

Karl Amadeus Hartmann

1905 - 1963

Sonate „27. April 1945“

2. Klaviersonate
2nd Piano Sonata

ED 6870
ISAN M-001-07270-0

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Pedagogium (Allegro)

The first system of musical notation for 'Pedagogium (Allegro)' is visible. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some rests and dynamic markings. The piece is marked 'Allegro'.

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Vorwort

Karl Amadeus Hartmanns zweite Klaviersonate mit dem Titel „27. April 1945“ zählt bereits in ihrer pianistischen Substanz zu den bedeutenden Klavierwerken der ersten Hälfte des 20. Jahrhunderts. Sie ist zugleich – wie das ihr mitgegebene Motto zeigt – ein zeitgeschichtliches Dokument, das in den eingewobenen musikalischen Themen bekenntnishaft Stellung zu nehmen sucht: Der Kopfsatz beschwört neben dem „Les Adieux“-Motiv die Melismatik jüdischer Ritualmusik, das Scherzo die ersten Zeilen des Refrains der „Internationalen“, der langsame Marschsatz das bekannte Arbeiterlied „Brüder, zur Sonne, zur Freiheit“ und der Finalesatz das auf den russischen Bürgerkrieg zurückgehende „Partisanen vom Amur“.

Überliefert ist das Werk in zwei kalligraphisch ausgearbeiteten Manuskripten mit unterschiedlicher Anzahl von Sätzen:

Manuskript I (aus dem Besitz der Bayerischen Staatsbibliothek München, am Ende von Satz IV steht: „Kempfenhausen bei Sarnberg“)

- I. Bewegt
- II. Presto assai (Scherzo) [in 2 Fassungen a/b]
- III. Adagio marziale
- IV. Allegro furioso (stürmisch, leidenschaftlich)

Manuskript II (aus dem Besitz von Prof. Bernhard Boettner; der es 1948 von K. A. Hartmann erhalten hat)

- I. Bewegt [leicht revidiert]
- II. Marcia [revidiert]
- III. Allegro risoluto [stark revidiert]

Die hier nicht abgedruckte Fassung a des Scherzo entspricht dem in beiden Fassungen lediglich einige Stellen der skelettartigen Läufe, und die wiederholte Bewegung b gegenüber Fassung a (durch Verlängerung des ersten Tons) von zwei auf vier Takte. Die beiden Fassungen sind stark gestoffen. Grundsätzlich anders ist allerdings der Eingang in den Satz, der in Fassung b gegenüber Fassung a die nebenstehend in der Handschrift Hartmanns abgebildete Textur.

Andreas Krause

Karl Amadeus Hartmann's second piano sonata with the title "27 April 1945" is considered as one of the significant piano works of the first half of the 20th century. The accompanying text shows, the work is simultaneously a significant historical document, which in the interwoven musical themes takes a clear stance with its interwoven musical themes: the first movement evokes the "Les Adieux" motif and the melismata of Jewish ritual music, the scherzo the two first lines of the chorus of the "International", the slow march the well-known workers' song "Brothers, Towards the Sun, Towards Freedom" and the finale the "Partisanen vom Amur" which dates back to the Russian Civil War.

The work is transmitted in two calligraphically worked out manuscripts with a differing number and structure of movements:

Manuscript I (from the possession of the Bayerische Staatsbibliothek in Munich, containing the noted location "Kempfenhausen bei Sarnberg")

- I. Moved
- II. Presto assai (scherzo) [in 2 versions a/b]
- III. Adagio marziale
- IV. Allegro furioso (stormy, passionate)

Manuscript II (from the possession of Prof. Bernhard Boettner who received the manuscript from K.A. Hartmann in 1948)

- I. Moved [lightly revised]
- II. Marcia [revised]
- III. Allegro risoluto [comprehensively revised]

The instrumental of the scherzo which is not printed here largely corresponds to version (b). Only a few passages of the skeleton are formulated differently in both versions and the recurring signal theme is extended from two to four bars in version (b) (through the extension of the first note) and is triggered off by a *sfz* chord in the left hand. The introductory passage of the movement is however fundamentally different: in place of the bars 1–24 in version (b), the illustrated eight bars in Hartmann's handwriting are contained in version (a).

Andreas Krause
(translated by Lindsay Chalmers-Gerbracht)

Am 27. und 28. April 1945 schleppte sich ein unendlicher Strom
von Dachauer „Schutzhäftlingen“ an uns vorbei.
unendlich war der Strom –
unendlich war das Leid –
unendlich war das Leid –

On 27 and 28 April 1945 a stream of people passed us,
preventing us from sleeping –
endless –
endless suffering –]

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Sonate „27. April 1945“ (Manuskript I)

Karl Amadeus Hartmann
1905 – 1963

Bewegt

ppp

ppp

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This unauthorised copying of music is forbidden by law, and may result in criminal or civil action.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a treble clef staff and a bass clef staff. The score is marked with various dynamics and performance instructions:

- The first system begins with a *mf* (mezzo-forte) dynamic and includes the instruction *stringendo!* (increasing tempo).
- The second system continues the melodic and harmonic development.
- The third system features a *ff* (fortissimo) dynamic, followed by a *p* (piano) dynamic.
- The fourth system starts with a *p* dynamic.
- The fifth system concludes the passage with a *p* dynamic.

Throughout the score, there are numerous musical notations including notes, rests, slurs, and articulation marks. A large, semi-transparent watermark reading "PREVIEW Low Resolution" is overlaid diagonally across the entire page.

First system of musical notation, featuring a treble and bass clef. The bass clef part includes a dynamic marking of *p* (piano).

Second system of musical notation, featuring a treble and bass clef. The treble clef part includes a dynamic marking of *mf* (mezzo-forte) and a *more* marking.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef.

Fifth system of musical notation, featuring a treble and bass clef.

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First system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with complex rhythmic patterns and melodic lines.

Third system of musical notation, showing a continuation of the musical themes.

Fourth system of musical notation, featuring a prominent melodic line in the upper register.

Fifth system of musical notation, concluding the page with a final cadence and dynamic markings.

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