.66 |
| 63, 64, 66, | | |
| 65 | pf.2 | marc. added by analogy with b.61 |
| 66 | pf.1 | note 7: marc. added by analogy with bb.67, 68 |
| 67 | | **D**: ***pp*** |
| 67, 68 | pf.1 | notes 1-5: slur added by analogy with b.62; note 6: stacc. added by analogy with b.62 |
| 69 | | **D**: ~~*con fouco*~~ |

**No. 2**

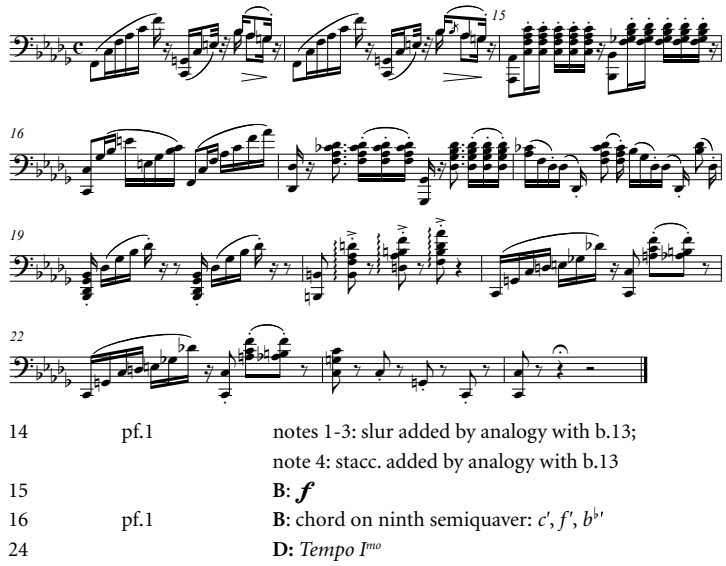
| Bar | Part | Comment |
|---|---|---|
| | | **B**: *Poco Andante grazioso*; **D**: *Alllegro grazioso moderato* |
| | +1 | **B**: ***p*** |
| 1 | pf.1 | **B**: notes 4, 8: ***p*** |
| 1-5 | pf.1 | marc. as in **A**, **D**; **B**: marc. on notes 4 and 10 instead of notes 5 and 11 |
| 1-7 | pf.2 | **B**: notated as two parts: |



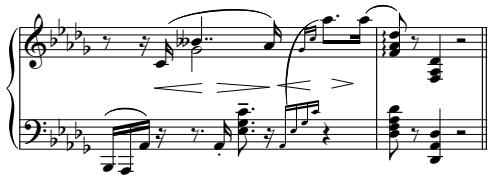

| | | |
|---|---|---|
| 3 | pf.2 | **B**: note 1: stacc. |
| 4 | pf.1 | notes 7-8: as in **D** and by analogy with bb.1-3 and 5-7; **B**: notes 7-8: ♪♪ |
| 4 | pf.2 | **B**, **D**: note 5: stacc. |
| 6, 7, $8^{i}$ | pf.1 | marc. added by analogy with bb.1-5 |
| $8^{i}$ | pf.1,2 | **D**: the whole bar added as an afterthought above the staff, and "No 2" added to the present $b.8^{ii}$, thus indicating that originally Hartmann did not want a repeat sign and two voltas; this original idea is reflected in **B** (see below, bb.8-9) |
| 8-9 | pf.1,2 | **B**: |



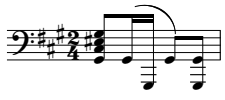
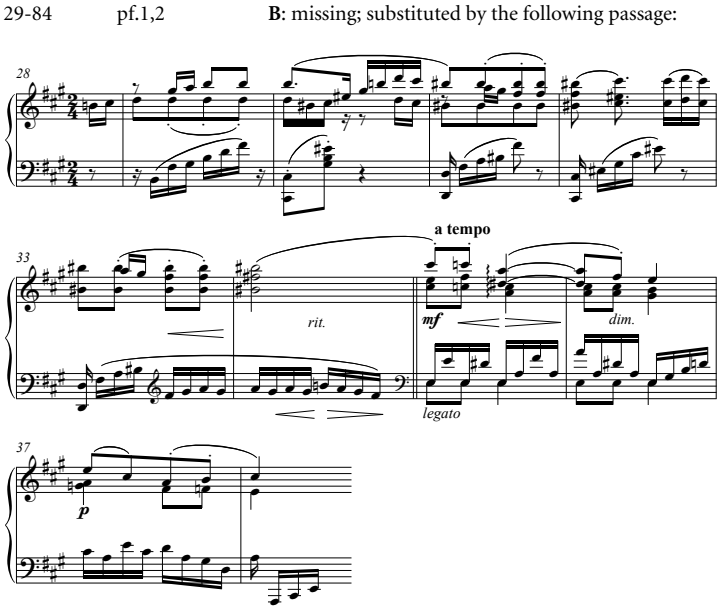

| | | |
|---|---|---|
| 9, 11, 12 | pf.1 | stacc. added by analogy with b.10 and as in **D** |
| 11 | pf.1 | **B**: as b.9 (see above, bb.8-9) |
| 13-24 | pf.2 | **B**: |




| | | |
|---|---|---|
| 14 | pf.1 | notes 1-3: slur added by analogy with b.13; note 4: stacc. added by analogy with b.13 |
| 15 | | **B**: ***f*** |
| 16 | pf.1 | **B**: chord on ninth semiquaver: $c'$, $f'$, $b^{\flat\prime}$ |
| 24 | | **D:** *Tempo I^mo* |
| 28 | pf.1 | notes 5-7: redundant slur omitted because of slur from notes 5-6 |
| 29, 30, 31 | pf.1 | notes 5, 11: marc. added by analogy with bb.25-27 |
| 29 | pf.1 | note 10: stacc. added by analogy with bb.25-28 |
| 31 | pf.1 | note 10: stacc. added by analogy with bb.30, 32 |
| 33-35 | pf.1 | slurs added by analogy with bb.36-37, 43-46 and as in **D** |
| 34 | pf.2 | stacc. added by analogy with b.36 |
| 34, 35, | | |
| 37-50 | pf.1 | stacc. added by analogy with bb.33, 36 |
| 37 | pf.1,2 | **B**: fourth crotchet: *accelerando* |
| 39 | pf.1 | fourth crotchet: marc. added by analogy with b.47 and as in **D** |
| 40 | pf.1 | fourth crotchet: slur added by analogy with second crotchet and as in **D** |
| 41-42 | pf.1 | slurs added by analogy with bb.36-37, 43-46 and as in **D** |
| 42 | pf.2 | notes 1, 6: stacc. added by analogy with b.34 |
| 47-48 | pf.1 | slurs added by analogy with bb.36-37, 43-46 and as in **D** |
| 48 | pf.2 | notes 6-8: slur added by analogy bb.45-47 |
| 48, 49 | pf.2 | notes 4-5, 9-10: stacc. added by analogy with bb.45-47 |
| 49 | pf.2 | notes 1-3, 6-8: slurs added by analogy with bb.45-47 |

| Bar | Part | Comment |
|---|---|---|
| 50 | pf.2 | notes 1-3: slur added by analogy with bb.45-47; **B** (b.42):  |

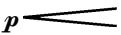
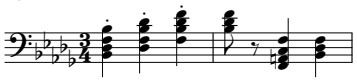
**No. 3**

| Bar | Part | Comment |
|---|---|---|
| | | **B**: *Poco Allegretto* |
| 2-3 | pf.1 | lower part: tie added by analogy with upper part and as in **D** |
| 3 | pf.1 | **B**: second to fourth quaver: stacc. and slur |
| 5 | pf.1 | **B**: chord one: ten., not marc. |
| 11 | pf.1 | **B**: second to fourth quaver: stacc. and slur |
| 13 | pf.1 | upper part note 4: $f^{\natural\prime\prime}$ emended *to* $f^{\sharp\prime\prime}$ by analogy with bb.5, 37; **B**: chord one: ten., not marc. |
| 17 | pf.1 | **B**: notes 1, 4: ten., not marc. |
| 23 | pf.2 | **B**:  |
| 23 | pf.2 | **D**: chords 2-5: stacc. |
| 26 | pf.1 | lower part note 1: marc. added by analogy with b.30 and as in **D**; **B**: upper part fourth quaver: 𝄾 |
| 27 | pf.1 | **B**: upper part first quaver: 𝄾 |
| 28 | pf.1 | lower part note 1: marc. added by analogy with b.30 and as in **D** |
| 29-84 | pf.1,2 | **B**: missing; substituted by the following passage:   |
| 45, 46 | pf.1 | upper part note 1: marc. added by analogy with lower part |
| 46 | pf.1 | lower and upper parts: slurs added by analogy with b.45 |
| 54 | pf.1 | lower part chord 1: marc. added by analogy with b.53 and as in **D** |
| 61, 62 | pf.1 | lower part chord 1: marc. added by analogy with b.53 and as in **D** |
| 79 | pf.2 | **D**: chord 1: stacc. |
| 81 | pf.1 | chord 3: marc. added by analogy with b.33 |
| 85 | pf.1 | lower part: marc. added by analogy with b.37 |
| 108 | pf.1,2 | **D**: ***pp*** |
| 109 | pf.2 | note 1: stacc. added by analogy with pf.1 and as in **D** |

| Bar | Part | Comment |
|---|---|---|

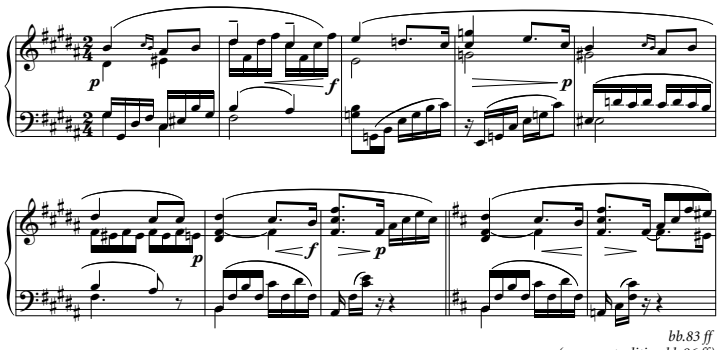
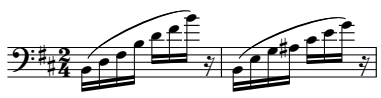
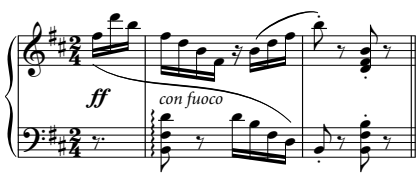
**No. 4**

| Bar | Part | Comment |
|---|---|---|
| +1-3 | pf.2 | stacc. added by analogy with pf.1 and as in **B** |
| 6 | pf.2 | chords 2-3: stacc. added by analogy with chord 1 and as in **B** |
| 7 | pf.2 | stacc. added by analogy with pf.1 |
| 8 | pf.1,2 | stacc. added by analogy with bb.1-7, 78 |
| 9-23 | pf.2 | stacc. added by analogy with bb.79-100 |
| 10 | pf.1 | note 1: marc. added by analogy with b.14 |
| 18 | pf.1 | note 5: marc. added by analogy with bb.17, 21, 22 |
| 29[i] | pf.1 | note 7: $d^{\flat\prime}$ emended to $d^{\natural\prime}$ by analogy with note 3 and pf.2; note 8: $c^{\natural\prime}$ emended to $c^{\flat\prime}$ by analogy with note 4 and pf.2 |
| 24[ii] | pf.2 | fourth to sixth quaver: stacc. and slur added by analogy with b. 27[ii] (pf.2) and as in **B** |
| 25[ii]-26[ii] | pf.1 | slur omitted because of slur in bb.25-27 |
| 26[ii]-27[ii] | pf.1 | tie added by analogy with bb.30-31 |
| 28[ii] | pf.2 | fourth to sixth quaver: stacc. and slur added by analogy with b.24[ii] and as in **B** |
| 29-30, 30-31 | pf.1 | slurs omitted because of slur in bb.29-31 and by analogy with bb.25-27; |
| 32 | pf.2 | lower part note 1: 𝅗𝅥 emended to 𝅗𝅥. to fit the metre |
| 32 | | ***pp*** instead of ***p*** |
| 33, 34 | pf.1,2 | **B**: second crotchet: ***fp*** |
| 33-35 | pf.2 | **B**: slurs and stacc. |
| 34-41 | pf.2 | stacc. added by analogy with bb.32-33 and in accordance with *segue* in b.37 of **B** |
| 35 | pf.1 | chord 2: marc. added by analogy with bb.33, 34 |
| 35 | | **B**:   |
| 36 | | **B**: ***p*** |
| 37, 38, 39 | pf.1,2 | **B**: second crotchet: ***fp*** |
| 39 | pf.1 | chord 3: marc. added by analogy with bb.37, 38 and as in **B** |
| 43 | pf.1 | stacc. and slur added by analogy with bb.27[ii], 28[ii], 31, 32 and as in **B**; upper part note 2: $d^{\sharp\prime\prime\prime}$ emended to $f^{\sharp\prime\prime\prime}$ because of the harmonic context and as in **B** |
| 44, 45 | pf.1 | **B**: beginning of slur on note 1 |
| 47 | pf.1 | stacc. and slur added by analogy with bb.27, 28, 31, 32 and as in **B** |
| 48 | pf.1 | note 5: marc. added by analogy with bb.44-46 |
| 48 | pf.1 | notes 6-7: $c''$-$b'$ emended to $d''$-$c''$ by analogy with bb.46, 50 and as in **B** |
| 49 | pf.1 | notes 3-5: stacc. and slur added by analogy with bb.27, 28, 31, 32 and as in **B** |
| 50 | pf.1 | note 5: $b^{\flat\prime\prime}$ emended to $g^{\flat\prime\prime}$ by analogy with bb.45, 46, 48 and as in **C**; note 5: marc. added by analogy with b.44 |
| 51 | pf.1 | chords 3-5: stacc. and slur added by analogy with bb.27, 28, 31, 32 and as in **B** |
| 52-54 | pf.1 | chord 2: marc. added by analogy with bb.33, 34 |
| 52, 53, 54 | pf.1,2 | **B**: second crotchet: ***fp*** |
| 55 | pf.1 | chords 3-5: stacc. and slur added by analogy with bb.27, 28, 31, 32 and as in **B** |
| 55 | | **B**: second crotchet: ***f*** |
| 56, 57 | pf.1,2 | **B**: second crotchet: ***fp*** |
| 58 | pf.1 | chord 3: marc. added by analogy with b.39 |
| 58-59 | pf.1 | slur from last chord of b.58 to first chord of b.59 omitted because of slur in b. 59 |
| 63 | pf.1,2 | *staccato* emended to stacc. |
| 65 | pf.1 | **B**: second crotchet: ***fp*** |
| 69 | pf.1 | marc. added by analogy with b.70 |
| 75 | pf.2 | stacc. added by analogy with pf.1 |
| 78 | pf.1,2 | chords 1, 2: stacc. added by analogy with bb.71-77 |

| Bar | Part | Comment |
|---|---|---|
| 82-100 | pf.2 | stacc. added by analogy with bb.79-81 and in accordance with *segue* in b.82 of **B** |
| 85 | pf.1 | note 7: marc. added by analogy with b.15 |
| 87, 88 | pf.1,2 | **B**: second crotchet: ***fp*** |
| 89 | pf.2 | fifth quaver: $A^{\flat}$ emended to *c* because of the harmonic context and as in **C** |
| 91, 92 | pf.1,2 | **B**: second crotchet: ***fp*** |
| 95 | pf.1 | notes 1-5: slur added by analogy with b.97; note 5: marc. added by analogy with b. 97 and as in **B** |
| 98 | pf.1 | notes 6-8: stacc. added by analogy with b.96 |
| 98 | | **B**: ***p***  |
| 99 | pf.1 | notes 1-5: slur added by analogy with b.97; note 5: marc. added by analogy with b.97 |
| 104 | | **B**: second crotchet: ***p*** |
| 107 | | **B**: second crotchet: ***p*** |
| 107 | pf.1 | stacc. added by analogy with pf.2 |
| 108, 109 | pf.1 | **B**: chord 2: ten. |
| 108-114 | pf.1 | missing stacc. on $\grace{}$ chords added |
| 109-114 | pf.2 | stacc. added by analogy with bb.107-108 and in accordance with *segue stacc.* in b.109 of **B** |
| 112, 113 | pf.1 | **B**: chord 2: ten. |
| 116, 118, 120, 121 | pf.1 | **B**: chord 2: ten. |
| 117 | pf.1 | **B**: *f'*, *d''*, *f''* |
| 118 | pf.1 | chord 1: stacc. added by analogy with bb.116, 120 |
| 121 | pf.1 | chord 1: stacc. added by analogy with bb.116, 120 |
| 123-124 | pf.2 | **B**:  |

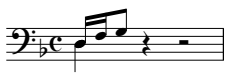
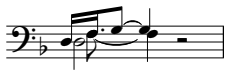
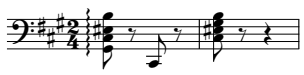
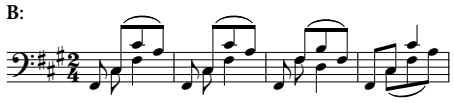
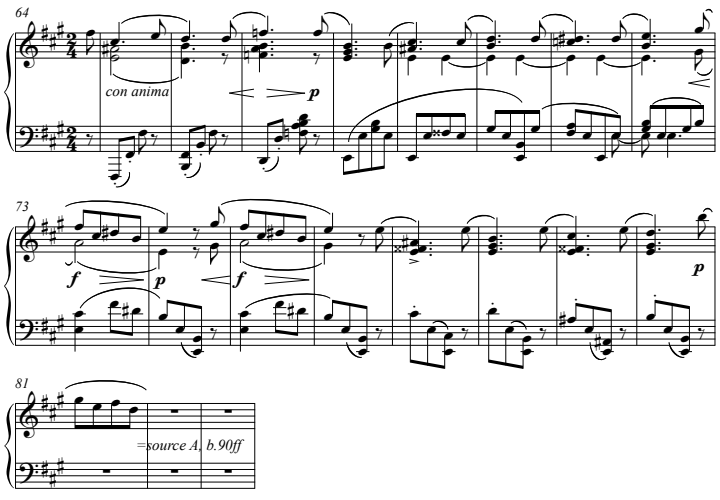
**No. 5**

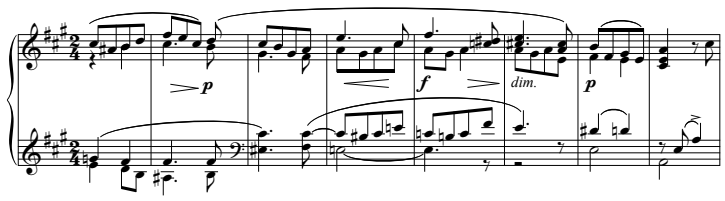
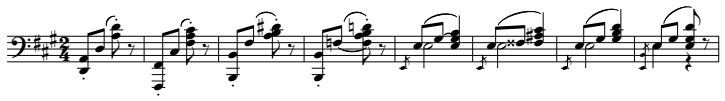
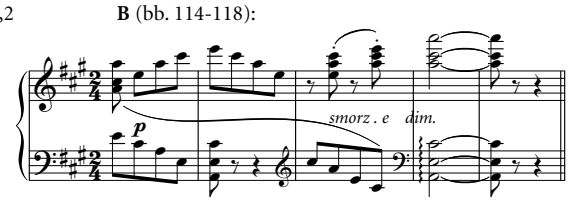
| Bar | Part | Comment |
|---|---|---|
| | | **B**: *Allegro moderato, con passion*; **D:** *Allegro Commodo* |
| 13 | pf.1 | slur added by analogy with bb.1-10 |
| 14-15 | pf.1 | slur added by analogy with bb.9-10 |
| 21 | pf.1 | **D**: chord 1 lower part: top note *g'* of the chord missing |
| 23-24 | pf.1,2 | **D**: between bb.23 and 24 three bars crossed out in ink (the three crossed out bars are a repetition of bb.24-26 of the present edition) |
| 25, 29 | pf.1 | **B**: upper part notes 1-3: stacc. and slur |
| 28 | pf.1 | lower part notes 1-6: slur omitted by analogy with b.32; **D**: lower part notes 4-6: slur |
| 29 | pf.1 | lower part: as in **A**, **D**; **B**: lower part: $\dot{d}.$ |
| 31 | pf.1 | **B**: lower part: stacc. and slur |
| 31 | pf.1,2 | **D**: *ped.* |
| 35 | pf.1,2 | **D**: repeat omitted |
| 37-39 | pf.1 | end of slur emended from last note of b.37 to first note of b.39 by analogy with bb.36-37. |
| 39 | pf.1 | **D**: lower part: marc. missing |
| 40, 42 | pf.1 | **D**: third to fourth quaver: slur and stacc. |
| 42 | pf.2 | notes 4, 7: *G* and *g* emended to $G^{\sharp}$ and $g^{\sharp}$ (engraver's mistake) |
| 46 | pf.1 | third semiquaver: *g'*, *a'* emended to *a'*, *b'* by analogy with b.44 and as in **D** |
| 52 | pf.2 | chord 1: stacc. added by analogy with pf.1 and as in **D** |
| 52 | pf.1,2 | **B**: chord 1: ***rfz***; chord 2: ***mf*** |
| 54 | pf.2 | chord 1: stacc. added by analogy with pf.1 and as in **B**, **D** |
| 55 | pf.1 | chord 2: stacc. added by analogy with chord 1 |

| Bar | Part | Comment |
|---|---|---|
| 56, 58, 60, 61, 62 | pf.1 | lower part note 1: marc. added by analogy with bb.57, 59 |
| 65 | | *ligato* emended to *legato*; **B**, **D**: *legato* |
| 71 | pf.1 | lower part note 1: marc. added by analogy with b.87 |
| 74 | pf.1 | lower part: $\dot{d}^{\sharp'}$-$\dot{e}^{\sharp'}$ emended to $\grace{}\dot{e}^{\sharp'}$ by analogy with bb.72-73, 75-80 and as in **D** |
| 74-95 | pf.1,2 | not in **B**; **B** (bb.74-83):  *bb.83 ff (= present edition bb.96 ff)* |
| 89 | pf.1 | **D**: lower part: $\grace{}g^{\sharp'}$ |
| 96 | pf.1,2 | **B** (b.84): *legato*; **D**: *ped.* |
| 96 | pf.1 | **B** (b.84): lower part: notes 3-4: stacc. |
| 98 | pf.1 | **B** (b.86): lower part: notes 2-4: stacc. and slur |
| 108 | pf.2 | note 2: *d* emended to $f^{\sharp}$ by analogy with b.109 and as in **D** |
| 108-109, 112-117, 120-123 | pf.1 | slurs added by analogy with bb.1-15 |
| 118 | pf.1,2 | **B** (b.106): , not  |
| 122 | pf.2 | **D**: note 5: stacc. |
| 124 | pf.2 | **B** (b.112): note 1: stacc. |
| 124, 126 | pf.2 | **B** (b.112, 114): note 4: stacc. |
| 126 | pf.2 | **D**: note 1: stacc. |
| 128-131 | pf.1 | **B** (bb.116-119): upper part: ten. |
| 132 | pf.1 | upper part note 1: marc. omitted by analogy with bb.133-136 and as in **D**; **B** (b.120): upper part note 1: marc.; upper part note 2: $f^{\sharp''}$ emended to $f^{\natural''}$ by analogy with pf.2 and as in **B**, **D** |
| 141 | pf.2 | slur added by analogy with b.140 and as in **D** |
| 142-143 | pf.2 | slurs added by analogy with bb.140-141 |
| 144 | pf.1,2 | **B** (132): second crotchet: ***f***,  |
| 145, 149 | pf.1 | **B** (133, 137): upper part notes 1-3: stacc. and slur |
| 147, 151 | pf.1 | **B** (135, 139): lower part notes 1-3: stacc. and slur |
| 149 | pf.1 | **B** (b.137): upper part: ***f*** |
| 149-150 | pf.2 | **B** (137-138):  |
| 157-158 | pf.1,2 | **B** (bb.145-146):  *con fuoco* |

**No. 6**

| Bar | Part | Comment |
|---|---|---|
| 2 | pf.2 | slurs added by analogy with b.54 |

| Bar | Part | Comment |
|---|---|---|
| 10 | pf.2 |  emended to  by analogy with b.12 |
| 17 | pf.2 | slurs added by analogy with b.19 |
| 18 | pf.1 | note 4: marc added by analogy with b.20 and as in **D** |
| 24 | pf.2 | **D**: seventh semiquaver: top note *c* missing |
| 25 | pf.2 | tenth semiquaver: $b^{\flat}$ emended to $b^{\flat\flat}$ because of the harmonic context and as in **D** |
| 44 | | **D**: ***f***, not ***p*** |
| 63 | pf.1 | **D**: fifth semiquaver: top note *c′* missing |
| **No. 7** | | |
| 2, 10 | pf.1 | chord 2: *a′*, *a″* emended to *a′*, $c^{\sharp\prime\prime}$, *a″* by analogy with bb.91, 99 and as in **B** |
| 6-7 | pf.2 | tie added by analogy with bb.95-96 |
| 8-11 | pf.1 | slur added by analogy with bb.+1-3 |
| 27 | pf.2 | **B**: arpeggio |
| 39-40 | pf.2 | **B**:  |
| 41 | pf.2 | lower part: $f^{\sharp}$, *a* emended to $f^{\sharp}$ by analogy with b.49 and as in **D**; **B**: $f^{\sharp}$, *a* |
| 49-52 | pf.2 | **B**:  |
| 45-46, 53-54 | pf.1,2 | note spacing normalized according to **D** |
| 57 | pf.2 | **B**: third quaver: $g^{\sharp}$, *a*, $c^{\sharp\prime}$ |
| 58 | pf.2 | **B**: third quaver: $f^{\sharp}$, *a*, *d′* |
| 59 | pf.2 | **B**: third quaver: *e*, $f^{\sharp}$, $a^{\sharp}$ |
| 60 | pf.2 | **B**: first quaver: *B′*, $F^{\sharp}$ |
| 60, 68 | pf.2 | note 3: marc. added by analogy with pf.1 |
| 64-84 | pf.1.2 | not in **B**; instead **B** (bb.64-81) has the following passage:   |
| 89-92 | pf.1 | slur added by analogy with bb.+1-3 |
| 97-100 | pf.1 | slur added by analogy with bb.8-11 |
| 109 | pf.2 | marc. added by analogy with b.105 |
| 110 | | **D**: *con fuoco* |
| 110 | pf.1 | marc. added by analogy with b.106 |
| 114-115 | |  added by analogy with bb.25-26 |
| 124-126 | pf.2 | stacc. added by analogy with bb.123, 131-134 |
| 129 | pf.1 | marc. added by analogy with bb.134, 136, 137 |

| Bar | Part | Comment |
|---|---|---|
| 130-131 | | **B** (bb.90-97): the following passage, not in **A**, **D,** between bb.130 and 131 of **A**:   |
| 132-139 | pf.2 | **B** (bb.99-106):  |
| 136-138 | pf.1 | slurs added by analogy with bb.128-129 |
| 149-154 | pf.1,2 | **B** (bb. 114-118):   |
| **No. 8** | | |
| | | **D**: *Allegro molto* |
| +1-2 | pf.2 | slur added by analogy with pf.1 |
| 2 | pf.1,2 | fourth crotchet: ambiguous position of marc. in **A** and **D** is interpreted as if valid for both pf.1 and pf.2 |
| 3 | pf.1 | lower part note 1: ♩ emended to ♪ by analogy with upper part and pf.2 |
| 3 | pf.1,2 | second crotchet: ambiguous position of marc. in **A** and **D** is interpreted as if valid for both pf.1 and pf.2 |
| 4-6 | pf.2 | slur added by analogy with pf.1 |
| 7 | pf.1,2 | first crotchet: ambiguous position of marc. in **A** and **D** is interpreted as if valid for both pf.1 and pf.2 |
| 8 | pf.2 | second crotchet: marc. added by analogy with pf.1 and bb.2, 3; second to third crotchet: slur added by analogy with bb.2-3 |
| 10-16 | pf.2 | stacc. added by analogy with b.9 |
| 22, 23 | pf.1 | lower part note 13: marc. added by analogy with b.21 |
| 38, 39 | pf.2 | stacc. added by analogy with b.37 |
| 39 | pf.1 | **D**: notes 7, 11: mordent |
| 42 | pf.2 | chord 4: marc. added by analogy with chord 2 and as in **D** |
| 43 | pf.2 | chords 2, 4: marc. added by analogy with b.42 and as in **D** |
| 50 | pf.2 | seventh to eighth quaver: stacc. added by analogy with b.49 |
| 51-57 | pf.2 | stacc. added by analogy with b.50 |
| 58 | pf.2 | *marcato* emended to marc. by analogy with pf.1 |
| 59 | pf.2 | chord 1: marc. added by analogy with pf.1 |
| 60 | pf.2 | *marcato* emended to marc. by analogy with pf.1 |
| 60 | | **D**: ***ff*** |
| 61 | pf.1,2 | chord 1: marc. added by analogy with b.59; third to fourth quaver: stacc. added by analogy with fifth to sixth quaver; last chord: marc. added by analogy with b.62 |
| 62 | pf.2 | chord 1: marc. added by analogy with pf.1 |
| 62 | | ***ff*** added by analogy with b.61 |
| 64 | pf.2 | third to eighth quaver: stacc. added by analogy with first to second quaver and b.63 |

| Bar | Part | Comment |
|---|---|---|
| 68 | pf.1 | upper part note 2: marc. added by analogy with b.67 |
| 69-70 | pf.2 | slur added by analogy with pf.1 |
| 70, 71 | pf.1,2 | marc. normalized, see bb.2, 3 |
| 72-74 | pf.1,2 | slurs added by analogy with bb.4-6 |
| 75, 76 | pf.1 | chord 1: marc. added by analogy with pf.2 |
| 78 | pf.2 | stacc. added by analogy with bb.79, 80 |
| 82-85 | pf.2 | stacc. added by analogy with b.81 |
| 83, 85, 86, 87 | | slurs added by analogy with b.84 |
| 87 | pf.1 | stacc. added by analogy with bb.84-86 |
| 88 | pf.1 | fifth to sixth quaver: marc. and stacc. added by analogy with b.89 (fifth to sixth quaver) and as in **B** |
| 89 | pf.1 | notes 1-2: marc. and stacc. added by analogy with fifth to sixth quaver |
| 90-92 | pf.2 | stacc. added by analogy with b.89 |
| 92 | pf.1 | notes 2-4: stacc. added by analogy with note 1 and b.90 |
| 96 | pf.1 | chord 1: marc. added by analogy with b.97 |
| 96 | pf.2 | fifth to eighth quaver: stacc. added by analogy with first to fourth quaver |
| 97 | pf.2 | third to eighth quaver: stacc. added by analogy with first to second quaver and bb.95-96 |
| 100 | pf.2 | chords 1-2: marc. added by analogy with pf.1 |
| 103 | | ***p*** added by analogy with b.105 and as in **D** |
| 107 | pf.2 | slur added by analogy with b.106 and as in **D** |
| 108 | pf.2 | slur added by analogy with b.106; chord 1: ♩ emended to ♪ as in **D** (engraver's error) |

## NO. 8
## DEUX PIÈCES CHARACTÉRISTIQUES, OPUS 25

**No. 1**

| Bar | Part | Comment |
|---|---|---|
| 2 | pf.2 | seventh quaver: stacc. added by analogy with sixth quaver |
| 9, 10, 11, 12 | pf.2 | fifth and sixth quaver: stacc. added by analogy with b.2 and as in **B** |
| 23 | pf.2 | fifth quaver: stacc. added by analogy with b.24 (first quaver) |
| 25 | pf.2 | note 6: stacc. added by analogy with note 5 and as in **B** |
| 26 | pf.2 | notes 5, 6: stacc. added by analogy with b.25 and as in **B** |
| 27 | pf.2 | **B**: third to eighth quaver: stacc. |
| 28 | pf.2 | **B**: chord 1: stacc. |
| 29 | pf.2 | note 10: stacc. added by analogy with b.25 |
| 29, 30 | pf.2 | note 6: stacc. added by analogy with note 5 and as in **B** |
| 30 | pf.1 | chord 3: stacc. added by analogy with b.29 |
| 31 | pf.2 | fourth, seventh and eighth quaver: stacc. added by analogy with third quaver and as in **B** |
| 32 | pf.2 | third and fourth quaver: stacc. added by analogy with b.31 and as in **B** |
| 36 | pf.1 | second and sixth semiquaver: stacc. added by analogy with tenth and fourteenth semiquaver and as in **B** |
| 37 | pf. 1 | second and sixth semiquaver: stacc. added by analogy with b.36 and as in **B** |
| 38 | pf.1 | seventh and eighth quaver: stacc. added by analogy with pf.2 and as in **B** |
| 39 | pf.1,2 | seventh and eighth quaver: stacc. added by analogy with b.38 and as in **B** |
| 40 | pf.2 | chord 2: stacc. added by analogy with pf.1 and as in **B** |
| 40 | pf.1,2 | eighth quaver: stacc. added by analogy with b.42 (eighth quaver) |
| 41, 42, 44 | pf.1 | notes 3-6: slur added by analogy with b.43 and as in **B**; note 6: stacc. added by analogy with b. 43 and as in **B** |
| 48 | pf.1 | note 7: stacc. added by analogy with b.47 and as in **B** |
| 49 | pf.1 | notes 1-2: stacc. added by analogy with b.48 and as in **B** |
| 52 | pf.2 | upper part notes 14-15: *d* - *f* emended to *f* - $a^{\flat}$ by analogy with b.50 |
| 53-54 | pf.1 | tie added by analogy with bb.54-55 and as in **B** |
| 59-60 | pf.2 | slur added by analogy with bb.61-62 and 62-63 and as in **B** |
| 68 | pf.2 | upper part note 6: $b^{\natural}$ emended to $b^{\flat}$ because of the harmonic context |
| 90 | Pf.1 | chord 2: *g*″, *g*‴ emended to $g^{\flat}$″, $g^{\flat}$‴ because of the harmonic context and as in **B** |
| 96 | pf.1 | notes 1-4: slur and stacc. added by analogy with bb.1-4 and as in **B** |
| 96 | pf.2 | chord 1: ***fz*** added by analogy with b.97 |
| 97 | pf.1 | end of slur emended from note 4 to note 3 by analogy with b.96 |
| 100 | pf.2 | two last notes of the bar: stacc. added by analogy with pf.1 (notes 8-12) |
| 102 | pf.2 | notes 1-2: slur added by analogy with bb.103, 104, 105 |
| 102, 103, 104 | pf.1 | note 3: stacc. added by analogy with b.105 and as in **B** |
| 102, 103, 104, 105 | pf.2 | fifth and sixth quavers: stacc. added by analogy with bb.9, 10, 11, 12 |
| 104 | pf.1 | note 8: stacc. added by analogy with bb.102, 103 |
| 114 | pf.2 | fifth to eighth quaver: stacc. added by analogy with third to fourth quaver and as in **B** |
| 117 | pf.1 | fifth quaver: stacc. added by analogy with b.116 |
| 124 | pf.1 | stacc. emended from first semiquaver to second semiquaver by analogy with b.123; tenth semiquaver: stacc. added by analogy with second and sixth semiquaver |
| 125 | pf.1,2 | fifth quaver: stacc. added by analogy with sixth quaver |
| 125 | pf.2 | chord 6: stacc. added by analogy with pf.1 |
| 136 | pf.1 | note 13: marc. added by analogy with notes 5, 9 |
| 136 | pf.2 | notes 5, 9, 13: marc. added by analogy with pf.1 |
| 138 | pf.1 | chord 4: stacc. added by analogy with chords 1-3 |
| 138 | pf.2 | stacc. added by analogy with pf.1; first crotchet: 𝄽 emended to 𝄾 to fit the metre |
| 139 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 140 | pf.1 | note 4: stacc. addd by analogy with bb.45, 46 |

**No. 2**

| Bar | Part | Comment |
|---|---|---|
| | | *Moderato tranquillamente* |
| 1 | pf.1,2 | stacc. added by analogy with b.5 |
| 5 | | *Tempo* emended to *a tempo* |
| 5 | pf.2 | upper part notes 3-4: stacc. added by analogy with pf.1 |
| 11 | | **B**: *smorz.* (not *ritenuto*) |
| 12 | | **B**: *a tempo* |
| 19, 20 | pf.2 | slur and stacc. added by analogy with pf.1 |
| 32 | pf.1 | slur added by analogy with b.36 |
| 48-50 | pf.1 | beginning of slur emended from note 1 to note 2 of b.48 because of slur from bb.47-48 and as in **B**; end of slur emended from note 1 of b.51 to last note of b.50 because of slur in b.51 and as in **B** |

| Bar | Part | Comment |
|---|---|---|
| 51 | pf.1 | lower part note 1: marc. added by analogy with b.52 and as in **B** |
| 57, 61, 62 | pf.2 | chord 1: stacc. added by analogy with b.58 and as in **B** |
| 82 | pf.1 | lower part notes 1-3: slur omitted by analogy with b.83 and pf.2 |
| 82, 83 | pf.1 | lower part note 1: marc. added by analogy with pf.2 |
| 87, 89 | pf.2 | **A**, **B**: ambiguous marc. is interpreted as referring to pf.2 |
| 111 | | **B**: *Moderato tranquillamente (♩=52)* |
| 118, 119 | pf.1 | lower part: stacc. added by analogy with pf.2 |
| 127, 128 | pf.2 | note 1: marc. added by analogy with 125, 126 |
| 137, 138 | pf.2 | note 1: marc. added by analogy with bb.133, 134 |
| 142 | pf.1 | upper part: stacc. added by analogy with b.143 |
| 145 | pf.2 | notes 3-4: slur omitted by analogy with b.144 and pf.2 |
| 147 | pf.1 | upper part: slurs added by analogy with b.141 and as in **B**; notes 5-6: slur added by analogy with b.142 |
| 148 | pf.1 | upper part notes 3-4: stacc. added by analogy with b.142 and as in **B**; notes 5-6: slur added by analogy with b.142 |
| 149 | pf.1 | chords 3-6: slur and stacc. added by analogy with b. 143 ans as in **B** |
| 150 | pf.1 | slur added by analogy with b.144 and as in **B** |
| 170 | pf.2 | chord 2: arpeggio added by analogy with b.168 and as in **B** |
| 171 | pf.1 | chord 1: grace note added by analogy with b.169 and as in **B** |
| 172 | pf.1 | upper part note 11: *ten* emended to marc. by analogy with notes 17, 23; notes 11-12: slur added by analogy with notes 17-18, 23-24; notes 25, 27: marc. emended from lower part to upper part by analogy with notes 11, 14 |
| 181, 182 | pf.1 | chord 1: marc. added by analogy with bb.185, 186 |
| 184 | pf.1 | fourth to sixth quaver: slur added by analogy with b.180 |
| 185 | pf.2 | chord 1: stacc. added by analogy with b.186 and as in **B** |
| 212 | pf.1 | fifth and sixth crotchet: slur and stacc. added by analogy with bb. 213, 214 and as in **B** |
| 215 | pf.1 | second to fourth crotchet: stacc. and slur added by analogy with pf.2 and b.216 |

## NO. 9
## TRE GENRESTYKKER

**No. 1**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: *N^o 1. Allegro ~~marziale~~* (*N^o 1* added in different ink); **B**: *N^o 1. ~~All^o~~-Introduction, Allegro* (the two last words added in different ink) |
| 3, 4, 7, 8 | pf.1,2 | **A**: chord 4: stacc. |
| 10 | pf.2 | notes 3, 6: stacc. added by analogy with b.39 |
| 12 | pf.1 | notes 3, 6: stacc. added by analogy b.10 (pf.2) |
| 13 | pf.2 | **A**: note 1: ***fp*** |
| 15 | pf.2 | notes 2, 3: stacc. and slur added by analogy with b.16 and as in **A**; note 6: stacc. added by analogy with pf.1 and as in **A** |
| 16 | pf.2 | notes 2, 3: stacc. added by analogy with pf.1 and b.15 |
| 16 | pf.1,2 | last note: stacc. added by analogy with b.15 and as in **A** |
| 28 | pf.2 | last crotchet: stacc. added by analogy with pf.1 |
| 29-30, 31-32 | pf.1 | slur added by analogy with bb.33-34 and as in **A** |
| 41 | pf.2 | notes 3, 6: stacc. added by analogy with b.39 (pf.1) |
| 43-44 | pf.1 | slur added by analogy with bb.41-42 and 42-43 |
| 44, 45 | pf.1 | **A**: stacc. |
| 47 | pf.1,2 | chord 1: stacc. omitted and beginning of slur emended from chord 1 to chord 2 because of tie and as in **A** |
| 47 | pf.2 | chords 2-4: stacc. and slur added by analogy with pf.1 |
| 99, 101 | pf.2 | marc. added by analogy with pf.1 |
| 113 | pf.1 | notes 1-2: slur added by analogy with b.111 |
| 130-132 | | **B**, **C**: position of marcati ambiguous: could either relate to pf.1 lower part, or to pf.2 as indicated in the present edition |
| 150, 152 | pf.1 | marc. added by analogy with b.148 |
| 170 | pf.2 | note 3: *c'* emended to *d'* by analogy with b.66 |
| 184, 185 | pf.2 | chord 4: stacc. added by analogy with bb.180, 181 |
| 195 | pf.1 | marc. added by analogy with pf.2 |

**No. 2**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: *Allegro giocoso* corrected in ink to *Allegretto giocoso* |
| 5, 7 | pf.2 | **A**: chord 1: marc. |
| 7 | pf.2 | arpeggio added by analogy with b.5 and as in **A** |
| 16 | pf.1 | upper part notes 1-2: slur added by analogy with b.14 and as in **A** |
| 49 | pf.1,2 | marc. added by analogy with bb.55, 56 |
| 53 | pf.1,2 | second chord: marc. added by analogy with b.55 |
| 53-54 | pf.1 | lower part: slur added by analogy with bb.55-56 |
| 55 | pf.2 | marc. added by analogy with pf.1 |
| 55-56 | pf.1 | slur added by analogy with bb.56-57 |
| 56 | pf.2 | chord 2: marc. added by analogy with pf.1 |
| 72-74 | pf.1 | slur added by analogy with bb.64-66 |
| 91, 92, 93 | pf.2 | marc. added by analogy with pf.1 |
| 129 | | **A**: *con anima* |
| 129 | pf.2 | chord 1: marc. added by analogy with pf.1 |
| 140 | | **A**: *sempre morendo - - - -* |

**No. 3**

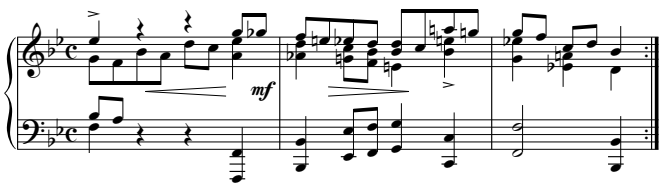
| Bar | Part | Comment |
|---|---|---|
| 7, 8 | pf.2 | **B**: b.7 chord 3-4 and b.8: *col 8^vo ad libitum* |
| 31-32 | pf.1 | slur added by analogy with bb.29-30 |
| 38 | pf.2 | stacc. added by analogy with b.52 |
| 39-40 | pf.2 | tie added by analogy with bb.53-54, 108-109 |
| 45 | pf.2 | chord 1: *F'*, *B♭'*, *E♭*, *G* emended to *G'*, *B♭'*, *E♭*, *G* by analogy with chord 2 |
| 57 | pf.2 | marc. added by analogy with pf.1 and bb.126, 128 |
| 59, 60 | pf.1 | fourth crotchet: stacc. added by analogy with pf.2 |
| 61 | | **A**: *smorz.* |
| 80 | | **B**: *smorz.* corrected to *dim.* in ink |
| 83 | pf.2 | upper part: slur added by analogy with lower part and pf.1 |
| 85 | pf.1 | lower part: slur added by analogy with pf.2 |
| 86-87 | pf.1 | upper part: slur added by analogy bb.90-91 |
| 89 | pf.2 | chord 1: marc. added by analogy with b.88 (pf.1) |
| 90 | pf.2 | marc. added by analogy with b.94 and as in **A** |
| 92 | pf.1 | marc. added by analogy with b.88 |
| 93 | pf.2 | chord 1: marc. added by analogy with b.89 and as in **A** |
| 94-95 | pf.2 | slur added by analogy with bb.90-91 and as in **A** |
| 98-101 | pf.1 | slurs added by analogy with bb. 29-32 |
| 107 | pf.2 | stacc. added by analogy with b.52 and as in **A** |
| 110-111 | pf.1 | slur added by analogy with bb.41-42 |
| 121 | pf.2 | stacc. added by analogy with b.52 and as in **A** |

| Bar | Part | Comment |
|---|---|---|
| 122-123 | pf.2 | tie added by analogy with bb.53-54 |
| 126 | pf.2 | marc. added by analogy with pf.1 |
| 128 | pf.2 | marc. added by analogy with pf.1 |
| 128 | pf.1 | ***sfz*** omitted because of marc. and by analogy with b.126 |
| 130 | pf.1 | chord 2 top note: $e^{\flat\prime\prime}$ emended to $e^{\natural\prime\prime}$ by analogy with b.132 and as in **A** |
| 137 | pf.2 | slur added by analogy with b.136 |
| 141 | pf.1,2 | slurs added by analogy with b.142 |
| 142 | pf.1 | lower part note 1: marc. added by analogy with b.141 |
| 143 | pf.1 | lower part note 1: marc. added by analogy with b.141 |
| 149 | pf.1 | chord 1: marc. added by analogy with b.148 |
| 150 | pf.1 | lower part: marc. emended from upper part to lower part by analogy with b.146 |
| 151 | pf.2 | chords 1-2: slur added by analogy with pf.1 |
| 151-155 | pf.1,2 | stacc. added by analogy with bb.147-149 and *stacc.* in b. 151 (third crotchet) |
| 158-166 | pf.1 | lower part: slurs added by analogy with upper part |
| 159-166, 168, 167 | pf.1 | slur added by analogy with pf.2 |
| 169 | pf.1 | slur added by analogy with pf.2 |
| 170, 171 | pf.2 | slurs added by analogy with bb.166, 168 |
| 170-171 | pf.2 | **A**: upper part first crotchet: ♩ *G* (instead of 𝄽 as in **B**) |

## NO. 10
## OTTE SKITSER, OPUS 31

**No. 1**

| Bar | Part | Comment |
|---|---|---|
| | | **A, B**: ♩ *=88.* |
| 18 | pf.1 | note 1: marc. added by analogy with b.26 and as in **A** |
| 18-20 | | **A**: |




| | | |
|---|---|---|
| 28 | pf.2 | **A**: chord 1: *F, f* |
| 29 | | **A**: *dal 𝄋 al 𝄋 e poi* (indicating repetition of bb.1-16, which is fully written out in **B** and **C** |
| 29-32 | | **A**, **B**: to be repeated |
| 44-45 | | as in **A** and **B**; **B**: after the double bar: repetition of bb.5-16 |
| 48 | pf.1 | last chord: $d^{\flat\prime\prime}$ emended to $d^{\sharp}$ (misprint) |
| 57 | | **B**: *ritard.* |

**No. 2**

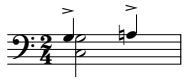
| Bar | Part | Comment |
|---|---|---|
| | | **A**: *No.2. Canzonetta Andantino.* 𝅘𝅥𝅮 *=138*; **B**: *No 2 Canzonetta Religiosa. Andantino* 𝅘𝅥𝅮 *=138* |
| 5-6 | | **B**: misleading repeat signs between bb.5 and 6 |
| 7-8 | | **B**: barline between bb.7 and 8 missing |
| 6-18 | | **A**: to be repeated |
| 9 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 9, 10 | pf.1 | upper part note 7: marc. added by analogy with pf.2 and as in **A**, **B** |
| 10 | | **A**: tenth to twelfth semiquaver: *riten.* |
| 11 | pf.2 | **A**: chord 2: arpeggio |
| 12 | | **A**: seventh to ninth semiquaver: *smorz.* |

**No. 3**

| Bar | Part | Comment |
|---|---|---|
| | | **B**: ♩ *=152* |
| 6 | pf.2 | upper part notes 1-2: slur and stacc. added by analogy with pf.1 and b.14 |
| 7 | pf.2 | **B**: upper part note 1: $c'$ (not $c^{\sharp\prime}$) |
| 17 | pf.1 | **A**, **B**: third quaver: $g''$ (no chord) |
| 18,19 | pf.2 | second crotchet: marc. omitted by analogy with pf.1 and as in **A**, **B** |
| 18-20 | pf.1 | chord 1: marc. added by analogy with bb.26-28 and as in **A**, **B** |
| 20 | | **A**, **B**: first crotchet: *dim.* |
| 22-23 | pf.1 | chord 1: marc. added by analogy with bb.30-31 and as in **A**, **B** |
| 22-23 | pf.2 | second crotchet: marc. omitted by analogy with pf.1 and as in **A**, **B** |
| 24-31 | | **A**: originally a repetition of bb.17-23, but later corrected in ink to the version of **B** and **C** |
| 26-28, 30-31 | pf.2 | **A**, **B**: notes 4-6: stacc. |
| 32 | pf.1 | **A**, **B**: *dolce* |
| 35 | | **A**, **B**: *dim.* |
| 37 | pf.1 | **A**, **B**: chord 1: $f''$ (no chord) |
| 38 | pf.1 | **A**, **B**: 𝅗𝅥. $c^{\flat\prime\prime}$ (no chord) |
| 38 | | **A**, **B**: *smorz.* |
| 39 | | **A**, **B**: *dim.* |
| 39-40[i] | pf.2 | lower part: slur added by analogy with upper part (b.40[i]) and as in **A** |
| 40[i] | pf.1 | end of slur emended from note 2 to note 3 by analogy with pf.2 |
| 40[ii] | pf.2 | first and second crotchet: end of slur and tie added by analogy with b.40[i] |
| 46 | pf.1 | **A**, **B**: chord 2: $b^{\flat\prime}$, $d''$ |
| 47[ii] | pf.2 | upper part notes 2-3: tie omitted because of slurs from notes 1-2 and 3-4 |
| 50-54 | pf.2 | second crotchet: marc. added by analogy with pf.1 |
| 56 | | **A**, **B**: third crotchet: ***pp*** |
| 60 | pf.1,2 | **A**, **B**: third crotchet: *tardato* |

**No. 4**

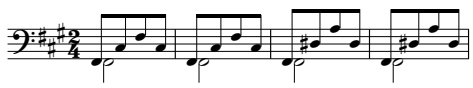
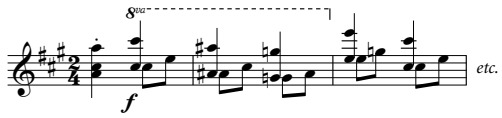
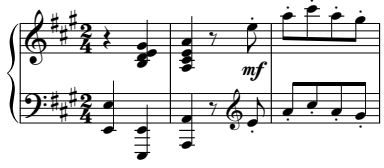
| Bar | Part | Comment |
|---|---|---|
| | | **A**: *Allegretto molto assai, gicoso* (no title); **B**: *Allegro molto assai, gracioso (♩=138)* (no title) |
| 11 | pf.2 | **A**, **B**: |



| | | |
|---|---|---|
| 11, 15, 19, 21, 23, 27, 29 | pf.1 | **A**: upper part: crotchets, not quavers |
| 14 | pf.2 | **A**: chord 2: ♩ |
| 17, 18 | pf.1 | upper part notes 1, 2, 3: marc. added by analogy with b.16 |
| 18 | pf.2 | chord 3: marc. added by analogy with bb.16-17 |
| 16-36 | pf.1 | upper part: in this passage the one-bar phrase beginning with quavers is sometimes followed by a quaver, sometimes by a crotchet; as neither **A**, **B**, nor **C** are consistent in this respect all relevant instances have been emended to ♪♪♩; in accordance with this, emendations have been made in bb.16, 17, 24, 25, 26 and 28 |
| 22 | pf.1 | the rhythm of first to fourth semiquaver has been emended by analogy with b.20 |
| 25 | pf.1 | upper part notes 1-3: marc. added by analogy with b.24 |
| 26 | pf.1 | upper part: stacc. and marc. added by analogy with b.24 |

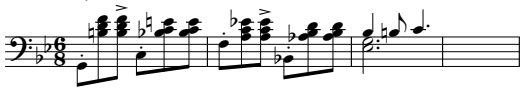
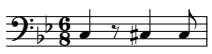
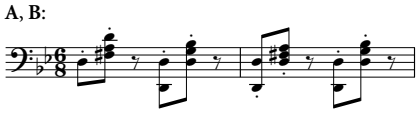
| Bar | Part | Comment |
|---|---|---|
| 33, 34, 35, 36 | pf.2 | chord 3: marc. added by analogy with pf.1 and as in **A** |
| 35 | pf.1 | upper part note 2: stacc. added by analogy with b.34 and as in **B** |
| 50 | | **A**, **B**: *rit.* |
| 54 | pf.2 | stacc. added by analogy with pf.1 |
| 54 | | **A**, **B**: *poco riten.* |
| 56 | | **A**, **B**: *a tempo* |
| 56-57 | pf.2 | slur added by analogy with pf.1 (b.57) |
| 66 | | **A**, **B**: ***mf*** , not ***f*** |
| 70 | pf.1 | **A**: upper part notes 1-2: 𝅗𝅥 𝅗𝅥 with marc., not ♪♪ with *ten.* |
| 70 | pf.2 | see b.11 |
| 73 | pf.2 | stacc. added by analogy with b.14; **A**: chord 2: 𝅗𝅥 |
| 74 | pf.1,2 | **A**: first quaver: 𝄐 |
| 85 | pf.1 | chord 1: stacc. added by analogy with chord 2, b.84 and as in **B** |
| 86 | pf.2 | stacc. added by analogy with pf.1 |
| 86 | | **A**, **B**: *rit.* |
| 90 | pf.2 | stacc. added by analogy with pf.1 |
| 94-95 | pf.1 | **A**: no upper part |
| 96 | pf.2 | **A**, **B**: second crotchet: 𝄽 |
| 102 | pf.1,2 | **A**: 𝄐 missing |
| 102 | pf.2 | chord 1: stacc. omitted by analogy with pf.1 and as in **A**, **B** |
| 103 | | **A**, **B**: *dimin.* |
| 106 | | **A**, **B**: *smorz.* |
| 111 | | **A**, **B**: *dim. e rit.* |

**No. 5**

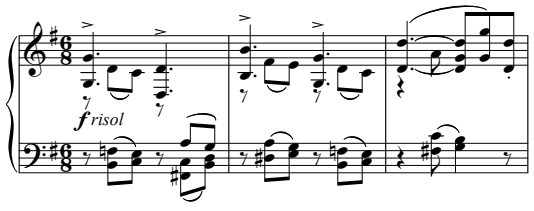
| Bar | Part | Comment |
|---|---|---|
| | | **B**: 𝅗𝅥 = *96* |
| 13 | pf.1 | chords 3-4: slur and stacc. added by analogy with bb.17, 129 |
| 16 | pf.1 | note 1: marc. added by analogy with bb.12, 15 |
| 18-20 | pf.1 | lower part note 2: stacc. added by analogy with upper part |
| 23 | pf.1 | chord 3: stacc. added by analogy with pf.2 |
| 35 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 36 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 37-38 | pf.1 | slur added by analogy with bb.153-154 |
| 37-38 | pf.2 | slur added by analogy with 153-154 |
| 39, 41, 43 | pf.1 | lower part: slur added by analogy with pf.2 |
| 41, 43, 45 | pf.2 | **A**: note 1: stacc. |
| 43 | pf.2 | note 1: stacc. omitted by analogy with bb.39, 41 |
| 46 | | **A**, **B**: *smorzando* |
| 50, 54 | pf.2 | **A**, **B**: chord 1: top note 𝅗𝅥 *e'* missing |
| 54 | pf.2 | chord 1: marc. added by analogy with b.50 and as in **B** |
| 63 | pf.2 | chord 1: stacc. omitted by analogy with pf.1 and as in **A**, **B** |
| 63-64 | pf.2 | marc. added by analogy with pf.1 |
| 78, 79, 80 | pf.1 | lower part note 2: stacc. added by analogy with upper part |
| 84 | pf.1 | chord 3: $b^{\flat\prime}$- $g^{\flat\prime\prime}$ enharmonically emended to $a^{\sharp\prime}$ -$f^{\sharp\prime\prime}$ because of the harmonic context |
| 85 | | **A**: ~~*Trio*~~; **A**, **B**: *dolcissimo* |
| 92 | pf.1 | end of slur emended from first minim of b.93 to fourth quaver of b.92 because of slur of bb.93-96 and as in **A** |
| 105-106 | | **A**: *cresc.*; **B**:  |
| 117 | | **A:** *DC dal* 𝄋 *al* 𝄋 (bb.117-199 of the present edition) |
| 134-136 | pf.1 | lower part note 2: stacc. added by analogy with upper part |
| 139 | pf.1 | chord 3: stacc. added by analogy with pf.2 |
| 139 | pf.2 | note 1: stacc. added by analogy with b.23 |
| 151 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 152 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 153-154 | pf.2 | slur added by analogy with pf.1 |
| 155, 157, | | |
| 159 | pf.1 | lower part: slur added by analogy with pf.2 |
| 180 | pf.1 | chord 2: stacc. added by analogy with b.64 |
| 200 | | **A**: *Coda* (in consequence of the *da capo* indication of b.117) |
| 200 | pf.2 | note 4: stacc. added by analogy with pf.1 |
| 203-204 | pf.2 | lower part: tie and slur added by analogy with pf.1 and as in **A** |
| 204 | pf.2 | upper part notes 1-2: stacc. added by analogy with pf.1 and as in **A**, **B** |
| 206 | pf.1,2 | lower part note 2: stacc. added by analogy with b.204 |
| 213 | pf.2 | upper part note 1: marc. added by analogy with pf.1 |
| 215 | pf.1,2 | chord 1: marc. added by analogy with b.213 |
| 217-220 | | **A**, **B**:  |
| 220 | pf.2 | beginning of slur emended from note 3 to note 2 by analogy with b.217-219 |
| 221-226 | pf.1 | **A**: upper part including lower octave:   |
| 227 | pf.2 | second crotchet: stacc. added by analogy with pf.1 |
| 228 | pf.2 | chord 1: stacc. and marc. added by analogy with pf.1 |
| 228-229 | pf.1,2 | **A**, **B**:   including an extra bar |
| 229 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 231 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 232 | pf.1 | lower part: stacc. added by analogy with upper part and pf.2 |
| 236 | pf.1,2 | stacc. added by analogy with b.232 |
| 236-237 | | **A**, **B**: between bb.236 and 237of **C**: repetition of the preceding eight-bar phrase bb. 229-236 |
| 239 | pf.2 | **A**, **B**: second crotchet: 𝄽 |
| 243, 244 | pf.1 | note 1: marc. added by analogy with b.242 and as in **B** |
| 245 | pf.2 | chord 1: stacc. added by analogy with pf.1 |
| 249 | pf.1 | stacc. added by analogy with pf.1 and as in **A** |

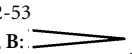
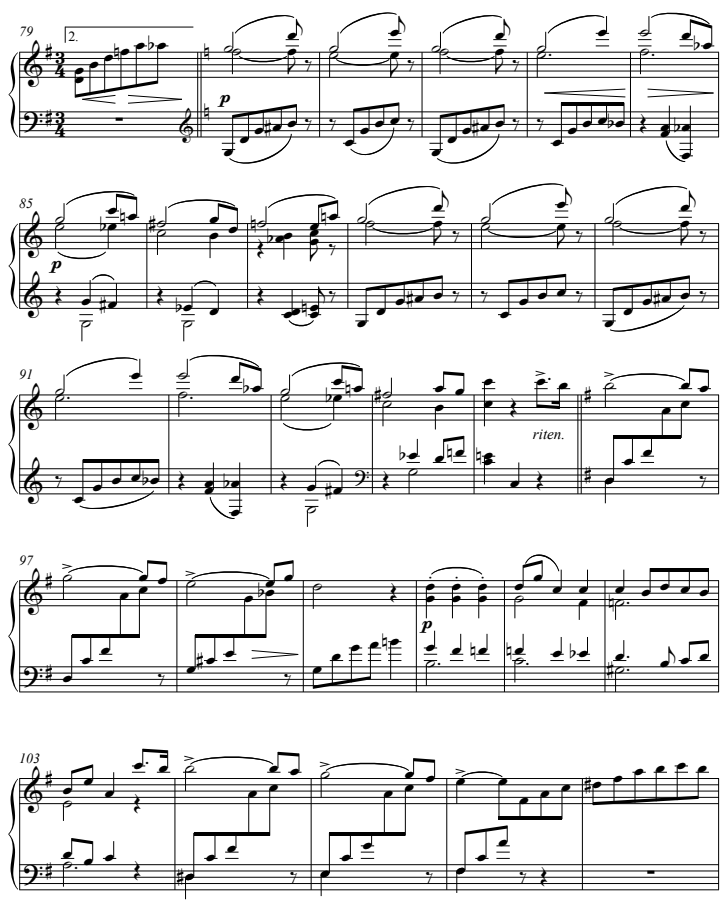
**No. 6**

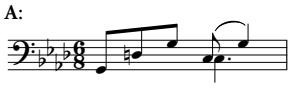
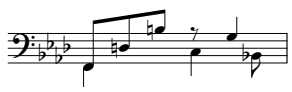
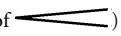
| Bar | Part | Comment |
|---|---|---|
| | | **A**, **B**: 𝅗𝅥. = *96* |
| 6 | | **A**, **B**: after the fifth quaver: repeat sign indicating repetition of bb.1-6; **A**, **B**: sixth quaver: ***f*** |
| 9 | | **A**: *scherz:* |
| 13 | pf.2 | last chord: *e*, $b^{\natural}$, *c'* emended to *e*, $b^{\flat}$, *c'* by analogy with b.14 and in accordance with the version of **A** quoted below |

| Bar | Part | Comment |
|---|---|---|
| 13-15 | pf.2 | **A**, **B**:  |
| 15 | pf.2 | two slurs emended to one slur |
| 21 | pf.2 | note 1: stacc. added by analogy with b.17-18 |
| 28 | pf.1 | chord 5: *d″*, *f″* emended to *c″*, *e♭″* by analogy with pf.2 and as in **A**; **B**: *d″*, *f″* |
| 34 | pf.2 | **A**, **B**:  |
| 35-36 | pf.1 | lower part: slur added by analogy with pf.1 and as in **B** |
| 55-56 | pf.2 | **A**, **B**: as bb.13-14 (see above) |
| 56 | pf.1 | note 9: stacc. added by analogy with b.14 |
| 56 | pf.2 | fourth to fifth quaver: slur added by analogy with bb.14, 55 |
| 59-60 | pf.2 | **A**, **B**:  |
| 62 | pf.1 | note 1: stacc. added by analogy with b.61 |
| 63 | | **A**: *leggier* |
| 64 | pf.1 | third quaver: stacc. added by analogy with pf.2 and as in **A** |
| 66 | pf.2 | note 4: stacc. added by analogy with note 2 and as in **A**, **B** |
| 67 | pf.1 | upper part notes 1-2: redundant slur omitted by analogy with b.69 |
| 71 | | **A**, **B**: *dim.* |
| 71, 72, 73 | pf.1 | note 3: stacc. added by analogy with bb.3-6 |
| 73 | | **A**, **B**: *smorz.* |
| 78 | | **A**, **B**: *retard.* |
| 79 | pf.1 | fourth quaver: stacc. added by analogy with b.80 |

**No. 7**

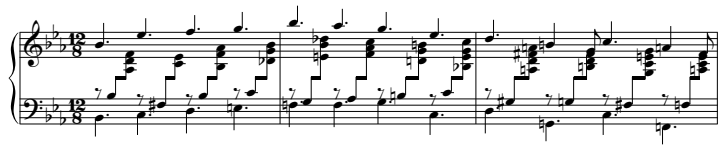
| Bar | Part | Comment |
|---|---|---|
| | | **A**: *N⁰ 4* (“7” added in pencil above “4”), *Introduction, Allegro Assai* ♩. *=96.* |
| | | **B**: *Allegro assai* ♩. *=96.* |
| | | **A**, **B**, **C**: Title of the whole piece: “INTRODUCTION” ; as this title clearly relates to the first 23 bars only, it has been emended from the main title to the subtitle in the present edition on level with “MOUVEMENT DE VALSE” in b. 24 |
| 1-3 | pf.1,2 | **A**:  |
| 1-3 | pf.2 | marc. added by analogy with pf.1 |
| 3 | pf.2 | **A**, **B**: note 1: *g* |
| 5 | | **A**, **B**: *ritard:* |
| 9 | pf.1 | **A**, **B**: note 1: marc. |
| 13 | pf.1 | **A**, **B**: note 1: marc. |
| 15 | | **B**: *ritard.* |
| 15 | pf.2 | chord 1: *E, g* emended to *E, e* because of harmonic context and as in **A** |
| 16 | pf.2 | *H.H.* (meaning “Højre Haand”, right hand) emended to *m.d.*; **A**, **B**: ***p*** |
| 18 | pf.2 | chord 1: stacc. added by analogy with bb.20, 22, 23 and as in **A**, **B** |
| 20 | pf.1 | missing 𝄾 added |

| Bar | Part | Comment |
|---|---|---|
| 25 | | **A**, **B**: note 1: *a piacere* |
| 28 | pf.1 | note 1: marc. added by analogy with bb.26, 27 |
| 32 | | **A**, **B**: *smorz.* |
| 34 | pf.1,2 | third quaver: as in **B** and **C**; **A**: *a′* (Hartmann’s slip of the pen?) |
| 34, 35 | pf.1 | note 1: marc. added by analogy with bb. 26, 27 |
| 36 | | note 1: marc. added by analogy with bb.34,35 |
| 36 | pf.2 | third quaver: as in **B** and **C**; **A**: *g′* (Hartmann’s slip of the pen?) |
| 46 | pf.2 | **A**: chord 1: *g♯*, *d′* |
| 48 | | **B**: *cresc.* |
| 51-53 | | **A**, **B**:  ***p*** not in bb.51-52 but in bb. 52-53 |
| 55-57 | | **A**, **B**:  ***p*** not in bb.55-56 but in bb. 56-57 |
| 71 | | **B**: *a piacere* |
| 74 | pf.1 | note 1: marc. added by analogy with bb.72, 73 and as in **A** |
| 76-79 | pf.1,2 | missing in **A**; instead **A** has the following passage, which is missing in **B** and **C**:  |
| 78[i] | pf.2 | **A**, **B**: lower part: 𝅗𝅥 *d* missing |
| 79 | pf.1 | 𝄐 added by analogy with b.25 and as in **A** and **B** |
| 79 | | **B**: *smorz.* |
| 80, 81, 85 | pf.1 | note 1: marc. added by analogy with b.84 and as in **A** |
| 84, 85 | pf.1,2 | slur added by analogy with bb.80, 81 |
| 90 | pf.1 | marc. omitted by analogy with bb.82, 86 and as in **A** |
| 96 | pf.1 | chord 2: stacc. added by analogy with bb.97, 98 |
| 106 | pf.2 | *m.s.* added by analogy with b.104 |
| 106 | pf.1,2 | chord 2: stacc. added by analogy with bb.104, 105 |
| 113, 115 | pf.1 | marc. added by analogy with bb.112, 114 and as in **A** |
| 116 | pf.1 | **A**: chord 1: marc. |
| 117 | pf.1 | **A**: chord 2: *d′*, *f♯′*, *d″* |

| Bar | Part | Comment |
|---|---|---|
| **No. 8** | | |
| **Bar** | **Part** | **Comment** |
| | | **A**, **B**: ♩. =*100* |
| 2 | pf.2 | **B**: chord 1: marc. |
| 4 | pf.1 | chord 1: $b^{\flat}$, $d^{\natural}$, $e^{\flat}$ emended to $b^{\flat}$, $d^{\flat}$, $e^{\natural}$ by analogy with b.2 (apparently the engraver has swopped the two accidentals for *d* and *e* by mistake) |
| 6 | pf.1 | slur added by analogy with bb.5, 10 |
| 8 | pf.2 | **A**:  |
| 10 | pf.1 | upper part note 3: marc. added by analogy with b.6 |
| 10 | pf.2 | upper part note 4: 𝅗𝅥 emended to ♩ by analogy with note 1and b.6; **A**:  |
| 11 | pf.1 | note 7: marc. added by analogy with bb.5, 7, 9 and as in **A**,**B; A**: note 5: *f′* |
| 14 | pf.1 | note 5: stacc. added by analogy with b.13 and as in **A**, **B** |
| 15 | | **A**, **B**: ***mf*** (instead of  ) |
| 16 | | *ritenuto* added because of *a tempo* in b.17 and as in **A**, **B** |
| 25[i] | pf.1 | fifth and sixth quaver: stacc. and slur added by analogy with b.12 |
| 25[ii] | | **A**: *con fuoco* (instead of *risoluto)* |
| 26 | | **B**: *con fuoco assai* |
| 31 | pf.2 | note 1: marc. added by analogy with b.33 |
| 34 | pf.2 | upper part note 1: marc. added by analogy with b.36 |
| 34-37 | pf.2 | stacc. added by analogy with pf.1 and as in **A**, **B** |
| 42 | pf.2 | note 4: ***rfz*** emended to ***ff*** because of marc. and as in **A**, **B** |
| 44-62 | | emendations as bb.5-22 above; **A**: notated as *dal Segno § al §* , the two segno indications being marked in b.5 and b.24 |
| 49 | pf.1 | upper part note 1: marc. added by analogy with b.10; upper part note 3: marc. added by analogy with b.45 |
| 55 | | *ritenuto* added by analogy with b.16 |
| 63 | | **A**, **B**: *dim. e. smorz.* |
| 64 | pf.2 | **A**: chords 2-3: stacc.; **A**: ***ff*** *mo con fuoco* |
| 65 | pf.2 | chord 2: stacc. added by analogy with pf.1 and b.67 |
| 67 | pf.1 | chords 3, 6: stacc. added by analogy with pf.2 and b.65 |
| 67 | | **A**, **B**: *molto ritenuto* |
| 69 | pf.2 | **A**, **B**: chord 1: arpeggio; **A**: chord 1: ***sfz*** |
| 70 | | **A**, **B**: *dim.* |
| 71 | pf.1 | **A**, **B**: third quaver notated with turn-sign |
| 73 | | redundant ***p*** emended to  as in **A** |
| 75 | | **A**, **B**: *smorz.* |
| 79 | | **A**, **B**: ***pp*** *smorz.* |
| 82 | | **A**, **B**: ***pp*** |
| 82-83 | pf.2 | slur added by analogy with bb.80-82 |
| 85 | | **A**, **B**: ***f*** |

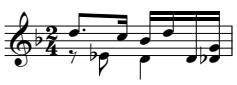
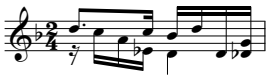
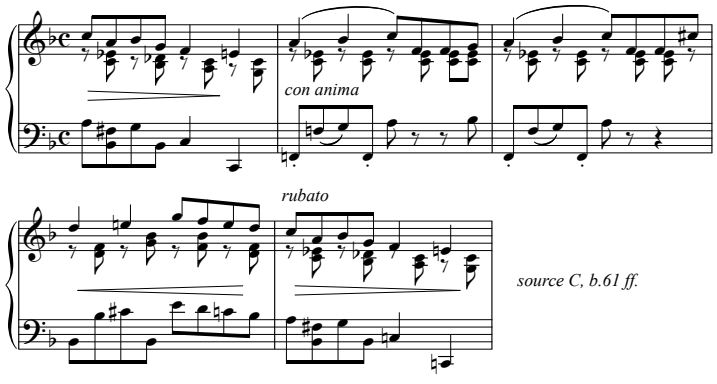
## NO. 11
## SEKS TONESTYKKER I SANGFORM, OPUS 37

**No. 1**

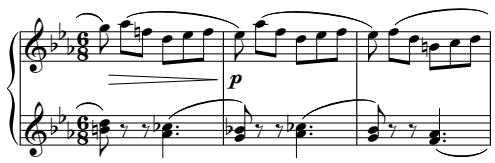
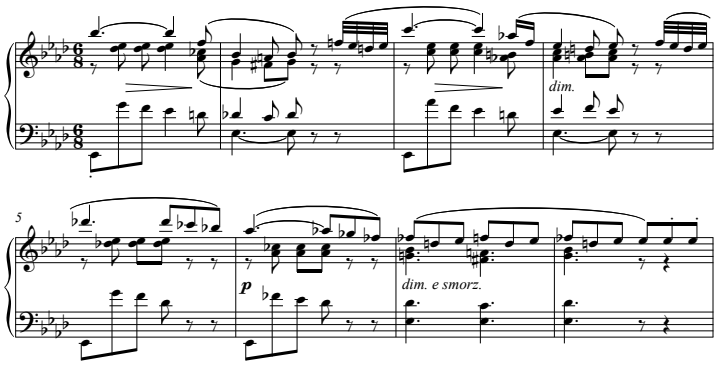
| Bar | Part | Comment |
|---|---|---|
| | | **A**, **B**: *M.M.* ♩.=*116* |
| 1 | pf.1,2 | **A**, **B**: *sempre legato* |
| 1 | pf.2 | upper part notes 5-6: $b^{\flat}$ - $c^{\flat\prime}$ emended to $c' – b^{\flat}$ by analogy with b.36 and as in **A**; **A**: third, sixth, ninth and twelfth semiquaver: stacc. |
| 1-3 | pf.1,2 | **B**: third, sixth, ninth and twelfth semiquaver notated as one chord in pf.1:  the same notation is used in bb.5-8, 11-16, 34-42, 44-45, 48 |
| 1-2, 2-4, 5-6, 6-8, 11, 12-14, 14-15, 15-17, 26-27, 28-29, 30-32, 36-37, 37-39, 40-41, 41-43, 46, 50, 51-52, 54-55 | pf.2 | slur added by analogy with pf.1 |
| 4 | | **A**, **B**: *riten.* |
| 5 | pf.1,2 | **A**, **B**: *a Tempo* |
| 6 | pf.1,2 | **A**, **B**: sixth quaver: lower note *f* ‘of the chord missing |
| 7 | | **A**: *smorz.* |
| 10 | pf.1 | upper part notes 7-8: $b^{\flat\prime}$ (tied to the previous $b^{\flat}$ ) - $b^{\flat\prime}$ emended to $d^{\flat\prime\prime}$ - $b^{\flat\prime}$ because of the rhythmic structure of bb.9-10 and as in **A**; **B** also has $b^{\flat\prime} – b^{\flat\prime}$, so it is apparently a copying error in **B**, which has been transferred to **C** |
| 13 | pf.1,2 | **A**, **B**: *dim. e smorz.* |
| 13 | pf.2 | **A**: notes 1, 4: stacc. |
| 14 | | **A**, **B**: *agitato* |
| 19 | pf.1,2 | **A**, **B**: *dim.* starting on the first chord of the bar |
| 20 | pf.1,2 | sixth quaver: stacc. omitted by analogy with b.18 and as in **A**, **B** |
| 22 | pf.1,2 | **A**, **B**: *sempre legato* |
| 22, 24 | pf.2 | **A**, **B**: lower part: first quaver: 𝄾 instead of chord |
| 25 | pf.1,2 | **A**, **B**: *smorz.* |
| 26 | pf.1 | **A**: chord 1: lower note *g′* missing |
| 28 | pf.1 | **A**, **B**: ninth quaver: $e^{\flat\prime}$ (instead of chord) |
| 29 | pf.1 | **A**, **B**: *rubato* at upper part note 4, not at upper part note 2 |
| 33 | pf.2 | **A**, **B**: last note: 𝅗𝅥𝄾 𝄾 |
| 35 | | **A**, **B**: *dim. e smorz.* |
| 36 | | **A**, **B**: *agitato* |
| 37 | pf.1 | **A**, **B**: third quaver: $a^{\flat\prime}$ (lower part of the chord) emended to $a^{\natural\prime}$ by analogy with b.41 and as in **A**, **B** |
| 37, 41 | pf.2 | upper part note 3: *c′* emended to $a^{\flat}$ because of the musical context and as in **A**; **B**: *c′* |
| 39 | | **A**, **B**: *riten.* |
| 40 | | **A**: *a Tempo* |
| 43 | pf.2 | **A**, **B**: last note: 𝅗𝅥𝄾 𝄾 |
| 44, 45, 48, 49 | pf.2 | ten. added by analogy with pf.1 |
| 49 | | **A**, **B**: latter half of the bar: *rubato* |
| 53 | | **A**: *sost:* |
| 53 | pf.2 | eleventh quaver: $g^{\sharp} – a^{\flat}$ emended to $g^{\natural} – a^{\flat}$ because of the musical context |
| 55 | pf.2 | **A**, **B**: third quaver: *g*, $b^{\flat}$ |

**No. 2**

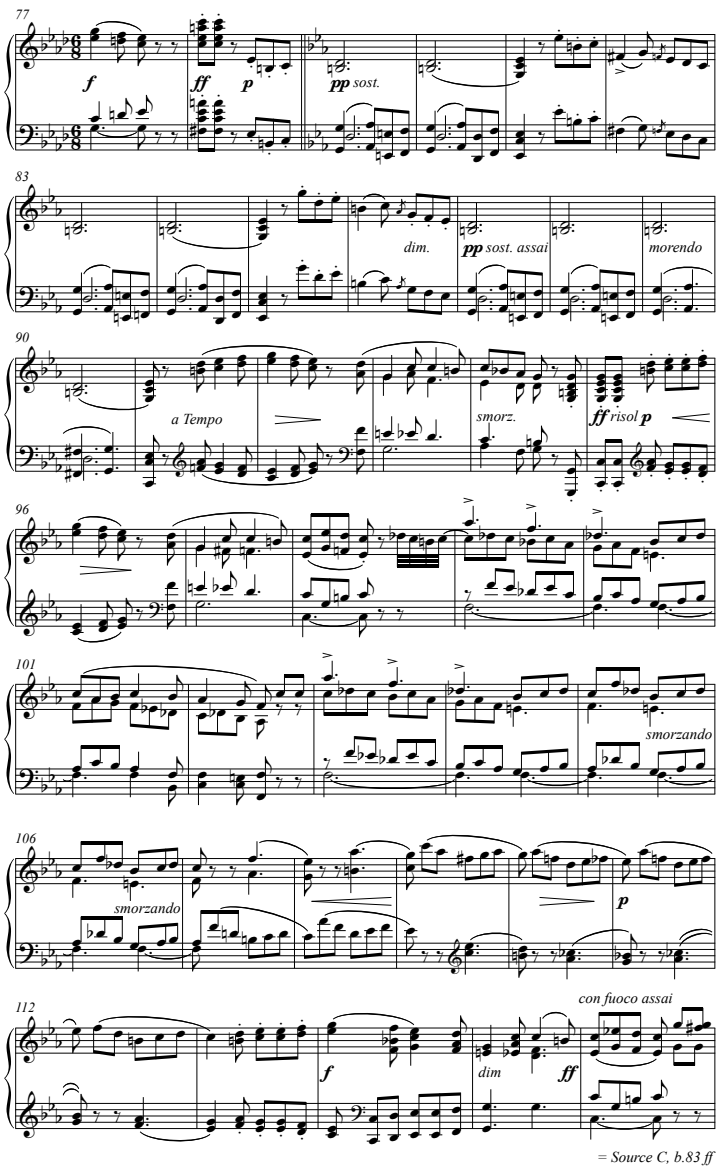
| Bar | Part | Comment |
|---|---|---|
| | | **A**, **B**: ♩ = *100*; **A**: notated in 2/4 rhythm with notes of double value; addition in ink: *NB: skrives i dobbelt saa lange Noder og i C* (to be notated in twice as long notes, and in C) |

| Bar | Part | Comment |
|---|---|---|
| 1 | pf.1 | **A**: upper part:  |
| | | **B**: as above, but in half values |
| 1 | pf.1,2 | **A**, **B**: *agitato* |
| 2 | pf.1,2 | **A**, **B**: *riten.* |
| 3 | pf.1,2 | **A**, **B**: *a Tempo* |
| 5 | pf.1,2 | **A**: *accelerato* |
| 8 | pf.1 | tuplets added |
| 8 | pf.1,2 | **A**, **B**: *ritenuto assai* |
| 10 | pf.1,2 | **A**, **B**: *sempre sost:* |
| 23ii | pf.2 | **B**: first and fourth quaver: stacc. |
| 23ii, 24, 25, 26 | pf.2 | **A**: first and fourth quaver: stacc. |
| 24 | pf.2 | third quaver: stacc. added by analogy with b.23ii |
| 29 | pf.1,2 | **A**, **B**: *sost:* |
| 29, 30, 31 | pf.1 | lower part: stacc. and slur added by analogy with bb.29, 30 (upper part) and bb.33-36 |
| 32-33 | pf.1 | slur from last note of b.32 to first note of b.33 and slur form first note of b.33 to upper part note 2 of b.33 emended to one slur |
| 37 | pf.1 | upper part notes 1-2: slur added by analogy with b.39 and as in **A**; lower part chords 4-6: stacc. and slur added by analogy with upper part |
| 39 | pf.1 | lower part chords 4-6: stacc. and slur added by analogy with upper part |
| 39 | pf.2 | chords 6-8: stacc. added by analogy with chords 2-4 |
| 40 | pf.1 | upper part note 5: end of slur emended from first note of b.41 by analogy with b.38 |
| 41 | pf.1 | upper part notes 1-5: one slur emended to two slurs by analogy with bb.38, 40 |
| 45 | pf.1 | **A**, **B**: *legato* |
| 47 | pf.1 | **A**: upper part:  |
| | | **B**: as above, but in half values |
| 48 | pf.1 | **A**: chord 1: lower note *c'* missing |
| 49 | pf.1 | upper part notes 1-2: slur omitted because of the long slur in bb. 48-49 |
| 51 | pf.1 | chords 1-2: slur omitted because of the long slur in bb.50-52 |
| 55 | pf.2 | upper part notes 6-8: end of slur emended from note 7 to note 8 by analogy of pf.1 |
| 56 | pf.1,2 | **A**, **B**: *con anima* |
| 56-59 | pf.1 | lower part: stacc. added by analogy with upper part |
| 58 | pf.1,2 | **A**, **B**: *rubato* |
| 59-60 | pf.1,2 | **B**: instead of bb.59-60 of **C**:   *source C, b.61 ff.* |
| | | **A**: as above in **B**, but with notes of double value |
| 61 | pf.1 | lower part notes 1-4: slur added by analogy with upper part |
| 61 | pf.1,2 | **A**, **B**: *a Tempo* |
| 61, 62 | pf.1 | lower part: stacc. added by analogy with b.60 |
| 61, 62 | pf.2 | **A**, **B**: lower part: top note *c* of the chord missing |

**No. 3**

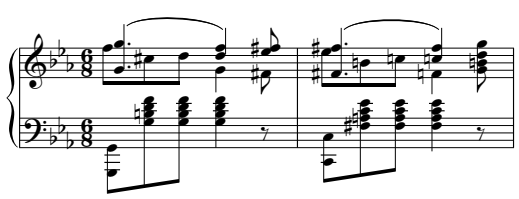
| Bar | Part | Comment |
|---|---|---|
| | | **A**, **B**: *Allegro molto, assai.* ♩=120. |
| 1 | pf.1,2 | chord 1: stacc. added by analogy with +1 and as in **A** |
| 2 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 2 | | **A**, **B**: *dim.* |
| 3 | | **A**, **B**: *smorz e riten:* |
| 4 | pf.1,2 | **A**, **B**: fifth quaver: 𝄐 ; **A**, **B**: last chord: *a Tempo* |
| 5 | pf.1,2 | chord 1: stacc. added by analogy with b.1 and as in **A** |
| 6 | pf.2 | note 1: marc. added by analogy with pf.1 |
| 8, 10 | pf.1 | **A**: upper part, note 3: stacc. |
| 13 | | **A**: *ritard.* |
| 15 | | **A**, **B**: *a Tempo* |
| 16 | pf.1,2 | **A**: chord 3: stacc. |
| 18 | | **A**, **B**: first crotchet: *smorz.* |
| 20 | pf.1,2 | **A**: chord 3: stacc. |
| 23 | | **A**: *p*; **B**: *agitato*; |
| 29 | | **A**, **B**: *smorzando* |
| 34 | pf.1,2 | not in **A**, **B**; **A**, **B** have the following 3 bars instead:   *[b.35 ff.]* |
| 37 | pf.1 | **A**, **B**: chord 1: $e^{\natural}$, *g'* (with explicit indication of $e^{\flat}$ in the following chord) |
| 38i | pf.1 | sixth quaver: slur added by analogy with b.22 |
| 39, 40 | pf.1 | **A**: chord 1: marc. |
| 39, 43 | pf.2 | **A**, **B**: chords 2-4: *g*, $b^{\natural}$, *d'*, *f'* |
| 40, 44 | pf.2 | **A**, **B**: chords 2-4: $f^{\sharp}$, $a^{\natural}$, *c'*, $e^{\flat\prime}$ |
| 41, 45 | pf.2 | chord 2: ♮ emended from *g* to *f* as in **A**, **B** (engraver's error) |
| 47-54 | pf.1,2 | **A**, **B**: to be repeated |
| 51 | pf.2 | stacc. added by analogy with pf.1 and bb.47 |
| 51-52 | pf.2 | slur added by analogy with pf.1 and bb.47-48 |
| 55-62 | pf.1,2 | **A**, **B**:   |
| 63 | pf.2 | **A**: first quaver: $A^{\flat}$, $a^{\flat}$ |
| 67 | pf.2 | slur and stacc. added by analogy with pf.1 and b.63 |
| 72 | pf.1,2 | **A**, **B**: chord 1: 𝄐 |
| 72 | pf.1 | chord 3: stacc. added by analogy with pf.2 |
| 73 | pf.2 | chord 2: the accidental (♭) emended from *d'* to *f'* because of the harmonic context (bb.72-73) and as in **A**, **B** |

| Bar | Part | Comment |
|---|---|---|
| 75-82 | pf.1,2 | not in **A**, **B**; instead of bb.75-82, **A** and **B** have the following passage (**A** and **B** bb. 77-116): |



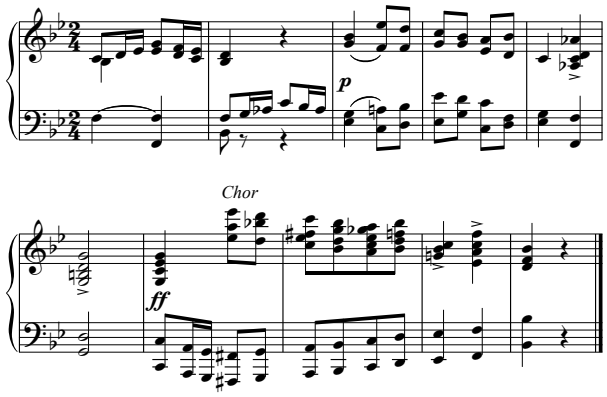

= Source C, b.83 *ff*

| | | |
|---|---|---|
| 79 | pf.1 | chord 4: stacc. added by analogy with pf.2 |
| 83 | pf.2 | **A**, **B**: chords 2-4: *g*, *b*♮, *d'*, *f'* |
| 84 | pf.1 | lower part notes 1-3: slur added by analogy with b.83 |
| 84 | pf.2 | **A**, **B**: chords 2-4: *f*♯, *a*♮, *c'*, *e*♭*'* |
| 86 | pf.1 | **A**, **B**: chord 3: marc. |
| 87, 88 | pf.1 | lower part notes 1-3: slur added by analogy with bb.83, 84 |
| 87-88 | pf.1,2 | **A**, **B**: |



| | | |
|---|---|---|
| 90, 91 | pf.2 | **A**, **B**: chord 2: *e*♭, *e*♭*'* |
| 90, 91, 92 | pf.1 | **A**: chord 1: marc. |
| 93 | | **A**, **B**: *poco riten.* |
| 97 | | **A**, **B**: *più riten.* |
| 103, 104 | pf.1 | **A**: arpeggio |

| Bar | Part | Comment |
|---|---|---|
| **No. 4** | | |
| **Bar** | **Part** | **Comment** |
| | | **A**, **B**: ♩ = *60* |
| 1 | pf.2 | **B**: stacc. |
| 5 | pf.1 | note 1: marc. added by analogy with pf.2 |
| 6 | pf.1,2 | chord 1: marc. added by analogy with b.14 |
| 6 | pf.2 | **A**: upper part note 1: marc. |
| 8-9 | | **A**: § above the barline crossed out (see b.36 below) |
| 13 | pf.1 | chord 1: marc. added by analogy with pf.2 |
| 14 | pf.1 | marc. added by analogy with pf.2 |
| 14 | | **A**: after b.14: § crossed out (se b.36 below) |
| 16 | pf.2 | **A**, **B**: chord 2: *B*♭ – *f* – *b*♭ |
| 17 | pf.1 | **A**, **B**: lower part chord 1: marc. |
| 19 | pf.1 | **A**, **B**: lower part chord 1: marc. |
| 21 | | **A**: ***mf*** |
| 24 | pf.2 | chord 2: stacc. added by analogy with pf.1 |
| 32 | | **A**: ***p*** |
| 34 | | **A**, **B**: *ritard:* |
| 35 | pf.1 | **A**: chord 2. marc. |
| 36 | | **A**: after the bar line: *dal § al §* crossed out, the original idea being that the passage from bb.9-14 was to be repeated here. After this the following 10 bars with the original ending of the piece are crossed out: |



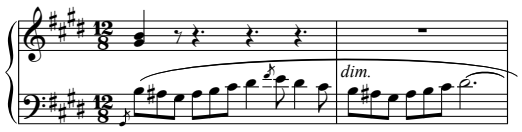

followed by the end dating *22/10 42*. On the following page the new ending is added (bb.37-51 of the present edition)

| | | |
|---|---|---|
| 39 | pf.1 | upper part: end of slur emended from first chord of b.40 to last chord of b.39 by analogy with pf.2 and because of the slur from chord 1 to chord 2 in b.40 |
| 41 | pf.1 | chord 1: marc added by analogy with pf.2 |
| 42 | pf.1,2 | upper part chord 1: marc. added by analogy with b.14 |
| 42 | pf.2 | **A**, **B**: upper part chord 1: marc. |
| 46 | pf.1 | **A**: chords 1-4: stacc. |
| 47 | pf.2 | chord 2: ten. added by analogy with pf. 1 |
| 47 | pf.1,2 | **A**, **B**: chord 2: marc. |
| 48 | pf.2 | ten. added by analogy with pf.1 |
| 48 | pf.1,2 | **A**, **B**: marc. |
| **No. 5** | | |
| **Bar** | **Part** | **Comment** |
| | | **A**, **B**: *Allegretto.* ♪ = *96* |
| 1 | pf.1 | lower part chord 1: marc. omitted by analogy with b.58 and as in **A**, **B** |
| 2 | pf.2 | marc. omitted by analogy with b.59 |
| 11 | | **A**: *dim.* |
| 16 | | **A**: ***p*** |
| 20 | | **A**, **B**: *accelerando* |
| 21 | | **A**, **B**: *dim. rit.* |

| Bar | Part | Comment |
|---|---|---|
| 22 | | **A**, **B**: ***pp*** |
| 28 | pf.2 | **A**: upper part note 7: *e′* |
| 30 | pf.1 | **B**: chord 2: *e′*, *g♯′* |
| 40 | pf.1 | **A**, **B**: upper part note 3: *ten.* |
| 46 | pf.2 | **A**, **B**: fifth semiquaver: *d* (top note *a* missing) |
| 47 | | **A**, **B**: *smorz. assai* |
| 57 | pf.2 | upper part: end of slur emended from note 3 to note 4 by analogy with pf.1 |
| 58 | pf.1 | upper part: beginning of slur emended from last note of b.57 to first note of b.58 because of the slur in b.57 |

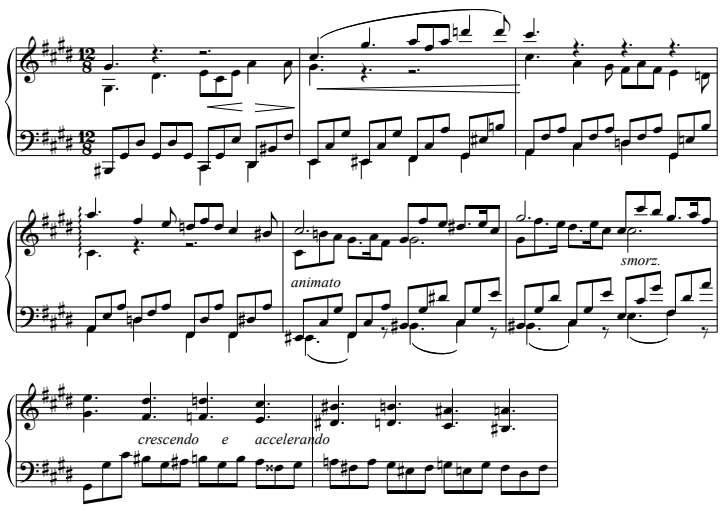
**No. 6**

| Bar | Part | Comment |
|---|---|---|
| | | **A**: title missing; **B**: title: *Wechselgesang*; |
| | | **A**, **B**: *Allegro assai agitato.* 𝅗𝅥. = 66 |
| 5 | | **A**, **B**: *agitato* |
| 5-12 | pf.2 | **A**, **B**: lower part: all notes as ♩, not ♩. as in **C** |
| 9 | pf.2 | **A**, **B**: lower part note 2: missing |
| 12 | | **A**, **B**: *smorz.* |
| 13 | | **A**, **B**: *animato* |
| 13 | pf.1 | **A**, **B**: upper part notes 5-7: ♪. 𝅘𝅥𝅯♪ |
| 14 | pf.1 | **A**, **B**: lower part notes 4-6: ♪. 𝅘𝅥𝅯♪; upper part notes 5-7: ♪. 𝅘𝅥𝅯♪ |
| 14 | | **A**, **B**: latter half of the bar: *rubato* |
| 15 | | **A**, **B**: *a Tempo* |
| 20-21 | pf.1,2 | **A**, **B**: the following two bars added between bb.20 and 21 of the present edition |

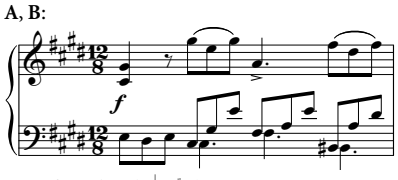



| | | |
|---|---|---|
| 21 | pf.2 | **A**, **B**: chord 1: *g♯* (𝅗𝅥.), *d♯′* (𝅗𝅥) |
| 23-24 | | **A**, **B**: upper part: all notes as ♩, not ♩. |
| 24 | pf.2 | notes 1-4: slur added by analogy with pf.1 |
| 26 | pf.1 | upper part note 1: marc. added by analogy with b.25 and as in **B** (b.28) |
| 27 | | **A**: *agitato* |
| 27-31 | | **A**, **B**: lower part: all notes as ♩, not ♩. |

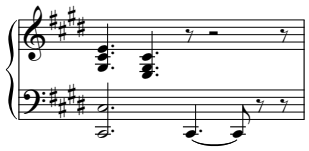
| Bar | Part | Comment |
|---|---|---|
| 31-36 | pf.1,2 | not in **A**, **B** (see Description of sources); instead **A** and **B** have the following bars (**A** and **B** bb.33-40) |




| | | |
|---|---|---|
| 37 | pf.1,2 | **A**, **B**: |




| | | |
|---|---|---|
| 38 | pf.1 | **A**, **B**: first chord: ♩. *g♯′* (no two part notation on first to sixth quaver) |
| 39 | | **A**, **B**: *rit.* |
| 40 | | **A**, **B**: *a Tempo* |
| 41 | | **A**, **B**: *smorz.* |
| 46 | pf.1,2 | lower part, last note: stacc. added by analogy with upper part |
| 46-48 | pf.1,2 | missing in **A**, **B**; instead **A** and **B** has the following to end bars: |



| | | |
|---|---|---|
| 47 | pf.1,2 | lower part third, sixth, ninth, twelfth quaver: stacc. added by analogy with upper part |