



ERIK GUSTAF GEIJER

1783–1847

Sonater för fyra händer
för piano

Sonatas for four hands
for piano

Källkritisk utgåva av/Critical edition by Bertil Wikman

Levande Musikarv och Kungl. Musikaliska akademien

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INLEDNING

Erik Gustaf Geijer (1783–1847) hör till de stora kulturpersonligheterna i Sverige under första hälften av 1800-talet.¹ Fortfarande fascinerar han genom sin mångsidiga verksamhet och sammansatta personlighet, även om mycket av hans livsverk inte längre är åtkomligt eller är föråldrat. Den lysande historieföreläsaren, som räknade vältaligheten som ett av sina viktigaste verksamhetsfält, kan vi bara få vittnesbörd om via samtida källor. Den historiska forskningen, det område som han ägnade sina största krafter, har naturligt nog genom modern källkritik blivit mindre aktuell.² Även den litterära produktionen har värderats på olika sätt inom litteraturforskningen. Paradoxalt nog är den kanske minst kända sidan i Geijers rika begåvning – den som tonsättare – den mest levande idag. Som sångtonsättare var Geijer en av de mest älskade under förra seklet. Även om hans solosånger, duetter, tersetter och kvartetter kvantitativt dominerar produktionen, torde det ändå vara i den instrumentala musiken Geijer hade sina starkaste ambitioner. Att denna hittills varit så lite beaktad beror bl. a. på dess svåråtkomlighet.

Kammarmusiken stod inte högt i kurs i det offentliga musiklivet i Sverige under 1800-talet. Den tillhörde huvudsakligen det privata hemmamusicerandet. De mest kända ”institutionerna” för kammarmusik under 1800-talets första hälft var J. Mazers³ hem i Stockholm och kretsen kring Geijer i Uppsala. Behovet av tryckta noter var sålunda inte stort. Endast ett större instrumentalverk av Geijer trycktes under hans livstid, nämligen den här utgivna fyrhändig sonaten i f-moll.⁴ Den övriga produktionen spreds huvudsakligen på olika privata händer och ännu idag framkommer nya autografer och avskrifter.⁵

Musiken spelade en central roll för Geijer under hela hans levnad. Därom vittnar inte bara hans periodvis relativt ansenliga musikaliska produktion – i synnerhet om man ser till hans övriga arbetsböda. Musiken stod också i centrum både i hans stundom intensiva sällskapsliv och som rekreation och tröst i stunder av trötthet och ensamhet. Geijers ambitioner inom det musikaliska området ändrade emellertid karaktär genom åren. I en av sina anteckningsböcker från 1836 skrev han: ”Med fem saker har jag befattat mig ivrigt, om ej med framgång: filosofi, historia, vältalighet, poesi, musik. Det är de fem fingrarna på min hand, vilka jag i årlig slöjd uppövat och av vilka jag ej vill uppgiva någondera, ej ens lillfingret.”⁶

I yttrandet antyds att musiken skulle ha spelat den minsta rollen bland Geijers olika verksamheter. Uttalandet har nog bidragit till att undervärdera hans ambitioner inom det musikaliska området. Det speglar emellertid snarast Geijers syn på förhållandet mellan de olika verksamhetsgrenarna i denna sena fas av hans liv – eller hur han då ville att andra skulle se på det. Då hade det dagliga slitet med forskning och föreläsningar delvis undergrävt hans hälsa. Nya plikter bl. a. som riksdagsman gjorde att det inte längre fanns krafter och tid för större satsningar inom musikområdet. Den kreativa verksamheten fick inskränka sig till kortare sånger och smärre pianostycken.

Produktionen av framför allt instrumentalmusik på 1820-talet antyder en mer central roll för musiken i Geijers liv. Det är tänkbart att han i sin ungdom t. o. m. umgåtts med tankar på en bana som tonsättare. Geijer studerade bl. a. generalbas för Musikaliska akademiens sekreterare Pehr Frigel. Men tonsättarbanan var osäker i Sverige vid denna tid. Med sin mångsidiga begåvning hade Geijer till en början svårt att hitta sin yrkesbana. Kanske var det slumpen i form av uppdykande befordringsutsikter inom den historiska forskningsbanan, som drev Geijer in på detta fält.

Den musikaliska bildning som Geijer tillägnade sig under sitt liv blev gedigen.⁷ I de berömda första sidorna i sina självbiografiska *Minnen* från 1834 berättar han om den kärleksfulla vägledning in i musikens värld han fick i sin ungdom. I bruksmiljön på Ransäter i Värmland hade sång, musik och dans en given plats. Inom hemmets ram musicerades det intensivt och Geijer fick sin första pianoundervisning vid sex års ålder. Vid klaverstudierna hade han tillgång till ett helt bibliotek med arrangemang för två klaver av Bengt Gustaf von Rappholt. ”Det var denne sällsynte mans ålderdomslust att inrätta större musikstycken så, att de af få händer kunde utföras. Det skulle blifva ett helt bibliotek af den musik, han t. ex. arrangerat för två klavér, de enda instrument, som i vårt hus voro att tillgå. Hvilken mängd saker har jag ej med honom under årtal på detta sättet genomspelt! Från Schobert och Boccherini till Haydn och Mozart! ... Så hade jag vid sexton års ålder ej lemnat min födelsebygd, och egde dock en verklig musikalisk bildning. Jag drefs redan då att försöka mig i komposition, utan att känna dess regler.”⁸

Geijers genuina musikintresse får man belyst i ett brev 1807

¹ Om Geijers liv se John Landquist, *Geijer – en levnadsteckning*. Stockholm: Norstedt, 1954.

² Om Geijers historiesyn se Rolf Torstendahl, *Källkritik och vetenskapssyn i svensk historisk forskning 1820–1920*. Stockholm: Svenska bokförlaget/Norstedt, 1964.

³ Grosshandlare Johan Mazer (1790–1847), svensk amatörmusiker, ordnade regelbundna musikaftnar i sitt hem. I sitt testamente donerade han en stor samling instrument och musikaler till Musikaliska akademien samt en summa pengar för grundande av ett kvartettsällskap, Mazerska kvartettsällskapet, som fortfarande är verksamt.

⁴ 1865, nästan 20 år efter Geijers död, trycktes pianokvartetten i e-moll, dock i en från manuskriptet avvikande utformning.

⁵ Den största samlingen av Geijers autografer, den s. k. Hamilton-samlingen, finns i Uppsala universitetsbibliotek.

⁶ E. G. Geijer, *Samlade skrifter*, 1–8, samt *Supplement*, 1–2. Stockholm: Norstedt, 1873–1882 (citatet från band 8, s. 661). Denna utgåva av de samlade skrifterna har använts genomgående. Övriga utgåvor är *Samlade skrifter*, 1: 1–8, 2: 1–5. Stockholm: Norstedt, 1849–1855, och *Samlade skrifter*, 1–13, utg. John Landquist. Stockholm: Norstedt, 1923–1931.

⁷ Geijers musikaliska bakgrund finns bl. a. beskriven av Tobias Norlind i: *Erik Gustaf Geijer som musiker*. Stockholm: Wahlström & Widstrand, 1919, och Stig Walin i: Geijer och musiken, *Geijerstudier*, 3. Stockholm: Geijersamfundet, 1958, s. 100–153.

⁸ Geijer, *Samlade skrifter*, 1, s. 8.

när denne berättar om den intensiva musikaliska längtan som kom över honom när han påbörjat sina läroverksstudier i Karlstad och plötsligt blivit utan instrument: ”Jag kommer ännu ihog då jag först kände att jag höll av honom [d. v. s. musiken]. Det var då jag först kom till Cstad – och var utan claver. Jag längtade derefter och jag minnes ännu den skymningen, då jag grät och beklagade mig för Calle.”⁹

Som student i Uppsala och därefter informator i Stockholm deltog Geijer i början på 1800-talet aktivt i musiklivet och tycks till en början mer ha ägnat sig åt musikaliska än bokliga studier. I breven finns en rad musikaliska erfarenheter dokumenterade som understryker det genuina musikintresset. Studieåren kan sägas vara avslutade med den resa till England 1809–10 som Geijer fick företa som informator. Under denna resa skrevs de två första bevarade instrumentalverken, en sonat i g-moll och en fantasi i f-moll för piano.

I stora drag kan man konstatera att Geijers musikaliska verksamhet ägt rum under tre perioder, av naturliga skäl intimt sammanlänkade med hans övriga verksamhet. Dikt- och sångskapandet skedde huvudsakligen under den första och tredje perioden. Under den första perioden, 1810-talet, tillkom den götiska diktningen, en rad psalmer samt den tillsammans med A. A. Afzelius utgivna samlingen *Svenska folkvisor från forntiden*, 1814–18. På 1830- och 40-talen skrevs och trycktes nio häften med sånger samt några smärre pianostycken. Här börjar förromantiska drag märkas, inte minst i epigrammatiska centrallyriska dikter som *Tonerna, På nyårsdagen 1838, Natt-himmelen* och *Höstsädet*, vilka i Geijers egna tonsättningar kommit att tillhöra hans mest älskade sånger. Dessa båda musikalisk-poetiska perioder omsluter en tioårsperiod, under vilken Geijer samlade sig till kraftprov inom det instrumentala fältet.

1817 blev Geijer utnämnd till professor i historia i Uppsala. Då hade den starka inspiration som burit upp hans lyriska produktion i början av 1810-talet redan mattats. Med iver gick han nu in för sin lärargärning. Desto märkligare är det att de flesta av de större instrumentalverken tycks ha skrivits eller koncipierats under dessa arbetsamma tio första år som professor. Bevarade är en violinsonat i g-moll (1819), de här utgivna fyrehändiga pianosonaterna i Ess-dur (1819) resp. f-moll (förmodligen 1819, tr. 1820), två stråkkvartetter i g-moll resp. B-dur (1822), en pianokvintett i f-moll (1823), en pianokvartett i e-moll (1825), en violoncellsonat i a-moll (1826) och en pia-

notrio i Ass-dur (1827). Dessutom finns ytterligare ett halvt dussin större instrumentala verk, som saknar eller har en senare datering men kan ha skrivits helt eller delvis under denna tid.¹⁰

Det måste ha varit med en icke obetydlig stolthet som Geijer presenterat något nytt instrumentalverk vid de regelbundet ordnade musikaliska salongerna i sitt eget eller överstinnan Malla Silfverstolpes hem i Uppsala.¹¹ Där om vittnar inte bara omfattningen av produktionen utan också målmedvetenheten i den kompositionstekniska utarbetningen.

Det fyrehändiga pianomusicerandet hörde till de stående inslagen i de musikaliska salongerna. Geijers partner var Anna Elisabeth Löwenhjelm, hustru till Geijers ungdomsvän Severin Löwenhjelm och dotter till Geijers musikaliskt förtrogna i Värmland, Christina af Geijerstam. Om Anna Elisabeth Löwenhjelm skrev Adolf Fredrik Lindblad i sin minnesruna över Geijer som musiker: ”För fru A. E. Löwenhjelm, född af Geijerstam, komponerades en mängd pianoforte-musik, som aldrig uppskrefs, emedan denna sällsynt musikaliska väninna lärde och mindes dem utantill, sedan författaren, som för sin tid var en ganska skicklig fortepiano-spelare, spelat dem blott en eller två gånger. Men fru Löwenhjelm dog, Geijer hade så småningom glömt dessa kompositioner, och sålunda gingo hela cahierer av hans musik förlorade.”¹²

En av deltagarna i detta musikaliska sällskapsliv var Jon Ulrik Ekmarck, docent i historia under Geijers första professorstid. Ekmarck berättar i ett brev 1819 om en av dessa musikaliska salonger:¹³ ”Lördagen den 30 Februarii¹⁴ var jag i sällskap med Geijers hos Löwenhjelm. Fru Löwenhjelm och Geijer spelade tillsammans ett par sonater à quatre mains, komponerade af Geijer, och, då de voro utmärkt vackra och förträffliga, anhöll jag hos Geijer att få afskrifva dem (oaktadt jag viste det ej var någon förut tillåtet), då han svarade: ’Bror din skall få låta rita dem på Stenstryckeriet och ge ut dem.’ Hvarom jag ock genast tillskref honom.”¹⁵

Att Geijer var en skicklig pianist och förstod sig på att skriva för fyra händer är de båda bevarade sonaterna ett bevis på. Den fyrehändiga satsfakturen har uppenbarligen stimulerat Geijer. Han har bemödat sig om självständiga stämmor, en kontrapunktisk faktur och ett ekonomiskt utnyttjande av det fyrehändiga skrivsättet, vilket skapat en väl sammanklingande klaversats. Speciellt secondo-stämman har fått en självständig roll som är mindre vanlig i fyrehändiga sammanhang.¹⁶

⁹ Stig Walin, a. a., s. 109. Angående Geijers läroverksstudier i Karlstad 1795–1799, se förutom Walin även Lennart Hedwall, ”En öfversigt af musiken inom Wermland”. *Bidrag till belysningen av det sena 1700-talets svenska musikliv*. Stockholm: Stockholms univ., 1995, s. 200–203. Calle är Erik Gustaf Geijers bror.

¹⁰ Kronologin i Geijers musikaliska produktion är på många punkter osäker, i synnerhet när det gäller instrumentalverken. Uppgift om kompositionsår saknas i många fall. Även när hänvisning till ett årtal finns, utesluter inte detta att verket, eller enstaka satser därav, kan ha varit skrivet tidigare. Exempel finns också på hur Geijer vid olika tidpunkter flyttat enstaka satser mellan olika verk. De kronologiska problemen finns belysta bl. a. av Lennart Hedwall i: Kring tonsättaren Geijer, *Geijerstudier*, 6. Karlstad: Press, 1982, s. 121–132, och Claes af Geijerstam i: Kring några nyfunna Geijermanuskript, *Svensk tidskrift för musikforskning* 65 (1983), s. 7–13, och dens. i: Kring Erik Gustaf Geijers cellosonat, *ibid.* 67 (1985), s. 59–76.

¹¹ Författarinnan Malla Silfverstolpe (1782–1861) var känd för sin litterära salong i Uppsalahemmet där hon understödde många författare och musiker, som Geijer, Lindblad och Almqvist. Hennes memoarer (utg. 1908–11 i 4 vol.) speglar konflikterna i tidens kvinnoideal.

¹² Lindblad, Erik Gustaf Geijer som tonsättare, *Samlade skrifter*, 1, s. LXIX.

¹³ *Jon Ulrik Ekmarcks lefnad, beskrifven af honom sjelf*. Strängnäs: tryckt hos brodern Carl Erik Ekmarck (som sammanställde levnadsbeskrivningen utifrån Jon Ulriks brev), 1837, s. 40.

¹⁴ Förmodligen lördagen den 27 februari.

¹⁵ Brev daterat Uppsala 3 mars 1819, i Ekmarck, a. a. Det blev dock inte brodern som fick ombesörja trycket utan Carl Müller i Stockholm, en från Berlin inflyttad nottryckare, som 1818 tillsammans med kollegan Ludwig Fehr fick tillstånd att med nya litografiska tryckmetoder konkurrera med Olof Åhlströms nottryckeri (se Albert Wiberg, *Den svenska musikhandelns historia*. Stockholm: Svenska musikhandlareföreningen, 1955, s. 148–149).

Geijers musikaliska stil i instrumentalverken har en klar förankring i den wienklassiska traditionen. Förebilder kan sökas hos Clementi, Haydn, Mozart¹⁷ och Beethoven. I synnerhet influenserna från Beethoven är starka. I flera verk dyker det upp mer eller mindre tydliga paralleller – det kan gälla såväl melodik och harmonik som satsmässigt skrivsätt och föredragsanvisningar.¹⁸

Den fyrhändiga sonaten i Ess-dur skrevs enligt uppgift på en av avskriften hösten 1819 (se faksimil s. xxi). Den tillägnades kronprinsen, sedermera kung Oscar I.¹⁹ Höstterminen 1819 vistades kronprinsen med sin svit i Uppsala, bl. a. för att åhöra Geijers föreläsningar, och han deltog också i de musikaftnar som regelbundet anordnades. Han lär särskilt ha roats av det fyrhändiga musicerandet och Geijer skrev därför för honom denna sonat, som överlämnades vid kronprinsens avresa från Uppsala. 25 år senare, i januari 1845, besökte kung Oscar ånyo Uppsala universitet, nu med sina båda söner Oscar (sedermera Oscar II) och Gustaf. Vid detta tillfälle hade Geijer enligt dedikation på en annan avskrift ”haft den nåden” att spela sonaten tillsammans med konungen (se faksimil s. xxii).²⁰

Ess-dursonaten har en stort anlagd, virtuos första sats, som visar Geijers säkerhet att handskas med den klassiska sonatformen. Satsen är rik på musikaliska idéer och den stilistiska förankringen i det wienklassiska tonspråket visar sig bl. a. i den treklångsbundna tematiken. Genomföringens dramatiska utformning med sina modulationer och sforzato-tecken antyder det ovan nämnda Beethoven-inflytande som började göra sig gällande i svenskt musikliv (se faksimil s. xxiii). Andra satsen bygger på en lugnt gungande sicilianorytm med en kontrasterande mellandel. I slutet av manuskriptet (källa A) finns en skiss till en alternativ rytmisk och tematisk utformning av satsens början (se faksimil s. xxiv). Satsen leder attacca över till finalen, ett presto scherzando i sonatform, som har som sidotema en liten episod med beteckningen ”à la Haydn”. Finalen går i c-moll i stället för den snarast förväntade huvudtonarten Ess-dur. Geijer har i flera andra fall använt sig av en liknande ”öppen tonartsföljd”. En tänkbar förklaring kan vara att han ibland komponerade satser utan att från början ha dem inordnade i en cyklisk helhetsplan. När sedan tillfälle till framförande dök upp kunde han sätta ihop flera sådana fristående satser till ett cykliskt verk.²¹

Sonaten i f-moll utkom i tryck hösten 1820 och Geijer skrev därom med stolthet i ett brev den 19 januari 1821: ”Min sonat har glädt mig oändligen. Det är en naturlig ungdomsglädje i

att första gången se sig tryckt [d. v. s. i ett musiktryck], – som påminner mig om den rädda och dock behagliga hjertklappning, hvarmed jag på den egentliga skrivvarebanan först såg mitt namn i prent. Då stycket ej på ett år varit mig i minnet, har det ock för mig nyhetens behag.”²²

Med utgångspunkt från detta brev har man antagit att sonaten skrevs i början på 1820. Det ovan citerade brevet från Jon Ulrik Ekmarck (från den 3 mars 1819) kan emellertid tolkas så att sonaten redan var komponerad i början på 1819.²³ Att f-mollsonaten ”ej på ett år varit mig i minnet” kan syfta på att Geijer inte spelat sonaten på ett år. Geijers samspelspartner Anna Elisabeth Löwenhjelm avled plötsligt efter en kort sjukdom den 10 februari 1820. Sonaten kom ut i tryck hösten 1820 och tillägnades då A. E. Löwenhjelm ”sörjande make och moder” (se faksimil s. xxv).

I fortsättningen av det citerade brevet vänder sig Geijer till vännen Pehr Lagerhjelm (i Götiska förbundet benämnd Ingvar), som bistått vid utgivningen av sonaten, och ber denne överlämna ett dedicerat exemplar till den berömde cellisten Romberg som var på besök i Sverige. ”Det faller mig en ting in. Skulle ej du, broder Ingvar, ha lust att å mina eller gemensamma vägnar ge Romberg ett exemplar af sonaten? Det passar dig väl, som utgifvare, och kunde vara ett tillfälle att göra Rombergs bekantskap, i fall du ej redan gjort den. Skrif på, i bägges våra namn, om du vill, att det är ett ringa tacksamhetsbevis för all den glädje vi af hans musik och kompositioner njutit i våra dagar. Från ett par för honom okända personer kan dock ett prof af välvilja vara välkommet; ty hvad har folk i allmänhet bättre att ge hvarandra?”²⁴

Den Sturm und Drang-känsla som framför allt finns i yttersatserna men också i den långsamma satsens mellandel, kan mycket väl vara inspirerad av en djupt känd sorg vid fru Löwenhjelm plötsliga bortgång men kan lika gärna ses som tecken på Beethoven-influenser. Sonaten har en lidelsefull och dramatisk karaktär som för tankarna till Beethovens båda sonater i samma tonart, op. 2 nr 1 och op. 57. I första satsen kan man finna motiviska relationer till Appassionatans första sats och i sista satsens presto, med dess jagande åttöndelstrioler av perpetuum mobile-karaktär och ”mannheimraketer”, finns såväl yttersatserna i op. 2 nr 1 som Appassionatans sista sats i bakgrunden. Det rofyllda andantet för också tankarna till Beethovens tidiga adagiosatser, men även reminiscenser av Mozart finns, speciellt i det pulserande åttöndelsackompanjemanget i satsens coda. Sonaten kan sägas vara mer helgjuten

¹⁶ Av det tjugotal originalkompositioner som finns bevarade från det fyrhändiga pianomusicerandets första halvsekel i Sverige är det bara Edmond Passys (1789–1870) *Polyaëdède* och *Sonate à quatre mains* som kan ställas vid sidan av Geijers båda verk.

¹⁷ I ett brev från Geijer till svärfadern Rappholt daterat Uppsala den 12 april 1807 kan man läsa: ”Jag fick med mig till Uppsala en ny stor vacker sonat à quatre mains av Mozart, som fru Geijerstam länte av Lithander och som jag hade kort tid att skriva av.” (*Geijers ungdomsbrev. Familjebrev av Erik Gustaf Geijer*, utg. Henrik Schück, 2. uppl. Stockholm: Bonnier, 1920, s. 74.) Tänkbart förslag är sonaten i F-dur, KV 497, som med sin symfoniska anläggning och kontrapunktiska dialog mellan primo- och secondo-stämmorna ligger närmare Geijers skrivsätt än Clementis enklare satsfaktur. Om Geijers musikaliska referenser se Walin, a. a.

¹⁸ Geijers musikaliska stil analyseras av Ingmar Bengtsson i: Tonsättaren

Geijer, *Geijerstudier*, 3. Stockholm: Geijersamfundet, 1958, s. 153–249, som också ger några exempel på sats tekniska förebilder eller paralleller.

¹⁹ Av släkten Bernadotte. Oscar var son till Jean Baptiste Bernadotte, en av Napoleons marskalkar, som 1810 valdes till svensk tronföljare och kom att bli stamfader till det nuvarande kungahuset.

²⁰ Dedikationsex. i Bernadottebiblioteket.

²¹ Denna förklaring har framkastats av Lennart Hedwall i: Kring tonsättaren Geijer, *Geijerstudier*, 6. Karlstad: Press, 1982.

²² Brev till C. F. Geijer, P. Lagerhjelm och J. Adlerbeth, daterat Uppsala den 19 januari 1821 (*Samlade skrifter*, 8, s. 599).

²³ Såvida man vid det tillfället inte spelade en tredje fyrhändig sonat. Detta förefaller emellertid mindre sannolikt med tanke på de i brevet nämnda tryckningsplanerna (jfr fotnot 15).

²⁴ Geijer, *Samlade skrifter*, 8, s. 599.

än Ess-dursonaten, vilket kan vara en förklaring till att Geijer lät just f-mollsonaten gå i tryck.

Generella kommentarer till editionen

Källmaterialet

Inte till någon av sonaterna i denna utgåva har Geijers autografer bevarats. Dock finns i fallet Ess-dursonaten i Uppsala universitetsbibliotek (Uu) en manuskriptkopia bevarad (av okänd skrivare), där ett stort antal rättelser och tillägg införts, vilka i flera fall kunnat knytas till Geijers hand. I avsaknad av en autograf har därför denna avskrift kunnat tjäna som huvudkälla för denna utgåva. Den tycks också ha varit källa för övriga bevarade avskrifter av verket från tiden, däribland ett dedikationsexemplar (i Bernadottebiblioteket) med två autografa dedikationer. Även denna kopia innehåller en del rättelser och tillägg som troligen utförts av Geijers hand, vilket ger den en viss autenticitet, men som helhet är den som källa underlägsen avskriften i Uu.

F-mollsonaten föreligger vid sidan av ett stentryck från 1820 endast i en osjälvständig och fragmentarisk avskrift (av okänd skrivare) av trycket, varför detta är den enda primärkällan. Den innehåller dock tyvärr många tryckfel.

För en detaljerad beskrivning av källorna, se avsnittet Critical Commentary, s. 103.

Genomgående principer

Trots källornas många brister har utgivaren varit återhållsam med ändringar resp. kompletteringar i källornas läsarter. Därmed står det interpreterna fritt att i tveksamma fall själva välja läsart. Det kan t. ex. röra sig om parallellställerna i det formella förloppet som skiljer sig åt. Här har utgivaren inte eftersträvat någon absolut enhetlighet mellan läsarterna, eftersom tonsättaren kan ha önskat en viss variation mellan skrivsätten. Därmed har t. ex. föredragsanvisningar och dynamik kompletterats i fall där det varit uppenbart att båda stämmorna kräver samma föredrags sätt. I andra, tveksamma fall har analogier med liknande ställen fått vara vägledande för textrevisionen. Kompletteringar har införts med skiljaktig typografi och ibland även nämnts i Critical Commentary.

Där uppenbara felskrivningar av tonhöjder förekommer i källorna har rättelser införts. Rättade ställen omnämns i Critical Commentary.

Uppenbara skriv- eller tryckfel av typen förtecken som fallit bort, klaver som förväxlat och slarvigt eller otydligt ritade fraserings- eller bindebågar eller nottecken har rättats stillatigande. Vidare har notbilden anpassats till nutida praxis. Så har t. ex. beteckningar som *cres.*, *dimin.* och *ritard.* normaliserats till *cresc.*, *dim.* och *rit.*, och klaver och 8va-skrivningar har bytts resp. upplöst om avläsningen därvid underlättats. Dyliga ändringar har inte särskilt kommenterats.

Nödvändiga tillägg till eller ändringar av källornas lydelse har markerats med skiljaktig typografi: bågar liksom crescendo- och diminuendopilar har utförts streckade, paustecken, staccatopricks, accenttecken, siffror vid trioler etc. och accidentaler i mindre stil. Alla övriga tillägg har gjorts inom klamrar [].

Särskilda problem

Accenter och andra tecken för betoning

Källornas notering av accenter/diminuendopilar är ibland svårtolkad. Ofta förekommer ett kort, diminuendolikt tecken, som av placeringen att döma (mellan systemen) tycks gälla för båda händerna. Utgivaren har i allmänhet valt att återge den sistnämnda notationen så källentligt som möjligt. Ur musikalisk synpunkt torde skillnaderna mellan de båda notations-sätten vara obetydliga. Båda syftar till att framhäva känslomässiga ”suckmotiv”, ett framträdande drag i den wienklassiska musiken som är Geijers stilistiska bakgrund. Den fallande dynamiken mellan två toner i en *appoggiatura* var ett naturligt uttrycksmedel på dåtidens instrument. Det snabba utklingandet efter anslaget skapade ett naturligt diminuendo motsvarande tidens behov av uttryck – ju större skillnad mellan tonerna i en *appoggiatura*, desto mera expressivitet. Vid ställen som utgivaren bedömt som accenter, har de mellan systemen placerade tecknen införts för vardera spelhanden, varvid notationen normaliserats stillatigande. Av utgivaren tillagda accenttecken har dock återgivits i mindre stil.

I Ess-dursonaten förekommer ett snedställt tecken, vilket har bibehållits. Innebörden är oklar, men ur musikalisk synpunkt torde ett portato eller någon form av accent ligga närmast till hands.

Kil och punkt

I båda sonaterna förekommer som tecken för avsatta toner såväl punkter som kilar. I den tryckta f-mollsonaten är det kilar som dominerar, i Ess-dursonaten däremot punkterna. Denna utgåva använder sig i samtliga fall av staccatopunkter, av följande skäl: a) det är osäkert om det under Geijers tid förelåg någon skillnad i utförandet mellan dessa båda tecken, b) i Geijers fall finns det ingen musikalisk motivering till att utföra tecknen olika; valet av tecken förefaller slumpartat och kan vara orsakat av olika pennor vid utskriften.

Ornament

Korta förslag noteras i källorna med något av tecknen ♪ eller ♫ utan att någon musikalisk skillnad tycks föreligga. I denna utgåva har normalisering skett till ♪.

Dubbelslag noteras omväxlande med ∞ och ∞. Då tecknen uppenbarligen använts som synonymer har utgivaren överallt valt noteringen ∞. Kompletteringar av accidentaler vid utförandet av dubbelslaget har inte gjorts, då det framgår av det tonala sammanhanget vilka toner som bör ingå.

* * *

Utgivaren vill rikta ett särskilt tack till docent Lennart Hedwall för hans värdefulla synpunkter på inledningstexten samt för att han gjort mig uppmärksam på Ess-dursonatens avskrift i Geijersgårdens arkiv i Ransäter (källa C). Ett tack går också till fil. dr Claes af Geijerstam, som under editionsarbetet ställt två avskrifter till mitt förfogande (Ess-dursonaten, källa E, och f-mollsonaten, källa B).

Stockholm 1999
Bertil Wikman

INTRODUCTION

Erik Gustaf Geijer (1783–1847) is one of the great personalities of scholarship and the arts in Sweden during the first half of the 19th century.¹ His versatility and complicated personality are an abiding source of fascination, even though much of his life's work is now inaccessible or outmoded. Our only available testimony concerning the brilliant history lecturer who counted oratory as one of his principal fields of activity comes from contemporary sources. The historical research to which he devoted his utmost energies has been overtaken, understandably enough, by modern source criticism.² His literary output, too, has been differently valued by different scholars. Paradoxically, it is perhaps the least familiar side of Geijer's manifold talents—composition—that is most alive today. Geijer was one of the best-loved songwriters of the 19th century. But although, quantitatively, his output is dominated by vocal music, his loftiest ambitions were probably reserved for instrumental music. These works have received little attention hitherto, partly because they are difficult to come by.

Chamber music was little favoured in Swedish public music-making during the 19th century. It belonged mainly to the domestic sphere. The best-known “institutions” for chamber music in the first half of the 19th century were the home of J. Mazer³ and the circle round Geijer himself in Uppsala. Thus there was little need for printed music. Only one major instrumental composition by Geijer was printed in his own lifetime, namely the four-hand sonata in F minor presented here.⁴ The rest of his output was mainly passed on from one private hand to another, and even today, new autographs and manuscript copies are still coming to light.⁵

Music was vitally important to Geijer all through his life, as is confirmed, not only by his at times relatively copious musical output—remarkable in view of his general workload—but also from the central position which music occupied in his social life which was intensive at times, and as a form of recreation and consolation in moments of tiredness and solitude. But Geijer's musical aspirations changed character with the passing years. In 1836 he wrote, in one of his notebooks: “With five things I have eagerly concerned myself, even if not successfully: philosophy, history, oratory, poetry, music. They are the five fingers of my hand which I have developed with honest craftsmanship and of which I will relinquish none, not even the little finger.”⁶

This suggests that music played the least important role among Geijer's various activities, and the dictum is surely part of the reason why his musical aspirations have been underrated. But these words reflect Geijer's view of the relation between his various branches of activity in this late phase of his life, or the way which he wanted other people to see them. By then the daily drudgery of research and lecturing had partly undermined his health. New duties, e. g. as a member of the Swedish Parliament, left him with neither energy nor time to spare for major enterprises in music. His creativity was restricted to short songs and minor piano pieces.

It is above all his output of instrumental music in the 1820s that suggests a more central role for music in Geijer's life. As a young man, he may even have toyed with the idea of becoming a professional composer. He studied continuo with Pehr Frigel, Secretary to the Royal Swedish Academy of Music. But composition in Sweden at this time was a hazardous career. With so many talents to choose between, Geijer had difficulty at first in deciding on a career, and perhaps it was pure chance, in the form of sudden promotion prospects in historical research, that drove him into that field.

In the course of his life, Geijer acquired a solid musical education.⁷ In the famous opening pages of his autobiographical *Minnen* (“Memoirs”), published in 1834, he describes how in his youth he was lovingly piloted into the world of music. Singing, instrumental music and dancing had their appointed place in the self-contained rural industrial community (*bruk*) at Ransäter in Värmland. There was any amount of music-making in the home, and Geijer was given his first piano lessons at the age of six. He had access to a whole library of arrangements for two keyboard instruments by Bengt Gustaf von Rappholt. “In his old age this remarkable man conceived the desire of adapting grand compositions for performance by a few hands. There was to be an entire library of the music he had arranged, for example, for two claviers, the only instruments available in our house. What a host of things I have played through with him in this way for years and years! From Schobert and Boccherini to Haydn and Mozart!... And so, by the age of 16, while never having left the place of my birth, I possessed a true musical education. I was already impelled at that time to try my hand at composing, without being acquainted with the rules of composition.”⁸

¹ For the life of Geijer, see John Landquist, *Geijer – en levnadsteckning*. Stockholm: Norstedt, 1954.

² For Geijer's view of history, see Rolf Torstendahl, *Källkritik och vetenskapssyn i svensk historisk forskning 1820–1920*. Stockholm: Svenska bokförlaget/Norstedt, 1964.

³ The Swede Johan Mazer (1790–1847), merchant and amateur musician, held regular music evenings in his home. He bequeathed a large collection of instruments and music to the Royal Swedish Academy of Music, as well as money to found a chamber music society, “the Mazer Quartet Society”, which is still active today.

⁴ Geijer's E-minor piano quartet was printed in 1865, nearly 20 years after his death, though with differences from the manuscript.

⁵ The largest collection of Geijer's autographs, known as the Hamilton Collection, is in the Uppsala University Library.

⁶ E. G. Geijer, *Samlade skrifter*, 1–8, and *Supplement*, 1–2. Stockholm: Norstedt, 1873–1882 (the quote from vol. 8, p. 661). Consistent use has been made of this edition of Geijer's collected writings. Other editions are *Samlade skrifter*, 1: 1–8, 2: 1–5. Stockholm: Norstedt, 1849–1855, and *Samlade skrifter*, 1–13, ed. John Landquist. Stockholm: Norstedt, 1923–1931.

⁷ Geijer's musical background is described by Tobias Norlind in *Erik Gustaf Geijer som musiker*. Stockholm: Wahlström & Widstrand, 1919, and Stig Walin in: Geijer och musiken, *Geijerstudier*, 3. Stockholm: Geijersamfundet, 1958, pp. 100–153.

⁸ Geijer, *Samlade skrifter*, 1, p. 8.

Geijer's genuine interest in music shines forth in a letter from 1807, in which he describes the intense longing for music which came over him when, on commencing his grammar school studies in Karlstad, he suddenly found himself bereft of an instrument: "I still remember when I first became aware of my fondness for him [i.e. music]. It was when I first came to [Karlstad] and had no clavier. I pined for one, and I still remember the evening when I wept and bewailed my loss to Calle."⁹

At the beginning of the nineteenth century, first as a student in Uppsala and then as a tutor in Stockholm, Geijer played an active part in musical society and seems at first to have devoted himself more to musical than academic studies. His letters record a succession of musical experiences which underscore his genuine interest. His student years can be said to conclude with his journey to England in 1809–10 as a tutor. It was on that journey that he wrote his first two surviving instrumental compositions: a sonata in G minor and a fantasy in F minor for piano.

By and large, Geijer's musical activity seems to describe three periods which, understandably, are closely bound up with his other activities. Most of his poetry and songs were written during the first and third of these periods. The first, during the 1810s, produced his "Gothic" poetry, a number of hymns and *Svenska folkvisor från forntiden* ("Swedish Folk-songs from Ancient Times"), published together with A. A. Afzelius between 1814 and 1818.

Nine fascicles of songs and a number of minor piano pieces were written and printed in the 1830s and 1840s. It is now that pre-Romantic touches begin to appear, not least in such epigrammatic poems as *Tonerna, På nyårsdagen 1838, Natt-himmelen* and *Höstsädet*, which, to Geijer's own music, have come to rank among his best-loved songs. These two periods of vocal music production are separated by a ten-year period during which Geijer devoted himself to instrumental music.

By 1817, when Geijer became Professor of History in Uppsala, the powerful inspiration sustaining his lyrical output at the beginning of the 1810s had already subsided. He now devoted himself heart and soul to his teaching, which makes it all the more remarkable that most of his major instrumental compositions were apparently written or mapped out during these initial ten arduous years of his professorship. Surviving works from this period are a violin sonata in G minor (1819),

the sonatas for piano four hands in E-flat major (1819) and F minor (presumably 1819, printed in 1820) published here, two string quartets, one in G minor and one in B-flat major (1822), a piano quintet in F minor (1823), a piano quartet in E minor (1825), a cello sonata in A minor (1826) and a piano trio in A-flat major (1827). In addition there are half a dozen other large instrumental works which bear a later date or none at all but may have been written, partly or wholly, during this same period.¹⁰

It must have been with no small amount of pride that Geijer presented a new instrumental composition at the musical salons held regularly in his own home or that of Malla Silfverstolpe, also in Uppsala,¹¹ as witness not only the quantity of his output but also its high level of technical proficiency.

Piano duets were a regular stand-by of the musical drawing rooms. Geijer's partner was Anna Elisabeth Löwenhjelm, married to Severin Löwenhjelm, a friend of Geijer's youth, and the daughter of Christina af Geijerstam, Geijer's musical confidante in Värmland. Concerning Anna Elisabeth Löwenhjelm, Adolf Fredrik Lindblad wrote as follows, in his musical obituary of Geijer: "An immense quantity of pianoforte music was composed for Mrs A. E. Löwenhjelm, née af Geijerstam, but was never written down, because this out-standingly musical friend learned and remembered it by heart after the author, who was quite a skilful fortepiano player for his time, had played it only once or twice. But Mrs Löwenhjelm died, Geijer had eventually forgotten these compositions, and in this way whole books of his music were lost."¹²

One member of this musical society was Jon Ulrik Ekmarck, an Assistant Professor of History during the early years of Geijer's professorship. Ekmarck describes one of these salons in a letter written in 1819:¹³ "On Saturday 30th February¹⁴ I accompanied the Geijers to the Löwenhjelm's. Mrs Löwenhjelm and Geijer together played a couple of sonatas *à quatre mains*, composed by Geijer, and, as they were of such distinguished beauty and excellence, I asked Geijer to be allowed to copy them (even though I knew that no one had been allowed to before), to which he replied: 'I will let your brother engrave them at the lithographer's and publish them.' In which matter I wrote to him immediately."¹⁵

Both the surviving sonatas prove that Geijer was a skilful pianist and proficient in writing for two pairs of hands. The four-hand structure clearly inspired him. He has been at pains to

⁹ Stig Walin, op. cit., p. 109. For Geijer's grammar school studies in Karlstad 1795–99, see also Lennart Hedwall, "En öfversigt af musiken inom Werm-land". *Bidrag till belysningen av det sena 1700-talets svenska musikliv*. Stockholm: Stockholm University, 1995, pp. 200–203. Calle was Erik Gustaf Geijer's brother.

¹⁰ There are many points of uncertainty regarding the chronology of Geijer's musical output, especially where his instrumental works are concerned. Composition dates are often lacking. Even when a particular year is referred to, this does not rule out the possibility of the composition, or individual movements of it, having been written earlier. There are also instances of Geijer transferring individual movements at different times from one composition to another. These chronological problems are dealt with, for example, by Lennart Hedwall in: Kring tonsättaren Geijer, *Geijerstudier*, 6. Karlstad: Press, 1982, pp. 121–132, and Claes af Geijerstam in: Kring några nyfunna Geijermanuskript, *Svensk tidskrift för musikforskning* 65 (1983), pp. 7–14, and by the same author in: Kring Erik Gustaf Geijers cellosonat, *ibid.* 67 (1985) pp. 59–76.

¹¹ The writer Malla Silfverstolpe (1782–1861) was known for the literary salon in her Uppsala home, where many authors and musicians, such as Geijer, Adolf Fredrik Lindblad and Carl Jonas Love Almqvist, found support and encouragement. Her memoirs (published in 4 volumes, 1908–11) reflect the conflicts in the feminine ideal of the time.

¹² Lindblad, Erik Gustaf Geijer som tonsättare, *Samlade skrifter*, 1, p. LXIX.

¹³ *Jon Ulrik Ekmarcks lefnad, beskrifven af honom sjelf* ("Jon Ulrik Ekmarck's life, described by himself"). Strängnäs: printed by his brother, Carl Erik Ekmarck, who compiled the biography from Jon Ulrik's letters, 1837, p. 40.

¹⁴ Presumably Saturday 27th February.

¹⁵ Letter dated Uppsala, 3rd March 1819, in Ekmarck, op. cit. In the event, however, the printing was done, not by Ekmarck's brother but by Carl Müller, a Stockholm music printer originally from Berlin, who in 1818, together with his partner Ludwig Fehr, obtained permission to compete with Olof Åhlström's music printing works, using the new lithographic printing method (see Albert Wiberg, *Den svenska musikhandels historia*. Stockholm: Svenska musikhandlareföreningen, 1955, pp. 148–149).

achieve independent parts, a contrapuntal texture and an economy of four-hand writing, with pleasing, full-sounding results. The second part in particular has been allotted an independent role not very commonly to be found in piano duets.¹⁶

The musical style of Geijer's instrumental works is clearly rooted in the tradition of Viennese Classicism. Precursors can be looked for in Clementi, Haydn, Mozart¹⁷ and Beethoven. Beethoven's influence particularly is very much in evidence. Several works present more or less obvious parallels—both in melody and harmony and in texture and performance marks.¹⁸

The Sonata in E-flat major purports, in one of the copies, to have been written in the autumn of 1819 (see facsimile, p. xxi). It was dedicated to the Crown Prince, later King Oscar I.¹⁹ During the autumn term of 1819, the Crown Prince and his entourage visited Uppsala, partly in order to attend Geijer's lectures, and he also took part in the regular musical evenings. He is said to have been particularly fond of piano duets, and so Geijer wrote him this sonata, which was presented at the Crown Prince's departure from Uppsala. Twenty-five years later, in January 1845, King Oscar (as he had now become) again visited Uppsala University, this time accompanied by both his sons, Oscar (later Oscar II) and Gustaf. On this latter occasion, Geijer, according to a dedication on another manuscript copy, "was graciously privileged" to play the sonata together with the King (see facsimile, p. xxii).²⁰

The E-flat major sonata has a grandly conceived, virtuoso first movement which demonstrates Geijer's confident mastery of a Classical sonata form. It has an abundance of musical ideas and its stylistic affinity to the language of Viennese Classicism is apparent, for example, from the triad-bound treatment of themes. The dramatic development section, with its modulations and sforzato signs, hints at the Beethoven influence, already mentioned, which was now beginning to make itself felt in Swedish music (see facsimile, p. xxiii). The second movement is based on a gently lilting Siciliano rhythm with a contrasting middle section. At the end of the manuscript (source A) there is the sketch of an alternative rhythmic and thematic design for the opening of this movement (see facsimile, p. xxiv). This movement is followed *attaca* by the finale, a *presto scherzando* in sonata form which as a second theme has a short episode marked "à la Haydn". The finale is in C minor, and not, as one might expect, the main key of E-flat major. There are several other cases where Geijer has used a similar "open sequence of keys". The reason may possibly be that he sometimes wrote movements without first having ordered them in a

comprehensive cyclic plan. He would then put several such free-standing movements together into a cyclic composition as and when an opportunity arose for performing them.²¹

The Sonata in F minor was published in the autumn of 1820, and of it Geijer proudly wrote in a letter dated 19th January 1821: "My sonata has cheered me infinitely. There is a natural youthful exuberance at seeing oneself [i. e. one's musical work] in print for the first time which reminds me of the fearful but pleasant palpitations wherewith, in my true career as a writer, I saw my name in print for the first time. There is also a novelty about the piece, in that it has been absent from my mind for a year."²²

On the strength of this letter, it has been assumed that the sonata was written at the beginning of 1820. But the above-quoted letter from Jon Ulrik Ekmarck (dated 3rd March 1819) can be taken to imply that the sonata had already been composed at the beginning of 1819.²³ The reference to the F-minor sonata having been "absent from my mind for a year" may mean that Geijer had not played the sonata for a year. His fellow-performer, Anna Elisabeth Löwenhjelm, died suddenly on 10th February 1820 after a short illness. The sonata was printed in the autumn of 1820 and dedicated to her "sorrowful husband and mother" (see facsimile, p. xxv).

In the continuation of the letter which has now been quoted, Geijer addresses his friend Pehr Lagerhjelm (who, in the "Gothic League" [*Götiska förbundet*] went by the name of Ingvar), asking him—Lagerhjelm had assisted with the publication of the sonata—to deliver a dedicated copy to the famous cellist Romberg, who was visiting Sweden at the time. "It occurs to me, would you, Brother Ingvar, care to give Romberg a copy of the sonata on behalf of myself or both of us? It becomes you well, as publisher, and could be an opportunity of making Romberg's acquaintance, in case you have not done so already. Write, in both our names if you wish, that it is a small token of gratitude for all the joy we have had in our time of his music and compositions. A token of goodwill from two persons unknown to him may, however, be welcome, for what better things do people generally have to give one another?"²⁴

The *Sturm und Drang* sentiment present above all in the first and last movements but also in the middle section of the slow movement may very well have been inspired by profound grief following the sudden death of Mrs Löwenhjelm, but it can equally well be construed as a sign of Beethoven's influence. This sonata has a passionate, dramatic character which puts one in mind of both Beethoven's sonatas in the

¹⁶ Of the twenty or so original compositions that survive from the first half-century of piano music for four hands in Sweden, only *Polyaëdède* and *Sonate à quatre mains* by Edmond Passy (1789–1870) bear comparison with these two works of Geijer's.

¹⁷ In a letter to Rappholt, his father-in-law, dated Uppsala, 12th April 1807, we find Geijer writing: "With me to Uppsala I brought a big and beautiful new sonata à quatre mains of Mozart which Mrs Geijerstam borrowed from Lithander and which I had only a short time to copy." (*Geijers ungdomsbrev. Familjebrev av Erik Gustaf Geijer*, ed. Henrik Schück, 2nd ed. Stockholm: Bonnier, 1920, p. 74.) The reference here may possibly be to the sonata in F major KV 497, which, with its symphonic approach and contrapuntal dialogue between first and second parts, comes closer to Geijer's style of writing than the simpler structures of Clementi. For Geijer's musical references, see Walin, *op. cit.*

¹⁸ Geijer's musical style is analysed by Ingmar Bengtson in: *Tonsättaren Geijer, Geijerstudier*, 3. Stockholm: Geijersamfundet, 1958, pp. 153–249, which also gives a number of examples of structural models or parallels.

¹⁹ Of the House of Bernadotte. Oscar was the son of Jean Baptiste Bernadotte, one of Napoleon's Marshals, who in 1810 was elected heir to the Swedish throne and thus became the founder of Sweden's present royal family.

²⁰ Dedication copy in the Bernadotte Library, Stockholm.

²¹ This explanation has been conjectured by Lennart Hedwall in: *Kring tonsättaren Geijer, Geijerstudier*, 6. Karlstad: Press, 1982.

²² Letter to C. F. Geijer, P. Lagerhjelm and J. Adlerbeth, dated Uppsala, 19th January 1821 (*Samlade skrifter*, 8, p. 599).

²³ Unless a third four-hand sonata was played on that occasion, which seems less likely, given the publishing plans mentioned in the letter (cf. fn. 15).

²⁴ Geijer, *Samlade skrifter*, 8, p. 599.

same key, Op. 2 No. 1 and Op. 57. In the first movement one can find thematic relations to the first movement of the Appassionata, and in the presto of the final movement, with its perpetuum mobile of hectic quaver triplets and its “Mannheim rockets” one senses both the first and last movements of Op. 2 No. 1 and the final movement of the Appassionata in the background. The tranquil andante again puts one in mind of Beethoven’s earlier adagio movements, but there are also reminiscences of Mozart, especially in the vibrant quaver accompaniment of the coda to this movement. This sonata can be termed more cohesive than the E-flat major sonata, which may be one reason why Geijer had the F-minor one printed.

General Comments on the Edition

The source material

None of Geijer’s autographs have survived for any of the sonatas in this edition, but in the case of the E-flat major sonata, Uu (Uppsala University Library) does have a manuscript copy (of unknown authorship) in which a large number of corrections and additions have been made, several of them identifiably in Geijer’s hand. In the absence of an autograph, therefore, this copy has served as the principal source for the present edition. It also appears to have been the source of other surviving contemporary copies of the work, among them a copy (in the Bernadotte Library) with two autograph dedications. It also includes a number of corrections and additions probably from Geijer’s hand, which endows it with a certain authenticity. On the whole, however, it is inferior as a source to the Uu copy.

In the case of the F-minor sonata, all that exists, apart from a lithographic print from 1820, is a mechanical, incomplete copy (by an unknown hand) of the printed version. The latter, then, is the only primary source for this sonata, and unfortunately it contains a large number of misprints.

For a detailed description of the sources, see the section headed Critical Commentary, p. 103.

Principles

Despite the many deficiencies of the sources, the editor has been reticent in the matter of alterations and additions to the source readings. This leaves the performers free, in doubtful instances, to choose their own reading. Differences can exist, for example, between parallel points in the formal development. Here the editor has not aimed for any absolute congruence, because the composer may have desired a certain variation. On the other hand, performing instructions and dynamics, for example, have been added in cases where it has been obvious that both parts require the same mode of execution. In other, doubtful instances, revision of the text has been guided by analogy with similar passages. Additions have been made using a differentiated typography and are sometimes mentioned in the Critical Commentary.

Obvious errors of pitch in the sources have been corrected. Such corrections are mentioned in the Critical Commentary.

Obvious clerical errors or misprints, such as missing accidentals, mistaken clefs and carelessly or indistinctly drawn slurs and ties or notes, have been tacitly corrected. The notation itself

has been adapted to modern practice. For example, marks like *cres.*, *dimin.* and *ritard.* have been normalised as *cresc.*, *dim.* and *rit.*, while clefs and 8va notations have been altered or resolved where this has been in the interests of readability. Changes of this kind have not been specially remarked on.

Necessary additions or alterations to the meaning of the sources have been typographically indicated: slurs, like “hair-pins”, have been dashed, rests, staccato dots, accents, figures for triplets etc. and accidentals are printed in smaller type. All other additions have been made in square brackets [].

Particular problems

Accents and other signs of emphasis

The source notation of accents/diminuendo wedges is sometimes hard to interpret. Often a short, diminuendo-like sign occurs, which, to judge from its positioning (between the staves), seems to apply to both hands. The editor has generally opted to reproduce this particular notation as accurately as possible from the sources. From a musical viewpoint, the differences between the two modes of notation are probably negligible. Both are designed to heighten musically emotive “sighs”, a prominent feature of the Viennese Classical music which forms Geijer’s stylistic background. The descending dynamic between two notes in an appoggiatura was a natural means of expression on the instruments of the time. With their faster fading of sound after the stroke, these instruments created a natural diminuendo in, for example, an appoggiatura, thus underscoring the feeling of the time for expression—the greater the differences between the notes of an appoggiatura, the more expressive it was. In places judged by the editor to be accents, the signs positioned between the staves have been inserted for each hand, in which case the notation has been normalised without comment. Accents added by the editor, however, are shown in smaller print.

At a number of points in the E-flat major sonata there occurs an oblique dash which has been retained in this edition. Its meaning is unclear, but from a musical viewpoint one’s immediate inference is that of a portato or some form of accent.

Wedge and dot

In both sonatas, either wedges or dots can be used to indicate detached notes. In the printed F-minor sonata, wedges predominate, while in the E-flat major sonata it is the dots that do so. The present edition uses staccato dots throughout, for the following reasons: (a) It is uncertain whether in Geijer’s time there was any difference of execution between these two signs, and (b) in Geijer’s case there is no musical reason for using different signs—the choice of sign appears to be random and may be purely a matter of individual penmanship.

Embellishments

In the sources, appoggiaturas are written as ♯ or ♮, with no apparent musical difference. In the present edition they have been normalised as ♮.

Turns are variously noted as ~ and ∞. These signs being clearly synonymous, the editor has opted for ~ throughout. No

accidentals have been added for the turn, because the tonal context makes clear which notes ought to be included.

The editor is particularly indebted to Dr. Lennart Hedwall for his useful comments on the introductory text and also for drawing my attention to the copy of the E-flat major sonata in

the archives of Geijersgården, Ransäter (source C). A word of thanks must also go to Dr. Claes af Geijerstam, who in the course of the editing process placed two copies at my disposal (the E-flat major sonata, source E, and the F-minor sonata, source B).

Stockholm, 1999

Bertil Wikman

(Translation: Roger Tanner)

EINLEITUNG

Erik Gustaf Geijer (1783–1847) ist eine der bedeutendsten Kulturpersönlichkeiten Schwedens der ersten Hälfte des 19. Jahrhunderts¹. Sein vielseitiges Wirken fesselt auch heute noch ungeachtet der Tatsache, daß ein Großteil seiner Lebensarbeit veraltet oder nicht mehr zugänglich ist. Den Glanz seiner historischen Vorlesungen, hinter denen seine Überzeugung von der Bedeutsamkeit der Redekunst steht, können wir nur noch durch Zeugnisse seiner Zeitgenossen erleben. Die Erforschung der Geschichte, der er seine Kräfte hauptsächlich widmete, hat zufolge moderner Quellenkritik viel von ihrer Aktualität verloren². Sein schriftstellerisches Werk ist in der Literaturforschung recht unterschiedlich beurteilt worden. Paradoxerweise ist der wohl am wenigsten bekannte Teil seiner vielseitigen Begabung, die des Komponisten Geijer, heute der am intensivsten lebende. Als Liedschöpfer war er einer der am meisten bewunderten seines Jahrhunderts. Obwohl Sologesänge, Duette, Terzette und Quartette in seinem Schaffen quantitativ dominieren, scheint sein stärkstes Interesse der Instrumentalmusik gegolten zu haben. Daß sein Wirken auf diesem Gebiet bisher so wenig Beachtung gefunden hat, beruht unter anderem auf dessen Schwerzugänglichkeit.

In Schwedens öffentlichem Musikleben hatte im 19. Jahrhundert Kammermusik nur einen geringen Stellenwert; sie gehörte im Wesentlichen zur Sphäre der privaten Hausmusik. Die bekanntesten „Institutionen“ für Kammermusik in der ersten Hälfte des Jahrhunderts waren Johan Mazers³ Heim in Stockholm und der Kreis um Geijer in Uppsala. Der Bedarf an gedruckten Noten war infolgedessen nur gering. Zu Geijers Lebzeiten erschien nur ein einziges seiner grösseren Instrumentalwerke, nämlich die hier vorgelegte vierhändige Sonate in f-Moll⁴. Die übrigen verbreiteten sich hauptsächlich auf privatem Wege, und so kommen noch heute neue Autographe und Abschriften zum Vorschein⁵.

In Geijers gesamtem Leben spielte Musik eine zentrale Rolle. Dies belegt nicht nur seine – besonders im Hinblick auf seine übrige Arbeitsbelastung – zeitweise relativ ansehnliche musikalische Produktion; die Musik stand auch im Mittelpunkt seines bisweilen sehr lebhaften Gesellschaftslebens und gab ihm Erholung und Trost in Stunden von Ermattung und Einsamkeit. Geijers musikalische Ambitionen veränderten jedoch im Lauf der Jahre ihren Charakter. 1836 schrieb er in einem seiner Notizbücher: „Mit fünferlei Dingen habe ich mich

intensiv, wenn auch ohne Erfolg beschäftigt: Philosophie, Geschichte, Rhetorik, Poesie, Musik. Das sind die fünf Finger an meiner Hand, die ich in ehrlichem Bemühen ausgebildet habe und von denen ich keinen missen möchte, nicht einmal den kleinen Finger“⁶. Dies scheint zu besagen, daß unter Geijers verschiedenen Tätigkeitsfeldern Musik die bescheidenste Rolle gespielt habe und hat zu einer Geringschätzung seiner musikalischen Ambitionen beigetragen. Es gilt jedoch vor allem für Geijers Ansicht über das Verhältnis zwischen seinen verschiedenerlei Tätigkeiten in seinen späten Jahren – jedenfalls so wie er wünschte, daß es sich für seine Umgebung darstellen solle. Zu dieser Zeit hatte sich durch die ständige Kombination von Forschung und Vorlesungen seine Gesundheit zu erschüttern begonnen. Neue Verpflichtungen, unter anderen als Abgeordneter im Reichstag, nahmen ihm Kraft und Zeit für weiterreichende musikalische Pläne. Sein Schaffen beschränkte sich so auf kleine Lieder und Klavierstücke.

Während der 1820er Jahre deutet die Komposition vor allem von Instrumentalmusik auf eine zentralere Rolle der Musik in Geijers Leben. Möglicherweise hatte er in seiner Jugend sogar an eine Laufbahn als Komponist gedacht; er studierte Generalbaß bei Pehr Frigel, dem Sekretär der Musikalischen Akademie. Aber der Beruf eines Komponisten war im damaligen Schweden unsicher, die Vielseitigkeit seiner Anlagen erschwerte Geijer die Berufswahl, und vielleicht war es nur der Zufall einer Aussicht auf Beförderung, was ihn zur Geschichtsforschung führte.

Im Laufe seines Lebens erwarb sich Geijer ein gediegenes musikalisches Können⁷. Auf den berühmten ersten Seiten seiner autobiographischen *Minnen* („Erinnerungen“) von 1834 erzählt er von der liebevollen Einführung in die Welt der Musik, die er in seiner Jugend erfahren hatte. Im Bergwerk- und Gutsmilieu im wärmländischen Ransäter hatten Vokal- und Instrumentalmusik wie Tanz ihren festen Platz. In Geijers Elternhaus wurde eifrig musiziert, und sechsjährig erhielt er den ersten Klavierunterricht. Bei seinen Klavierstudien stand ihm eine ganze Bibliothek mit Bengt Gustaf von Rappholts Arrangements für zwei Klaviere zur Verfügung. „Es war das Altersvergnügen dieses ausgezeichneten Mannes, längere Musikstücke so einzurichten, daß wenige Hände zu ihrer Ausführung genügten. So entstand eine ganze Bibliothek mit von ihm arrangierter Musik u. a. für zwei Klaviere, den

¹ Zu Geijers Leben s. John Landquist, *Geijer – en levnadsteckning*. Stockholm: Norstedt, 1954.

² Zu Geijers Geschichtsauffassung s. Rolf Torstendahl, *Källkritik och vetenskapssyn i svensk historisk forskning 1820–1920*. Stockholm: Svenska bokförlaget/Norstedt, 1964.

³ Der Großkaufmann und Amateurmusiker Johan Mazer (1790–1847) veranstaltete in seinem Heim regelmässig Musikabende. In seinem Testament vermachte er der Musikalischen Akademie eine grosse Sammlung von Instrumenten und Musikalien sowie einen Geldbetrag zur Gründung einer Quartettvereinigung, „Mazerska kvartettsällskapet“, die heute noch besteht.

⁴ 1865, beinahe 20 Jahre nach Geijers Tod, wurde das Klavierquartett e-Moll gedruckt, jedoch in einer vom Original abweichenden Version.

⁵ Die umfassendste Sammlung von Autographen Geijers, die sogenannte Hamilton-Sammlung, befindet sich in der Universitätsbibliothek in Uppsala.

⁶ Erik Gustaf Geijer, *Samlade skrifter*, 1–8, sowie *Supplement*, 1–2. Stockholm: Norstedt, 1873–1882 (das Zitat aus Band 8, S. 661). Nach dieser Ausgabe wird hier zitiert. Weitere Ausgaben sind *Samlade skrifter*, 1: 1–8, 2: 1–5. Stockholm: Norstedt, 1849–1855, und *Samlade skrifter*, 1–13, Hrsg. John Landquist. Stockholm: Norstedt, 1923–1931.

⁷ Geijers musikalischen Hintergrund schildern u. a. Tobias Norlind in: *Erik Gustaf Geijer som musiker*. Stockholm: Wahlström & Widstrand, 1919, und Stig Walin in: *Geijer och musiken, Geijerstudier*, 3. Stockholm: Geijersamfundet, 1958, S. 100–153.

einigen Instrumenten in unserem Haus. Wie vielerlei habe ich nicht in diesen Jahren zusammen mit ihm gespielt! Von Schobert und Boccherini bis zu Haydn und Mozart!... So war ich mit sechzehn Jahren, obwohl ich meine Heimat noch nicht verlassen hatte, schon musikalisch beschlagen. Ich versuchte mich schon damals, ohne die Regeln zu kennen, im Komponieren⁸.

Ein Brief von 1807 beleuchtet Geijers genuines Musikinteresse; er erzählt hier von der starken Sehnsucht nach Musik, die ihn überkam, als er seine Gymnasialstudien in Karlstad begonnen hatte und plötzlich ohne Instrument dastand: „Ich erinnere mich noch, wie ich damals zum erstenmal fühlte, daß ich die Musik liebte. Das war, als ich erstmals nach Karlstad kam und kein Klavier hatte. Ich sehnte mich danach und erinnere mich noch an einen Abend, an dem ich weinte und mich bei [meinem Bruder] Calle beklagte“⁹.

Als Student in Uppsala und danach als Hauslehrer in Stockholm zu Anfang des neuen Jahrhunderts nahm Geijer aktiv am Musikleben teil und scheint sich zunächst mehr mit musikalischen als wissenschaftlichen Studien abgegeben zu haben. Seine Briefe belegen zahlreiche Erlebnisse, aus denen sein genuines Musikinteresse hervorgeht. Eine Englandreise 1809–10, an der Geijer als Hauslehrer teilnahm, bedeutet den Abschluß seiner Studienjahre. Während dieser Reise entstanden seine beiden frühesten erhaltenen Instrumentalwerke, eine Sonate in g-Moll und eine Phantasie in f-Moll für Klavier.

Geijers musikschöpferische Tätigkeit verteilt sich im wesentlichen auf drei Perioden, die mit seinem übrigen Wirken in engem Zusammenhang stehen. Gedichte und Lieder entstanden hauptsächlich in der ersten und dritten Periode. Während der ersteren, die den 1810er Jahren angehört, schrieb er „götische“ (an altnordischen Idealen orientierte) Dichtung und Kirchenlieder und gab zusammen mit A. A. Afzelius 1814–18 die Sammlung *Svenska folkvisor från forntiden* („Schwedische Volkslieder aus älterer Zeit“) heraus. In den 1830er und 1840er Jahren veröffentlichte er neun Liederhefte sowie einige kleinere Klavierstücke. Hier beginnen frühromantische Züge hervorzutreten, vor allem in gedankenlyrischen epigrammatischen Gedichten wie *Tonerna, På nyårsdagen 1838, Natthimmelen* und *Höstsädet*, die, von ihm in Musik gesetzt, zu Geijers volkstümlichsten Liedern gehören. Dazwischen liegt ein Jahrzehnt, während dessen er sich auf instrumentales Schaffen konzentrierte.

1817 wurde Geijer in Uppsala zum Professor in Geschichte ernannt und widmete sich dieser Aufgabe mit Hingabe. Die

starke Inspiration, die einige Jahre früher sein lyrisches Schaffen befruchtet hatte, war damals schon abgeklungen, aber es ist bemerkenswert, daß die meisten von Geijers grösseren Instrumentalwerken während des ersten arbeitsreichen Dezenniums seiner akademischen Lehrtätigkeit entstanden sind. Erhalten sind eine Violinsonate (g-Moll, 1819), die hier vorgelegten vierhändigen Klaviersonaten (Es-Dur, 1819, und f-Moll, wahrscheinlich 1819, gedruckt 1820), zwei Streichquartette (g-Moll und B-Dur, beide 1822), ein Klavierquintett (f-Moll, 1823), ein Klavierquartett (e-Moll, 1825), eine Cellosonate (a-Moll, 1826) und ein Klaviertrio (As-Dur, 1827). Zirka sechs weitere grössere Instrumentalwerke, die nicht oder auf später datiert sind, mögen außerdem wenigstens teilweise diesen Jahren angehören¹⁰.

Nicht ohne eine gewisse Genugtuung dürfte Geijer diese neuen Kompositionen bei den im eigenen Heim oder in dem der Oberstgattin und Verfasserin Malla Silfverstolpe in Uppsala regelmäßig stattfindenden musikalischen Zusammenkünften zu Gehör gebracht haben¹¹. Dies geht sowohl aus der grossen Anzahl von hierhergehörigen Kompositionen wie aus der Sorgfalt ihrer Ausarbeitung hervor.

Vierhändiges Klavierspiel gehörte zum Grundbestand des musikalisch-geselligen Repertoires. Geijers Partner hierbei war Anna Elisabeth Löwenhjelm, die Frau seines Jugendfreundes Severin Löwenhjelm und Tochter von Christina af Geijerstam, seiner wärmländischen musikalischen Vertrauten. Über Anna Elisabeth schrieb Adolf Fredrik Lindblad in seinem Nachruf auf den Musiker Geijer: „Für Frau A. E. Löwenhjelm, geborene af Geijerstam, entstand eine Menge Klaviermusik, die niemals aufgeschrieben wurde, da diese ungewöhnlich musikalische Freundin lernte und auswendig behielt, was ihr Urheber, der damals ein tüchtiger Klavierspieler war, ein- oder zweimal gespielt hatte. Aber Frau Löwenhjelm starb, Geijer hatte diese Kompositionen im Laufe der Zeit vergessen, und so gingen ganze Bände seiner Musik verloren“¹².

Ein Teilnehmer an dieser musikalischen Geselligkeit war Jon Ulrik Ekmarck, während der ersten Jahre von Geijers Professur Dozent in Geschichte. Ekmarck erzählt 1819 in einem Brief über einen solchen musikalischen Salon¹³: „Samstag den 30. Februar¹⁴ war ich zusammen mit Geijers bei Löwenhjelm. Frau Löwenhjelm und Geijer spielten zusammen ein paar Sonaten von Geijer à quatre mains, und da sie vortrefflich schön waren, bat ich Geijer, sie abschreiben zu dürfen (obwohl ich wußte, daß bis dahin niemand eine solche Erlaubnis erhalten hatte), worauf dieser antwortete: ‚Dein Bruder kann sie bei

⁸ Geijer, *Samlade skrifter*, 1, S. 8.

⁹ Stig Walin, a. a. O., S. 109. Zu Geijers Gymnasialstudien in Karlstad 1795–1799 siehe auch Lennart Hedwall, „En öfversigt af musiken inom Wermland“. *Bidrag till belysningen av det sena 1700-talets svenska musikk-liv*. Stockholm: Stockholms universitet, 1995, S. 200–203.

¹⁰ Geijers musikalische Werkchronologie ist weitgehend und besonders hinsichtlich seines instrumentalen Schaffens unklar. Das Kompositionsjahr ist oft nicht angegeben, und wo sich eine Angabe findet, kann das betreffende Werk oder Einzelsätze daraus schon früher entstanden sein. Geijer hat auch gelegentlich einzelne Sätze in andere Werke übernommen. Probleme der Werkchronologie behandeln u. a. Lennart Hedwall in: Kring tonsättaren Geijer, *Geijerstudier*, 6. Karlstad: Press, 1982, S. 121–132, und Claes af Geijerstam in: Kring några nyfunna Geijermanuskript, *Svensk tidskrift för musik-*

forskning 65 (1983), S. 7–14, und ders. in: Kring Erik Gustaf Geijers cellosonat, *ibid.* 67 (1985), S. 59–76.

¹¹ Malla Silfverstolpe (1782–1861) unterhielt in ihrem Heim in Uppsala einen literarischen Salon, in dem sie zahlreiche Schriftsteller und Musiker wie Geijer, Adolf Fredrik Lindblad und Carl Jonas Love Almqvist förderte. Ihre Lebenserinnerungen (in vier Bänden 1908–11 herausgegeben) spiegeln die Frauenprobleme der damaligen Zeit.

¹² Lindblad, Erik Gustaf Geijer som tonsättare, *Samlade skrifter*, 1, S. LXIX.

¹³ Jon Ulrik Ekmarcks *lefnad, beskriven af honom sjelf* („J.U.E:s Leben, von ihm selbst beschrieben“). Strängnäs: gedruckt von seinem Bruder Carl Erik E. (der die Lebensbeschreibung auf Grund von Jon Eriks Briefen zusammenstellte), 1837, S. 40.

¹⁴ Vermutlich Samstag der 27. Februar.

der Steindruckerei zeichnen lassen und herausgeben. ‘Was ich ihm umgehend mitteilte’¹⁵.

Daß Geijer ein guter Pianist war und sich auf die Komposition für vier Hände verstand, geht aus den beiden erhaltenen Sonaten klar hervor. Der vierhändige Satz scheint ihn deutlich stimuliert zu haben. Er versucht, selbständige Stimmen in kontrapunktischer Faktur und unter ökonomischer Ausnutzung der vierhändigen Satzart zu schreiben, was in einem gut funktionierenden Klaviersatz resultiert. Die Secondostimme hat eine Selbständigkeit, die in vierhändiger Musik nicht allzu gewöhnlich ist¹⁶.

Geijers instrumentale Tonsprache ist in der wienklassischen Tradition verankert. Vorbilder finden sich bei Clementi, Haydn, Mozart¹⁷ und Beethoven. Besonders markant ist der Einfluß des Letzteren; mehr oder minder deutliche Parallelen, die sich auf Melodik und Harmonik wie auch auf Satztechnik und Vortragsanweisungen erstrecken können, finden sich an verschiedenen Orten¹⁸.

Die vierhändige Sonate in Es-Dur entstand laut einer der Abschriften im Herbst 1819 (s. das Faksimile S. xxi). Sie ist dem Kronprinzen, dem späteren König Oscar I., gewidmet¹⁹. Im Herbstsemester 1819 hielt sich dieser mit seinem Gefolge in Uppsala auf, u. a. um Geijers Vorlesungen zu folgen, und nahm auch an den regelmäßigen Musikabenden teil. Er war von dem vierhändigen Musizieren offensichtlich speziell angetan, und Geijer komponierte darum für ihn diese Sonate, die ihm bei seiner Abreise von Uppsala überreicht wurde. Im Januar 1845, d. h. fünfundzwanzig Jahre später, besuchte er, nunmehr als König, erneut die Universität Uppsala, diesmal in Begleitung seiner beiden Söhne Oscar (dem späteren König Oscar II.) und Gustaf. Bei dieser Gelegenheit hatte Geijer laut der Dedikation auf einer anderen Abschrift „die Gnade“ gehabt, die Sonate zusammen mit dem König spielen zu dürfen (s. das Faksimile S. xxii)²⁰.

Die Sonate hat einen groß angelegten, brillanten ersten Satz, der Geijers Vertrautheit mit der klassischen Sonatensatzform zeigt. Er enthält eine Fülle von Ideen und zeigt u. a. mit seiner dreiklanggebundenen Thematik Geijers Verankerung in der Tonsprache der Wiener Klassik. Die dramatische Gestaltung der Durchführung mit ihren Modulationen und Sforzati spiegelt die bereits erwähnten Beethovenimpulse, die sich zu dieser

Zeit auch anderweitig im schwedischen Musikleben bemerkbar machten (s. das Faksimile S. xxiii). Der zweite Satz gründet sich auf einen ruhig wiegenden Sizilianorhythmus und hat einen kontrastierenden Mittelteil. Am Ende des Manuskripts (Quelle A) findet sich die Skizze zu einer rhythmisch und thematisch alternativen Gestaltung des Satzanfangs (s. das Faksimile S. xxiv). Der Satz leitet attacca zum Finale über, einem Presto scherzando in Sonatensatzform, das als Seitenthema eine kleine Episode mit der Beischrift „à la Haydn“ aufweist. Der Satz steht nicht in der zu erwartenden Haupttonart Es-Dur, sondern in deren Parallele c-Moll. Geijer hat auch in anderen Fällen eine solche offene Tonartenfolge angewandt, möglicherweise weil er gelegentlich Einzelsätze ohne vorherige Planung eines zyklischen Zusammenhangs schrieb; bot sich dann die Gelegenheit zu einer öffentlicher Aufführung, so fügte er mehrere solcher Einzelsätze zu einem zyklischen Ganzen zusammen²¹.

Die Sonate in f-Moll erschien im Druck im Herbst 1820 und Geijer schrieb voller Stolz in einem Brief vom 19. Januar 1821: „Meine Sonate freut mich unendlich. Es gibt einem ein jugendlich-natürliches Frohgefühl, sich zum erstenmal [in einem Musikwerk] gedruckt zu sehen und erinnert mich an das ängstliche und zugleich angenehme Herzklopfen, das ich empfand, als ich auf meiner Verfasserlaufbahn meinen Namen zum erstenmal im Druck sah. Da ich das Werk seit einem Jahr nicht in meinen Gedanken hatte, hat es für mich zudem den Reiz der Neuheit“²².

Auf Grund dieser Briefäußerung hat man angenommen, daß die Sonate zu Beginn des Jahres 1820 entstanden ist. Der weiter oben zitierte Brief von Jon Ulrik Ekmarck vom 3. März 1819 legt jedoch die Vermutung nahe, daß sie schon Anfang 1819 vorlag²³. Daß die f-Moll-Sonate „nicht in meinen Gedanken“ war, kann bedeuten, daß Geijer sie während eines Jahres nicht gespielt hatte – seine Zusammenspielpartnerin Anna Elisabeth Löwenhjelm war nach kurzer Krankheit plötzlich am 10. Februar 1820 verstorben. Die Sonate erschien im Druck im Herbst 1820 und war Frau Löwenhjelm „trauernden Gatten und Mutter“ gewidmet (s. das Faksimile S. xxv).

In dem angeführten Brief wendet sich Geijer dann an seinen Freund Pehr Lagerhjelm (in der „Götischen“ Vereinigung nannte er sich Ingvar), der ihm bei der Herausgabe geholfen

¹⁵ Brief, datiert Uppsala, 3. März 1819, in Ekmarck, a. a. O. Der Druck wurde indessen nicht von dem Bruder besorgt, sondern von Carl Müller in Stockholm, einem von Berlin eingewanderten Musikdrucker, der 1818 zusammen mit Ludwig Fehr die Genehmigung erhielt, mit neuen lithographischen Methoden mit Olof Åhlströms Notendruckerei in Konkurrenz zu treten (siehe Albert Wiberg, *Den svenska musikhandels historia*. Stockholm: Svenska musikhandlareföreningen, 1955, S. 148–149).

¹⁶ Von den über 20 Originalkompositionen für vier Hände, die aus dem ersten Halbjahrhundert dieses Genres in Schweden erhalten sind, können nur Edmond Passys (1789–1870) *Polyaëdède* und *Sonate à quatre mains* Geijers beiden Werken an die Seite gestellt werden.

¹⁷ In einem Brief aus Uppsala vom 12. April 1807 an seinen Schwiegervater Rappholt schreibt Geijer: „Ich brachte nach Uppsala eine neue grosse und schöne vierhändige Sonate von Mozart mit, die Frau Geijerstam von Lihander geliehen hatte und die ich in Eile abschrieb.“ (*Geijers ungdomsbrev. Familjebrev av Erik Gustaf Geijer*, Hrsg. Henrik Schück, 2. Aufl. Stockholm: Bonnier, 1920, S. 74.) Möglicherweise handelt es sich um die F-Dur-Sonate KV 497, die mit ihrer symphonischen Anlage und dem kontra-

punktischen Dialog der beiden Teile Geijers Schreibart näher liegt als Clementis einfachere Satzstruktur. Zu Geijers musikalischen Referenzen vgl. Walin a. a. O.

¹⁸ Geijers Tonsprache analysiert Ingmar Bengtsson in: *Tonsättaren Geijer, Geijerstudier*, 3. Stockholm: Geijersamfundet, 1958, S. 153–249, wo er auch Beispiele von satztechnischen Vorbildern und Parallelerscheinungen gibt.

¹⁹ Aus dem Haus Bernadotte. Oscar war ein Sohn von Jean Baptiste Bernadotte, einem Marschall Napoleons, der 1810 zum schwedischen Thronfolger gewählt und unter dem Namen Karl Johan Stammvater des jetzigen Königshauses wurde.

²⁰ Widmungsexemplar in der Bernadottebibliothek, Stockholm.

²¹ Diese Erklärung schlägt Lennart Hedwall in: *Kring tonsättaren Geijer, Geijerstudier*, 6. Karlstad: Press, 1982, vor.

²² Brief an C. F. Geijer, P. Lagerhjelm und J. Adlerbeth, datiert Uppsala 19. Januar 1821 (*Samlade skrifter*, 8, S. 599).

²³ Falls man nicht bei dieser Gelegenheit eine dritte vierhändige Sonate spielte, was jedoch im Hinblick auf die im Brief genannten Druckpläne wenig wahrscheinlich wirkt (vgl. Anm. 15).

hatte, und bittet ihn, dem berühmten Cellisten Romberg bei seinem Aufenthalt in Schweden ein Widmungsexemplar der Sonate zu überreichen. „Dabei fällt mir etwas ein: Hättest du, Bruder Ingvar, vielleicht Lust, von mir oder auch uns Beiden Romberg ein Exemplar der Sonate zu überreichen? Das würde dir als Herausgeber gut anstehen und wäre wohl eine Gelegenheit, Rombergs Bekanntschaft zu machen, falls dies noch nicht geschehen ist. Schreibe dazu – wenn du willst, in unser beider Name –, das sei ein kleiner Beweis unserer Dankbarkeit für all die Freude, die uns sein Spiel und seine Musik in unserem Leben bereitet hat. Ein Zeichen der Ergebenheit von zwei ihm unbekanntem Personen muß ihm doch willkommen sein, denn etwas Besseres kann man einander ja kaum geben“²⁴.

Der Ausdruck von Sturm und Drang, der die Ecksätze der Sonate wie auch den Mittelteil des langsamen Satzes beherrscht, ist vielleicht durch die Trauer über Frau Löwenhjelm unerwarteten Tod eingegeben, mag aber auch ein Zeichen des Einflusses sein, den Beethoven auf ihn ausübte. Der leidenschaftliche und dramatische Charakter des Werkes lässt an Beethovens zwei Sonaten in der gleichen Tonart, op. 2 Nr. 1 und op. 57, denken. Im ersten Satz finden sich motivische Beziehungen zum ersten Satz der Appassionata, und im Finalpresto mit seinen erregten, perpetuum-mobileartigen Achteltriolen und „Mannheimerraketen“ ahnt man sowohl die beiden Außensätze von op. 2 wie das Finale von op. 57. Das ruhvolle Andante gemahnt an Beethovens frühe Adagiosätze, aber auch Anklänge an Mozart sind erkennbar, besonders in der pulsierenden Achtelbegleitung der Coda. Das Werk wirkt einheitlicher als die Es-Dur-Sonate, und möglicherweise hat Geijer es deswegen zum Druck gegeben.

Allgemeine Kommentare zur Edition

Quellen

Zu keiner der beiden hier vorliegenden Sonaten ist ein Autograph erhalten. Zur Es-Dur-Sonate findet sich jedoch in der Universitätsbibliothek in Uppsala eine Abschrift von unbekannter Hand mit einer grossen Anzahl von Korrigierungen und Zusätzen, die in gewissem Ausmaß Geijers Handschrift aufweisen; sie wurde der vorliegenden Ausgabe als Hauptquelle zugrundegelegt. Von ihr scheinen die übrigen erhaltenen zeitgenössischen Abschriften hergeleitet zu sein, darunter ein Widmungsexemplar (in der Bernadottebibliothek) mit zwei autographen Widmungen. Auch diese Abschrift enthält Berichtigungen und Zusätze, die wahrscheinlich von Geijer selbst herrühren, was ihr eine gewisse Authentizität verleiht; als Ganzes hat sie jedoch geringeren Quellenwert als die Abschrift in Uppsala.

Bei der f-Moll-Sonate liegt ausser einem Steindruck von 1820 nur eine fragmentarische und unselbständige Abschrift (von unbekannter Hand) des Druckes vor. Der Druck stellt so die einzige primäre Quelle dar; er enthält jedoch zahlreiche Fehler.

Für eine Einzelbeschreibung der Quellen siehe Critical Commentary S. 103.

Allgemeine Prinzipien

Ungeachtet der zahlreichen Mängel der Quellen hat sich der Herausgeber hinsichtlich Änderungen bzw. Ergänzungen des überlieferten Textes Zurückhaltung auferlegt. In zweifelhaften Fällen mag der Benutzer selbst über die geeignetste Lesart entscheiden. Bei Verschiedenheiten zwischen Parallelstellen im Formverlauf wurde keine unbedingte Einheitlichkeit angestrebt, da Abweichungen hie und da in der Absicht des Komponisten gelegen haben können. Dagegen wurden dynamische und Vortragsanweisungen in solchen Fällen ergänzt, wo beide Parte offenkundig gleichartigen Vortrag verlangen. An anderen, ungewissen Stellen orientierte sich die Textrevision an Analogien zu entsprechenden Stellen. Ergänzungen sind in abweichender Typographie ausgeführt und gelegentlich auch in Critical Commentary erwähnt. Offenkundige Tonhöhenverschreibungen in den Quellen wurden verbessert und in Critical Commentary vermerkt. Dagegen sind Schreib- oder Druckversehen wie vergessene Vorzeichen, Schlüsselverwechslungen oder undeutlich gezeichnete Phrasen- und Bindebögen oder Notenzeichen stillschweigend verbessert.

Das Notenbild wurde ohne Kommentar der heutigen Praxis angeglichen. Anweisungen wie *cres.*, *dimin.* und *ritard.* wurden durch *cresc.*, *dim.* und *rit.* ersetzt sowie Schlüssel und 8va-Schreibungen ausgetauscht bzw. aufgelöst, wo dies die Ablesung des Notenbilds erleichterte.

Notwendige Änderungen oder Zusätze im Wortlaut der Quellen sind typographisch gekennzeichnet; Bögen sowie Crescendo- und Diminuendopfeile werden gestrichelt, Pausenzeichen, Staccatopunkte, Akzentzeichen, Triolenziffern, Akzidentien usw. in kleinerem Schriftgrad ausgeführt sowie alle übrigen Zusätze in eckige Klammern gesetzt.

Spezielle Probleme

Akzente und andere Betonungsanweisungen

In den Quellen sind Akzent- bzw. Diminuendozeichen gelegentlich schwer zu unterscheiden. Häufig findet sich ein kurzes, diminuendoähnliches Zeichen, das nach seiner Platzierung zwischen den Systemen zu urteilen für beide Hände gelten soll. Der Herausgeber hat dieses Zeichen so quellentreu wie möglich wiedergegeben. Rein musikalisch dürfte der Unterschied zwischen den beiden Notierungen nur unbedeutend sein: beide suchen affektbetonte „Seufzer“-motive zu verdeutlichen, wie sie im stilistischen Hintergrund von Geijers Musik, dem der Wiener Klassik, häufig sind. Fallende Dynamik bei den Tönen eines (langen) Vorschlags war ein natürliches Ausdrucksmittel auf den damaligen Klavieren. Durch ihr rasches Verklingen nach dem Anschlag entstand ein Diminuendo, das dem Ausdrucksbedürfnis der Zeit entsprach – je grösserer Unterschied zwischen den beiden Tönen in einer Appoggiatura, desto stärkere Expressivität. An Stellen, wo der Herausgeber das Zeichen als Akzent auffasst, sind zwischen den Systemen stehende Zeichen ohne besondere Kennzeichnung für beide Hände getrennt wiedergegeben. Hinzugefügte Akzente sind jedoch in kleinerem Schriftgrad gesetzt.

In der Es-Dur-Sonate kommt mehrfach ein schräggerichtetes Zeichen vor, das in der Ausgabe beibehalten wird. Seine Bedeutung ist unklar, jedoch handelt es sich wahrscheinlich um ein portato oder eine Art von Akzent.

²⁴ Geijer, *Samlade skrifter*, 8, S. 599.

Keil und Punkt

In beiden Sonaten kommen zur Bezeichnung von kurzen unverbundenen Tönen sowohl Punkte wie Keile vor. In der gedruckten f-Moll-Sonate dominiert der Keil, in der Sonate in Es-Dur dagegen der Punkt. Unsere Ausgabe setzt überall Staccatopunkte, da es ungewiß ist, ob zu Geijers Zeit die beiden Zeichen unterschiedliche Ausführung angeben sollten und sie in den beiden Sonaten völlig unsystematisch verwendet sind (vielleicht hing die Wahl u. a. von der jeweils benutzten Schreibfeder ab).

Ornamente

Kurze Vorschläge sind in den Quellen unterschiedlich mit einem der Zeichen ♩ oder ♪ angegeben, ohne daß sich eine Verschiedenheit der gemeinten Bedeutung erkennen ließ. In der vorliegenden Ausgabe werden sämtliche kurzen Vorschläge so notiert: ♪ .

Der Doppelschlag wird in den Quellen \approx oder \approx notiert. Da sich ein Unterschied in der Bedeutung der beiden Zeichen nicht

erkennen läßt, wird hier überall das Zeichen \approx verwendet. Akzidentien wurden nur da hinzugefügt, wo die Ausführung aus dem tonalen Zusammenhang nicht hervorgeht.

* * *

Der Herausgeber ist Dozent Lennart Hedwall für seinen wertvollen Rat bei der Gestaltung des Einleitungstextes einen besonderen Dank schuldig; ich verdanke ihm auch den Hinweis auf die Abschrift der Es-Dur-Sonate im Archiv des Geijer-Hauses in Ransäter (Quelle C). Gedankt sei auch fil. dr Claes af Geijerstam, der für die Editionsarbeit zwei Abschriften (Sonate Es-Dur, Quelle E; Sonate f-Moll, Quelle B) freundlicherweise zur Verfügung gestellt hat.

Stockholm 1999

Bertil Wikman

(Übersetzung: Hans Eppstein)

No. 9.

Dubbel Sonate

för

Liano Forte.

Hans Kongl. Höghet Kronprinsen

i underdänighet tillägnad

af

E G Geijer.

1819 års hösten



Duane Sonat

Primo Fort

Hans Kongl. Högst. Måns. Binnu

underordnad tillkommit

af

C. J. Beijer

år 1849

1849

1845

Hans Kongl. Högst. Högst. af Ryssland

Dette musikstycke komponerades för en
en samman Allmogets, Kongl. Högst.
och Högst. i underordnad tillkommit,
da Hans Högst. Högst. Högst. Högst.
Högst. Högst. med den samman, och
högst. jag efter fem år försu at
da Hans Högst. Högst. Högst. Högst.
mit Högst. Högst. Högst. Högst.
att med Högst. Högst. Högst.
Högst. Högst. jag mig Högst.
att för Högst.

Underdignigt

Högst. Högst. Högst. Högst.
1845

Autograf titelsida till sonat i Ess-dur (källa B, BB). Versosidan har tillskriven dedikation från 1845. / Autograph title page of sonata E-flat major (source B, BB). The verso side has a second dedication dated 1845. / Autographe Titelseite der Sonate in Es-Dur (Quelle B in BB). Die Versoseite hat eine 1845 hinzugefügte Dedikation.

7

8

Handwritten musical score for two pages, numbered 7 and 8. The score consists of six systems of music on each page. The notation includes various note values, rests, and dynamic markings such as "poco", "cresc.", and "con esp. e rancid. di tempo". The handwriting is in dark ink on aged paper.

Sid. 7-8 i Ess-dursonaten (källa A, Uu). I primostämman nederst s. 8 har Geijer korrigerat en takt. Även tillagda $\frac{1}{2}$ (blyerts) i samma stämma är av Geijers hand. / Pp. 7-8 of the E-flat major sonata (source A, Uu). In the bottom of the primo part p. 8 Geijer has corrected a measure. Also $\frac{1}{2}$ -designations added in pencil in the same part are written by Geijer. / S. 7-8 der Sonate in Es-Dur (Quelle A, Uu), mit einem von Geijer in der Primo-Stimme korrigierten Takt. Auch die in derselben Stimme mit Bleistift eingetragenen $\frac{1}{2}$ -Zeichen stammen von Geijers Hand.

Handwritten musical score on two pages, numbered 23 and 24. The score consists of multiple staves of music with various notations, including clefs, notes, rests, and dynamic markings. The right page (24) includes the instruction "Allacca Poco" and "perdenarsi".

Sid. 23-24 i Ess-dursonaten (källa A, Uu). Nedtill har Geijer skissat på ett alternativ till andra satsens tema. / Pp. 23-24 of the sonata E-flat major (source A, Uu) with an autograph sketching of the theme of the second movement. / S. 23-24 der Sonate in Es-Dur (Quelle A, Uu) mit autographischer Skizze zu alternativem Thema des zweiten Satzes.

Agnes Geijer

DUBBEL SONATE [f-moll]

f

PIANO FORTE.

TILL MINNE

af

*Fru Anna Elisabeth Löwenhjelm,
Född af Geijerstam.*

Hennes sörjande Make, och Moder

TILLEGNAD

af

E. G. Geijer.

Stockholm.

Stentryck af C. Müller.

Sonat Ess-dur

Sonata E-flat Major

Sonate Es-Dur

Dubbelsonat för piano, Ess-dur

Allegro con spirito

1819

Secondo

f *p* *f*

7

[*p*] [*p*]

13

f *f*

16

19

fp *fp*

Dubbelsonat för piano, Ess-dur

Allegro con spirito

1819

Primo

f *p* *f*

p *p*

f *f*

f *[f]*

fp *pp*

SECONDO

23

Musical score for measures 23-26. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with a crescendo hairpin starting at measure 23 and reaching a peak at measure 24. The lower staff has a bass clef and contains a rhythmic accompaniment of chords. Dynamic markings include *fp* at the start of measure 24 and *[pp]* at the start of measure 25.

27

Musical score for measures 27-29. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with a crescendo hairpin starting at measure 27 and reaching a peak at measure 28. The lower staff has a bass clef and contains a rhythmic accompaniment of chords. Dynamic markings include *fz* at the start of measure 28 and *fz* at the start of measure 29.

30

Musical score for measures 30-32. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with a crescendo hairpin starting at measure 30 and reaching a peak at measure 31. The lower staff has a bass clef and contains a rhythmic accompaniment of chords. Dynamic markings include *fz* at the start of measure 30.

33

Musical score for measures 33-36. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with a crescendo hairpin starting at measure 33 and reaching a peak at measure 34. The lower staff has a bass clef and contains a rhythmic accompaniment of chords. Dynamic markings include *[f]* at the start of measure 35. Measure numbers 1, 2, and 3 are written above the staves at the end of the system.

37

Musical score for measures 37-40. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with a crescendo hairpin starting at measure 37 and reaching a peak at measure 38. The lower staff has a bass clef and contains a rhythmic accompaniment of chords. Dynamic markings include *[f]* at the start of measure 38, *fz* at the start of measure 39, and *[dolce]* at the start of measure 40. Measure numbers 2, 3, and 1 are written above the staves at the beginning of the system.

PRIMO

23

Musical score for measures 23-26. The system consists of two staves. The upper staff (treble clef) contains a melodic line with a slur over measures 24-26. Dynamics include *f* at the start of measure 24, *[p]* in measure 25, and *pp* in measure 26. The lower staff (bass clef) contains a rhythmic accompaniment of chords.

27

Musical score for measures 27-30. The system consists of two staves. The upper staff (treble clef) contains a melodic line with slurs over measures 28-30. Dynamics include *fz* in measures 28, 29, and 30. The lower staff (bass clef) contains a rhythmic accompaniment of chords.

31

Musical score for measures 31-34. The system consists of two staves. The upper staff (treble clef) contains a melodic line with slurs over measures 32-34. Dynamics include *fz* in measures 32, 33, and 34. The lower staff (bass clef) contains a rhythmic accompaniment of chords.

35

Musical score for measures 35-37. The system consists of two staves. The upper staff (treble clef) contains a melodic line with a slur over measures 36-37. Dynamics include *f* in measure 35. The lower staff (bass clef) contains a rhythmic accompaniment of chords.

38

Musical score for measures 38-40. The system consists of two staves. The upper staff (treble clef) contains a melodic line with a slur over measures 39-40. Dynamics include *f* in measure 39 and *[fz]* in measure 40. The lower staff (bass clef) contains a rhythmic accompaniment of chords.

SECONDO

41

46

50

53

57

*) Se Inledning s. x. / See Introduction p. xiv. / Siehe Einleitung S. xix.

PRIMO

41

1 2 3

f *p* *smorz.*

47

p *cresc.*

50

fz *p*

53

cresc. *fz* *fz*

56

[*p*] *cresc.* *f* *)

*) Se Inledning s. x. / See Introduction p. xiv. / Siehe Einleitung S. xix.

SECONDO

60

fp

63

dolce

67

71

cresc.

73

p

[simile]

PRIMO

60

p con espressione

2

This system contains measures 60, 61, and 62. The music is in a minor key with a key signature of two flats. It features a piano (*p*) dynamic and the instruction *con espressione*. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the final note of measure 62.

63

dolce

This system contains measures 63, 64, 65, and 66. The music is marked *dolce* (sweetly). The right hand features a melodic line with slurs and accents, while the left hand has a steady accompaniment. The dynamics range from piano to a slight crescendo.

67

tr

This system contains measures 67, 68, 69, and 70. It features trills (*tr*) in measures 67 and 68. The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment. The dynamics range from piano to a slight crescendo.

71

1. 2.

cresc.

This system contains measures 71 and 72. It features a first ending (1.) and a second ending (2.). The music is marked *cresc.* (crescendo). The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment. The dynamics range from piano to a slight crescendo.

72

fz *p*

This system contains measures 73, 74, 75, and 76. The music is marked *fz* (forzando) in measure 73 and *p* (piano) in measure 74. The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment. The dynamics range from piano to a slight crescendo.

SECONDO

76

Musical score for measures 76-79. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a simple bass line with a few accidentals. A dynamic marking of *fz* appears in measure 79.

80

Musical score for measures 80-84. The right hand continues with eighth notes, while the left hand has some rests. Dynamic markings include *fz*, *[fz]*, and *ff*.

85

[simile]

Musical score for measures 85-88. The right hand features triplet eighth notes. The left hand has a steady bass line. A dynamic marking of *p* is present in measure 85.

89

Musical score for measures 89-92. The right hand continues with eighth notes. The left hand has rests in measures 89 and 90. Dynamic markings include *cresc.* and *f*.

93

Musical score for measures 93-96. The right hand has a more complex eighth-note pattern. The left hand has rests in measures 93 and 94. Dynamic markings include *fz*, *[ff]*, and *fz*.

76

PRIMO

f

This system contains measures 76 to 80. It features a grand staff with treble and bass clefs. The key signature has two flats. Measure 76 is marked with a piano dynamic (*p*). Measures 77 and 78 are marked with a forte dynamic (*f*). The word "PRIMO" is written above the staff in measure 77. The music consists of chords and single notes with various articulations like accents and slurs.

81

ff

This system contains measures 81 to 84. The music continues with a grand staff. Measure 81 is marked with a piano dynamic (*p*). Measures 82 and 83 are marked with a fortissimo dynamic (*ff*). The music features a mix of chords and moving lines in both hands, with some notes marked with accents.

85

p

This system contains measures 85 to 89. The music continues with a grand staff. Measure 85 is marked with a piano dynamic (*p*). Measures 86 and 87 are marked with a piano dynamic (*p*). Measures 88 and 89 are marked with a piano dynamic (*p*). The music consists of chords and single notes with various articulations like accents and slurs.

90

f

This system contains measures 90 to 93. The music continues with a grand staff. Measure 90 is marked with a piano dynamic (*p*). Measures 91 and 92 are marked with a forte dynamic (*f*). Measure 93 is marked with a piano dynamic (*p*). The music features a mix of chords and moving lines in both hands, with some notes marked with accents.

94

ff

fz

This system contains measures 94 to 97. The music continues with a grand staff. Measure 94 is marked with a piano dynamic (*p*). Measures 95 and 96 are marked with a fortissimo dynamic (*ff*). Measure 97 is marked with a fortissimo dynamic (*fz*). The music features a mix of chords and moving lines in both hands, with some notes marked with accents.

SECONDO

98

fz *fz*

102

p *cresc.*

106

f *con espressione e rall.* *a tempo*

111

[fz]

115

f

PRIMO

98

f *fz* *fz*

102

p *cresc.*

106

f *fp con espressione e rall.* *a tempo*

111

[f] *fz*

115

con espressione *sf*

SECONDO

120

p *fz* *f* *p*

Musical score for measures 120-126. The piece is in a minor key. The right hand features chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. Dynamics range from piano (*p*) to fortissimo (*fz*).

127

f *fz*

Musical score for measures 127-131. The right hand has a melodic line with a crescendo leading to a fortissimo (*fz*) section. The left hand provides a harmonic accompaniment with some sustained notes.

132

p *fz*

rall. poco a poco

Musical score for measures 132-136. The right hand has a melodic line with a fortissimo (*fz*) section. The left hand has a steady accompaniment. The tempo is marked *rall. poco a poco*.

137

a tempo

cresc.

Musical score for measures 137-141. The right hand has a melodic line with a crescendo (*cresc.*) leading to a fortissimo section. The left hand has a steady accompaniment. The tempo is marked *a tempo*.

142

ff

8va

Musical score for measures 142-146. The right hand has a melodic line with a fortissimo (*ff*) section. The left hand has a steady accompaniment with triplets. The tempo is marked *a tempo*.

PRIMO

120

Musical score for measures 120-125. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with trills (tr) and a dynamic marking of *p*. The left hand provides harmonic support with chords and moving lines, including a dynamic marking of *f*.

126

Musical score for measures 126-130. The right hand continues with trills (tr) and a dynamic marking of *f*. The left hand has a dynamic marking of *f* and includes a dashed line indicating a continuation or a specific performance instruction.

131

Musical score for measures 131-135. The right hand has a dynamic marking of *[p]* and features a dynamic marking of *>*. The left hand has a dynamic marking of *>*.

136

rall. poco a poco *a tempo*

Musical score for measures 136-140. The right hand has a dynamic marking of *>* and a dynamic marking of *cresc.*. The left hand has a dynamic marking of *>*.

141

Musical score for measures 141-145. The right hand has a dynamic marking of *ff* and a dynamic marking of *2*. The left hand has a dynamic marking of *ff*.

SECONDO

146

Measures 146-149: This system contains four measures of music. The right hand features a continuous eighth-note pattern with a melodic line, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final note of the right hand in measure 149.

150

Measures 150-155: This system contains six measures. Measure 150 begins with a piano (*p*) dynamic. The right hand has a melodic line with a fermata in measure 151. Measure 152 features a treble clef change. The system concludes with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic marking.

156

Measures 156-158: This system contains three measures of music. Both hands play a dense, rhythmic eighth-note accompaniment. A dashed line is present in the right hand of measure 157, likely indicating a correction or a specific performance instruction.

159

Measures 159-161: This system contains three measures. The right hand plays a melodic line with a fermata in measure 160. The left hand continues with a rhythmic accompaniment. A fermata is also present over the final note of the left hand in measure 161.

162

Measures 162-165: This system contains four measures. The right hand has a melodic line with a fermata in measure 163. The left hand plays a rhythmic accompaniment. Dynamics include *fp* (fortissimo piano) in measure 163, *f* (forte) in measure 164, and *fp* in measure 165. The system ends with a fermata over the final note of the right hand.

PRIMO

146

Musical score for measures 146-150. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a melodic line with slurs and a fermata over the final note. A dynamic marking of *p* (piano) is present. The left hand provides a simple harmonic accompaniment.

151

Musical score for measures 151-155. The right hand has a more active melodic line with slurs and accents. Dynamic markings include *fz* (forzando) and *fz*. The left hand continues with a steady accompaniment.

156

Musical score for measures 156-159. The right hand features a melodic line with slurs and accents. Dynamic markings include *fz* and *fz*. The left hand has a simple accompaniment.

160

Musical score for measures 160-163. The right hand includes trills (*tr*) and a fermata. Dynamic markings include *cresc.* (crescendo), *fz*, *fz*, and *fp* (forzando piano). The left hand has a simple accompaniment.

164

Musical score for measures 164-167. The right hand features a melodic line with slurs and accents. A dynamic marking of *f* (forte) is present. The left hand has a simple accompaniment.

SECONDO

167

[fp]

172

fz

175

[fz]

[fz]

178

181

[f]

PRIMO

167

Musical score for measures 167-170. The right hand features a melodic line with a fermata over the final note of measure 167, a dynamic marking of *f* at the start of measure 169, and a dynamic marking of *p* at the start of measure 170. The left hand plays a steady accompaniment of eighth notes.

171

Musical score for measures 171-173. The right hand continues the melodic line with a fermata over the final note of measure 171. The left hand continues with eighth-note accompaniment.

174

Musical score for measures 174-177. The right hand features a rhythmic pattern of eighth notes with accents (>) and slurs. The left hand continues with eighth-note accompaniment.

178

Musical score for measures 178-180. The right hand features a melodic line with slurs and a fermata over the final note of measure 178. The left hand continues with eighth-note accompaniment.

181

Musical score for measures 181-183. The right hand features a rapid sixteenth-note passage with a dynamic marking of *fp*. The left hand features a rhythmic pattern of eighth notes with a dynamic marking of *fp* and the instruction *[simile]*.

SECONDO

184

184-188

[f] *fz dolce*

2

Detailed description: This system contains measures 184 through 188. The music is in a key with two flats and a 3/4 time signature. Measure 184 is a whole rest. Measure 185 features a forte (*[f]*) dynamic. Measure 186 has a fortissimo (*fz*) dynamic and a *dolce* marking. Measure 187 has a fortissimo (*fz*) dynamic. Measure 188 has a fortissimo (*fz*) dynamic and a second ending bracket with a fermata. The piano part consists of chords in the left hand and a melodic line in the right hand.

189

189-193

fz *dim.*

Detailed description: This system contains measures 189 through 193. Measure 189 has a fortissimo (*fz*) dynamic. Measure 190 has a fortissimo (*fz*) dynamic. Measure 191 has a fortissimo (*fz*) dynamic. Measure 192 has a fortissimo (*fz*) dynamic. Measure 193 has a *dim.* (diminuendo) marking. The piano part features a melodic line in the right hand and chords in the left hand.

194

194-196

[p] *fz*

Detailed description: This system contains measures 194 through 196. Measure 194 has a piano (*[p]*) dynamic. Measure 195 has a fortissimo (*fz*) dynamic. Measure 196 has a fortissimo (*fz*) dynamic. The piano part features chords in the left hand and a melodic line in the right hand.

197

197-200

f *p* *fz*

Detailed description: This system contains measures 197 through 200. Measure 197 has a forte (*f*) dynamic. Measure 198 has a piano (*p*) dynamic. Measure 199 has a fortissimo (*fz*) dynamic. Measure 200 has a fortissimo (*fz*) dynamic. The piano part features a melodic line in the right hand and chords in the left hand.

201

201-204

f *p*

Detailed description: This system contains measures 201 through 204. Measure 201 has a forte (*f*) dynamic. Measure 202 has a piano (*p*) dynamic. Measure 203 has a piano (*p*) dynamic. Measure 204 has a piano (*p*) dynamic. The piano part features a melodic line in the right hand and chords in the left hand.

PRIMO

184

Musical score for measures 184-188. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a continuous eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamic markings include *[f]* and *fz*. Measure 188 contains first and second endings, labeled '1' and '2' respectively.

189

Musical score for measures 189-193. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with slurs and accents. Dynamic markings include *fz* and *p*. Measure 189 starts with a triplet of eighth notes. Measure 193 ends with a trill, labeled 'tr'.

194

Musical score for measures 194-196. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with slurs and accents. Dynamic markings include *p*, *[cresc.]*, and *[fz]*. Measure 195 has a fermata over a note. Measure 196 has a fermata over a note.

197

Musical score for measures 197-199. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with slurs and accents. Dynamic markings include *[p]* and *[cresc.]*. Measure 197 has a fermata over a note. Measure 199 has a fermata over a note.

200

Musical score for measures 200-203. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with slurs and accents. Dynamic markings include *p*. Measure 200 has a fermata over a note. Measure 201 has a fermata over a note.

SECONDO

204

cresc. *f* *fp*

Measures 204-206: This system contains three measures. Measure 204 features a piano introduction with a *cresc.* marking. Measure 205 has a forte (*f*) dynamic. Measure 206 begins with a fortissimo piano (*fp*) dynamic and includes triplet markings (*3*) in both staves. Dashed circles highlight specific melodic and harmonic patterns in the right and left hands.

207

dolce

Measures 207-211: This system contains five measures. Measure 207 has a *dolce* marking. Measures 208-210 show a melodic line in the right hand with triplet markings (*3*) and a descending bass line in the left hand. Measure 211 concludes the system with a final chord in the right hand.

212

[f]

Measures 212-215: This system contains four measures. Measure 212 starts with a treble clef and features a melodic line with a slur. Measure 213 has a *[f]* dynamic marking. Measures 214 and 215 continue the melodic and harmonic development.

216

fp *fp*

Measures 216-218: This system contains three measures. Measure 216 has a fortissimo piano (*fp*) dynamic. Measure 217 has a forte piano (*fp*) dynamic. Measure 218 continues the melodic line with a slur and a dynamic accent.

219

ff

Measures 219-222: This system contains four measures. Measure 219 has a fortissimo (*ff*) dynamic. Measure 220 has a treble clef. Measure 221 has a fortissimo (*ff*) dynamic. Measure 222 concludes the system with a final chord.

PRIMO

204

cresc. *fp* *con espressione*

Detailed description: This system contains measures 204 to 207. The right hand features a melodic line with eighth-note patterns and a trill in measure 205. The left hand provides harmonic support with chords and eighth-note accompaniment. Dynamics include *cresc.*, *fp*, and *con espressione*. A fermata is placed over the final note of measure 207.

208

fz *p* *dolce* *8va*

Detailed description: This system contains measures 208 to 211. The right hand has a melodic line with a trill in measure 208 and a series of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *fz*, *p*, and *dolce*. An *8va* marking is present in measure 211. A fermata is placed over the final note of measure 211.

212

tr *f*

Detailed description: This system contains measures 212 to 215. The right hand features a trill in measure 212 and a series of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *f*. A fermata is placed over the final note of measure 215.

216

fz *fz*

Detailed description: This system contains measures 216 to 218. The right hand has a melodic line with eighth notes and a trill in measure 217. The left hand has a steady eighth-note accompaniment. Dynamics include *fz*. A fermata is placed over the final note of measure 218.

219

ff *f* *ff*

Detailed description: This system contains measures 219 to 221. The right hand has a melodic line with eighth notes and a trill in measure 219. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*, *f*, and *ff*. A fermata is placed over the final note of measure 221.

SECONDO

222

[dim.]

This system contains measures 222, 223, and 224. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *[dim.]* is placed above the right hand in measure 223.

225

cresc. [fz] [dim.]

This system contains measures 225, 226, and 227. The right hand continues with the sixteenth-note arpeggiated pattern. The left hand accompaniment is consistent. Dynamic markings include *cresc.* at the start of measure 225, *[fz]* above the right hand in measure 226, and *[dim.]* above the right hand in measure 227.

228

[cresc.] f 3 3

This system contains measures 228, 229, and 230. The right hand features a sixteenth-note arpeggiated pattern in measure 228, followed by a melodic line with slurs and accents in measures 229 and 230. The left hand accompaniment continues. Dynamic markings include *[cresc.]* at the start of measure 228 and *f* above the right hand in measure 229. Triplet markings (*3*) are present above the right hand in measures 229 and 230.

231

sempre forte

This system contains measures 231, 232, and 233. The right hand continues with the melodic line from the previous system. The left hand accompaniment is consistent. A dynamic marking of *sempre forte* is placed above the right hand in measure 232.

234

fz

This system contains measures 234, 235, and 236. The right hand features a melodic line with slurs and accents. The left hand accompaniment continues. A dynamic marking of *fz* is placed above the right hand in measure 235.

PRIMO

222

dim.

Musical score for measures 222-224. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. A *dim.* (diminuendo) marking is placed between the two staves in the second measure.

225

fz dim.

Musical score for measures 225-227. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. A *fz* (forzando) marking is placed in the second measure, and a *dim.* marking is placed in the third measure.

228

cresc. *fz* *fz*

Musical score for measures 228-230. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. A *cresc.* (crescendo) marking is placed in the first measure, and two *fz* markings are placed in the third and fourth measures.

231

sempre forte

Musical score for measures 231-233. The system consists of two staves. The upper staff contains a melodic line with slurs and accents, including triplets. The lower staff contains a bass line with slurs and accents, including triplets. A *sempre forte* marking is placed in the third measure.

234

fz

Musical score for measures 234-236. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. A *fz* marking is placed in the second measure.

SECONDO

Andante

The musical score is written for piano in 6/8 time, featuring a single bass clef staff. The tempo is marked 'Andante'. The score is divided into five systems, each with a measure number at the beginning of the first staff. Measure numbers 1, 5, 11, 17, and 22 are indicated. The piece includes various dynamic markings: 'mezza voce' (measures 1-4), 'cresc.' (measures 5-10), 'fz' (measures 11-16), 'p' (measures 17-21), and '[dolce]' (measures 22-24). The notation includes chords, single notes, and melodic lines with slurs and accents. The key signature changes from one flat to two flats between measures 17 and 22.

PRIMO

Andante

1 2 3 4

6 *f*

11 *fz* *p* *p*

16 *fz*

21 *dolce*

Detailed description: This is a musical score for a solo instrument, labeled 'PRIMO'. The tempo is 'Andante'. The score is written in 6/8 time and consists of five systems of two staves each. The first system (measures 1-5) shows a sequence of four measures with rests in both staves, followed by a measure with a piano (*p*) dynamic in the bass staff. The second system (measures 6-10) begins with a forte (*f*) dynamic and features a melodic line in the treble staff and a supporting bass line. The third system (measures 11-15) includes dynamics of fortissimo (*fz*) and piano (*p*). The fourth system (measures 16-20) features fortissimo (*fz*) dynamics and includes a trill-like passage in the treble staff. The fifth system (measures 21-25) is marked 'dolce' and features a melodic line in the treble staff with a supporting bass line.

SECONDO

25

f *fz* *f*

28

fz *fz* *f* *fz*

32

p *p* *p* *p* *p*

37

p *p* *cresc.*

40

fz *fz* *[dim.]* *[dim.]*

PRIMO

25

f *fz* *fz*

Musical notation for measures 25-28. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *f*. The lower staff has a bass clef and the same key signature. Dynamic markings *fz* appear in measures 26 and 28. The music features melodic lines with slurs and ties.

29

fz *f* *fz*

Musical notation for measures 29-31. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *fz*. The lower staff has a bass clef and the same key signature. Dynamic markings *f* and *fz* appear in measures 30 and 31 respectively. The music features melodic lines with slurs and ties.

32

fp

Musical notation for measures 32-35. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *fp*. The lower staff has a bass clef and the same key signature. The music features melodic lines with slurs and ties.

36

fz *fz* *fz*

Musical notation for measures 36-40. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *fz*. The lower staff has a bass clef and the same key signature. Dynamic markings *fz* appear in measures 37, 39, and 40. The music features melodic lines with slurs and ties.

41

fz *dim.* *p*

Musical notation for measures 41-44. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *fz*. The lower staff has a bass clef and the same key signature. Dynamic markings *dim.* and *p* appear in measures 42 and 43 respectively. The music features melodic lines with slurs and ties.

SECONDO

45

Musical score for measures 45-47. The piece is in a minor key. Measure 45 features a bass line with a half note G2, a quarter rest, and a quarter note A2. Measure 46 has a bass line with a half note B1, a quarter note C2, and a quarter note D2. Measure 47 has a bass line with a half note E2, a quarter note F2, and a quarter note G2. A dynamic marking of *fz* is present in measure 47. The right hand has a few notes in measure 47, including a quarter note G4 and a quarter note F4.

48

Musical score for measures 48-50. Measure 48 has a bass line with a half note G2, a quarter note A2, and a quarter note B2. Measure 49 has a bass line with a half note C3, a quarter note D3, and a quarter note E3. Measure 50 has a bass line with a half note F3, a quarter note G3, and a quarter note A3. The right hand has a complex texture with chords and moving lines in all three measures.

51

Musical score for measures 51-53. Measure 51 has a bass line with a half note G2, a quarter note A2, and a quarter note B2. Measure 52 has a bass line with a half note C3, a quarter note D3, and a quarter note E3. Measure 53 has a bass line with a half note F3, a quarter note G3, and a quarter note A3. A dynamic marking of *p* is present in measure 53. The right hand has a complex texture with chords and moving lines in all three measures.

54

Musical score for measures 54-56. Measures 54 and 55 are empty staves. Measure 56 has a bass line with a half note G2, a quarter note A2, and a quarter note B2.

57

Attacca Presto

Musical score for measures 57-59. Measure 57 has a bass line with a half note G2, a quarter note A2, and a quarter note B2. Measure 58 has a bass line with a half note C3, a quarter note D3, and a quarter note E3. Measure 59 has a bass line with a half note F3, a quarter note G3, and a quarter note A3. A dynamic marking of *perdendosi* is present in measure 58. The right hand has a complex texture with chords and moving lines in all three measures.

PRIMO

45

fz

Musical notation for measures 45-47. Measure 45 starts with a treble clef and a key signature of one sharp (F#). The right hand plays a sequence of eighth notes, while the left hand plays a bass line. Measures 46 and 47 feature a dense texture with many beamed notes in both hands. A fortissimo (fz) dynamic marking is present in measure 47.

48

fz *fz*

Musical notation for measures 48-50. The right hand continues with a rapid eighth-note pattern, and the left hand provides a steady bass accompaniment. Two fortissimo (fz) dynamic markings are shown in measures 49 and 50.

51

fz *p*

Musical notation for measures 51-53. Measure 51 features a fortissimo (fz) dynamic. Measures 52 and 53 show a change in texture with a piano (p) dynamic marking. The right hand has a series of beamed notes, and the left hand has a more active bass line.

54

Musical notation for measures 54-56. The right hand plays a melodic line with some grace notes, and the left hand continues with a bass line. There are some slurs and phrasing marks in the notation.

57

perdendosi *Attacca Presto*

Musical notation for measures 57-59. The right hand has a melodic line that ends with a fermata. The left hand has a bass line. The word "perdendosi" is written below the staff. The piece concludes with the instruction "Attacca Presto".

SECONDO

Presto scherzando

9

p

17

cresc.

f

24

p

31

PRIMO

Presto scherzando

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes with occasional rests.

The second system of the musical score consists of two staves. The upper staff continues the eighth-note melody with some chromatic movement. The lower staff continues the rhythmic accompaniment.

The third system of the musical score consists of two staves. The upper staff features a melody with dynamic markings: *[p]*, *fz*, *fz* [*cresc.*], and *[f]*. The lower staff continues the rhythmic accompaniment.

The fourth system of the musical score consists of two staves. The upper staff features a melody with a dynamic marking of *p* and some phrasing slurs. The lower staff continues the rhythmic accompaniment.

The fifth system of the musical score consists of two staves. The upper staff features a melody with a dynamic marking of *p*. The lower staff continues the rhythmic accompaniment.

SECONDO

40

40

[fz]

fz

Musical score for measures 40-47. The right hand plays a continuous eighth-note pattern. The left hand has a few notes, including a fermata on a dotted quarter note in measure 46.

48

48

fz

Musical score for measures 48-54. The right hand continues with eighth notes, and the left hand has a few notes, including a fermata on a dotted quarter note in measure 54.

55

55

[fz]

Musical score for measures 55-61. The right hand continues with eighth notes, and the left hand has a few notes, including a fermata on a dotted quarter note in measure 61.

62

62

[f]

[dolce]

à la Haydn

Musical score for measures 62-68. The right hand has chords and eighth notes. The left hand has a few notes, including a fermata on a dotted quarter note in measure 68. The instruction "à la Haydn" is written above the final measure.

69

69

Musical score for measures 69-75. The right hand has chords and eighth notes. The left hand has a few notes, including a fermata on a dotted quarter note in measure 75.

PRIMO

40

fz *fz*

Musical notation for measures 40-47. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. It contains a series of eighth-note runs and chords, with some notes marked with dashed lines. The lower staff begins with a bass clef and contains a series of eighth-note runs and chords. The dynamic marking *fz* (forzando) is present in both staves.

48

fz

Musical notation for measures 48-54. The system consists of two staves. The upper staff continues with eighth-note runs and chords, some with dashed lines. The lower staff continues with eighth-note runs and chords. The dynamic marking *fz* is present in the lower staff.

55

fz

Musical notation for measures 55-61. The system consists of two staves. The upper staff continues with eighth-note runs and chords, some with dashed lines. The lower staff continues with eighth-note runs and chords. The dynamic marking *fz* is present in the upper staff.

62

f *dolce* *à la Haydn*

Musical notation for measures 62-68. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. It contains a series of eighth-note runs and chords, with some notes marked with dashed lines. The lower staff begins with a bass clef and contains a series of eighth-note runs and chords. The dynamic marking *f* (forte) is present in the lower staff, and *dolce* (dolce) is present in the upper staff. The text *à la Haydn* is written above the upper staff.

69

Musical notation for measures 69-75. The system consists of two staves. The upper staff continues with eighth-note runs and chords, some with dashed lines. The lower staff continues with eighth-note runs and chords.

SECONDO

76

[rall.]

84

1 2 3 4 5

89

6 7 8

sf

94

99

p *fz*

PRIMO

76 *rall.*

Musical score for measures 76-83. The piece is in a minor key with two flats. The right hand features a melodic line with slurs and a *rall.* marking. The left hand provides harmonic support with chords and some moving lines.

84

Musical score for measures 84-88. The right hand has a rapid, ascending sixteenth-note run. The left hand consists of block chords.

89 *cresc.* *f*

Musical score for measures 89-93. The right hand continues with a rapid ascending run, marked with *cresc.* and *f*. The left hand has a few notes and rests.

94 *p*

Musical score for measures 94-100. The right hand has a melodic line with slurs, marked with *p*. The left hand has chords and rests.

101 *fz*

Musical score for measures 101-106. The right hand has a melodic line with slurs. The left hand has a rapid ascending sixteenth-note run, marked with *fz*.

SECONDO

106

Musical score for measures 106-111. The piece is in a minor key with a 3/4 time signature. Measure 106 starts with a forte (*f*) dynamic. The right hand features a descending eighth-note scale, while the left hand has a simple bass line. The music concludes with a fermata over the final chord.

112

Musical score for measures 112-118. The right hand begins with a melodic line, and the left hand provides harmonic support. A forte (*f*) dynamic is indicated in measure 118. The piece ends with a fermata.

119

Musical score for measures 119-126. This section features a more complex rhythmic pattern with sixteenth-note runs in both hands. A repeat sign is present at the beginning of measure 120. The piece concludes with a fermata.

127

Musical score for measures 127-133. A crescendo (*[cresc.]*) is marked in measure 127. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line. The piece ends with a fermata.

134

Musical score for measures 134-140. The piece starts with a forte (*[f]*) dynamic in measure 134, which then changes to piano (*p*) in measure 136. The right hand features a melodic line with grace notes, and the left hand has a rhythmic bass line. The piece concludes with a fermata.

PRIMO

106

f

Musical score for measures 106-111. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. A dynamic marking of *f* is present in the first measure.

112

f

Musical score for measures 112-118. The system consists of two staves. The upper staff continues the melodic line with complex ornamentation. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *f* is present in the final measure.

119

Musical score for measures 119-125. The system consists of two staves. A double bar line is present between measures 119 and 120. The upper staff features a melodic line with slurs and ornaments. The lower staff contains a bass line with chords and rests.

126

cresc. *sf*

Musical score for measures 126-132. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords and slurs. Dynamic markings include *cresc.* and *sf*.

133

f 1 2

Musical score for measures 133-138. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords and slurs. A dynamic marking of *f* is present. The system concludes with two measures marked with the numbers 1 and 2.

SECONDO

141

[cresc.]

This system contains measures 141 through 147. The right hand features a complex, flowing melodic line with many accidentals. The left hand provides a steady accompaniment of eighth notes. A crescendo marking is present at the end of the system.

148

fz

This system contains measures 148 through 154. The right hand continues with a similar melodic pattern. The left hand accompaniment becomes more sparse, with some notes held across measures. A fortissimo (*fz*) marking is placed in the middle of the system.

155

fz

This system contains measures 155 through 161. The right hand's melodic line is characterized by dense, repeated rhythmic patterns. The left hand accompaniment consists of simple eighth-note figures. A fortissimo (*fz*) marking is located in the middle of the system.

162

p

This system contains measures 162 through 169. The right hand features a melodic line with frequent slurs and ties. The left hand accompaniment is very light, with many notes marked with a staccato (*stacc.*) symbol. A piano (*p*) marking is placed in the middle of the system.

170

cresc.

This system contains measures 170 through 176. The right hand continues with a melodic line similar to the previous systems. The left hand accompaniment is sparse, with some notes held across measures. A crescendo (*cresc.*) marking is placed in the middle of the system.

PRIMO

141

[p] cresc.

148

fz f

155

ff

162

dolce

170

[cresc.]

SECONDO

178

Musical score for measures 178-184. The right hand features a series of eighth-note chords with a melodic line, while the left hand plays a simple bass line with some rests.

185

Musical score for measures 185-191. The right hand continues with eighth-note chords, and the left hand has a steady bass line. A dynamic marking *[f]* is present in measure 186.

192

Musical score for measures 192-198. The right hand has a more active melodic line with eighth notes, and the left hand continues with a rhythmic bass line.

199

Musical score for measures 199-206. The right hand features a melodic line with some rests, and the left hand has a steady bass line.

207

Musical score for measures 207-213. The right hand has a melodic line with some rests, and the left hand has a steady bass line. Dynamic markings *[fz]* are present in measures 209, 210, and 211.

PRIMO

178

Musical score for measures 178-185. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with eighth-note chords.

186

Musical score for measures 186-193. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth-note chords. A dynamic marking of *f* (forte) is present at the beginning of the system.

194

Musical score for measures 194-201. The right hand has a melodic line with some slurs and accents. The left hand continues with eighth-note accompaniment.

202

Musical score for measures 202-208. The right hand features a rapid sixteenth-note scale-like passage. The left hand has a steady eighth-note accompaniment.

209

Musical score for measures 209-216. The right hand has a melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment. Dynamic markings of *fz* (forzando) are present.

SECONDO

216

Musical score for measures 216-221. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth-note patterns, starting with a piano (*p*) dynamic and increasing to a crescendo (*[cresc.]*) by measure 221. The left hand provides a steady accompaniment of eighth notes.

222

Musical score for measures 222-227. The right hand continues its melodic line, reaching a forte (*[f]*) dynamic in measure 225 before softening to piano (*p*) in measure 227. The left hand maintains its eighth-note accompaniment.

228

Musical score for measures 228-233. The right hand continues with eighth-note patterns, while the left hand features a more active accompaniment with eighth notes and rests.

234

Musical score for measures 234-239. The right hand has a melodic line with rests, while the left hand continues with eighth-note accompaniment.

240

Musical score for measures 240-245. The right hand is mostly silent, while the left hand continues with eighth-note accompaniment, marked with a crescendo (*[cresc.]*) in measure 243.

PRIMO

216

[p] [cresc.]

Musical score for measures 216-221. The piece is in B-flat major (two flats) and 3/4 time. The right hand plays a melody of eighth notes with slurs, and the left hand plays a bass line of eighth notes. Dynamic markings include *[p]* at the start and *[cresc.]* in the fifth measure.

222

fz [*f*] *p*

Musical score for measures 222-227. The right hand continues with eighth notes, and the left hand has a more active bass line. Dynamic markings include *fz* at the start, *[f]* in the third measure, and *p* in the sixth measure.

228

Musical score for measures 228-233. The right hand features slurred eighth notes, and the left hand plays a steady eighth-note accompaniment.

234

Musical score for measures 234-239. The right hand plays a melody of eighth notes, and the left hand has a complex bass line with many beamed notes.

240

cresc.

Musical score for measures 240-245. The right hand plays a melody of eighth notes, and the left hand has a complex bass line. A *cresc.* marking is present in the third measure.

SECONDO

247

Musical score for measures 247-253. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The upper staff features a continuous eighth-note pattern, starting with a forte (*fz*) dynamic. The lower staff provides a simple accompaniment of quarter notes.

254

Musical score for measures 254-260. The upper staff continues with eighth-note patterns, including some slurs and accents. The lower staff continues with quarter notes, ending with a sharp sign (#) on the final measure.

261

Musical score for measures 261-267. The upper staff features slurred eighth-note patterns. The lower staff has rests in several measures, with occasional quarter notes.

268

Musical score for measures 268-276. The upper staff has slurred eighth-note patterns, with a *dolce* marking. The lower staff has rests in several measures, with occasional quarter notes.

277

Musical score for measures 277-283. The upper staff features slurred eighth-note patterns, with a *pp* (pianissimo) marking and a *rall.* (rallentando) marking. The lower staff has rests in several measures, with occasional quarter notes.

PRIMO

247

fz *f*

Measures 247-253: Treble clef, bass clef, key signature of three flats. Measure 247 starts with a forte *fz* dynamic. Measure 248 has a forte *f* dynamic. The music features a melodic line in the treble and a bass line in the bass clef, with various articulations and slurs.

254

Measures 254-260: Treble clef, bass clef, key signature of three flats. The music continues with a melodic line in the treble and a bass line in the bass clef, featuring slurs and articulations.

261

Measures 261-267: Treble clef, bass clef, key signature of three flats. Measure 261 has a *v* (accents) marking. The music features a melodic line in the treble and a bass line in the bass clef, with various articulations and slurs.

268

Measures 268-276: Treble clef, bass clef, key signature of three flats. Measure 268 has a *dolce* marking. The music features a melodic line in the treble and a bass line in the bass clef, with various articulations and slurs.

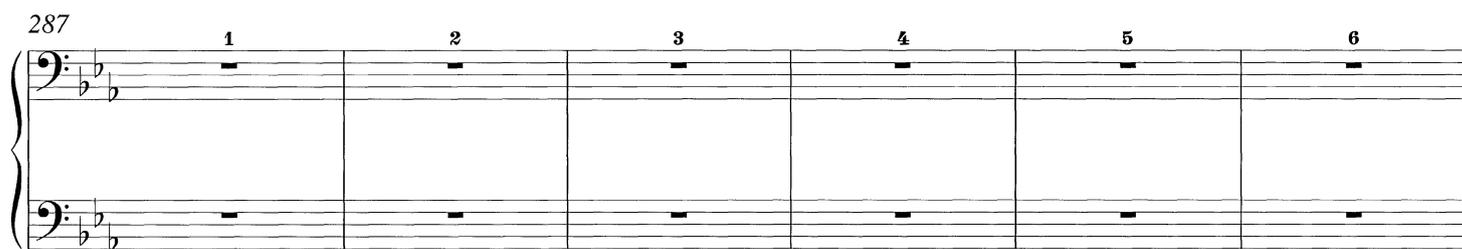
277

Measures 277-283: Treble clef, bass clef, key signature of three flats. Measure 277 has a *pp* (pianissimo) marking. Measure 280 has a *rall.* (rallentando) marking. The music features a melodic line in the treble and a bass line in the bass clef, with various articulations and slurs.

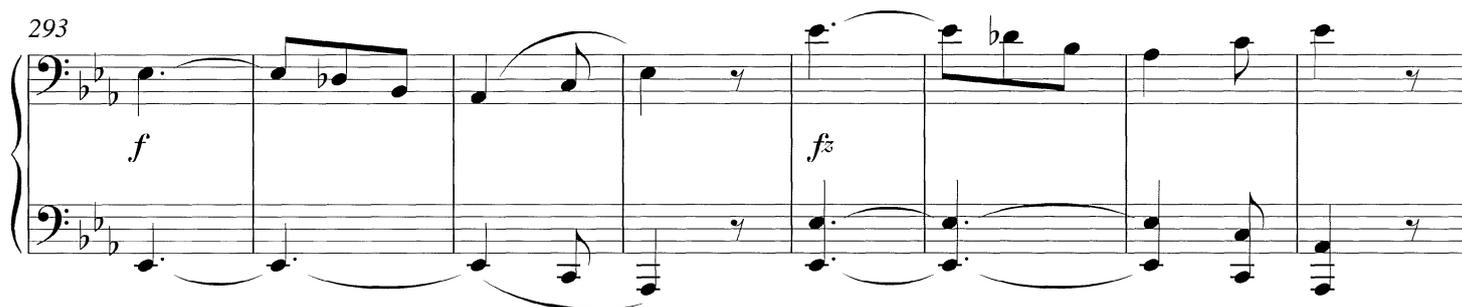
SECONDO

287

1 2 3 4 5 6



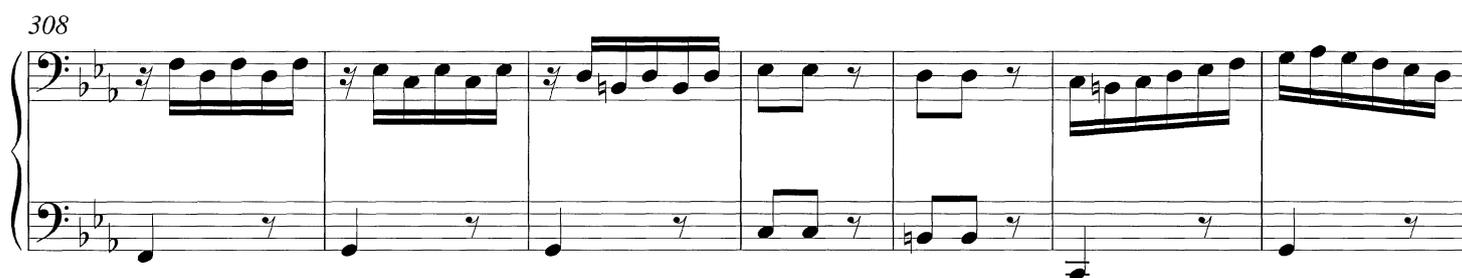
293



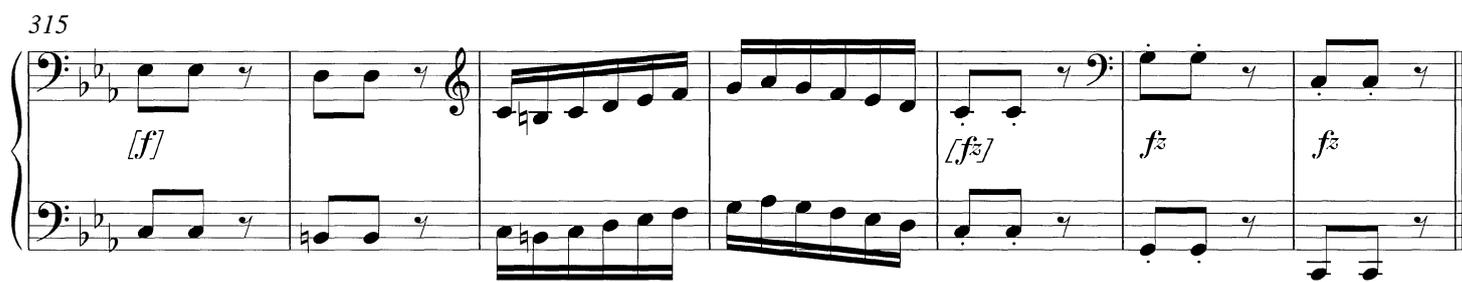
301



308



315



PRIMO

287

[p] cresc.

This system contains measures 287 to 292. The right hand features a complex, flowing melodic line with many accidentals. The left hand provides a steady accompaniment of chords with a tenuto mark. The dynamic starts at *[p]* and increases to *cresc.* by measure 292.

293

[f]

This system contains measures 293 to 299. The right hand continues with a melodic line that becomes more rhythmic and accented. The left hand accompaniment remains consistent. The dynamic is marked *[f]* at the beginning of measure 293.

300

fz *f*

This system contains measures 300 to 306. The right hand has a very active, tremolo-like melodic line. The left hand accompaniment is more active, with eighth notes. The dynamic starts at *fz* and changes to *f* in measure 304.

307

This system contains measures 307 to 314. The right hand has a melodic line with some rests. The left hand accompaniment is more active, with eighth notes. There are no dynamic markings in this system.

315

f *fz* *fz* *fz*

This system contains measures 315 to 321. The right hand has a melodic line with some rests. The left hand accompaniment is more active, with eighth notes. The dynamic starts at *f* and changes to *fz* in measure 317, remaining at *fz* through measure 321.

Sonat f-moll

Sonata F Minor

Sonate f-Moll

Dubbelsonat för piano, f-moll

Allegro non tanto

[Tryckt 1820*]

Secondo

mezza voce

5

p

cresc.

10

cresc.

f

p

cresc.

15

ff

f

19

cresc.

dolce

*) Printed/gedruckt 1820.

Dubbelsonat för piano, f-moll

Allegro non tanto

[Tryckt 1820]

Primo

5

10

15

19

SECONDO

23

Musical score for measures 23-26. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 23 features a treble clef with a series of eighth notes and a bass clef with a whole note. Measures 24-26 continue with similar rhythmic patterns, including a trill in measure 25.

27

Musical score for measures 27-30. Measure 27 has a bass clef with a series of eighth notes. Measure 28 has a whole note chord. Measure 29 features a trill (tr) above a whole note chord. Measure 30 has a forte (f) dynamic marking and a series of eighth notes.

31

Musical score for measures 31-34. Measure 31 has a treble clef with a series of eighth notes. Measure 32 has a bass clef with a series of eighth notes. Measure 33 has a treble clef with a series of eighth notes. Measure 34 has a bass clef with a series of eighth notes.

35

Musical score for measures 35-38. Measure 35 has a treble clef with a piano (p) dynamic marking and a series of eighth notes. Measure 36 has a bass clef with a series of eighth notes. Measure 37 has a forte (f) dynamic marking and a series of eighth notes. Measure 38 has a bass clef with a series of eighth notes.

39

Musical score for measures 39-42. Measure 39 has a bass clef with a forte (f) dynamic marking and a series of eighth notes. Measure 40 has a bass clef with a series of eighth notes and a crescendo (cresc.) marking. Measure 41 has a bass clef with a series of eighth notes and a forte (f) dynamic marking. Measure 42 has a bass clef with a series of eighth notes.

PRIMO

23

dolce

27

f

31

35

[p] *[f]*

38

cresc. *f*

SECONDO

42

f

45

[p]

49

1. *p*

52

1 2 3 *f*

59

f [p]

PRIMO

42 *8va*

fz

45

p

49

p *pp*

52

p *pp* *tr*

57

fz *p*

SECONDO

63

63-66

fz *fz* *fz*

Measures 63-66: Bass clef, two staves. Measure 63: Bass staff has a whole rest, Treble staff has a whole rest. Measure 64: Bass staff has a whole rest, Treble staff has a half note chord (F4, A4) with *fz*. Measure 65: Bass staff has a whole rest, Treble staff has a half note chord (F4, A4) with *fz*. Measure 66: Bass staff has a whole rest, Treble staff has a half note chord (F4, A4) with *fz*.

67

67-70

fz *f* *dolce*

Measures 67-70: Bass clef, two staves. Measure 67: Bass staff has a whole rest, Treble staff has a half note chord (F4, A4) with *fz*. Measure 68: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4) with *f*. Measure 69: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4) with *f*. Measure 70: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4) with *dolce*.

71

71-74

Measures 71-74: Bass clef, two staves. Measure 71: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 72: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 73: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 74: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4).

75

75-78

Measures 75-78: Bass clef, two staves. Measure 75: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 76: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 77: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 78: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4).

79

79-82

Measures 79-82: Bass clef, two staves. Measure 79: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 80: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 81: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4). Measure 82: Bass staff has a half note chord (F4, A4), Treble staff has a half note chord (F4, A4).

PRIMO

63

63

fz

This system contains measures 63, 64, and 65. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 63 features a descending bass line in the left hand and chords in the right hand. Measure 64 continues the bass line and has a fermata over the final note. Measure 65 has a fermata over the final note and a dynamic marking of *fz*.

66

66

fz [*fz*] [*dolce*]

This system contains measures 66, 67, 68, 69, and 70. Measure 66 has a dynamic marking of *fz*. Measure 67 has a dynamic marking of [*fz*]. Measure 68 has a fermata over the final note. Measure 69 has a fermata over the final note. Measure 70 has a dynamic marking of [*dolce*] and a fermata over the final note.

71

71

tr

This system contains measures 71, 72, 73, and 74. Measure 71 has a dynamic marking of *tr* (trill) over the final note. Measure 72 has a fermata over the final note. Measure 73 has a fermata over the final note. Measure 74 has a fermata over the final note.

75

75

This system contains measures 75, 76, 77, and 78. Measure 75 has a fermata over the final note. Measure 76 has a fermata over the final note. Measure 77 has a fermata over the final note. Measure 78 has a fermata over the final note.

79

79

sf *sf*

This system contains measures 79, 80, 81, and 82. Measure 79 has a dynamic marking of *sf* (sforzando) over the final note. Measure 80 has a dynamic marking of *sf* over the final note. Measure 81 has a dynamic marking of *sf* over the final note. Measure 82 has a dynamic marking of *sf* over the final note.

SECONDO

82

82

f

3

83

This system contains measures 82 and 83. Measure 82 features a treble clef with a triplet of eighth notes starting on G4, marked with a forte (*f*) dynamic. The bass clef has a whole rest in measure 82 and a half note G3 in measure 83. Measure 83 continues the triplet in the treble and has a half note G3 in the bass.

84

84

[fz]

p

85

This system contains measures 84 and 85. Measure 84 has a treble clef with a half note G4 and a bass clef with a half note G3. Measure 85 has a treble clef with a whole rest and a bass clef with a half note G3. Dynamics include *[fz]* in the bass of measure 84 and *p* in the treble of measure 85.

87

87

fz

f

p

fz

88

89

90

91

92

This system contains measures 87 through 92. Measure 87 has a bass clef with a half note G3, marked *fz*. Measure 88 has a bass clef with a half note G3, marked *f*. Measure 89 has a bass clef with a half note G3, marked *p*. Measure 90 has a bass clef with a half note G3, marked *fz*. Measure 91 has a bass clef with a half note G3. Measure 92 has a bass clef with a half note G3. Dynamics include *fz*, *f*, *p*, and *fz*.

93

93

f

p

fz

f

p

94

95

96

97

98

This system contains measures 93 through 98. Measure 93 has a bass clef with a half note G3, marked *f*. Measure 94 has a bass clef with a half note G3, marked *p*. Measure 95 has a bass clef with a half note G3, marked *fz*. Measure 96 has a bass clef with a half note G3, marked *f*. Measure 97 has a bass clef with a half note G3, marked *p*. Measure 98 has a bass clef with a half note G3. Dynamics include *f*, *p*, *fz*, *f*, and *p*.

99

99

cresc.

100

101

102

103

104

This system contains measures 99 through 104. Measure 99 has a bass clef with a half note G3. Measure 100 has a bass clef with a half note G3. Measure 101 has a bass clef with a half note G3. Measure 102 has a bass clef with a half note G3. Measure 103 has a bass clef with a half note G3. Measure 104 has a bass clef with a half note G3. Dynamics include *cresc.* in measure 102.

PRIMO

82

[f]

Musical score for measures 82-84. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 82 starts with a forte [f] dynamic. The music features a mix of chords and moving lines in both hands.

85

fz [p] [*fz*]

Musical score for measures 85-88. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 85 starts with a fortissimo *fz* dynamic. Measure 86 has a piano [p] dynamic. Measure 87 has a fortissimo [*fz*] dynamic. There are fermatas in measures 85 and 86. A second ending bracket with a '2' is shown above the upper staff in measure 87.

89

f *p* *fz*

Musical score for measures 89-92. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature changes to two sharps (F# and C#). Measure 89 starts with a forte *f* dynamic. Measure 90 has a piano *p* dynamic. Measure 91 has a fortissimo *fz* dynamic. There are fermatas in measures 90 and 91. A second ending bracket with a '2' is shown above the upper staff in measure 91.

93

[f] [p] *fz* [f]

Musical score for measures 93-98. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 93 starts with a forte [f] dynamic. Measure 94 has a piano [p] dynamic. Measure 95 has a fortissimo *fz* dynamic. Measure 96 has a forte [f] dynamic. There are fermatas in measures 94 and 95. A second ending bracket with a '2' is shown above the upper staff in measure 95.

99

[p] cresc.

Musical score for measures 99-102. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 99 has a piano [p] dynamic. Measure 100 has a piano [p] dynamic. Measure 101 has a crescendo *cresc.* dynamic. Measure 102 has a piano [p] dynamic. First and second ending brackets with '1' and '2' are shown above the upper staff in measures 99 and 100 respectively.

SECONDO

104

104

f *p*

Musical score for measures 104-107. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 104 features a piano introduction with chords in the right hand and a bass line in the left hand. Measure 105 has a forte (*f*) dynamic. Measure 106 has a piano (*p*) dynamic. Measure 107 continues the piano dynamic. A dashed line connects the final notes of measures 106 and 107.

108

108

Musical score for measures 108-112. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has three flats. Measure 108 has a piano introduction. Measures 109-112 feature a complex rhythmic pattern with many sixteenth notes and rests.

113

113

[f] *fz* *fz*

Musical score for measures 113-115. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has three flats. Measure 113 has a forte (*[f]*) dynamic. Measures 114 and 115 have fortissimo (*fz*) dynamics. The music features rapid sixteenth-note passages in both hands.

116

116

[fz]

Musical score for measures 116-118. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 116 has a piano introduction. Measure 117 has a fortissimo (*[fz]*) dynamic. Measure 118 continues the fortissimo dynamic. The music features rapid sixteenth-note passages in both hands.

119

119

[dolce]

Musical score for measures 119-123. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has three flats. Measure 119 has a dolce (*[dolce]*) dynamic. Measures 120-123 continue the dolce dynamic. The music features rapid sixteenth-note passages in both hands. A dashed line connects the final notes of measures 122 and 123.

PRIMO

104

[p] fz *)

108

112

f fz

116

fz

120

[dolce]

*) Cf. Crit. Commentary.

SECONDO

124

Musical score for measures 124-127. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 124 features a bass line with eighth-note chords and a treble line with a dotted half note. Measure 125 has a bass line with eighth notes and a treble line with a whole note. Measure 126 has a bass line with eighth notes and a treble line with a dotted half note. Measure 127 has a bass line with eighth notes and a treble line with a dotted half note. A dynamic marking of *[fz]* is present in measure 127.

128

Musical score for measures 128-131. Measure 128 features a treble line with sixteenth-note runs and a bass line with eighth notes. Measure 129 has a treble line with sixteenth-note runs and a bass line with eighth notes. Measure 130 has a treble line with sixteenth-note runs and a bass line with eighth notes. Measure 131 has a treble line with a whole note and a bass line with a whole note. A dynamic marking of *[fz]* is present in measure 128.

132

Musical score for measures 132-135. Measure 132 features a bass line with eighth notes and a treble line with a whole note. Measure 133 has a bass line with eighth notes and a treble line with a whole note. Measure 134 has a bass line with eighth notes and a treble line with a dotted half note. Measure 135 has a bass line with eighth notes and a treble line with a dotted half note. A dynamic marking of *f* is present in measure 134.

136

Musical score for measures 136-138. Measure 136 features a bass line with sixteenth-note runs and a treble line with sixteenth-note runs. Measure 137 has a bass line with sixteenth-note runs and a treble line with sixteenth-note runs. Measure 138 has a bass line with sixteenth-note runs and a treble line with sixteenth-note runs. A dynamic marking of *[f]* is present in measure 136.

139

Musical score for measures 139-142. Measure 139 features a bass line with eighth notes and a treble line with eighth notes. Measure 140 has a bass line with eighth notes and a treble line with eighth notes. Measure 141 has a bass line with eighth notes and a treble line with eighth notes. Measure 142 has a bass line with eighth notes and a treble line with eighth notes.

PRIMO

124

Musical score for measures 124-127. The system consists of two staves. The upper staff begins with a whole rest in measure 124, followed by a melodic line starting in measure 125. A dynamic marking of *fz* appears in measure 127. A second dynamic marking of *fz* is located in the lower staff in measure 127. A circled '2' is present above the first note of measure 126 in the upper staff.

128

Musical score for measures 128-131. The system consists of two staves. The upper staff features a complex melodic line with many slurs and ties. The lower staff provides a rhythmic accompaniment with slurs and ties.

132

Musical score for measures 132-134. The system consists of two staves. The upper staff has a melodic line with slurs and ties. A dynamic marking of *[f]* is placed in the lower staff in measure 134.

135

Musical score for measures 135-138. The system consists of two staves. The upper staff has a melodic line with slurs and ties. A dynamic marking of *f* is placed in the lower staff in measure 135.

139

Musical score for measures 139-142. The system consists of two staves. The upper staff has a melodic line with slurs and ties. The lower staff has a rhythmic accompaniment with slurs and ties.

SECONDO

142

Musical score for measures 142-145. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 142 features a forte (*fz*) dynamic. The right hand has a melodic line with a slur over measures 143-145, while the left hand provides a rhythmic accompaniment.

146

Musical score for measures 146-149. Measure 146 has a piano (*p*) dynamic. Measure 147 includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic in measure 148. The right hand has a melodic line with a slur over measures 146-149, and the left hand has a rhythmic accompaniment.

150

Musical score for measures 150-153. Measure 150 has a piano (*p*) dynamic. Measure 151 has a pianissimo (*pp*) dynamic. Measures 152 and 153 have a fortissimo (*fz*) dynamic. The right hand has a melodic line with a slur over measures 150-153, and the left hand has a rhythmic accompaniment.

154

Musical score for measures 154-156. Measure 154 has a fortissimo (*ff*) dynamic. The right hand has a melodic line with a slur over measures 154-156, and the left hand has a rhythmic accompaniment.

157

Musical score for measures 157-160. Measure 157 has a forte (*f*) dynamic. The right hand has a melodic line with a slur over measures 157-160, and the left hand has a rhythmic accompaniment.

PRIMO

142

Musical score for measures 142-144. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

145

Musical score for measures 145-148. The right hand has a melodic line with slurs and a crescendo marking. The left hand has a more rhythmic accompaniment with slurs and a dashed line indicating a phrasing change.

149

Musical score for measures 149-153. The right hand features a melodic line with slurs and dynamic markings: *f*, *p*, and *ff*. There are also fingering numbers 1 and 2. The left hand has a rhythmic accompaniment.

154

Musical score for measures 154-156. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs.

157

Musical score for measures 157-160. The right hand has a melodic line with slurs and dynamic markings: *[f]*. The left hand has a rhythmic accompaniment with slurs and dynamic markings: *[f]*. The piece ends with a double bar line.

SECONDO

Andante sostenuto

mezza voce

Musical notation for measures 1-2. The piece is in B-flat major and common time. The right hand features a melodic line with a slur and a fermata over the first two measures. The left hand plays a steady eighth-note accompaniment. The dynamic marking 'mezza voce' is present.

3

Musical notation for measures 3-5. The right hand continues the melodic line with some chromaticism. The left hand maintains the eighth-note accompaniment. Measure 5 ends with a fermata.

6

cresc. [fz] f p

Musical notation for measures 6-9. The right hand has rests for the first three measures, then enters with a sixteenth-note accompaniment. The left hand continues the eighth-note accompaniment. Dynamic markings include 'cresc.', '[fz]', 'f', and 'p'.

10

Musical notation for measures 10-11. The right hand plays a sixteenth-note accompaniment. The left hand continues the eighth-note accompaniment. Measure 11 ends with a fermata.

12

cresc. [p]

Musical notation for measures 12-14. The right hand plays a sixteenth-note accompaniment. The left hand continues the eighth-note accompaniment. Dynamic markings include 'cresc.' and '[p]'. Measure 14 ends with a fermata.

PRIMO

Andante sostenuto

1 2 3

4

[mezza voce] [cresc.] fz

7

f p cresc.

9

12

[cresc.] [p] tr

Detailed description: This is a musical score for a solo instrument, likely a violin or viola, in the first movement (PRIMO). The tempo is marked 'Andante sostenuto'. The score is in 2/4 time and the key signature has one flat (B-flat). It consists of 12 measures. Measures 1-3 are mostly rests. Measure 4 begins with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The right hand has a slur over measures 4-6 and a dynamic marking of [mezza voce]. The left hand has a slur over measures 4-6 and a dynamic marking of [cresc.]. Measure 7 has a dynamic marking of f in the right hand and p in the left hand, with a trill (tr) in the right hand. Measure 8 has a dynamic marking of cresc. in the left hand. Measure 9 has a dynamic marking of fz in the right hand. Measure 10 has a dynamic marking of p in the right hand. Measure 11 has a dynamic marking of [cresc.] in the left hand. Measure 12 has a dynamic marking of [p] in the right hand and tr in the left hand.

SECONDO

15

Musical score for measures 15-17, piano part. The score is written in bass clef with a key signature of one flat (B-flat). Measure 15 features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together, and slurs. Measure 16 continues this pattern with some rests. Measure 17 shows a continuation of the rhythmic motif with some grace notes.

18

Musical score for measures 18-20, piano part. Measure 18 has a similar rhythmic pattern to measure 15. Measure 19 features a change in texture with some chords and rests, marked with a forte (*fz*) dynamic. Measure 20 continues with a similar texture, also marked with *fz*.

21

Musical score for measures 21-23, piano part. Measure 21 has a different rhythmic pattern, marked with *fz*. Measure 22 features a complex rhythmic pattern with slurs and a second ending bracket. Measure 23 continues with a similar pattern, marked with *fz*.

24

Musical score for measures 24-26, piano part. Measure 24 features a complex rhythmic pattern with slurs and a second ending bracket. Measure 25 continues with a similar pattern. Measure 26 features a complex rhythmic pattern with slurs and a second ending bracket.

27

Musical score for measures 27-29, piano part. Measure 27 features a complex rhythmic pattern with slurs and a second ending bracket. Measure 28 continues with a similar pattern. Measure 29 features a complex rhythmic pattern with slurs and a second ending bracket.

PRIMO

15

Musical notation for measures 15-17. The system consists of two staves. The upper staff begins with a long slur over measures 15 and 16. Dynamic markings *fz* are present in measures 16 and 17. The lower staff contains a melodic line with a slur in measure 16.

18

Musical notation for measures 18-20. The system consists of two staves. The upper staff features a slur over measures 18 and 19, with a second slur over measure 20. Dynamic markings *fz* and [*fz*] are present. The lower staff has a slur under measures 18 and 19.

21

Musical notation for measures 21-23. The system consists of two staves. The upper staff has a dynamic marking *fz* in measure 21. The lower staff contains a melodic line with a slur in measure 21.

24

Musical notation for measures 24-26. The system consists of two staves. The upper staff has a dynamic marking *fz* in measure 24 and [*fz*] in measure 26. The lower staff contains a melodic line with a slur in measure 24.

27

Musical notation for measures 27-29. The system consists of two staves. The upper staff has a dynamic marking [*fz*] in measure 28. The lower staff contains a melodic line with a slur in measure 27.

SECONDO

30

Musical score for measures 30-32. The piece is in B-flat major (one flat). Measure 30 features a complex texture with a sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. Measure 31 continues this texture. Measure 32 shows a change in the right hand's texture, moving to a more melodic line. A dashed line in the left hand of measure 31 indicates a fingering or articulation suggestion.

33

Musical score for measures 33-35. Measure 33 has a forte (*fz*) dynamic. Measure 34 also has a forte (*fz*) dynamic. Measure 35 features a melodic line in the right hand. A dashed line in the left hand of measure 34 indicates a fingering or articulation suggestion.

36

Musical score for measures 36-39. Measure 36 has a piano (*p*) dynamic. Measures 37, 38, and 39 feature a steady accompaniment in the right hand with chords and eighth notes, while the left hand provides a simple bass line.

40

Musical score for measures 40-42. Measures 40 and 41 feature a sixteenth-note arpeggiated pattern in the right hand, similar to measure 30. Measure 42 continues this texture. A dashed line in the left hand of measure 40 indicates a fingering or articulation suggestion.

43

Musical score for measures 43-45. Measure 43 has a forte (*fz*) dynamic. Measure 44 is a whole rest. Measure 45 has a piano (*p*) dynamic and features a sixteenth-note arpeggiated pattern in the right hand. A dashed line in the left hand of measure 43 indicates a fingering or articulation suggestion.

PRIMO

30

Musical notation for measures 30-32. Treble clef has a melodic line with slurs and a sharp sign. Bass clef has a rhythmic accompaniment with slurs and a dashed line.

33

Musical notation for measures 33-36. Treble clef has a melodic line with slurs, a trill (tr), and a piano (p) dynamic marking. Bass clef has a rhythmic accompaniment with slurs and a dashed line.

37

Musical notation for measures 37-39. Treble clef has a melodic line with slurs, a fermata, and a crescendo (cresc.) marking. Bass clef has a rhythmic accompaniment with slurs and a dashed line.

40

Musical notation for measures 40-42. Treble clef has a melodic line with slurs and a sharp sign. Bass clef has a rhythmic accompaniment with slurs and a sharp sign.

43

Musical notation for measures 43-45. Treble clef has a melodic line with slurs and a forte (f) dynamic marking. Bass clef has a rhythmic accompaniment with slurs.

SECONDO

46

fz *p*

50

fz *fz* *p*

54

[fz]

57

fz *[fz]* *[fz]*

60

fz *cresc.* *f*

PRIMO

46

[p] fz [p]

This system contains measures 46 through 49. The music is written for piano in two staves. Measure 46 starts with a piano (*[p]*) dynamic and features a melodic line in the right hand and a bass line in the left hand. Measure 47 has a forte (*fz*) dynamic. Measure 48 is a whole rest in both hands. Measure 49 returns to piano (*[p]*) and features a melodic line in the right hand and a bass line in the left hand.

50

fz fz

This system contains measures 50 through 53. The music is written for piano in two staves. Measure 50 has a forte (*fz*) dynamic. Measure 51 has a forte (*fz*) dynamic. Measure 52 has a forte (*fz*) dynamic. Measure 53 has a forte (*fz*) dynamic.

54

fz con espressione

This system contains measures 54 through 56. The music is written for piano in two staves. Measure 54 has a forte (*fz*) dynamic. Measure 55 has a forte (*fz*) dynamic. Measure 56 has a forte (*fz*) dynamic and is marked *con espressione*.

57

fz fz fz fz

This system contains measures 57 through 60. The music is written for piano in two staves. Measure 57 has a forte (*fz*) dynamic. Measure 58 has a forte (*fz*) dynamic. Measure 59 has a forte (*fz*) dynamic. Measure 60 has a forte (*fz*) dynamic.

61

cresc. f

This system contains measures 61 through 63. The music is written for piano in two staves. Measure 61 has a crescendo (*cresc.*) dynamic. Measure 62 has a forte (*f*) dynamic. Measure 63 has a forte (*f*) dynamic.

SECONDO

64 ^{*)}

[mezza voce]

67

f

71

74

76

cresc. *p*

*) Cf. Crit. Commentary.

PRIMO

64

68

71

73

76

SECONDO

79

Musical score for measures 79-81. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together. The left hand plays a steady eighth-note accompaniment. A dashed line above the right hand indicates a slur over measures 80 and 81.

82

Musical score for measures 82-84. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking *[f]* is present in measure 83.

85

Musical score for measures 85-88. The right hand features a series of chords and a trill in measure 88. The left hand has a simple accompaniment. A trill marking *tr* is present in measure 88.

89

Musical score for measures 89-92. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment. A dynamic marking *p* is present in measure 92.

93

Musical score for measures 93-96. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment. Dynamic markings *p* and *pp* are present in measures 93 and 94 respectively.

PRIMO

79

Musical score for measures 79-81. The piece is in B-flat major (one flat). Measure 79 features a melodic line in the right hand with a slur over the first two measures and a dynamic marking of *fz* in the third. The left hand provides a simple accompaniment. Measure 81 ends with a dynamic marking of *[fz]*.

82

Musical score for measures 82-85. Measure 82 begins with a dynamic marking of *fz*. The right hand has a complex melodic line with slurs and accents. Measure 83 includes a second-measure rest in the right hand. Measure 85 features a trill in the right hand.

86

Musical score for measures 86-89. Measure 86 starts with a trill in the right hand. The right hand has a melodic line with slurs and accents. Measure 89 ends with a trill in the right hand.

90

Musical score for measures 90-92. Measure 90 begins with a trill in the right hand. The right hand has a melodic line with slurs and accents. Measure 92 features a dynamic marking of *fz* and a trill in the right hand.

93

Musical score for measures 93-96. Measure 93 starts with a dynamic marking of *p*. The right hand has a melodic line with slurs and accents. Measure 94 features a dynamic marking of *pp*. The piece concludes with a double bar line at the end of measure 96.

SECONDO

Presto

p *cresc.*

4 *f* *p* 3

8 *cresc.*

11 *f* [*p*]

15 *cresc.*

PRIMO

Presto

The musical score is written for a single instrument, likely a violin or flute, in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Presto'. The score is divided into five systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 1-4):** Measure 1 is a whole rest. Measure 2 contains a half note G4, a quarter note F4, and a half note E4. Measure 3 contains a half note D4, a quarter rest, and a half rest. Measure 4 is a whole rest. A dynamic marking of *f* (forte) is placed in the first measure of this system.
- System 2 (Measures 5-7):** Measure 5 begins with a triplet of eighth notes: G4, A4, B4. Measure 6 continues with a triplet of eighth notes: C5, B4, A4. Measure 7 contains a half note G4, a quarter note F4, and a half note E4. Measure 8 is a whole rest.
- System 3 (Measures 8-11):** Measure 8 contains a half note G4, a quarter note F4, and a half note E4. Measure 9 is a whole rest. Measure 10 is a whole rest. Measure 11 begins with a triplet of eighth notes: G4, A4, B4. Measure 12 continues with a triplet of eighth notes: C5, B4, A4. Measure 13 contains a half note G4, a quarter note F4, and a half note E4. Measure 14 is a whole rest. Measure 15 is a whole rest. A dynamic marking of *f* is placed in the first measure of this system.
- System 4 (Measures 12-14):** Measure 12 contains a half note G4, a quarter note F4, and a half note E4. Measure 13 is a whole rest. Measure 14 contains a half note G4, a quarter note F4, and a half note E4. Measure 15 is a whole rest. A dynamic marking of *p* (piano) is placed in the first measure of this system.
- System 5 (Measures 15-18):** Measure 15 is a whole rest. Measure 16 contains a half note G4, a quarter note F4, and a half note E4. Measure 17 is a whole rest. Measure 18 contains a half note G4, a quarter note F4, and a half note E4. Measure 19 is a whole rest. Measure 20 is a whole rest. A dynamic marking of *cresc.* (crescendo) is placed in the first measure of this system.

SECONDO

19

[f]

22

f

25

29

fz fz fz

33

[p]

PRIMO

19

Musical notation for measures 19-23. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains a whole note chord in measure 19, followed by rests in measures 20-22, and a quarter note in measure 23. The lower staff has a bass clef and contains a quarter note in measure 19, followed by rests in measures 20-22, and a quarter note in measure 23. A dynamic marking of *f* is placed between the staves in measure 20.

24

Musical notation for measures 24-27. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It features a trill in measure 24, followed by a triplet of eighth notes in measure 25, and eighth-note runs in measures 26 and 27. The lower staff has a bass clef and contains a quarter note in measure 24, followed by eighth-note runs in measures 25-27. A dynamic marking of *fz* is placed between the staves in measure 24. Trill and triplet markings are present above the notes in measures 24 and 25.

28

Musical notation for measures 28-31. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains eighth-note runs in measures 28-31. The lower staff has a bass clef and contains eighth-note runs in measures 28-31. A slur is placed over the eighth-note runs in both staves.

32

Musical notation for measures 32-34. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains eighth-note runs in measures 32-34. The lower staff has a bass clef and contains eighth-note runs in measures 32-34. A slur is placed over the eighth-note runs in both staves.

35

Musical notation for measures 35-38. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains eighth-note runs in measures 35-37, followed by a quarter rest in measure 38. The lower staff has a bass clef and contains eighth-note runs in measures 35-37, followed by a quarter rest in measure 38. A slur is placed over the eighth-note runs in both staves.

SECONDO

39 *[simile]*

[simile]

44

49

54 *f*

f

59

PRIMO

39

[p] sf

Musical score for measures 39-44. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 39 starts with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A fortissimo (*sf*) dynamic begins in measure 41.

45

sf sf

Musical score for measures 45-49. The right hand continues with a melodic line of eighth notes, and the left hand provides a consistent eighth-note accompaniment. The fortissimo (*sf*) dynamic is maintained throughout this section.

50

Musical score for measures 50-53. The right hand features a more active melodic line with some chromaticism. The left hand continues with the eighth-note accompaniment.

54

f

Musical score for measures 54-57. A fortissimo (*f*) dynamic is indicated. A triplet of eighth notes is marked in measure 55. The right hand has a melodic line with some grace notes, and the left hand continues with the accompaniment.

58

tr 1 2 3 4

Musical score for measures 58-62. The right hand begins with a trill (*tr*) on a note, followed by a grace note. The left hand also has a trill (*tr*) on a note. Measures 59-62 are marked with numbers 1, 2, 3, and 4, indicating a sequence of notes or rests.

SECONDO

64

64

70

70

cresc. *sf* *sf*

73

73

sf *sf* *f*

77

77

p *f*

p

80

80

p

p

PRIMO

64

Measures 64-66: Treble clef with a complex sixteenth-note melody. Bass clef with a simple accompaniment of quarter notes.

67

Measures 67-69: Treble clef with a sixteenth-note melody. Bass clef with a simple accompaniment of quarter notes.

70

cresc. *sf* *sf*

Measures 70-72: Treble clef with a sixteenth-note melody. Bass clef with a simple accompaniment of quarter notes. Dynamics include *cresc.* and *sf*.

73

sf *sf* *p*

Measures 73-77: Treble clef with a sixteenth-note melody. Bass clef with a simple accompaniment of quarter notes. Dynamics include *sf* and *p*. A repeat sign is present at the end of measure 73.

78

p

Measures 78-81: Treble clef with a sixteenth-note melody. Bass clef with a simple accompaniment of quarter notes. Dynamics include *p*.

SECONDO

83

83

f

84

85

Detailed description: This system contains measures 83, 84, and 85. The upper staff features a complex, rapid sixteenth-note melody with many accidentals. The lower staff has a few notes in measure 83, followed by rests in measures 84 and 85. A dynamic marking of *f* is present in measure 83.

86

86

f

87

88

sf

Detailed description: This system contains measures 86, 87, and 88. The upper staff continues with a similar rapid sixteenth-note melody. The lower staff has rests in measure 86, followed by eighth-note patterns in measures 87 and 88. Dynamic markings of *f* and *sf* are present.

89

89

sf

90

91

92

f

Detailed description: This system contains measures 89, 90, 91, and 92. The upper staff shows a change in the melody, with some notes beamed together. The lower staff has eighth-note patterns in measures 89 and 90, followed by rests in measures 91 and 92. Dynamic markings of *sf* and *f* are present.

93

93

94

95

96

97

Detailed description: This system contains measures 93, 94, 95, 96, and 97. The upper staff has a more active melody with eighth and sixteenth notes. The lower staff has a steady eighth-note accompaniment in measures 93 and 94, followed by rests in measures 95 and 96, and a few notes in measure 97.

98

98

99

100

101

Detailed description: This system contains measures 98, 99, 100, and 101. The upper staff features a continuous sixteenth-note melody. The lower staff has a steady eighth-note accompaniment in measures 98 and 99, followed by rests in measures 100 and 101.

PRIMO

83

83-86

p *fz*

Detailed description: This system contains measures 83 through 86. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measures 83 and 84 are mostly rests. In measure 85, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *p* (piano) is placed above the right hand. In measure 86, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *fz* (forzando) is placed above the right hand. A slur covers the notes in both hands from measure 85 to 86.

87

87-90

fz *fz*

Detailed description: This system contains measures 87 through 90. In measure 87, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *fz* is placed above the right hand. In measure 88, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *fz* is placed above the right hand. In measure 89, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *fz* is placed above the right hand. In measure 90, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *fz* is placed above the right hand.

91

91-94

f

Detailed description: This system contains measures 91 through 94. In measure 91, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* (forte) is placed above the right hand. In measure 92, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. In measure 93, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. In measure 94, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand.

95

95-97

tr

Detailed description: This system contains measures 95 through 97. In measure 95, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. In measure 96, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. In measure 97, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. A trill marking (*tr*) is placed above the right hand in measure 97.

98

98-101

tr *v*

Detailed description: This system contains measures 98 through 101. In measure 98, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. In measure 99, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. In measure 100, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. In measure 101, the right hand has a half note chord (F4, A4, C5) and the left hand has a half note chord (B-flat3, D4, F4). A dynamic marking of *f* is placed above the right hand. Trill markings (*tr*) are placed above the right hand in measures 98, 99, and 100. Accents (*v*) are placed below the left hand in measures 98, 99, and 100.

SECONDO

102

Musical score for measures 102-105. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and eighth-note figures.

106

Musical score for measures 106-109. The right hand continues with a melodic line, and the left hand features a steady eighth-note accompaniment. Dynamic markings of *f* (forte) are present in measures 107 and 108.

110

Musical score for measures 110-112. The right hand has a melodic line with dynamic markings of *p* (piano) and *fz* (forzando). The left hand provides a simple harmonic accompaniment with chords.

113

Musical score for measures 113-115. The right hand has a melodic line with dynamic markings of *p* and *fz*. The left hand provides a simple harmonic accompaniment with chords.

116

Musical score for measures 116-118. The right hand has a melodic line, and the left hand provides a simple harmonic accompaniment with chords.

PRIMO

102

f

105

108

fz

112

fz

[fz]

116

dim.

SECONDO

119

Musical score for measures 119-121. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *[p]* is present in measure 120.

122

Musical score for measures 122-125. The right hand features a melodic line with a crescendo leading to a fortissimo (*[f]*) dynamic in measure 124. The left hand provides a simple harmonic accompaniment.

126

Musical score for measures 126-128. The right hand plays a melodic line with a crescendo leading to a fortissimo (*[f]*) dynamic in measure 128. The left hand plays a steady eighth-note accompaniment.

129

Musical score for measures 129-132. The right hand plays a melodic line with a fortissimo (*[f]*) dynamic in measure 130, followed by a piano (*p*) dynamic in measure 132. The left hand plays a simple harmonic accompaniment.

133

Musical score for measures 133-135. The right hand plays a melodic line with a steady eighth-note accompaniment. The left hand plays a simple harmonic accompaniment.

PRIMO

119

Musical score for measures 119-122. The key signature has four flats (B-flat major/C minor). The music is in 2/4 time. Measure 119: Treble clef has a whole rest; Bass clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 120: Treble clef has a whole rest; Bass clef has a quarter rest, quarter note C4, quarter note B3, quarter note A3. Measure 121: Treble clef has a dotted quarter note G4, eighth note F4, dotted quarter note E4, eighth note D4; Bass clef has a dotted quarter note G4, eighth note F4, dotted quarter note E4, eighth note D4. Measure 122: Treble clef has a dotted quarter note G4, eighth note F4, quarter rest; Bass clef has a dotted quarter note G4, eighth note F4, quarter rest. A dynamic marking of *f* is placed above the first measure of this system.

123

Musical score for measures 123-125. Measure 123: Treble clef has a whole rest; Bass clef has a quarter rest, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 124: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4; Bass clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 125: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4; Bass clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4.

126

Musical score for measures 126-128. Measure 126: Treble clef has a whole rest; Bass clef has a quarter rest, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 127: Treble clef has a dotted quarter note G4, eighth note F4, dotted quarter note E4, eighth note D4; Bass clef has a dotted quarter note G4, eighth note F4, dotted quarter note E4, eighth note D4. Measure 128: Treble clef has a dotted quarter note G4, eighth note F4, quarter rest; Bass clef has a dotted quarter note G4, eighth note F4, quarter rest. A dynamic marking of *f* is placed above the first measure of this system.

129

Musical score for measures 129-131. Measure 129: Treble clef has a whole rest; Bass clef has a quarter rest, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 130: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4; Bass clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 131: Treble clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4; Bass clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4.

132

Musical score for measures 132-135. Measure 132: Treble clef has a quarter rest, quarter note G4, half note F4; Bass clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 133: Treble clef has a whole note G4; Bass clef has a whole rest. Measure 134: Treble clef has a whole rest, quarter note G4, half note F4; Bass clef has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 135: Treble clef has a whole note G4; Bass clef has a whole rest. A dynamic marking of *p* is placed above the first measure of this system.

SECONDO

136

136 *sempre cresc.*

Musical score for measures 136-138. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked *sempre cresc.* The lower staff (bass clef) contains a bass line with dotted half notes and eighth notes.

139

139 *f*

Musical score for measures 139-141. The upper staff continues the melodic line, marked *f*. The lower staff has rests in measures 139 and 140, followed by a dotted half note in measure 141.

142

142 *mezza voce* *f*

Musical score for measures 142-144. The upper staff (treble clef) contains a melodic line, marked *mezza voce* in measure 142 and *f* in measure 144. The lower staff (bass clef) contains a bass line.

145

145 *mezza voce* *f*

Musical score for measures 145-147. The upper staff (treble clef) contains a melodic line, marked *mezza voce* in measure 145 and *f* in measure 147. The lower staff (bass clef) contains a bass line.

148

148 [*mezza voce*] [*f*]

Musical score for measures 148-150. The upper staff (treble clef) contains a melodic line, marked [*mezza voce*] in measure 148 and [*f*] in measure 150. The lower staff (bass clef) contains a bass line.

PRIMO

136

cresc.

Measures 136-138: Treble clef, key signature of three flats. Measure 136: whole rest, quarter rest, quarter note G4. Measure 137: whole rest, quarter note G4. Measure 138: whole rest, quarter note G4. Bass clef: Measure 136: quarter note Bb3, quarter note Gb3, quarter note F3. Measure 137: quarter note Gb3, quarter note F3, quarter note Eb3. Measure 138: quarter note F3, quarter note Eb3, quarter note D2. Dynamics: *cresc.* starting in measure 137.

139

f

Measures 139-141: Treble clef, key signature of three flats. Measure 139: quarter note G4, quarter note G4, quarter note G4. Measure 140: whole rest. Measure 141: quarter note G4, quarter note G4, quarter note G4. Bass clef: Measure 139: whole rest. Measure 140: whole rest. Measure 141: whole rest. Dynamics: *f* starting in measure 140.

142

1 2

Measures 142-144: Treble clef, key signature of three flats. Measure 142: quarter note G4, quarter note G4, quarter note G4. Measure 143: whole rest. Measure 144: whole rest. Bass clef: Measure 142: quarter note Gb3, quarter note Gb3, quarter note Gb3. Measure 143: whole rest. Measure 144: whole rest. Fingerings: 1 above measure 143, 2 above measure 144.

145

[mezza voce] *f*

Measures 145-147: Treble clef, key signature of three flats. Measure 145: quarter note G4, quarter note G4, quarter note G4. Measure 146: quarter note G4, quarter note G4, quarter note G4. Measure 147: quarter note G4, quarter note G4, quarter note G4. Bass clef: Measure 145: quarter note Gb3, quarter note Gb3, quarter note Gb3. Measure 146: quarter note Gb3, quarter note Gb3, quarter note Gb3. Measure 147: quarter note Gb3, quarter note Gb3, quarter note Gb3. Dynamics: [mezza voce] in measure 145, *f* in measure 147. A slur covers measures 145-147 in the treble.

148

[mezza voce] [*f*]

Measures 148-150: Treble clef, key signature of three flats. Measure 148: quarter note G4, quarter note G4, quarter note G4. Measure 149: quarter note G4, quarter note G4, quarter note G4. Measure 150: quarter note G4, quarter note G4, quarter note G4. Bass clef: Measure 148: quarter note Gb3, quarter note Gb3, quarter note Gb3. Measure 149: quarter note Gb3, quarter note Gb3, quarter note Gb3. Measure 150: quarter note Gb3, quarter note Gb3, quarter note Gb3. Dynamics: [mezza voce] in measure 148, [*f*] in measure 150.

SECONDO

151

Musical score for measures 151-155. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simpler accompaniment of quarter notes. A dynamic marking of *fz* (forzando) appears in measure 154.

156

Musical score for measures 156-162. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamic markings include *p* (piano) in measure 156 and *cresc.* (crescendo) in measures 158 and 160.

163

Musical score for measures 163-168. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. The piece concludes with a final chord in measure 168.

169

Musical score for measures 169-173. The right hand has a melodic line with a *dim.* (diminuendo) marking in measure 169. The left hand has a steady accompaniment. A *p* (piano) marking is present in measure 170. The section ends with a *[simile]* marking in measure 173.

174

Musical score for measures 174-178. The right hand has a melodic line with a *[simile]* marking in measure 174. The left hand has a steady accompaniment. The section ends with a final chord in measure 178.

PRIMO

151

Musical score for measures 151-155. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *ff* (fortissimo) is present in measure 154.

156

Musical score for measures 156-162. The right hand has a melodic line with slurs and ties. The left hand consists of block chords. Dynamic markings include *[p]* (piano) in measure 157 and *[cresc.]* (crescendo) in measure 159.

163

Musical score for measures 163-168. The right hand continues with a melodic line, and the left hand has a bass line with slurs and ties. The texture is consistent with the previous system.

169

Musical score for measures 169-173. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamic markings include *p* (piano) in measure 169, *dim.* (diminuendo) in measure 170, and *[p]* (piano) in measure 171.

174

Musical score for measures 174-178. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. A dynamic marking of *[sf]* (sforzando) is present in measure 174.

SECONDO

179

Musical score for measures 179-183. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment with quarter notes and rests.

184

Musical score for measures 184-188. The right hand continues with eighth-note patterns, while the left hand maintains a consistent accompaniment. The piece concludes with a final chord in the right hand.

189

Musical score for measures 189-191. Measure 189 features a triplet of eighth notes in the right hand. The right hand then moves to a higher register with sixteenth-note runs. The left hand continues with quarter notes.

192

Musical score for measures 192-196. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *[f]* is present in measure 195.

197

Musical score for measures 197-201. The right hand features a melodic line with slurs and a dynamic marking of *[fz]* in measure 198. The left hand has a rhythmic accompaniment. A dynamic marking of *p* is present in measure 200.

PRIMO

179

Two staves of music. The upper staff begins with a treble clef and a key signature of three flats. It contains a melodic line with slurs and accents, marked with *sf* (sforzando) in two measures. The lower staff contains a bass line with slurs and accents.

183

Two staves of music. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with slurs and accents.

187

Two staves of music. The upper staff features a triplet of eighth notes marked with a '3' and a trill marked with 'tr'. The lower staff has a trill marked with 'tr' in the final measure.

192

Two staves of music. The upper staff has a '4' above the first measure and a *f* (forte) dynamic marking. The lower staff contains a bass line with slurs and accents.

199

Two staves of music. The upper staff continues the melodic line with slurs and accents, marked with *fz* (forzando). The lower staff contains a bass line with slurs and accents.

SECONDO

203

[simile]

206

[cresc.]

f

209

212

p

f

216

ff

Critical Commentary

Abbreviations

BB	Bernadotte Library, Stockholm (the music collection at Ulriksdal Palace)
IMhs	Instrumentalmusik i handskrift (Instrumental music in manuscript)
L.H.	left hand
P	Primo
R.H.	right hand
S	Secondo
Skma	The Music Library of Sweden (formerly Library of the Swedish Academy of Music), Stockholm
Sm	The Museum of Music, Stockholm
<i>STM</i>	<i>Svensk tidskrift för musikforskning</i> , Göteborg
Uu	Library of Uppsala University, Uppsala

SONATA E-FLAT MAJOR

Sources

A Uu (IMhs 89). Manuscript copy in unknown hand, bound in light blue, worn boards, spine damaged. Front cover with oval label, yellowish, with following inscription in ink (possibly autograph): *Dubbel Sonat / för / Piano Forte / Geijer, E. G.* [below, to the right, in pencil:] 77, changed into 97. In upper, right-hand corner library label. The manuscript consists of 20 sheets, paginated 1–38 in pencil, verso of 38 being blank. Paper rather coarse, of upright format 29.5 by 23.8 cm, with 12 staves per page. Watermark: J HONIG & ZOONEN, with sword-carrying, crowned lion.

Title-page has the following inscription, in ink, in unknown hand: *Dubbel Sonate / för / Piano Forte. / Hans Kongl Höghet Kronprinsen / i underdånighet tillegnad / af / E G Geijer.* (“... humbly dedicated to H. R. H. the Crown Prince ...”) [below this title, to the right, possibly autograph:] *1819 om hösten.* (“in the autumn”). In upper, right-hand corner: *No 9.*

Music text in ink, with secondo part on verso sides and primo part on recto sides, consisting of: *Allegro / con Spirito*, pp. 1–18 – *Andante*, pp. 19–24 – *Presto Scherzando*, pp. 25–38. At the bottom of pp. 23–24 an autograph sketching, in ink, of eight measures of the theme of the second movement, though in 4/4 time and A-flat minor (see facs. p. xxiv).

The manuscript is a fair copy, but contains numerous scribal errors and unclarities. Some hundred corrections and additions have been made in pencil, several of them probably by Geijer himself. Some are clearly in his handwriting, as e.g. the rewritten m. 107 in the primo part of the first movement on p. 8, facs. p. xxiii, and the amendment of mm. 17–20 in the primo part of the second movement, where the original text has been erased and replaced by new music. (It is unclear at what time these corrections were inserted, but they seem to have been made at different occasions, as some of them have not been carried over in the copies mentioned below.) Except for correction of obvious scribal errors, such as wrong clefs, pitches and accidentals, the pencil notes contain changes of e. g. dynamic or tempo designations as well as of the music: notes have been crossed out and replaced by others (in a dozen places the original music has even been erased before the revision). Many of these changes are more in the nature of alternatives than corrections of obvious errors.

Most probably source A has been the source for the four copies B–E mentioned below, each of which contains different readings of the unclarities in A. They also repeat errors in A.

B BB. Manuscript copy in unknown hand, bound in blue, embossed boards with gold ornamented frames, front cover with crowned G in gold print in the middle; spine damaged. The manuscript consists of title-page + 20 sheets paginated 1–38 (in pencil) + fly-leaf, sheet 2^r being blank, and sheet 20^v only ruled. Paper off-white and stiff, of upright format 30 by 24.2 cm, with 12 staves per page. No watermarks.

The recto of title-page has the following, autograph inscription, in ink: *Dubbel Sonat / För / Piano Forte / Hans Kongl. Höghet Kron Prinsen / underdånigt tillegnad / af / E. G. Geijer / år 1819.* (“... humbly dedicated to H. R. H. the Crown Prince ...”). At the top stamped (in blue colour) with II, within crowned O (the seal of Oscar II). In bottom right-hand corner: *verte!*

The verso of title-page bears the following, autograph dedication, in ink: *Till / Hans Kungl. Höghet Hertigen af Upland. / Detta musikstycke, komponerat för Vår / nu varande Allernådigste Konung, / och Honom i underdånighet tillegnad, / då Han, såsom Kron Prins, hedrade / Upsala Akademi med Sin närvaro, och / hvilket jag, efter fem och tjugu år, / då Hans båda äldre Söner besökte / vårt Lärosäte, haft den nåden / att med Eders Kongl. Höghet spela, utbeder jag mig härmedelst / att få öfverlemna / Underdånigt / E. G. Geijer / [to the left:] Upsala d. 24 Jan. / 1845.* (“To His Royal Highness the Duke of Upland. This composition, written for our present Gracious King and humbly dedicated to Him, when He honoured the Upsala Academy with His presence as Crown Prince, and which I after five and twenty years, when His two elder sons visited our seat of learning, was granted the favour of performing with Your Royal Highness, I now humbly beg to present ...”). See facs. p. xxii.

Music text in ink, with secondo part on verso sides, and primo part on recto sides, consisting of: *Allegro / con Spirito*, pp. 1–18 – *Andante.*, pp. 19–24 – *Presto Scherzando.*, pp. 25–38.

The manuscript is most probably a copy of A (or a copy of a copy of A), as it repeats its errors. It is carelessly written and lacks slurs, dynamic designations, staccato dots etc. in a numerous places. It contains additions, in pencil or ink, some of which seem to have been written by Geijer. As they are in many cases contradictory to the autograph additions in A, they have generally not been included in this edition but are mentioned below.

C Geijersgården arkivet, Ransäter (GRA1). Manuscript copy in unknown hand, bound in light blue boards. Front cover with yellow, oval label, with the following inscription, in ink: *Dubbel Sonate / af / E: G: Geijer.* Verso of front cover has at the top, in pencil: *Gåva från Tandläkare Gunnar Geijer 1950* (“Gift from G. G. Dentist, in 1950”); recto of back cover has the pencil notation: *Eva Geijer. 1929.* The manuscript consists of 20 sheets, paginated 1–20 in pencil, sheet 1^r being title-page, sheet 20^v blank. Paper of horizontal format, 24 by 30 cm, with 10 staves per page. Watermark: J W HATMAN 1816.

Title-page bears the following inscription, in unknown hand, in ink: *Dubbel Sonat / för / Piano=Forte / Hans Kongl. Höghet Kronprinsen / i underdånighet tillegnad / af / E. G. Geijer.* (“... humbly dedicated to H. R. H. the Crown Prince ...”) [in bottom right-hand corner:] *Charlotte Wrangel.*¹ [followed by wavy line].

¹ Charlotte Wrangel was the niece of Malla Silfverstolpe.

Music text in ink, with secondo part on verso sides, and primo part on recto sides, consisting of: *Allegro con Spirito*, sheets 1–10^r – *Andante*, sheets 10^v–13^r – *Presto Scherzando*, sheets 13^v–20^r.

The manuscript is a copy of A but adds some errors. In details, it seems to have been copied in a more scrupulous way than the sources below. It cannot be dated but seems to have been made at an early stage (cf. the watermark with year 1816), as it does not contain all the amendments in A.

D BB. Manuscript copy in unknown hand, bound in plain, red boards. The manuscript consists of fly-leaf + title-page + 20 sheets without pagination + fly-leaf, sheet 1^r being blank, sheet 20^v only ruled. Paper rather coarse, of upright format 29.5 by 24.2 cm, with 12 staves per page. Watermarks: D & C BLAUW (title-page) and J HONIG & ZOONEN, with sword-carrying, crowned lion (the rest).

Title-page bears the following inscription, in ink: *Dubbel-Sonat / för / Piano-Forte, / H^s K. H. KRON PRINSEN / underdånigst tillegnad / af / Erik Gustaf Geijer*. (“... most humbly dedicated to H. R. H. the Crown Prince ...”).

Music text in ink, with secondo part on verso sides, and primo part on recto sides, consisting of: [*Allegro con Spirito*], sheets 1–10^r – [*Andante*], sheets 10^v–13^r – [*Presto Scherzando*], sheets 13^v–20^r.

The manuscript seems to be a literal copy of A, for the following reasons: a) The layout of the measures on the pages is identical with A; b) most of the errors in A are repeated; c) abbreviations, such as 8va, bis, etc. have been carried over; d) unclear octave positions (corrected in B) have not been changed; e) unclearly corrected *sf*-designations in A are preserved; f) errors regarding the accidentals are repeated exactly as in A. Despite the rather neat and clear handwriting the copy is not perfect. E. g., a measure has been forgotten in the primo part in the beginning of last movement. Towards the end of the same movement the primo part has an extra measure.

E Owner: Claes af Geijerstam, Uppsala. Manuscript copy in unknown hand, bound in lilac, worn boards, spine damaged.

Notes on the sources

If not otherwise stated, the notes below refer to A.

P = Primo, S = Secondo

Measure	Part	Note
<i>Allegro con Spirito</i>		
1	P, S	time signature according to sources A (secondo part) and D–E, the rest having C
10, 11	P, S	turn only in A, where it has been crossed out in pencil and replaced by ♯, possibly indicating a <i>Pralltriller</i> . E has written-out <i>Pralltriller</i> in S, m. 11, but crossed out in pencil. In accordance with parallel mm. 151 and 152 turn has been chosen in this edition.
20	S	B has pencil notation <i>fz</i> overwritten by <i>fp</i> in ink, below the G clef

Front cover with yellow, oval label, with following inscription, in ink: *DUBBEL SONAT / af / E. G. Geijer*. The manuscript consists of title-page + pp. 2–57 + [58]–[60], p. [59] being only ruled, p. [60] blank. Paper rather coarse, of upright format 29.3 by 23.5 cm, with 12 staves per page. Watermark: C & I HONIG with Strasburg bend and lily.

Title-page bears the following inscription, in ink, in unknown hand: *Dubbel=Sonat / för / Piano Forte / Hans Kongl. Höghet Kronprinsen / i underdånighet tillegnad / af / E. G. Geijer*. (“... humbly dedicated to H. R. H. the Crown Prince ...”). In bottom right-hand corner initials *C v H* [=Christina von Hofsten].²

Music text in ink, with secondo part on verso sides, and primo part on recto sides, consisting of: *Allegro / con / Spirito*, pp. 2–29 – *Andante*, pp. 30–35 – *Presto*. [written to the left of the first system; above the system:] *Scherzando*, pp. 36–57.

On p. [58] there is a four-voice setting, in ink and in another hand than the rest of the manuscript, of Beethoven’s *Tonernas vågor*,³ bearing the title: *Bethoven* [sic; underlined].

In all probability this manuscript is a copy of A, although it is carelessly done, with wrong pitches, missing or wrongly placed designations, slurs, arpeggios and appoggiaturas. However, these errors seem more like oversights than stemming from another exemplar. In a couple of places it corrects errors in A, however.

This edition is based on source A, and any emendations in it have been regarded as authentic. B–E have only been used to decipher unclarities in A, or, in a few cases, to supplement performance marks. If such marks have been taken over in the edition, they have been typographically differentiated, and sometimes also listed in the commentary below. Obvious scribal errors have been corrected tacitly.

² Christina von Hofsten (the maiden name of Christina af Geijerstam) was the mother of Anna Elisabeth Löwenhjelm and one of the dedicatees of the F-minor sonata.

³ An arrangement of part of the slow movement of Beethoven’s seventh symphony.

Measure	Part	Note
40	P	<i>fz</i> added by analogy S; cf. m. 186
42	S, L.H.	f and b flat in lower voice according to pencil addition in A (no half-note rest following) as well as reading in C–D; B with half note f (originally pencil, reinforced in ink, no half-note rest following), E with whole note f
74 ff.	P, R.H., L.H.	most of diminuendo signs written at both hands, but their size does not indicate accents
76–77, 88–89	S, L.H.	tie C–C and D–D, respectively, crossed out in pencil in A and missing in C but still prevailing in sources B, D and E
80	S, R.H.	eighth note of measure f'; adjusted to m. 79
97	P	A has been amended in pencil to read as follows:
99	S, P	E has natural signs at E/e/e'/e''
107	P	Original reading in A:  (dashed tie and slurs in pencil)
		This reading has been crossed out and replaced by Geijer to read as edited here, except for the first note in R.H., which is notated as f''', presumably by accident. Furthermore, the present edition has disregarded ties between octaves g''–g''', added in pencil in Geijer's revision (only D copies this tie). The editor also has chosen to preserve the designation <i>fp</i> in the original reading, as Geijer did not amend this in his revision, although musical reasons would indicate a continuation of the forte dynamic. (See facs. p. xxiii.)
115, 116	P, S	originally <i>ralent.</i> : , crossed out in pencil
117	P, S	originally <i>l'° Tempo</i> , crossed out in pencil
127	P, L.H.	A, D and E have repeated e' flat on second and third beats, in A crossed out in pencil (C follows A)
132	S	<i>p</i> according to sources but could alternatively be placed m. 131
156, 158	S	in B, <i>fz</i> added in pencil at end of each measure; cf. parallel mm. 15 and 17, respectively, with culminating crescendo in corresponding places
170	S	<i>fp</i> supplied in accordance with m. 24; A has <i>fz</i> added in pencil at second eighth (cf. note of m. 20 above), C has <i>fp</i> at second eighth (B, D and E all lack designation)
183	S, L.H.	in A, chord originally included D, but crossed out in pencil; correction performed in source D, whereas source B has B' only, C has chord D–F and E has octave B'–B
184	P, R.H.	second note of last group of sixteenths f in all sources; adjusted to m. 38
186	P, S	in A, originally accent at first quarter, in both P and S, but crossed out in pencil and replaced by <i>fz</i> at second quarter; B has <i>fz</i> at first quarter in P, D at second quarter in P; C has no designation at all in S, but accent at first and <i>fz</i> at second quarter, whereas E has <i>f</i> at first quarter in S and <i>fz</i> at second quarter in P. Cf. m. 40.
189	S, R.H.	alto voice in accordance with parallel m. 43; A has e' flat, in pencil, without note value, at beginning of measure, which has been carried out in C (half note) and E (dotted half note); two last-mentioned sources also hint c'
195	S, R.H., L.H.	in A, a somewhat unclear pencil amendment of R.H., whereby the first chord has been written one octave higher in order to avoid collision with L.H. (written in the same octave as the original reading of R.H.), the amendment with an eighth's value, followed by a quarter rest; the present edition, however, retains the original R.H. version, in view of mm. 49, 53 and 199, and thus correspondingly writes L.H. an octave lower than the source
204	S, R.H.	g flat in second half of measure according to D and E; B and C have f sharp, which probably also was the original reading in A
208	S, L.H.	initial note B of third triplet according to E, where original c has been corrected (sources A, B and D all have c, whereas C has triplet notes A flat–F–D)
213	S, L.H.	C and E have quarter chord (e flat–g) instead of eighths at second and fourth beat, respectively (in E written

<i>Measure</i>	<i>Part</i>	<i>Note</i>
		on erasure; cf. m. 67)
219	S, L.H. P	flat sign at D in accordance with m. 217 and pencil amendment in B originally <i>fz</i> in A, corrected into <i>ff</i> in pencil
222	P, R.H.	initial chord with <i>g''</i> instead of <i>b''</i> flat; adjustment to mm. 2, 143
228	S, R.H.	last note of each group B flat; adjusted to m. 224 as well as source E
235	P, L.H.	in B, initial chord has <i>g''-b''</i> flat only
<i>Andante</i>		
1–8		in A, an autograph sketching, giving an alternative theme (see facs. p. xxiv)
12–13 17–18	S P	in A, crossing-out (in S ink, in P pencil) of <i>fz</i> at each upbeat, replaced by short diminuendo signs
20	P	ornament notation differs in the sources: B and D have <i>tr</i> ; C has turn and A has an unclear sign, which could be interpreted as <i>tr</i> , changed into a turn (E lacks ornament)
22	S, R.H.	last two sixteenths <i>f</i> and <i>d</i> flat, respectively; changed for harmonic reasons (the same correction carried out in C and E, and inserted in B in pencil)
24	P, R.H., L.H.	no natural sign at second note in A nor C–D; here according to E and B (in the latter added in pencil)
28	S, R.H.	first two groups with one common slur instead of two
36	P	<i>fz</i> at <i>b'</i> ; moved to first beat in accordance with mm. 38–41
41	S, L.H. P	second note of last group of sixteenths A flat in sources A–D; E has G all sources have diminuendo sign in beginning of measure, followed by <i>dimin.</i> :
47	S, R.H.	added <i>e</i> in accordance with following measures
47–51	S	following additions in B probably by Geijer: <i>fz</i> erased and moved (pencil) to last group of notes m. 47; <i>cras</i> (ink) at last group of notes m. 49; <i>f'</i> (ink) at first chord m. 51
<i>Presto scherzando</i>		
42	S	in B, <i>fz</i> added in pencil at beginning of measure
58	S	<i>fz</i> according to pencil addition in B and by analogy with P
62	S	in B, <i>f</i> added in pencil at beginning of measure
68	P, R.H.	slur <i>c'''</i> sharp– <i>a'''</i> ; adjusted to 270 ff., where pencil amendment has been inserted
113	P, R.H.	first note of measure <i>b''</i> flat in all sources; adjusted to m. 115
147	S	in B, <i>cras</i> added in pencil (partly reinforced in ink) but placed at bar-line 147/148
158	S	A has <i>ff</i> in ink as well as <i>fz</i> added in pencil; copies B–E all prefer <i>fz</i>
163	S, R.H.	last note a flat in A–C, natural sign probably forgotten; D has last two notes <i>c-g</i> and E has been corrected in pencil to read <i>d-g</i>
170–173	P, R.H.	first slur almost passes bar-line; editor has prolonged second slur accordingly
196 (198), 197 (199)	S, L.H., S, R.H.	last note of m. 196 <i>B'</i> (in sources A, D and E), and last note of m. 197 <i>b</i> (all sources); in B, note <i>B'</i> has been erased and corrected into <i>F'</i> sharp, possibly by Geijer (the same correction performed in C). For harmonic reasons, <i>B'</i> and <i>b</i> (with natural signs in both places) have been understood as scribal errors for <i>A'</i> and <i>a</i> , respectively. (Mm. 196–197 written with repeat signs and designation <i>bis</i> in all sources except in B.)
209	P, L.H.	a flat in accordance with m. 8; an alternative would be <i>c''</i> , which is the reading in B–E, all having G clef in this measure; crossed out in A, though, but without change of the notes (thus meaning <i>e</i> flat)
222	S, R.H., L.H.	all sources have last two notes <i>F/f</i> and <i>D/d</i> , respectively (in sources C and D <i>f/f'</i> and <i>d/d'</i> , as designation <i>8va inferior</i> missing); adjusted to surrounding measures
231	S, R.H.	in A–D, third sixteenth reads <i>f</i> ; here according to E
235	S, R.H., L.H.	E flat/ <i>e</i> flat according to the sources, having <i>loco</i> at beginning of measure after <i>8va</i> m. 234 L.H.

Measure	Part	Note
248	P, R.H.	slur g'''–e''' flat in A–D has been omitted in view of the overall articulation in this section; furthermore, pencil slur in A, starting at c'' m. 247 and ending approx. at c''' m. 249, has been disregarded as it is unclear and unfinished
263	P, R.H.	initial chord has dot; removed by analogy m. 267
301–302	P, R.H.	in D, second note of each measure d'' sharp
303	P, R.H.	in all sources, first two chords have a''' flat instead of f''' as top note; adjusted to correspond with the chords to follow
306	P, L.H.	d' and b (all sources) have been changed into b and g, following the melodic movement starting m. 303

SONATA F MINOR

Sources

A Uu, Skma, Sm, and others. First print, consisting of title-page and 34 pages. Title-page reads: *DUBBEL SONATE / för / PIANO FORTE. / TILL MINNE / af / Fru Anna Elisabeth Löwenhjelm, / Född af Geijerstam, / Hennes sörjande Make, och Moder / TILLEGNAD / af / E. G. Geijer. / Stockholm. / Stenryck af C. Müller.* (“... in memory of Mrs Anna Elisabeth Löwenhjelm, née af Geijerstam. Dedicated to her sorrowful husband and mother by ...”; the mother of Anna Elisabeth Löwenhjelm was Christina von Hofsten; cf. footnote 2, p. 106).

Upright format, 32.9 by 23.9 cm, with 12 staves per page. Secondo part is printed on verso sides, primo part on recto sides. It is one of the very first prints by lithographic methods made possible after Olof Åhlström’s privilege was abolished in 1818.

B Owner: Claes af Geijerstam, Uppsala. Manuscript (incomplete) copy of source A above, in unknown hand, bound in dark red (bordeaux) boards in imitation leather, front cover with *H. SVENSSON* gold printed on it. The manuscript consists of fly-leaf + 13 sheets, unpaginated (except for p. 1) + fly-leaf, sheets 9^v and 10^r being only ruled. Brownish paper of horizontal format, 20.4 by 32.5 cm, with 10 staves per page. Watermark: crowned O supported by lions, standing on plate with 1821(?).

Title-page, on sheet 1^r, has the following inscription, in ink, in unknown hand: *Dubbel Sonate / för / Piano Forte /*

[thin double lines] / *Till Minne / af / Fru Anna Elisabeth Löfvenhjelm / Född af Geijerstam / Hennes sörjande Make och Moder / Tillegnad af / E. G. Geijer.* (“... in memory of Mrs Anna Elisabeth Löwenhjelm, née af Geijerstam. Dedicated to her sorrowful husband and mother by ...”).

Music text in ink, with secondo part on verso sides, and primo part on recto sides, consisting of: *Allegro non tanto*, sheets 1^v–6^r – *Andante sostenuto*, sheets 6^v–9^r – *Presto*, sheets 10^v–13^v; the last measure is m. 156 in Secondo.

That B is a copy of A is evident by many details. It scrupulously follows the print, and obvious misprints are repeated without correction. However, important details have been left out, such as many dynamic signs. The source has been of minor importance for this edition.

This edition is based on source A, one of several copies in Skma (D), bound in blue boards, front cover with following inscription, in ink: *Dubbel Sonate / för / Piano Forte / af / E. G. Geijer.*; inside of front cover inscribed, in ink, *Christina Ullrica Geijer.*⁴ There are numerous misprints, such as wrong clefs, pitches and performance marks, and one measure in the third movement, primo part, is missing. In most cases the correction of these errors was uncomplicated, but more dubious cases have been commented on below. In some places original designations seem to have disappeared totally.

⁴ Geijer’s niece.

Notes on the sources

If not otherwise stated, the notes below refer to source A.

P = Primo, S = Secondo

Measure	Part	Note
<i>Allegro non tanto</i>		
10	P, R.H.	turn in accordance with m. 107
11	S, L.H.	second half note repeated F; adjusted according to parallel m. 108
13	S, L.H.	first note e flat; adjusted according to parallel m. 110
46	P, L.H.	slur only starting from f
46 ff.	S, R.H.	notation in source: 
60	S	<i>f</i> adjusted to <i>fz</i> as in P
71, 73	S, R.H.	notation in source: 
91	P	<i>p</i> in A and B m. 90, but moved to match S
95	P	<i>f</i> adjusted to <i>fz</i> as in S
98	S, R.H.	slur only to a flat; adjusted to m. 1
102	P	<i>cresc.</i> moved from m. 103, following S
104/105	S	<i>f</i> at bar-line moved to match P
106–107	P, R.H.	slur m. 106 ending at <i>g'</i> , new slur starting at first note of m. 107; articulation adjusted to initial measures of S
107–108	P, R.H.	slur between the chords according to the sources (when similar slurs have been added by the editor, as e. g. in L.H., they have been placed between notes of different pitch, in order not to be read as ties)
109	S, R.H.	last eighth <i>c'</i> instead of <i>c</i> ; adjusted to m. 12
114–115	P, R.H.	slur starting m. 115; adjusted to mm. 17–18 (having two slurs in source: eighth <i>f'</i> —first chord m. 18, and new slur from first to second chord)
119	S, R.H.	slur only starting at <i>d'</i> flat; adjusted to m. 22
139	S, R.H.	third sixteenth <i>f'</i> ; adjusted to corresponding m. 42
<i>Andante sostenuto</i>		
5, 69	P, R.H.	upper octaves suggested in accordance with rest of measure
6	P, R.H.	slur only covering half the measure (change of system between repeated, octave b flat); here according to m. 70
8	P, R.H.	added <i>e'''</i> according to m. 72
9	P, L.H.	last note <i>a'</i> ; adjusted to m. 73
12	S, P	dynamic designations added according to m. 76
17	S, R.H.	second sixteenth A; corrected according to m. 81
20	P	<i>fz</i> placed at second eighth of second beat; adjusted to S
41	S, L.H.	lower octave missing in source, which presumably is a misprint; adjusted to surrounding measures
44	S, L.H.	upper octave <i>g</i> instead of <i>G</i> , and written as a separate note in the R.H. staff; adjusted by analogy with preceding measures
63	S, L.H.	first note <i>c'</i> ; adjusted according to mm. 61–62
64	S, L.H.	cadenza suggested by the editor, whereby the arpeggio ends on a strong beat
70	S, L.H.	<i>fz</i> placed at F; moved in accordance with m. 6
77	P, R.H.	turn instead of trill; adjusted to m. 13

<i>Measure</i>	<i>Part</i>	<i>Note</i>
81	S, R.H.	middle note of second triad F; corrected according to m. 17
94–95	S, L.H.	first two eighths m. 94 and first eighth m. 95 f instead of F. Furthermore, last eighth of m. 94 has F, which has been omitted by analogy with first half of measure (source B suggests G here instead of F)
<i>Presto</i>		
9–10, 128	S, R.H.	d, d' and d'', respectively, with natural sign only, i. e. without sharp sign; corrected according to m. 129, having both signs
29	S, L.H.	missing G probably misprint, as there is no rest in its place
32	S, L.H.	final note c might be a misprint for A flat
37	P, L.H.	bottom note of second group of eighths e' flat; altered into d' flat in view of the descending movement starting m. 35
38, 39	S, P	<i>p</i> added by analogy m. 171, S
65, 196	P, R.H.	e''' in last triplet possible misprint for e''' flat
72	P, L.H.	flat sign at g'; probably misprint for natural sign
83	P	entire measure missing
141	S, R.H.	second triplet has a flat–c'–a flat; corrected according to m. 22
184	P, R.H., L.H.	initial notes g''/g' and natural signs at sixth notes; adjusted to parallel m. 52
198	S, L.H.	last note F; changed in accordance with m. 67