

D E T
K G L

B I B
L I O
T E K

J.P.E. HARTMANN

TEMA MED VARIATIONER
FOR KLAVER, VIOLIN OG VIOLONCELLO

THEME AND VARIATIONS
FOR PIANO, VIOLIN AND VIOLONCELLO

KØBENHAVN 2013

UDGIVET AF
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INDLEDNING

Hartmanns kammermusik (se den afsluttende oversigt over disse værker) indtager en forholdsvis beskedne plads i hans i øvrigt store produktion, der er domineret af vokalmusikken (ikke mindst kantater, dramatisk musik og sange). Som det ses af oversigten, er det kun værkerne for violin og klaver, som blev trykt i Hartmanns levetid; de øvrige værker (hvoraf et er tvivlsomt og to er ufuldendte) foreligger i manuskript i Det Kongelige Bibliotek i København.

Nærværende *Tema med Variationer for klaver, violin og cello* er overleveret i Hartmanns blækrenskrift med fuldt udskrevne stemmer for de to strygere; klaverpartituret er slutdateret "30/10 49".¹ Værket er således skrevet i det efterår, hvor arbejdet med udgivelsen af Emma Hartmanns romancer under pseudonymet *Frederik Palmer* optog ægteparret og husvennen Ernst Weis.

Manuskriptet er uden titelangivelse, og der foreligger ikke yderligere oplysninger omkring tilblivelsen, anledningen eller an-

vendelsen af dette materiale. Generelt gælder det om Hartmanns kammermusik og klavermusik, at kilderne er yderst sparsomme med hensyn til oplysninger om opførelser. Det må formodes, at hovedparten af disse værker har været anvendt i private kredse inden for eller uden for komponistens egen familie.²

Trioen består af en kort adagio-indledning på 4 takter, efterfulgt af temaet på to gange 8 takter og 8 variationer. Ottende og sidste variation er betydeligt udvidet i forhold til temaet og de foregående syv variationer. Værket stiller forholdsvis begrænsede krav til de udøvedes tekniske færdigheder, hvilket kunne tyde på, at det er skrevet til amatørbrug.

Revisionsarbejdet har alene bestået af en række interne analogi-kompletteringer samt en kollationering af strygerstemmerne med klaverpartituret.

Oversigt over Hartmanns kammermusik³

Adagio et Rondeau brillante pour Alto et Piano Forte	ms. (måske ikke af Hartmann at dømme efter håndskriften)
Andante for orgel og messingblæsere i B dur	ms.
Sonate for fløjte og klaver, opus 1	ms. (1825) (trykt posthumt)
Kvartet F dur, "op. 2", for klaver, violin, viola og kontrabas	ms. (1825 el. 1823)
Violinsonate nr. 1 i g moll, opus 8	(1827), tryk (1837)
Præludium for fløjte og orgel, g mol	ms. (1844)
Violinsonate nr. 2 i C dur opus 39	(1844), tryk (1846)
Strygekvarteret g mol (ufuldendt)	ms. (1848?)
Tema med variationer for klaver, violin og cello	ms. (1849)
Strygekvarteret i A dur (ufuldendt)	ms. (1850erne)
Suite for klaver og violin opus 66	ms. (1864), tryk (1866)
Violinsonate nr. 3 i g mol, opus 83	ms. (1886), tryk (1888)
Quasi Andante for bassethorn, harpe og harmonium,	ms. (1866)
Fantasi-Allegro f. violin og klaver	ms. (1887-89), tryk (1900)

¹ 1840'erne er Hartmanns mest produktive årti, når det gælder musik for soloklaver: ikke færre end 20 af Hartmanns i alt 56 værker for soloklaver blev skrevet i 1840erne (se Hartmann Udgaven bd. III/1 og III/2).

² Spørgsmålet om udbredelsen af Hartmanns klavermusik er nærmere diskuteret i Niels Krabbe, "Udbredelsen af J.P.E. Hartmanns klavermusik", *Fund og Forskning* (51), 2012, pp. 413-444.

³ Dateringerne af de utrykte værker bygger på Inger Sørensens Hartmann-katalog (under udarbejdelse).

INTRODUCTION

Hartmann's chamber music (see the survey below) holds a comparatively modest position in his otherwise large output, which is dominated by vocal music (including cantatas, dramatic music and songs). As can be seen from the survey, only the works for violin and piano were printed in Hartmann's life time; the other works, of which one is doubtful and two are unfinished, are only available in manuscript in The Royal Library in Copenhagen.

The present *Theme and Variations for Piano, Violin and Violoncello* is handed down in Hartmann's ink autograph including separate string parts; the piano score is end dated "30/10 49".¹ The work was composed in the autumn of 1849 when Hartmann, his wife Emma, and a friend of the family, Ernst Weis, were engaged in the publication of Emma Hartmann's songs under the pseudonym *Frederik Palmer*.

The manuscript carries no title, and we have no further information about either history, occasion, or the intended use of the score. In general, the sources for Hartmann's chamber music and piano music are scanty when it comes to information about actual performances, and presumably most of these works were performed in private circles, within or outside the composer's own family.²

The trio consists of a short Adagio introduction of four bars, followed by the theme in two 8-bar phrases and eight variations; the eighth and final variation is much longer than its predecessors. The work makes restricted demands on the technical abilities of the musicians, which might indicate that Hartmann had amateurs in mind on this occasion.

The revision for the present edition has only consisted of a few emendations based on internal analogy and the collation of the string parts with the autograph piano score.

Survey of Hartmann's chamber music³

Adagio et Rondeau brillante pour Alto et Piano Forte	ms. (doubtful?)
Andante for Organ and Brass, B flat major	ms.
Sonata for Flute and Piano, op. 1	ms. (1825), printed posthumously
Quartet F major, "op. 2", for Piano, Violin, viola and Double Bass	ms. (1825 or 1823)
Violin Sonata no. 1 in g minor, op 8	(1827), printed (1837)
Prelude for Flute and Organ, g minor	ms. (1844)
Violin Sonata no. 2 in C major, op. 39	(1844), printed (1846)
String Quartet, g minor (unfinished)	ms. (1848?)
Theme and Variations for Piano, Violin and Violoncello	ms. (1849)
String Quartet in A major (unfinished)	ms. (1850s)
Suite for Piano and Violin, op. 66	ms. (1864), printed (1866)
Violin sonata no. 3 in g minor, op. 83	ms. (1886), printed (1888)
Quasi Andante for Basset Horn, Harp and Reed Organ	ms. (1866)
Fantasy-Allegro for Violin and Piano	ms. (1887-89), printed (1900)

¹ The 1840s were Hartmann's most prolific years for solo piano music: no fewer than 20 of his 56 works for solo piano were written during the decade (see *J.P.E. Hartmann, Collected Works, vol. III/1 and III/2*, Copenhagen 2012).

² For a discussion of Hartmann's piano music, see Niels Krabbe, "Udbredelsen af J.P.E.Hartmanns klavermusik", *Fund og Forskning* (51), Copenhagen 2012, pp. 413-444.

³ The dating of the unpublished works is built on Inger Sørensen's forthcoming thematic catalogue of Hartmann's works.

TEMA MED VARIATIONER

for klaver, violin og violoncello

THEME AND VARIATIONS

for Piano, Violin, and Violoncello

Adagio

Violin

Violoncello

Piano

pp *f* *smorz.* *pp*

5 Andantino

Violin

Violoncello

Piano

p *p* *p* *p*

13

Violin

Violoncello

Piano

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

21 VAR. 1

Musical score for measures 21-25. The system consists of two staves. The upper staff is a single treble clef, and the lower staff is a grand staff (treble and bass clefs). The music is in 7/8 time. Measure 21 has a piano (*p*) dynamic. Measure 22 has a piano (*p*) dynamic. Measure 23 has a piano (*p*) dynamic. Measure 24 has a piano (*p*) dynamic. Measure 25 has a piano (*p*) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 26-29. The system consists of two staves. The upper staff is a single treble clef, and the lower staff is a grand staff (treble and bass clefs). The music is in 7/8 time. Measure 26 has a piano (*p*) dynamic. Measure 27 has a piano (*p*) dynamic. Measure 28 has a piano (*p*) dynamic. Measure 29 has a piano (*p*) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 30-34. The system consists of two staves. The upper staff is a single treble clef, and the lower staff is a grand staff (treble and bass clefs). The music is in 7/8 time. Measure 30 has a piano (*p*) dynamic. Measure 31 has a piano (*p*) dynamic. Measure 32 has a piano (*p*) dynamic. Measure 33 has a piano (*p*) dynamic. Measure 34 has a piano (*p*) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

VAR. 2

35

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

40

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

45

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

VAR. 3
più moderato

49

dolce

pp *sost.* *p*

56

pp *p*

61

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

p *smorz.*

VAR. 4

Tempo primo con moto

66

p

pp sostenuto

74

p

79

p

smorz.

dolce

con anima

VAR. 5

Tempo primo

84

8

pp *p* *p*

fp *fp* *fp* *p*

Detailed description: This system covers measures 84 to 92. The upper staff (treble clef) begins with rests for the first three measures, followed by a melodic line starting at measure 4 with a *pp* dynamic. The lower staff (bass clef) has rests for the first three measures, then a bass line starting at measure 4 with a *p* dynamic. The piano accompaniment (grand staff) features dense chordal textures in the right hand, marked *fp* in measures 84-86, and a *p* dynamic in measure 92. A fermata is placed over measure 88.

93

8

cresc. *f* *f* *p*

f *pp*

cresc. *f* *pp*

Red.

Detailed description: This system covers measures 93 to 100. The upper staff (treble clef) starts with a *cresc.* dynamic in measure 93, followed by *f* dynamics in measures 94 and 95, and a *p* dynamic in measure 98. The lower staff (bass clef) has a *f* dynamic in measure 94 and a *pp* dynamic in measure 95. The piano accompaniment (grand staff) features a *cresc.* dynamic in measure 93, *f* dynamics in measures 94 and 95, and a *pp* dynamic in measure 96. A *Red.* (Reduction) marking is present in the bass line of measure 94.

101

cresc. *dim.* *pp* *pizz.* *pp*

f *pp* *smorz.*

pp

Detailed description: This system covers measures 101 to 108. The upper staff (treble clef) has a *cresc.* dynamic in measure 101, a *dim.* dynamic in measure 102, a *pp* dynamic in measure 103, a *pizz.* dynamic in measure 104, and a *pp* dynamic in measure 105. The lower staff (bass clef) has a *f* dynamic in measure 101, a *pp* dynamic in measure 102, and a *smorz.* dynamic in measure 103. The piano accompaniment (grand staff) features a *cresc.* dynamic in measure 101, *f* dynamics in measures 101 and 102, a *pp* dynamic in measure 103, and a *smorz.* dynamic in measure 104. A *pp* dynamic is also marked in the bass line of measure 103.

VAR.6

con moto

108

arco
p < *p* < *p* < *p*

115

f *p* *dim.*

fz fz fz pp

123

pp *f* < < < *p* *f* *arco* *pizz.* *f* *pizz.*

fz fz *f* *dim.* *p* *smorz.* *f*

Red. * *Red.* *

130 VAR. 7

pizz.
p

pp e staccato

dim.

Red. *

137

pizz. arco

p

arco

p

pp

smorz.

pp

pp

pp stacc.

Red. *

VAR. 8
Allegro

145

poco

1. 2.

pp

Red. *

152

p *dolce* *p* *p leggiero*

159

f *f* *f* *rfz* *f* *Red.* *f* *Red.*

164

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

168

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

Red. *

175

sempre p *p* *cresc.* *pp* *p*

182

cresc. *f* *cresc.* *f con fuoco* *f con fuoco*

188

fz *cresc.* *mf*

fz *mf*

ff *cresc.* *mf*

193

cresc. *p*

cresc. *p*

cresc. *p* *cresc.*

198

f *dim.*

f *dim.*

And.

*

202

p *f* *dim.* *p*

p *f* *p*

p *f* *dim.* *p*

208

p

dolce

f

Red. * *Red.*

215

p *dim.* *f*

f

Red. * *Red.* * *Red.* *

ABBREVIATIONS

b.	bar
<i>DK-Kk</i>	Det Kongelige Bibliotek, København The Royal Library, Copenhagen
marc.	marcato
p.	page
pf.1	piano, upper part
pf.2	piano, lower part
stacc.	staccato
var.	variation
vc.	violoncello
vl.	violin

CRITICAL COMMENTARY

DESCRIPTION OF SOURCES

A Score and parts, autograph and copy.

DK-Kk, CII,7 Hartmanns Samling 251, kapsel Anskarius-festen-Undine.

No title.

End date: "30/10 49".

Score, autograph:

Three folios and three bifolios, paginated 1-16 (in pencil), the first page being blank.

24.5x34.5 cm.

Fair copy in ink with a few corrections in ink and pencil.

Between pp. 5 and 6 (in the middle of var. 4) two pages glued together, one containing an alternative version of the beginning of bb.1-17 of Var.5, the other consisting of one page of unidentified sketches in pencil.

On p. 6 an alternative version of the piano part of bb. 61-63 is added in pencil at the bottom system of the page.

On p. 8 (var. 5) a number of corrections in pencil, mainly related to octave position.

Violin and cello parts, copy:

Vl.: one bifolio. Few corrections in pencil in var. 4 (alternative version of the final four bars in pencil at the bottom of p. 3) and var. 8.

Vc.: one bifolio.

The fact that the two string parts have been professionally copied indicates that the source was intended for performance. No such performance is known, and the material has no traces of having been used.


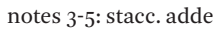
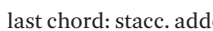
EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

Bar	Part	Comment
4	pf.1	slur added by analogy with vl.
8	vc.	notes 3-4: redundant slur omitted
10	pf.2	slur added by analogy with b.9
15	vl.	notes 1-2: slur added by analogy with b.19
19	vc.	f and — added by analogy with vl.
20	vl.1	slur added by analogy with b.16
20	pf.2	as ink correction in A; A: <i>C</i> , <i>c</i> corrected as in ink to <i>c</i>
21	pf	p added by analogy with vc.
21	vc.	end of slur emended from note 6 to note 5 by analogy with vl. (b.27); notes 6-7: stacc. added by analogy with vl. (b.27)
21	pf.1,2	slurs added by analogy with b.22
22	vl.	slur from notes 5-6 emended to slur from notes 4-5 by analogy with b.27; notes 6-7: stacc. added by analogy with vl. b.27
22	vl.1	p added by analogy with vc. (b.21)
22	pf.1	slur added by analogy with pf.2
23	vc.	note 2: ♩ emended to $\text{♩} \text{♩}$ by analogy with vl.; notes 1-2: slur added by analogy with vl.; — and — added by analogy with vl.

24	vl.	note 3: stacc. added by analogy with vc., pf.1
24	pf.1	note 5: stacc. added by analogy with pf.2
25	pf.2	slur added by analogy with pf.1
26	pf.1	notes 6-7: stacc. added by analogy with b.25
28	pf.2	upper part: stacc. added by analogy with pf.1
29	vl., pf.	p added by analogy with vc.
31	vc., pf.	— added by analogy with vl.
31	pf.	f added by analogy with vl., vc.
32	vc.	p added by analogy with vl., pf.
34	vl.	notes 1-2: slur added by analogy with b.33
35	pf.2	slurs added by analogy with pf.1
38	vc.	p added by analogy with vl. (b.37); slur added by analogy with vl.1
40	vl.	missing γ added
42	vc.	slur added by analogy with b.41
42-43	vl.	slur added by analogy with pf. (bb.37-38)
43	vc.	missing = added
44	vl.	note 5: stacc. added by analogy with note 2
44	vc.	notes 2, 4 : stacc. added by analogy with vl.; pp added by analogy with vl.
46	vc.	f added by analogy with vl.; notes 4-6: stacc. added by analogy with vl.
46	pf.1	chords 2-6: stacc. added by analogy with b.45
47	vl., vc.	notes 4-7: stacc. added by analogy with b.46
48	vl.	note 2: stacc. added by analogy with note 1
48	vc.	stacc. added by analogy with vl.
48	pf.2	note 4: stacc. added by analogy with pf.1
51	vc.	notes 1-2: redundant slur omitted
52	vl.	missing = added
54	vl.	notes 1-2: redundant slur omitted
57	pf.2	upper part notes 3-4: slur added by analogy with notes 1-2 and pf.1
57-59	pf.2	upper part: missing γ added
58	vl.	notes 1-3: slur added by analogy with notes 4-6 and vc., pf.1
58-59	pf.2	upper part: slurs added by analogy with b. 57 notes 1-2
61-63	pf.	A: alternative version written in pencil at the bottom of the page:



64	pf.2	chord 3: c^b emended to c^{\sharp} by analogy with pf.1
64	pf.1,2	A: chord 4: accidental of <i>d</i> and <i>d'</i> added in pencil
65 ⁱⁱ	vc.	slur and <i>dim.</i> added by analogy with b.65 ⁱ
66		A: <i>Piu animato</i> corrected in ink to <i>Tempo primo con moto</i> .
70	vc.	p added by analogy with vl. (b.68)
74-75	pf.2	stacc. added by analogy with pf.1
75	pf.1	chords 1-5: stacc. added by analogy with vl., vc., pf.2
76	vc.	note 3: marc. added by analogy with note 1
78	pf.2	notes 5-8: stacc. added by analogy with notes 1-4
79	vl.	A: violin part: — is notated as if it were a marc.
79	pf.2	stacc. added by analogy with b.78
80-83	vc.	A: violin part: alternative version at the bottom of p.3 added in pencil; in b.80 a cross added in pencil refers to the pencil passage:
82	pf.1	notes 3-4: slur added by analogy with notes 1-2
83	pf.1	slur added by analogy with vl.

83	pf.2	upper part: 7 added to fit the meter	125	pf.2	chord 2: stacc. added by analogy with chord 1.
86	pf.2	slur added by analogy with pf.1	129 ⁱⁱ	vc.	stacc. added by analogy with b. 129 ⁱ
87	pf.1	slur added by analogy with pf.2	130, 134	pf.1	chords 1-2: slur added by analogy with b.144
89-103		A: a number of pencil corrections in all parts added	136	pf.1	end of slur emended from note 3 to note 2 by analogy with bb. 138-141 (vl., vc.)
91	vl.	slur added by analogy with b.87			missing 7 added
93	vc.	A: first quaver: 7 corrected in pencil to <i>f</i>	137	pf.2	chord 1: marc. added by analogy with pf.2
93	pf.1,2	arpeggio added by analogy with b.92	138, 140	pf.1	stacc. added by analogy with pf.1
94	vc.	<i>f</i> and  added by analogy with vl.	148	pf.2	chord 1: stacc. added by analogy with vl., vc.
101	pf.1	slur added by analogy with b.100	149 ¹ ,	pf.1,2	stacc. added by analogy with b149 ¹
107	pf.2	stacc. added by analogy with pf.1	149 ²	vl., vc., pf.	note 5: stacc. added by analogy with pf.1
108		A: <i>animato</i> crossed out in ink	157	pf.2	chord 2: stacc. added by analogy with chord 1
108	vc.	<i>arco</i> added because of <i>pizz.</i> in b.106	164 ¹	pf.1	stacc. added by analogy with pf.1
110	pf.2	stacc. added by analogy with bb.109, 111	164 ¹	pf.2	note 7: stacc. added by analogy with vl.
111	pf.1	chord 2: stacc. added by analogy with bb.109-110	165 ⁱ	vc.	stacc. added by analogy with b.164 ¹
112	vl.	notes 1-2; slur added by analogy with vc.	165 ¹	pf.1,2	 added by analogy with b.169
112	vc.	notes 3-5; stacc. added by analogy with vl.	171	vl.1, pf.	lower note: ambiguous notation (<i>G</i> or <i>C</i>) interpreted as <i>C</i>
112-114	pf.2	stacc. added by analogy with bb.109-111	171	pf.2	notes 5-8: stacc. added by analogy with notes 1-4
114	vc.	notes 3-5; stacc. added by analogy with b.113	174-175	vc.	stacc. added by analogy with bb.172-173
114	pf.1	chord 2: <i>c'</i> emended to <i>c[#]'</i> by analogy with b.110	195	vl.	 added by analogy with vc., pf.
118	pf.1	chord 1: stacc. added by analogy with bb.116-117, 119	220	vl., pf.1,2	stacc. added by analogy with vc. and b.219
120	pf.1,2	last chord: stacc. added by analogy with b.121			
125	pf.1	stacc. added by analogy with b.124			