

D E T
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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



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J.P.E. HARTMANN : SELECTED WORKS

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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 trompet 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 allgemeines 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 die-
sen 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 fordele 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 musikaler 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 notetryk erhvervet i forbindelse med bibliotekets løbende indsamlings 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-

1 Inger Sørensen, *J.P.E. Hartmann og hans kreds. En komponistfamilijs 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 pligtaflævering af musikaler 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; dsk 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 Mordesgeschmack 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 bløgere. 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

5 Efter dette år er det kun Fantasiestykkerne 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 Schubert's 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 Emilii 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-anvisninger. Sådanne anvisninger er indarbejdet i nærværende udgave efter samme princip som andre spilletekniske anvisninger. Der er dog ikke foretaget egentlige analogi-kompletteringer 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 indføjeelse 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 programmatisk 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 hæfte 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 JAMLS auspici (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.

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| 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*, *Fantasiestykker*, *Novelette*, *Etudes*, *Studier*, *Fantasi*. Hertil kommer en række dansesatser, enkeltværker med programmatisk 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 programmatisk 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 programmatisk 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 Folkeviser-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:

Firehændigt 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 für 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 stemningskabende 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 Schubert og Hartmann omkring juletid 1841 i forbindelse med den efterfølgende publicering af sonaten på det tyske forlag i 1842. Julius Schubert – 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 Schubert 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 Schubert 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 Schubert 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 Schuberts forlag, der var planlagt til det følgende forår.²⁸ Også et firehændigt arrangement var planlagt til udgivelse hos Schubert. I brevet skriver Schubert herom: “Damit ich aber das Wichtigste Alles Wichtigsten 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 Dütschs 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

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 Schubert 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 Schubert 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 Musikkonserveratorium 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.

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 “claviermæssig 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 the manuscripts.

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 komponist-families 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 “claviermæssig 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 Schubert'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 Emil Hartmann. Ein Beitrag zur musikalischen Romantik in Skandinavien. Dissertation.... Georg-August-Universität zu Göttingen*, Göttingen 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 the 1880s, 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*, *Fantastykker*, *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), *Hamborger-skotsk* (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 Folkevises-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 klaver-musik", *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 für 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 Christmas-time 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 persaepe 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.

EINLEITUNG

In einem längeren Brief, den Hartmann 1841 anlässlich des Drucks seiner d-Moll-Sonate an den Musikverleger Julius Schubert h 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 (einsätze wie zyklische) sowie eine Anzahl ungedruckter Werke folgen. Insgesamt hinterließ Hartmann somit ein umfangreiches Klaviermusikwerk.

In dem oben genannten Brief an Julius Schubert 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 allgemeines 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 Aus-

gabe 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 zugesandt 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 komponistfamiliens 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 Noveller* (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 Klaversonate 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 Schubarts Zeitschrift *Hamburgische Musikzeitung*, die für die vorliegende Ausgabe jedoch nicht herangezogen wurden.

7 Siehe Dan Fog, *Musikhandel og Nodetrik 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 vorlie-

genden 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 Nationalbibliothek 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 übereinstimmen.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 ausgeschriebenem 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

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

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 zu-gewendet, 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 Slav 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 sluttet 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 program-

matiske 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 første-satsen 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 siges 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 Arbejder, har komponeret Noget, og i disse Dage efterarbejdet 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).

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

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 trost 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 plade-nummer) 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^o 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.

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 masterpiece 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 “N^o 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.

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 Königl. 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 Ausga-

be 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

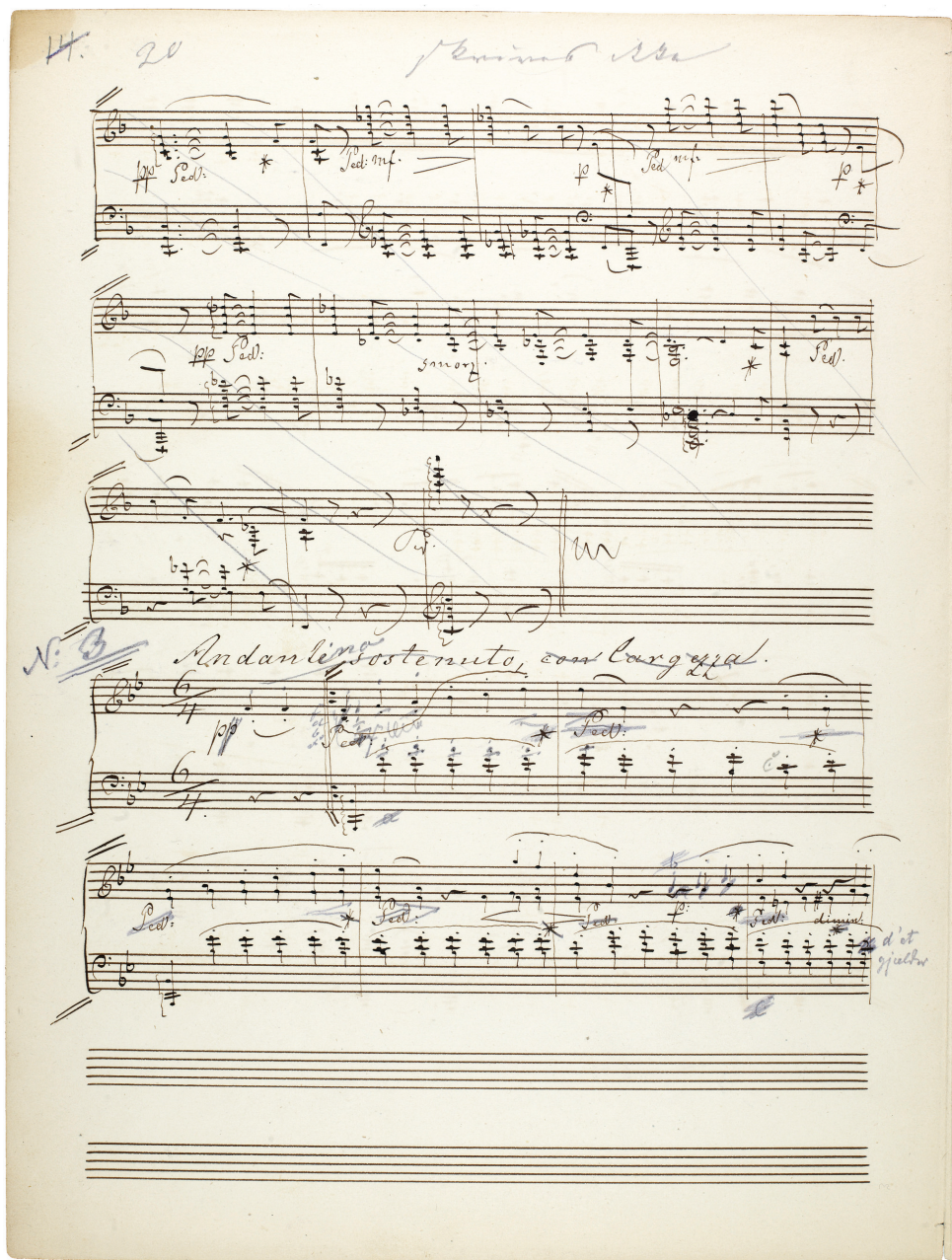
³³ Breve, Nr. 456. Der Brief ist ein Dankeschön an Ingemann für ein Gedicht, das dieser nach dem Tod von Hartmanns Gattin an den Komponisten geschickt hatte.

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.



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 satzen 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 blyantstilføjeelse nederst på s. "22" lyder: "NB Efter Nr 3 Slutning tilbage til Nr 4 pag 19, Allegretto moderato", hvilket refererer til genbruket af disse tre sider i nr. 23. Også blyantsrettelserne vedrører benyttelsen af satzen 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.

29.

Handwritten musical score for piano, page 29. The score consists of six systems of staves. It features various musical notations including notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout, including "cresc.", "diminu.", "rubato", "legato", "smorz.", and "de:". The bottom of the page contains a handwritten note in German: "Offener H30 Klavier mit H34 und H39, Allegretto moderato".

FORKORTELSER | ABBREVIATIONS | ABKÜRZUNGEN

| | |
|--------------|---|
| b. | bar |
| bb. | bars |
| <i>DK-Kk</i> | Det Kongelige Bibliotek, København (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

SOURCES¹

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 / 1^{ste} [2^{det}, 3^{dte}, 4^{dte}] 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 Musikhandler."

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 Vollmeier, Leonhard, and Hartmann; see *Introduction*). A copy of this edition is not known today.

B Printed score.

Title page: "Preis-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 Hansen's 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. 1^r, upper left corner: "N° 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.

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 grazioso (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 Littr. 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 comodo, 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 larghezza. 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 larghezza" 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) "Skriver 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 asterisk 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 swapped 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.

| 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 |
| 24 ⁱⁱ | | A: <i>smorz</i> crossed out in pencil |
| 24 ⁱⁱ | pf.1 | slur added by analogy with pf.2 |
| 24 ⁱⁱ | pf.2 | chord 5: chord added in accordance with pencil addition in A |
| 29 ⁱ | pf.1 | end of slur emended from last note of b.28 ⁱ (open slur, change of staff) |
| 29 ⁱ | pf.2 | slur added by analogy with pf.1 |
| 29 ⁱⁱ | pf.1 | A: fingering added in pencil |
| 29 ⁱⁱ -31 | pf.1,2 | as pencil correction in A; A before pencil correction: |



31 pf.2 as b.29ⁱⁱ

Third Movement

| Bar | Part | Comment |
|-------|--------|--|
| 6 | pf.1 | <i>Gamle Minder</i> (Old Memories) added in pencil 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 ^b , A ^b , c', a ^b |
| 34 | pf.1,2 | A: pauses added in pencil |
| 34 | pf.1 | A: chord 1: lower notes a ^b , d ^b : crotchets corrected in pencil to minims |
| 34 | pf.2 | A: chord 1: ♩ ♯ corrected in pencil to ♩ |

Fourth Movement

| Bar | Part | Comment |
|-----|------|---------------------------|
| 3 | | missing mf added |

| Bar | Part | Comment |
|------|------|--|
| 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 ^b corrected in pencil to e ^b |
| 12 | pf.1 | note 3: e ^b emended to e ^b 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 added by analogy with b.8 |
| 28 | pf.1 | A: note 2: b ^b corrected in ink to b ^b ; 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 mf 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 | | mf emended from second to first crotchet by analogy with b.57 |
| 58 | pf.2 | <i>f</i> and <i>p</i> 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 mf 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 mf 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: <i>Allegro grazioso, non troppo</i> |
| | | A: <i>smorz.</i> added in pencil |
| 3 | | chord 2: arpeggio added by analogy with chord 1 and as in A |
| 3 | pf.2 | A: <i>con anima</i> added in pencil |
| 4-5 | | upper part: slur added by analogy with b.6 |
| 8 | pf.1 | arpeggio added by analogy with b.6 and as in A |
| 8 | pf.2 | A: <i>p</i> |
| 10 | pf.2 | A: <i>p</i> |
| 12 | pf.2 | A: <i>p</i> |
| 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: <i>se nederst ved §</i> (see at the bootom at §); the crossed out bars: |
|-------|--|---|



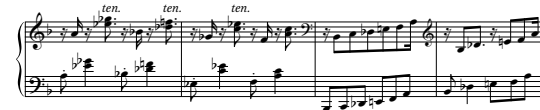
| | | |
|--------|--------|--|
| 58 | pf.2 | upper part note 2: accidental added because of <i>f</i> ² of pf.1 |
| 59 | pf.1 | note 2: <i>a</i> ² enharmonically emended to <i>b</i> ² |
| 65 | pf.2 | slur added by analogy with bb.62-64 |
| 73 | pf.2 | chord 2: as in D , although hardly legible; A : <i>a</i> , <i>c'</i> , <i>d'</i> <i>f</i> ² |
| 76 | | A : <i>f</i> |
| 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: <i>f</i> ² added by analogy with chord 1 |
| 99-101 | pf.1 | <i>f</i> ² 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: <i>g'</i> , <i>c'</i> , <i>e'</i> |
| 132 | pf.1 | E : fourth quaver: <i>c'</i> , <i>f'</i> , <i>a'</i> |
| 133 | pf.1 | E : second quaver: <i>g'</i> , <i>c'</i> , <i>e'</i> |
| 133-134 | pf.2 | E : |








| | | |
|---------|------|--|
| 136 | pf.1 | D : last quaver: <i>γ</i> changed in pencil to <i>λ</i> |
| 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 : <i>con passion</i> |
| 147-148 | pf.2 | slurs added by analogy with bb.137-142 |
| 151 | pf.2 | emended from: |



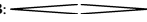
by analogy with bb.152-153 and as in **E**

| 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 ^b 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 ^b emended (enharmonically) to c ⁴ 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 <i>Skrives ikke</i> (Not to be written), referring to the re-use of the movement in <i>Klaverstykker fra ældre og nyere Tid</i> , Opus 74 (see <i>Description of Sources</i> , 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 ^b |
| 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 <i>larghezza</i> as in D (recte: <i>larghezza</i>); |
| | | B: <i>Andante sosten.</i> |
| 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 : <i>p</i> 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: <i>e'</i> , <i>g'</i> corrected in pencil to <i>f'</i> , <i>a'</i> |
| 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: <i>e''</i> emended to <i>e'''</i> 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: <i>D</i> , <i>d</i> |
| 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 , I, p. xlviii) |
| 35 | pf.1 | notes 1-2 and notes 6-7: redundant slurs omitted |
| 35 | pf.2 | chord 1: <i>d</i> emended to <i>D</i> , <i>d</i> by analogy with chord 2 and b.36 |
| 35 | | B : <i>con passion</i> |
| 41-43 | | B : different ending with only one bar: |



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: <i>a D c</i> , 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 : <i>p</i> |
| 5 | pf.2 | C : note 1: \downarrow corrected in pencil to  |
| 5 | pf.2 | fourth quaver: <i>d'</i> emended to <i>d'</i> , <i>e'</i> by analogy with b.72 |
| 6 | pf.2 | C : note 1: upper third <i>e'</i> added in pencil |
| 12 | pf.1,2 | stacc. added by analogy with b.77 |
| 13 | | C : <i>cresc.</i> crossed out in pencil |
| 14 | | C : <i>pp</i> corrected to <i>p</i> in pencil |
| 15 | | C : <i>riten.</i> corrected to <i>dim.</i> in pencil |
| 16 | | C : <i>a tempo</i> crossed out in pencil |
| 19 | pf.2 | C : second crotchet: \downarrow corrected in pencil to \downarrow 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 <i>c''</i> added by analogy with b.20 and as in A |
| 24 | pf.1 | C : fourth quaver: lower third (<i>c''</i>) and fifth (<i>a'</i>) added to <i>e''</i> in pencil |
| 30 | pf.1 | lower part chord 2: <i>f'</i> , <i>a''</i> emended to <i>f'</i> , <i>g'</i> 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: <i>f'</i> , <i>g'</i> emended <i>f'</i> , <i>a''</i> 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: <i>f'</i> , <i>a''</i> emended to <i>f'</i> , <i>g'</i> 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: <i>f'</i> , <i>g'</i> emended <i>f'</i> , <i>a''</i> 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: <i>c'</i> , <i>e''</i> , <i>g'</i> |
| 47 | pf.2 | A : chord 1 lower part: \downarrow <i>e'</i> , <i>g</i> , <i>b'</i> , lasting the whole bar |
| 51 | | A : chord 1 lower part: \downarrow <i>B'</i> , <i>d</i> , <i>f</i> , lasting the whole bar |
| 51-52 | | C : bars crossed out in pencil |
| 55 | pf.1 | C : last chord: <i>cis e</i> 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.4 |
| 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: $\sharp B$, d , b , f , lasting the whole bar |
| 91 | pf.2 | A: chord 2: top note: b^b instead of b^b |
| 94 | pf.1 | note 4: e^m emended to e^m because of the tonal context (copying error?) |
| 111-119 | | A: alternative transition from the Andante sostenuto to the finale (see <i>Description of Sources</i>): |

quasi Recit.
poco accelerato
riten.
pp e sost.
a tempo
pp
mf
dim.
pp
lento
f
accelerato
riten.
Allegro comodo
smorz.
dolce

| | | |
|-----|------|--|
| 113 | pf.2 | stacc. and slur added by analogy with pf.1 and bb.114, 115 |
|-----|------|--|

Fourth Movement

| Bar | Part | Comment |
|-----|------|---|
| | | <i>Finale</i> added as in C |
| 6 | | <i>p</i> 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: <i>cresc.</i> <i>f</i> |
| 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^b 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: |

f
dim.

| | | |
|---------|--------|--|
| 39 | pf.1 | note 4: a^{\sharp} enharmonically emended to b^b |
| 40 | pf.1,2 | a^{\sharp} enharmonically emended to b^b |
| 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: \sharp emended to \flat 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: \flat emended to \sharp to fit the meter of the bar; note 2: \flat emended to \sharp 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



| | | |
|-----|--------|---|
| 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: <i>domin?</i> (dominant?) |

NO. 4 SONATINA IN G MAJOR

First Movement

| Bar | Part | Comment |
|-----|--------|--|
| | | C: <i>Allegro poco moderato non troppo</i> |
| 2 | pf.1 | C: upper part notes 1-3: slur |
| 5 | | C: <i>p</i> 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: <i>b'</i> , <i>e'</i> , <i>b''</i> enharmonically emended to <i>a#</i> , <i>e'</i> , <i>a#</i> |
| 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: <i>p</i> |
| 50 | pf.1 | <i>e''</i> , <i>a</i> , <i>e'''</i> enharmonically emended to <i>a#</i> , <i>a</i> , <i>a#</i> |
| 53 | pf.2 | C: <i>mf</i> |
| 55 | pf.1 | stacc. and slurs added by analogy with bb.52-54; C: chords notated with one stem only and no indication of <i>ms</i> |
| 56 | pf.1 | C: lower part <i>b'-g'-d'</i> 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 | 7 added |
| 10 | pf.1 | C: chord 2: lower part (<i>a</i>) missing |

| Bar | Part | Comment |
|-----|------|--|
| 14 | | * added because of ms in the beginning of the bar |
| 19 | | ms added by analogy with b.20 |
| 20 | pf.1 | upper part note 1: ms emended to <i>ms</i> 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 | | ms 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: <i>tempo</i> |
| 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: <i>p</i> 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: ms |
| 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 |