

HENSEL

Ostersonate
für Klavier / for Piano

Urtext

Partitur / Score

Herausgegeben von / Edited by
Marie Rolf

Mit einem Vorwort von / With a Preface by
R. Larry Todd



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PREFACE

In 1972 the prolific French pianist Eric Heidsieck (* 1936) released a world-premiere recording for Disques Casiopee of an unknown *Sonate de Pâques* in A major, attributed to Mendelssohn, understood to mean Felix Mendelssohn Bartholdy. At the time there was no documentary evidence that he had indeed composed such a work, nor was there mention of it in any catalogue of his music. Furthermore, the sole surviving manuscript was sequestered in private possession, and though Heidsieck had access to it, it was not readily available for examination to corroborate or challenge the attribution. For twenty years the potential addition of an *Ostersonate* (“Easter Sonata”) to Mendelssohn’s *oeuvre* remained an unconfirmed, if intriguing proposition. Then, in 1992, the pianist Françoise Tillard renewed attention to the mystery,¹ when she noted that Fanny Mendelssohn Bartholdy (1805–1847; married in 1829 to the painter Wilhelm Hensel) had referred to an *Ostersonate* composition in her diary on 13 April 1828.² Her family friend Karl Klingemann, who had performed a performance by Fanny on a broadwood board the American in Liverpool and Klingemann on leg from their further confirmation to reattribute the work. She noted that even if one could not recognize the hand of Fanny, “there can be nothing to prove that one of them has copied the other’s work.”⁴

There the matter rested until 2010, when an American doctoral student, Angela Mace, was able with the assistance of Heidsieck to examine the manuscript in Paris and confirmed that it was indeed in Fanny’s

handwriting, it dated from 1828,⁵ it bore the title *Ostersonate*, and it had originally formed pp. 89–110 of Mendelssohn-Archiv manuscript MA Depos. Lohs 4 in the Staatsbibliothek zu Berlin,⁶ an autograph miscellany of several of Fanny’s compositions.⁷ On 7 September 2012 Andrea Lam premiered the sonata at Duke University. Two years later, Robert Owen Lehman acquired the manuscript, and in 2022 deposited it at The Morgan Library & Museum in New York. Thus, not quite two centuries after its composition, the *Ostersonate* finally received rightful recognition as a major work by Fanny Hensel, and was assigned to the lingering list of misattributed compositions such as the *Missa Sabbausensis à 12 voci* (formerly assigned to Orazio Benevoli instead of Heinrich Ignaz Franz Biber), W. A. Mozart’s Symphony in G major K. 444 (2nd App. A 53; composed by Johann Michael Haydn), excepting the slow introduction Mozart added to the first movement, and the “Jana” Symphony, ascribed to the young Beethoven, verified as the work of Friedrich Wilhelm (1770–1836). Adding the *Ostersonate* definitively to Fanny’s catalogue – it bears the number H-U 235 in Hellwig-Unruh’s catalogue⁸ – bolsters her position as a composer who, in concentrating on the smaller genres of the *Lied* and *Kammerstück*, did essay several larger forms, whether the piano sonata, overture, string quartet, cantata, or piano trio.

The *Ostersonate* now takes its place alongside the Sonata in C minor (H-U 128, 1824) and Sonata in G minor (H-U 395, 1843). There are also two works, *Sonata o Capriccio* in F minor (H-U 113, 1824) for piano and *Sonata o Fantasia* in G minor (H-U 238, 1829) for cello and piano, in which Fanny explored the boundaries between the sonata and other genres. And, it should be

1 Françoise Tillard, *Fanny Mendelssohn* (Paris, 1992: Pierre Belfond), pp. 145–146.

2 Fanny Hensel, *Tagebücher*, ed. Hans-Günter Klein and Rudolf Elvers (Wiesbaden, 2002: Breitkopf & Härtel), p. 14.

3 Letter from Klingemann to Fanny Mendelssohn, 19 August 1829; see Sebastian Hensel, *The Mendelssohn Family (1729–1847) from Letters and Journals*, translated by Carl Klingemann (London, 1882: Sampson Low, Marston; reprint Cambridge, 2013: Cambridge University Press), vol. 1, p. 213.

4 Françoise Tillard, *Fanny Mendelssohn*, translated by Camille Naish (Portland, OR, 1996: Amadeus Press), p. 154 (revised edition of the 1992 first edition, see note 1).

5 First movement, “den 7ten April / 28 / Ostermon / tag”; second movement, “24sten / April 2” (i.e., “28”); finale, “den 10ten Mai 1828. / Abends ½ 10”. In 1828 Easter Sunday fell on 6 April.

6 For a full description of the autograph of the *Ostersonate* see Marie Rolf’s Source Description in the Critical Commentary of the present edition.

7 See further, Angela Mace, *Fanny Mendelssohn Hensel, Felix Mendelssohn Bartholdy, and the Formation of the “Mendelssohnian” Style* (Ph.D. diss., Duke University, 2013), pp. 54ff.; and Rudolf Elvers, “Weitere Quellen zu den Werken von Fanny Mendelssohn Hensel im Mendelssohn-Archiv zu Berlin,” *Mendelssohn Studien* 2 (1975), p. 217.

8 Renate Hellwig-Unruh, *Fanny Hensel geb. Mendelssohn Bartholdy: Thematisches Verzeichnis der Kompositionen* (Adliswil, 2000: Kunzelmann), pp. 211–212, where it is listed as “verschollen” (“lost”).

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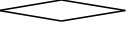
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NOTES ON THE EDITION

The present edition (NE) is based on the autograph manuscript (**Ms**), the only source of Fanny Hensel's *Ostersonate* known at this time. Editorial emendations are documented in the Special Comments of the Critical Commentary and indicated in NE by either small print (accidentals, rests, notes), square brackets (augmentation dots, triplets, articulation markings, clef and meter changes, pedal indications, fermatas), or by broken lines (slurs, ties, and hairpins). Short appoggiaturas or grace notes appearing in **Ms** as  are standardized to .

The placement of tempo and dynamic markings is not always consistent in **Ms**. While the composer generally positioned tempi above the staff and usually notated dynamics between the right-hand and left-hand staves, on occasion space limitations in **Ms** necessitated an adjusted placement. Note all tempi in boldface above the grand staff, and dynamics when applying to both hands, in italics between staves. As Fanny Hensel notate dynamics only at important moments, performers are encouraged to use their own intuition.

Tempo markings in **Ms** has importance because it involves issues. The tempo markings in **Ms** show no compositional changes before the *Ostersonate*. In her work, she noted that "This piece is marked with much varying of the tempo, but always smoothly and without modifying the meter. The symbols \leftarrow \rightarrow stand for accelerando and ritardando."² At times in the first (mm. 82, 86, 205–212) and third (mm. 209–211, 213–215) movements of the *Ostersonate*, the composer's single hair-

pins could suggest a similar temporal flexibility. At other times the hairpins are connected, appearing as a diamond shape: ; see in particular the first (mm. 14–15, 104), third (mm. 212, 216), and fourth (mm. 71–74, 167–173) movements. Diamond-shaped hairpins notated over individual notes or chords can indicate a heightened intensity of the passage in multiple ways.³

The composer's approach to stem direction often reveals her intentions for voice leading. In fact, she habitually notates stems up for the main melodic line. Another idiosyncrasy involves her stemming each note of a chord separately. While NE honors her practice when it reveals an essential element of her compositional thinking, it otherwise tacitly changes the direction of stems according to modern orthography or to clarify voice leading. This includes separating notes of different temporal value that Fanny Hensel may have stemmed together.

Related to the matter of stemming is the issue of beaming, which is inconsistent in **Ms**. NE seeks to standardize Hensel's beaming in passages that function in parallel or similar ways; such editorial emendations are tacit and judiciously made. Any editorial intervention with respect to beaming that may affect interpretation receives a special comment in the Critical Commentary.

Other notational anomalies, of the types that are often seen in scores that are notated by hand, include occasional misalignments of beats and slips of the pen, where a note might appear on an adjacent line or space on the staff, or infrequent instances where rests are obviously missing. Misalignments and omitted rests are

1 Her *Allegro ma non troppo* piece in F minor may be found in "62 Musikstücke (Lieder, Duette, mehrstimmige Gesänge und Klavierstücke)," 1824, Deutsche Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, shelf mark: MA Ms. 35, p. 42; digital copy: [BA13227-0001](#) (last accessed: 01 June 2026).

2 "Dies Stück muss mit vieler Abwechslung des Tempo, aber immer sanft, u. ohne Rückung vorgetragen werden. Für accelerando u. ritardando stehn die Zeichen \leftarrow \rightarrow ." When using the term "Rückung," Fanny Hensel most likely is referring to "linear rubato," i.e., a very slight modification of tempo exclusively in the melodic line or the right hand that involves anticipating or falling back, catching up again, etc. while the accompaniment strictly keeps the meter.

3 As Aslihan Sezi Seskir has demonstrated, this sign carried multiple meanings for composers of the period, involving not only timing but also different types of attack, voicing, asynchronization between the hands, and arpeggiation; see especially pp. 88–102 in Aslihan Sezi Seskir, *Fear of Flexibility: Tempo Rubato in Robert Schumann's Piano Works* (D.M.A. diss., Cornell University, 2011). Further historical examples of this idiosyncratic notation are discussed in Cheong Yew Choon, "Decoding Idiosyncratic Hairpins: Dynamic Changes of 'Notated' Rubato?," *Mahidol Music Journal* 2, No. 1 (March–August 2019), pp. 4–20. In addition, Eric Heidsieck invokes performance practices that had been passed on by pianists such as Alfred Cortot and Arthur Rubinstein in his "Dynamics or Motion? An Interpretation of Some Musical Signs in Romantic Piano Music," English translation by Charles Timbrell, *The Piano Quarterly* 36, No. 140 (Winter 1987–1988), pp. 56–58. Fifteen years prior to the publication of this article, Heidsieck had recorded the *Ostersonate* (Mendelssohn: *Sonate de Pâques, première mondiale*, Disques Cassiopée 369 182, 1972), although the first name of the composer was not specified.

mentioned in the Critical Commentary only when the composer's intent is ambiguous, but erroneous pitches, note values, and rests always receive a comment in this section. In addition, minor notational changes are tacitly made in NE, designed to enhance the score's readability for the performer. These editorial emendations include items such as notating a passage on a different staff or in a different clef to avoid the use of ledger lines, or notating a precise pitch rather than using an δ^{va} symbol. Similar changes in NE are purely notational and result in no aural discrepancy from Ms.

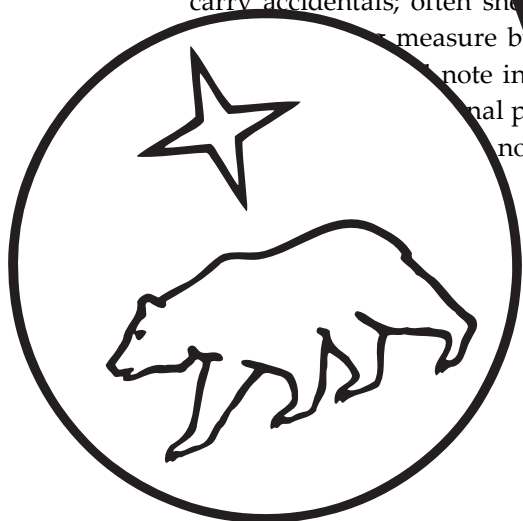
Because the composer's manuscript was intended primarily for private performance, her notation of accidentals did not require special attention. The majority of accidentals that have been editorially added in NE are non-controversial. When alterations in Ms are incompletely applied to doubled octaves, the lacking ones are added tacitly in NE. Cautionary accidentals in Ms are retained in NE when useful but tacitly ignored when unnecessary. Benny Hensen is inconsistent in handling tied notes across a bar line that carry accidentals; often she does not repeat the sign in the second measure but several times she does. In general practice, not repeating the note of a tie except when it

occurs over a system break or page breaks. Additionally, in Ms ties are sometimes notated in one measure but not in the other, especially over system breaks or page breaks; in such cases, the ties are completed in NE and they are listed in the Special Comments.

Most of the pedal markings in Ms are notated between the right-hand and left-hand staves, although a few appear below the left-hand staff and an almost equal number appear above the right-hand staff. NE follows modern notational practice, locating all pedal markings beneath the grand staff. Furthermore, the composer typically indicates a lift of the pedal as follows: †. NE substitutes the common indication of * in these cases without further comment. In general, pedal releases are carefully notated in Ms, and they are especially important at the end of the third movement.

Finally, as mentioned in the Source Description of Ms, several passages are crossed out, corrected, or covered with paste-overs. The Critical Commentary reports only Fanny Hensel's corrected musical text. Readers who wish to investigate her compositional changes are invited to study the facsimile (A11.28, digital only).

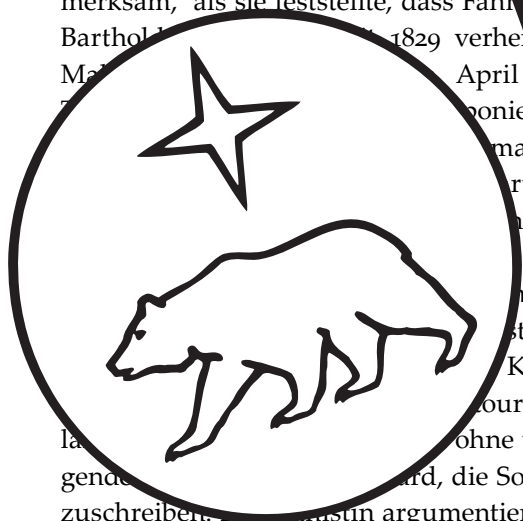
Rochester, New York, August 2021
Marie Rolf



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VORWORT

1972 veröffentlichte der produktive französische Pianist Eric Heidsieck (* 1936) bei Disques Cassiopée eine Weltersteinspielung einer unbekanntenen *Sonate de Pâques* in A-Dur, die dort Mendelssohn zugeschrieben wird, womit Felix Mendelssohn Bartholdy gemeint ist. Zu dieser Zeit gab es weder einen Beleg dafür, dass Mendelssohn tatsächlich ein solches Werk komponiert hatte, noch war es in irgendeinem Verzeichnis seiner Musik erwähnt. Darüber hinaus befand sich das einzig erhaltene Manuskript in Privatbesitz, und obwohl Heidsieck Zugang dazu hatte, war es nicht ohne Weiteres für eine Untersuchung verfügbar, um die Zuschreibung zu bekräftigen oder zu widerlegen. Zwanzig Jahre lang blieb die mögliche Hinzufügung einer *Ostersonate* zu Mendelssohns Œuvre eine unbestätigte, wenn auch faszinierende Vermutung. 1992 machte dann die Pianistin Françoise Tillard erneut auf das Gemälde aufmerksam,¹ als sie feststellte, dass Fanny Mendelssohn Bartholdy am 1. April 1829 verheiratet mit dem Maler Carl Klingemann (* 1800) am 1. April 1829 in ihrem Manuskript *Ostersonate* komponierte. Klingemann (* 1798–1862), der Bruder des ersten Malers des Broadway, der in der ersten Erwähnung erwähnt hatte, dass er ein Frachtschiff mit dem Namen „Ostersonate“ am 1. April 1829 in Liverpool gekauft hatte, wurde von Carl Klingemann auf seiner Tour durch Schottland im Jahr 1829 ohne weitere bestätigende Dokumente als der Komponist der Sonate Fanny zugeschrieben. Klingemann argumentierte später, dass selbst wenn man das Manuskript einsehen und „die Handschrift von Felix oder Fanny erkennen könnte, es keine Beweise gäbe, um auszuschließen, dass nicht einer von ihnen das Werk des anderen abgeschrieben hatte“.⁴



1 Françoise Tillard, *Fanny Mendelssohn*, Paris (Pierre Belfond) 1992, S. 145–146.

2 Fanny Hensel, *Tagebücher*, hrsg. von Hans-Günter Klein und Rudolf Elvers, Wiesbaden (Breitkopf & Härtel) 2002, S. 14.

3 Carl Klingemann an Fanny Mendelssohn, 19. August 1829; in: *Felix Mendelssohn Bartholdy. Sämtliche Briefe*, Bd. 1: 1816 bis Juni 1830, hrsg. und kommentiert von Juliette Appold und Regina Back, Kassel (Bärenreiter) 2008, S. 380.

4 Françoise Tillard, *Fanny Mendelssohn*, translated by Camille Naish, Portland, OR (Amadeus Press) 1996, S. 154 (revidierte Ausgabe der Publikation von 1992, s. Anm. 1).

Dies blieb der Stand der Dinge bis 2010, als die amerikanische Doktorandin Angela Mace mit Hilfe Heidsiecks das Manuskript in Paris untersuchen konnte und bestätigte, dass es sich in der Tat um Fannys Handschrift handelte, das Werk aus dem Jahr 1828 stammte,⁵ den Titel *Ostersonate* trug und ursprünglich die Seiten 89 bis 110 des Konvoluts MA Depos. Lohs 4 in der Staatsbibliothek zu Berlin (Mendelssohn-Archiv),⁶ einem autographen Sammelband mit anderen Kompositionen Fannys, dargestellt wurde.⁷ Am 7. September 2012 wurde die Sonate von Angela Mace an der Duke University veröffentlicht. Zwei Jahre später erwarb Robert Owen Dunham das Manuskript, das er 2022 in der Morgan Library & Museum in New York hinterlegte. Damit wurde die *Ostersonate* knapp zwei Jahrhunderte nach ihrer Komposition endlich als bedeutendes Werk von Fanny Hensel anerkannt und fand ihren Platz an der langen Liste falsch zugeschriebener Kompositionen wie der *Missa Salisburgensis à 52 voci* (früher Oratorien-Benevoli statt Heinrich Ignaz Franz Biberus gewiesen), W. A. Mozarts Sinfonie in C-Dur KV 444/425^a (Anh. A 53; abgelehnt von der langsamen Einleitung, die Mozart dem ersten Satz hinzufügte, komponiert von Johann Michael Haydn) oder der „Jupiter“-Sinfonie, die dem jungen Beethoven zugeordnet wurde, sich aber als Werk von Friedrich Witt (1770–1836) erwiesen hat. Die endgültige Aufnahme der *Ostersonate* unter Fannys Kompositionen – im Hellwig-Unruh-Katalog trägt sie die Signatur H-U 235⁸ – untermauert ihre Position als Komponistin, die sich zwar auf die kleineren Gattungen Lied und Klavierstück konzentrierte, daneben aber auch mit größeren Formen wie Klaviersonate, Ouvertüre, Streichquartett, Kantate oder Klaviertrio experimentierte.

Die *Ostersonate* steht nun neben den Sonaten in c-Moll (H-U 128, 1824) und g-Moll (H-U 395, 1843). Außerdem

5 1. Satz: „den 7ten April / 28 / Ostermon / tag“; 2. Satz: „24sten / April 2“ (d.h. „28“); Finale: „den 10ten Mai 1828. / Abends ½ 10“.

6 Zur ausführlichen Beschreibung des Autographs der *Ostersonate* siehe den Critical Commentary von Marie Rolf in der vorliegenden Ausgabe, dort: Source Description.

7 Siehe auch Angela Mace, *Fanny Mendelssohn Hensel, Felix Mendelssohn Bartholdy, and the Formation of the „Mendelssohnian“ Style*, Ph.D. diss. (Duke University) 2013, S. 54ff., und Rudolf Elvers, *Weitere Quellen zu den Werken von Fanny Mendelssohn Hensel im Mendelssohn-Archiv zu Berlin*, in: *Mendelssohn Studien* 2, 1975, S. 217.

8 Renate Hellwig-Unruh, *Fanny Hensel geb. Mendelssohn Bartholdy: Thematisches Verzeichnis der Kompositionen*, Adliswil (Kunzelmann) 2000, S. 211–212; darin als „verschollen“ verzeichnet.

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ZUR EDITION

Die vorliegende Edition (NE) basiert auf dem Autograph (Ms), der einzigen derzeit bekannten Quelle von Fanny Hensels *Ostersonate*. Editorische Eingriffe sind in den Anmerkungen des Critical Commentary dokumentiert und in der Ausgabe durch Kleindruck (Vorzeichen, Pausen, Noten), eckige Klammern (Augmentationspunkte, Triolen, Artikulationszeichen, Wechsel der Taktart, Schlüssel- und Taktangaben, Pedalzeichen, Fermaten) oder gestrichelte Linien (Bögen, Haltebögen und Gabeln) gekennzeichnet. Kurze Vorschläge, die in Ms als ♪ erscheinen, werden zu ♯ normiert.

Die Platzierung der Tempo- und Dynamikangaben ist in Ms nicht immer konsequent. Während die Komponistin Tempoangaben im Allgemeinen über dem Notensystem und die Dynamik zwischen den beiden Notensystemen der rechten und linken Hand notiert, erforderte Platzmangel gelegentlich eine andere Positionierung. In NE erscheinen alle Tempoangaben in Fettdruck über dem Notensystem der rechten Hand, dynamische Angaben zwischen den Notensystemen.

Die Notation von < > in Ms, die wichtigste hat, da sie sich nicht nur auf die *Ostersonate* bezieht, sondern auch auf das *Allegro ma non troppo* in ihrer Klavierkompositionen, die am 1. Februar [1826] datiert und damit zwei Jahre vor Vollendung der *Ostersonate* entstand, erklärte die Komponistin ausdrücklich, wie solche Gabeln zu verstehen sind:¹ „Dies Stück muss mit vieler Abwechslung des Tempo, aber immer sanft, u. ohne Rückung vorgetragen werden. Für *accelerando* u. *ritardando* stehn die Zeichen < > .“² An einigen

1 Fanny Hensel, *Allegro ma non troppo* in f-Moll; enthalten in: 62 Musikstücke (Lieder, Duette, mehrstimmige Gesänge und Klavierstücke), 1824, Deutsche Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Signatur: MA Ms. 35, S. 42; Digitalisat: [rBA13227-0001](#) (zuletzt aufgerufen: 1. Juni 2026).

2 Mit dem Begriff „Rückung“ meint Fanny Hensel höchstwahrscheinlich das „gebundene Rubato“, d. h. eine sehr leichte Veränderung des Tempos ausschließlich in der melodischen Linie oder der rechten Hand, die ein Beschleunigen oder Zurückfallen, das Wiederaufgreifen des Tempos usw. beinhaltet, während die Begleitung das Metrum strikt einhält.

Stellen im ersten (T. 82, 86, 205–212) und dritten Satz (T. 209–211, 213–215) der *Ostersonate* könnten die Gabeln eine ähnliche zeitliche Flexibilität anzeigen. An anderen Stellen sind sie in Form einer Raute unmittelbar miteinander verbunden: ◊ , so insbesondere im ersten (T. 14–15, 104), dritten (T. 212, 216) und vierten Satz (T. 71–74, 167–173). Rautenförmige Gabeln, die über einzelnen Noten oder Akkorden stehen, deuten eine erhöhte Intensität der betreffenden Stelle an, die auf verschiedene Weise zum Ausdruck gebracht werden kann.³

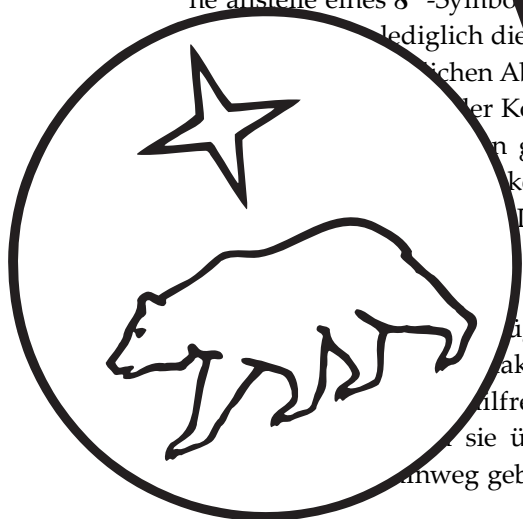
Die Ausrichtung der Notenhäuser in Ms gibt oftmals Aufschluss über die von der Komponistin intendierte Stimmführung. Dabei orientiert sie die Notenhäuser der melodischen Hauptlinie üblicherweise aufwärts. Eine weitere Eigenheit besteht darin, dass jede Note eines Akkords einzeln halet. Nachfolgende notationellen Eigenheiten der Komponistin überall dort, wo sie wesentliche Elemente ihres kompositorischen Denkens erkennbar verändert ansonsten die Richtung der Notenhäuser, doch stillschweigend entsprechend dem Autographen oder zur Verdeutlichung der Stimmführung. Dies schließt auch die genannte Halbung von Noten mit unterschiedlichen Werten ein, die Fanny Hensel mit einem gemeinsamen Hals versehen hat.

Die Frage der Halbung verbunden ist diejenige der Balkung, die in Ms inkonsistent gehandhabt ist. Die vorliegende Ausgabe sucht Fanny Hensels Balkensetzung in Passagen zu vereinheitlichen, die parallel oder ähnlich angelegt sind. Emendationen dieser Art wurden stillschweigend und mit Bedacht vorge-

3 Wie Aslihan Sezi Seskir zeigt, hatte das rautenförmige Zeichen für die Komponisten jener Zeit mehrere Bedeutungen, die nicht nur die Tempogestaltung, sondern auch verschiedene Arten des Anschlags, die Hervorhebung von Stimmen, asynchrones Spiel der Hände sowie Arpeggierung umfassten; siehe hierzu besonders dies., *Fear of Flexibility: Tempo Rubato in Robert Schumann's Piano Works*, D.M.A. diss., Cornell University 2011, S. 88–102. Zu weiteren historischen Beispielen dieser idiosynkratischen Notation siehe Cheong Yew Choon, *Decoding Idiosyncratic Hairpins: Dynamic Changes of „Notated“ Rubato?*, in: *Mahidol Music Journal* 2, Nr. 1, März–August 2019, S. 4–20. Eric Heidsieck seinerseits (*Dynamics or Motion? An Interpretation of Some Musical Signs in Romantic Piano Music*, English translation by Charles Timbrell, in: *The Piano Quarterly* 36, Nr. 140, Winter 1987–1988, S. 56–58) beruft sich auf Aufführungspraktiken, die von Pianisten wie Alfred Cortot und Arthur Schnitzler überliefert wurden. Fünfzehn Jahre vor der Veröffentlichung dieses Artikels hatte Heidsieck die *Ostersonate* aufgenommen (*Mendelssohn: Sonate de Pâques, première mondiale*, Disques Cassiopée 369 182, 1972), dabei den Vornamen des Komponisten jedoch offengelassen.

nommen. Jede editorische Änderung in Bezug auf die Balkung, die für die Interpretation relevant sein kann, ist im Critical Commentary dokumentiert.

Zu anderen Unregelmäßigkeiten der Notation, wie sie in handschriftlichen Partituren vorkommen können, gehören gelegentliche Verschiebungen des Untersatzes sowie Schreibfehler, bei denen etwa eine Note versehentlich auf einer benachbarten Linie oder in einem benachbarten Zwischenraum notiert ist, und offenkundig fehlende Pausen. Fehler im Untersatz und nicht gesetzte Pausen werden im Critical Commentary nur dann erwähnt, wenn die kompositorische Absicht mehrdeutig bleibt; fehlerhafte Noten, Notenwerte und Pausen aber sind jeweils im Critical Commentary verzeichnet. Darüber hinaus nimmt NE kleinere Anpassungen der Notation kommentarlos vor, wenn dadurch die Lesbarkeit der Partitur für den Ausführenden erleichtert wird. Hierzu zählen beispielsweise die Notation einer Passage in einem anderen System oder Schlüssel, um die Verwendung von Hilfslinien zu vermeiden, und die Notation der real klingenden Tonhöhe anstelle eines *8^{va}*-Symbols. Änderungen dieser Art



lediglich die Notationsweise und fügen keine inhaltlichen Abweichungen gegenüber dem Original hinzu. Die meisten in NE editorischen Änderungen dieser Art sind unstrittig. Fehlende unteren oder oberen Akzidentien werden in NE nicht gesetzt, wenn sie überflüssig sind. Bei über hinweg gebundenen und mit Vorzei-

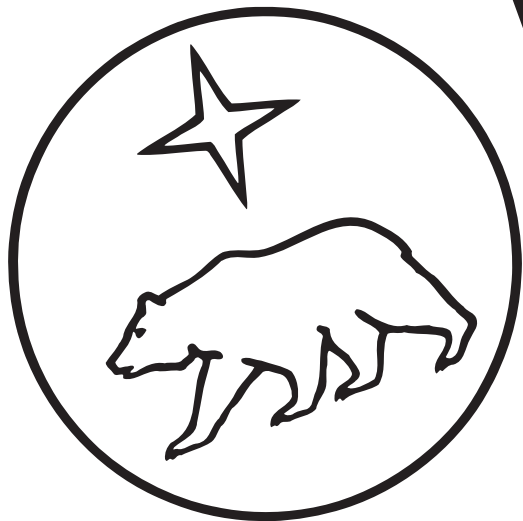
chen versehenen Noten verfährt Fanny Hensel inkonsequent; oftmals notiert sie das Vorzeichen vor der übergebundenen Note im Folgetakt nicht nochmals, an anderen Stellen wiederholt sie es jedoch. NE folgt der modernen Notationspraxis und wiederholt das Vorzeichen nur nach einem System- oder Seitenwechsel. Darüber hinaus sind in Ms Haltebögen manchmal im ersten Takt notiert, nicht aber im zweiten fortgeführt, so häufig bei Zeilen- oder Seitenumbruch. In solchen Fällen vervollständigt NE die Haltebögen und dokumentiert die Stellen in den Special Comments des Critical Commentary.

Die meisten Pedalmarkierungen in Ms finden sich zwischen den Systemen der rechten und der linken Hand, einige aber auch unter dem Basssystem bzw. über dem der rechten Hand. Auch hier folgt NE der modernen Notationspraxis und platziert alle Pedalmarkierungen unter dem System der linken Hand. Die Pedalaufhebung markiert die Komponistin typischerweise mit einem Kreuz: \times . NE ersetzt das Zeichen durch das übliche Symbol, ohne weiteren Kommentar. Pedalaufhebungen sind in Ms im Allgemeinen sorgfältig notiert; besonders wichtig sind sie im Ende des dritten Satzes.

Wie in der Quellenbeschreibung erwähnt, sind in Ms mehrere Messagen durchgestrichen, korrigiert oder überlappet. Der Critical Commentary bezieht sich nur auf den von Fanny Hensel korrigierten Notentext. An einer Untersuchung ihrer kompositorischen Änderungen interessierte Leser sind eingeladen, das Faksimile (BA13228, nur digital) zu studieren.

Rochester, NY, Januar 2024
Marie Rolf
(Übersetzung: Wolfgang Thein)

Ostersonate



**Bärenreiter
Leseprobe
Sample page**

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21

cresc.

Musical notation for measures 21-26, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values and dynamic markings.

27

Musical notation for measures 27-31, continuing the piece with similar rhythmic and melodic patterns.

32

tenor cantato

Musical notation for measures 32-37, including the instruction *tenor cantato*. A circular logo is overlaid on the left side, containing a stylized bear silhouette and a five-pointed star.

38

Musical notation for measures 38-43, showing a continuation of the melodic and harmonic development.

44

Musical notation for measures 44-49, concluding the page with a final melodic phrase.

Bärenreiter
Leseprobe
Sample page

50

Musical notation for measures 50-54. Treble and bass clefs, key signature of two sharps (F# and C#).

55

Musical notation for measures 55-59. Treble and bass clefs, key signature of two sharps (F# and C#). *ritard.*

60

Musical notation for measures 60-69. Treble and bass clefs, key signature of two sharps (F# and C#). *cresc.* *f*



A circular logo containing a stylized bear silhouette and a five-pointed star above it.

70

Musical notation for measures 70-74. Treble and bass clefs, key signature of two sharps (F# and C#).

75

Musical notation for measures 75-79. Treble and bass clefs, key signature of two sharps (F# and C#). *dim.* *p*

Bärenreiter
Leseprobe
Sample page

81

Musical notation for measures 81-85. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand. A fermata is placed over the first measure.

86

Musical notation for measures 86-91. Treble clef, key signature of two sharps. Measure 86 has a fermata. Measure 87 contains a triplet of eighth notes. Measure 88 contains a triplet of eighth notes. Measure 89 contains a triplet of eighth notes. Measure 90 contains a triplet of eighth notes. Measure 91 contains a triplet of eighth notes. The piece ends with a *Red.* (ritardando) marking.

92

Musical notation for measures 92-99. Treble clef, key signature of two sharps. Measures 92-94 contain triplets of eighth notes. Measure 95 contains a triplet of eighth notes. Measure 96 contains a triplet of eighth notes. Measure 97 contains a triplet of eighth notes. Measure 98 contains a triplet of eighth notes. Measure 99 contains a triplet of eighth notes. The piece ends with a *Red.* (ritardando) marking.



Bärenreiter
Leseprobe
Sample page

100

Musical notation for measures 100-103. Treble clef, key signature of two sharps. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a *Red.* (ritardando) marking.

104

Musical notation for measures 104-107. Treble clef, key signature of two sharps. Measure 104 has a fermata. Measure 105 has a fermata. Measure 106 has a fermata. Measure 107 has a fermata. The piece ends with a *mf* (mezzo-forte) dynamic marking.

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150 *cantabile*

Musical score for measures 150-154. The piece is in D major (two sharps) and 3/4 time. The tempo/mood is marked *cantabile*. The melody in the right hand is a simple, flowing line, while the left hand provides a steady accompaniment with chords and single notes.

155 *con espress.*

Musical score for measures 155-159. The tempo/mood is marked *con espress.*. The melody in the right hand becomes more rhythmic and expressive, with some slurs. The left hand continues with a steady accompaniment.

160

Musical score for measures 160-164. The melody in the right hand continues with a steady eighth-note pattern. A circular logo is overlaid on the left side of the page, containing a stylized bear walking to the left and a five-pointed star above it.

165

Musical score for measures 165-169. The melody in the right hand continues with a steady eighth-note pattern. The left hand accompaniment remains consistent with the previous section.

170 *sem -*

Musical score for measures 170-174. The melody in the right hand continues with a steady eighth-note pattern. The piece concludes with a fermata over the final chord in the right hand. The tempo/mood is marked *sem -*.

Bärenreiter
Leseprobe
Sample page

176

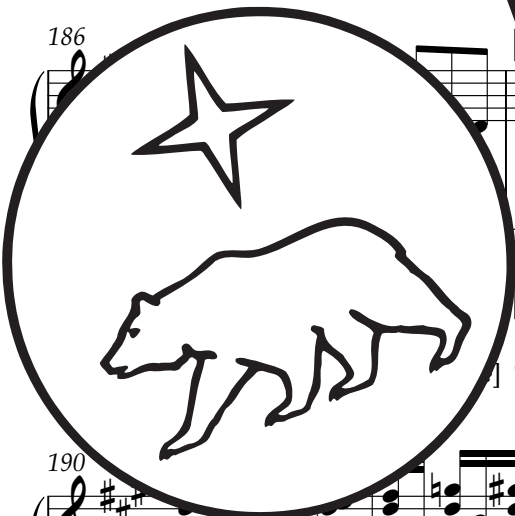
- pre cre - - scen - - do ed acce - le - ran - - do

Detailed description: This system contains five measures of music. The treble clef staff features a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

181

8va [3]

Detailed description: This system contains five measures of music. The treble clef staff has a melodic line with eighth notes and a triplet of eighth notes marked with a '3' in brackets. The bass clef staff continues the accompaniment. A '8va' marking is present above the final measure.



Bärenreiter
Leseprobe
Sample page

186

mf cresc. [Red.] [*]

Detailed description: This system contains five measures of music. The treble clef staff has a melodic line with eighth notes and a triplet of eighth notes marked with a '3' in brackets. The bass clef staff continues the accompaniment. Dynamic markings 'mf' and 'cresc.' are present. A red bracket is under the first measure, and an asterisk in a box is under the fifth measure.

190

ff

Detailed description: This system contains four measures of music. The treble clef staff has a melodic line with eighth notes. The bass clef staff continues the accompaniment. A dynamic marking 'ff' is present.

194

Detailed description: This system contains four measures of music. The treble clef staff has a melodic line with eighth notes. The bass clef staff continues the accompaniment.

197

200

203

8va

206

f

209

f *ff*

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51

Musical notation for measures 51-60, featuring a treble and bass clef with a key signature of one sharp (F#).

61

Musical notation for measures 61-70, featuring a treble and bass clef with a key signature of one sharp (F#).

70

Musical notation for measures 70-79, featuring a treble and bass clef with a key signature of one sharp (F#).



Bärenreiter
Leseprobe
Sample page

89

Musical notation for measures 89-98, featuring a treble and bass clef with a key signature of one sharp (F#).

98

Musical notation for measures 98-107, featuring a treble and bass clef with a key signature of one sharp (F#).

107

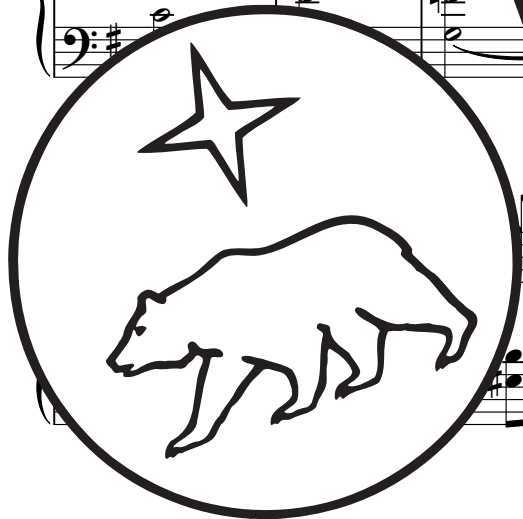
Musical notation for measures 107-118, featuring treble and bass staves with various chords and melodic lines.

119

Musical notation for measures 119-128, featuring treble and bass staves with various chords and melodic lines.

129

Musical notation for measures 129-148, featuring treble and bass staves with various chords and melodic lines.



Bärenreiter
Leseprobe
Sample page

150

Musical notation for measures 150-158, featuring treble and bass staves with various chords and melodic lines.

159

Musical notation for measures 159-168, featuring treble and bass staves with various chords and melodic lines.

168 *8va*

178

187



Bärenreiter
Leseprobe
Sample page

204

213 *ad libitum* *tempo* *attacca*

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36

8va

[*] Ped. [*] Ped.

Detailed description: This system contains measures 36 through 41. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features a complex texture with many beamed sixteenth notes in both the treble and bass staves. A dynamic marking of *8va* is placed above the treble staff in measure 39. Pedal markings are present at the beginning of measures 37 and 39.

42

8va

* Ped. *

Detailed description: This system contains measures 42 through 46. The musical texture continues with intricate sixteenth-note patterns. A dynamic marking of *8va* is placed above the treble staff in measure 42. Pedal markings are present at the beginning of measures 43 and 46.

47

8va

* Ped.

Detailed description: This system contains measures 47 through 57. It includes a circular logo on the left side, featuring a stylized bear walking to the right with a five-pointed star above it. The musical notation continues with complex sixteenth-note passages. A dynamic marking of *8va* is placed above the treble staff in measure 47. A pedal marking is present at the beginning of measure 48.

58

f

Detailed description: This system contains measures 58 through 63. The music features a series of chords in the treble staff, with a dynamic marking of *f* (forte) in measure 61. The bass staff continues with a steady accompaniment.

64

Detailed description: This system contains measures 64 through 69. The music consists of a series of chords in the treble staff, with a dynamic marking of *f* in measure 64. The bass staff continues with a steady accompaniment.

Bärenreiter
Leseprobe
Sample page

69 *8va*

75

81



Bärenreiter
Leseprobe
Sample page

94 *8va*

101 *staccato* *pp*

107 *8va* []

tutto legato
p

Musical score for measures 107-112. The piece is in 3/4 time and A major. Measure 107 features a piano introduction with a grace note. The score includes a dynamic marking of *p* and the instruction *tutto legato*. A *8va* marking is present above the first measure.

113

Musical score for measures 113-118. The piano continues with a melodic line in the right hand and a supporting bass line in the left hand.

119

Musical score for measures 119-124. The piano continues with a melodic line in the right hand and a supporting bass line in the left hand.

125

Musical score for measures 125-130. The piano continues with a melodic line in the right hand and a supporting bass line in the left hand.

131 *ritardando* []

Musical score for measures 131-136. The piano continues with a melodic line in the right hand and a supporting bass line in the left hand. A *ritardando* marking is present above the first measure.

137

Musical score for measures 137-142. The piano continues with a melodic line in the right hand and a supporting bass line in the left hand.

Bärenreiter
Leseprobe
Sample page



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179 **molto ritard.** **Allegro** **Tempo I**

185 **molto ritard.** **Allegro**

191

196

201 **Molto vivace**

cresc. *ff*

Bärenreiter
Leseprobe
sample page



207 *8^{va}*

212 *con molta anima*

217 *con anima*

222

227 *f*

Bärenreiter
Leseprobe
Sample page

232

8va

staccato
p

237

dim.

Ped. *

243

Bärenreiter
Leseprobe
Sample page

Ped. *

258

più p

Ped.

265

pp

pp

* Ped. * Ped. [*] Ped. *

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28

Musical notation for measures 28-30. The system consists of two staves. The upper staff is in bass clef and contains a whole note chord with a fermata. The lower staff is in bass clef and contains a rhythmic pattern of eighth notes with a sharp sign (#) above each note. An 8vb (octave below) marking is present at the beginning of the lower staff.

31

Musical notation for measures 31-33. The system consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes. The lower staff is in bass clef and contains a rhythmic pattern of eighth notes with a sharp sign (#) above each note.

34

Musical notation for measures 34-39. The system consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes. The lower staff is in bass clef and contains a rhythmic pattern of eighth notes with a sharp sign (#) above each note. An 8vb (octave below) marking is present at the beginning of the lower staff.

40

Musical notation for measures 40-42. The system consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes. The lower staff is in bass clef and contains a rhythmic pattern of eighth notes with a sharp sign (#) above each note.

43

Musical notation for measures 43-45. The system consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes. The lower staff is in bass clef and contains a rhythmic pattern of eighth notes with a sharp sign (#) above each note.

Bärenreiter
Leseprobe
Sample page



46

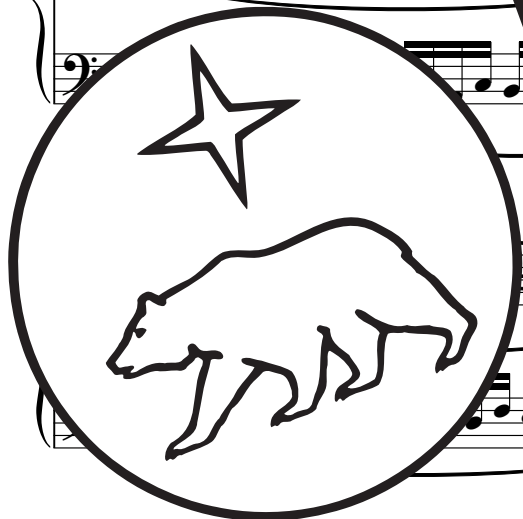
Musical notation for measures 46-48. The piece is in G major (one sharp). Measure 46 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 47 continues the melodic line. Measure 48 ends with a repeat sign.

49

Musical notation for measures 49-51. Measure 49 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 50 continues the melodic line. Measure 51 ends with a repeat sign.

52

Musical notation for measures 52-57. Measure 52 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 53 continues the melodic line. Measure 54 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 55 continues the melodic line. Measure 56 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 57 ends with a repeat sign.



Bärenreiter
Leseprobe
Sample page

58

Musical notation for measures 58-60. Measure 58 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 59 continues the melodic line. Measure 60 ends with a repeat sign.

61

Musical notation for measures 61-63. Measure 61 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 62 continues the melodic line. Measure 63 ends with a repeat sign.

64

Musical notation for measures 64-66. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

67

Musical notation for measures 67-72. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 70.

73

Musical notation for measures 73-83. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in measure 74.

Bärenreiter
Leseprobe
Sample page

84

Musical notation for measures 84-88. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

89

Musical notation for measures 89-94. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.



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110

Musical score for measures 110-112. The piece is in 3/4 time. The right hand features a melody of eighth notes with a key signature of one flat (B-flat). The left hand provides a rhythmic accompaniment of eighth notes.

113

Musical score for measures 113-116. The right hand continues the melody with some rests. The left hand accompaniment remains consistent.

117

Musical score for measures 117-120. The right hand melody continues. A large circular logo is overlaid on the left side of the page, containing a stylized bear silhouette and a five-pointed star.

121

Musical score for measures 121-123. Measure 121 features a melodic flourish in the right hand marked with an *8va* (octave) instruction. The left hand accompaniment continues.

124

Musical score for measures 124-127. The right hand melody continues with some rests. The left hand accompaniment features a long note in measure 125.

Bärenreiter
Leseprobe
Sample page

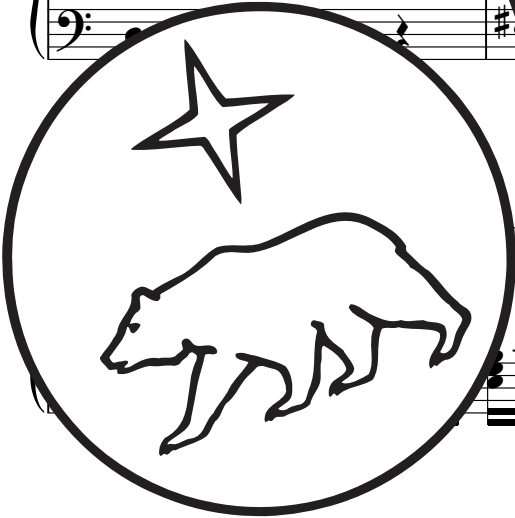
129



135

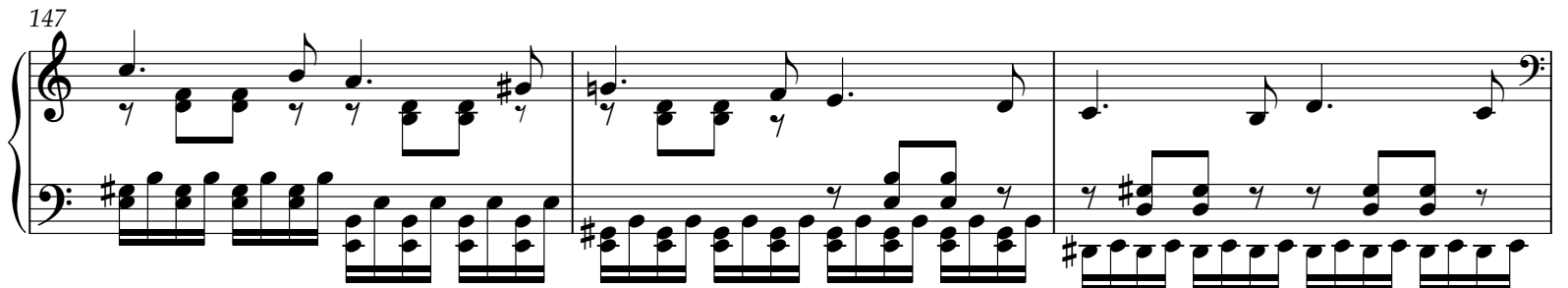


141



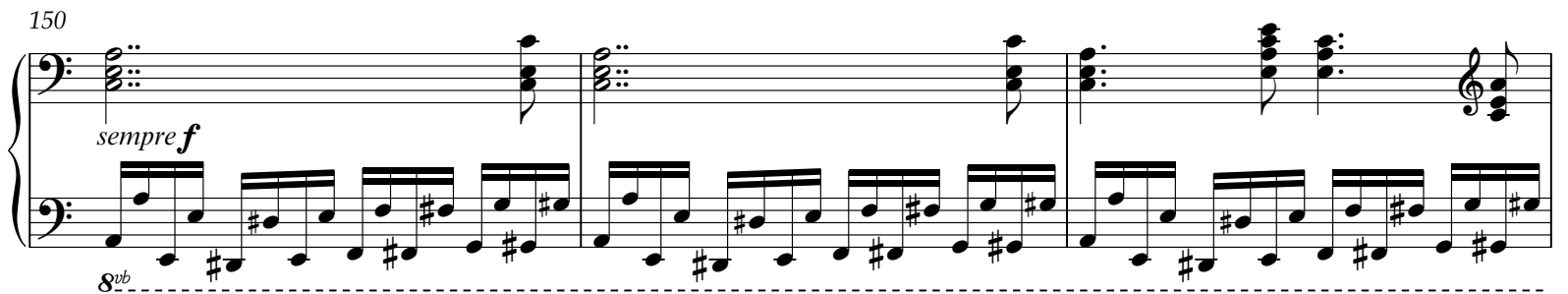
Bärenreiter
Leseprobe
Sample page

147



150

sempre f



8^{vb}

153

156

159

162

165 *)

*) See the second version from m. 165 to the end on pp. 30a-32a. / Siehe die zweite Fassung des Satzendes ab T. 165, S. 30a-32a.

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183

pp *cresc.* *ff* *decresc.* *pp* *f* *mf tranquillo*

Lento

sempre Ped.

189

Presto

f

194

Lento

p

198

Allegro

sfz

203

Lento

p

*) NB the fermata appears on the final note of the phrase in m. 194 of the second version of the ending. / Die Fermate erscheint in T. 194 der zweiten Fassung auf der letzten Note des Abschnitts.

Bärenreiter
Leseprobe
Sample page



Andante con molto di espressione

209

dolce

214

Lento

p

221

Andante

Lento

pp

ma corda

227

mf tranquillo

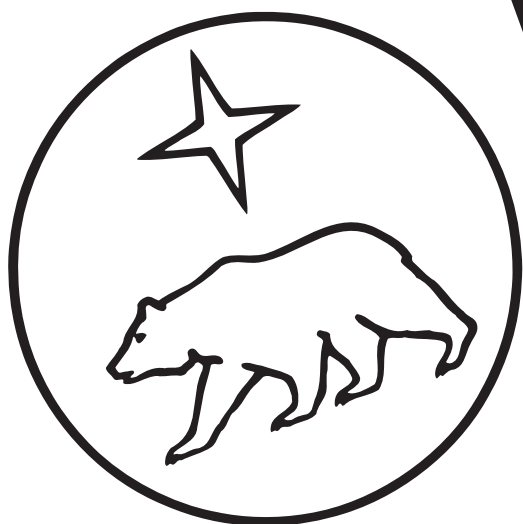
tutte le corde

237

Ende



Bärenreiter
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180

Musical notation for measures 180-182, featuring a treble and bass clef with various rhythmic patterns and accidentals.

183

Musical notation for measures 183-185, featuring a treble and bass clef with various rhythmic patterns and accidentals.

186

Lento

Musical notation for measures 186-190, featuring a treble and bass clef with various rhythmic patterns and accidentals.



Bärenreiter
Leseprobe
Sample page

191

ad libitum

Musical notation for measures 191-194, featuring a treble and bass clef with various rhythmic patterns and accidentals.

195

Lento

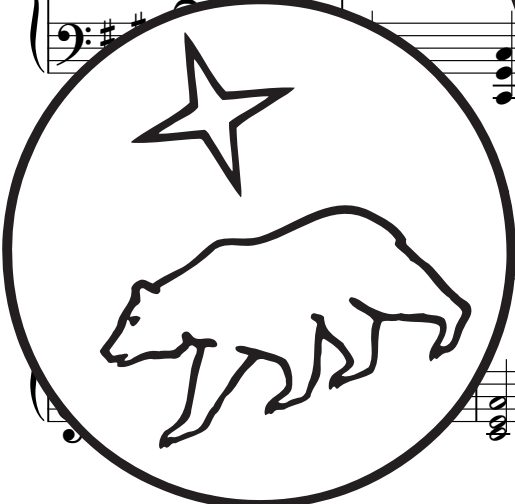
Allegro

Musical notation for measures 195-200, featuring a treble and bass clef with various rhythmic patterns and accidentals.

201 **Lento** **Andante con espress.**

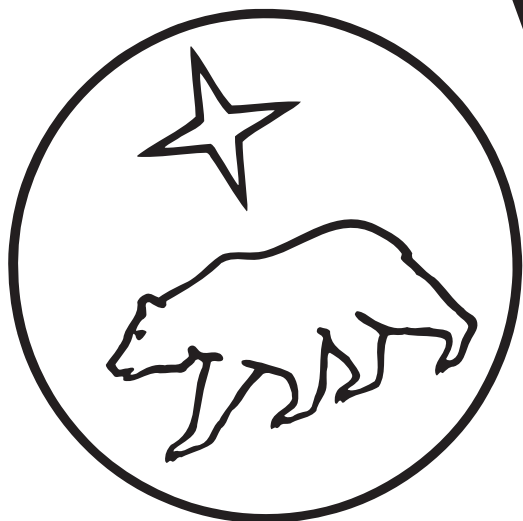
207 **[Lento]**

214 **Andante** **dolcissimo** **una corda** **[due corde]**



230 **mf tranquillo** **[tutte le corde ma pp]**

239



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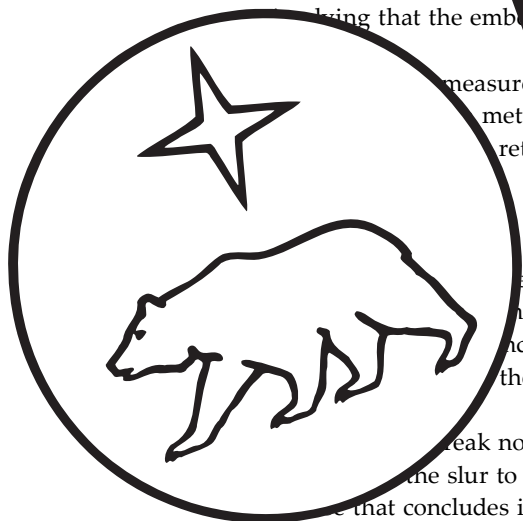
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- 153.2 t No accidental; however, in the first measure of the previous 4-measure passage (crossed out), there is a $c^{\#2}$ (that moves to a $c^{\#2}$ on the next ♩); NE adopts the # for c^2
- 159.1–160.1 t $f^{\#1}$ in m. 159.1 is ♩ but is tied after page break to the $f^{\#1}$ in m. 160.1; NE changes the $f^{\#1}$ to $f^{\#}$ and completes the tie
- 159.1–160.1 b Tie $e-e$ present after page break in m. 160.1 but not from m. 159.1; NE completes the tie
- 174.1–2 t Tie b^1-b^1 not present; NE adds the tie, resulting in b^1 held for 2 beats, as in m. 172.1–2
- 174.2–175.1 t Tie b^1-b^1 present after system break in m. 175.1 but not from m. 174.2; NE completes the tie
- 178.2–179.1 t Tie d^3-d^3 not present; NE adds the tie, following the tied-note descent in mm. 175.2–176.1, 176.2–177.1, and 177.2–178.1
- 194.1 t No accidental on f^1 ; NE suggests \flat , based on chromatic descent from previous $f^{\#1}$ and resolving to following e^1
- 197.1 b b has stem down only; NE adds stem up for the tenor voice
- 200.2, 201.2, 202.2, 204.1,2, 205.1, 206.2 t The stem of the note of the u.p. for each of these beats extends beyond the □□□ grouping in each measure, indicating that the embedded melody in the u.p. of each measure are to be performed *ad libitum* with metric freedom and relaxation and return in m. 15
- 204.4–5 b $\text{♩} \text{♩}$; NE adopts the rhythmic pattern of the sequence from m. 209
- 218.6 b Pedal release sign appears under the bar line at the end of m. 218; NE interprets it as applying to m. 218.5
- 220.5–221.1 b Pedal release sign appears under the bar line at m. 221.1; NE interprets it as applying to m. 220.6
- 222.4–6 b $\text{♩} \text{♩}$; NE adopts the rhythmic pattern of the sequence from m. 221
- 224–225 No change of key signature at m. 225, although 4 # appear in the key signature at m. 226, following a page break; NE moves the change of key signature to m. 225, with the return of the opening motive, and changes the single bar line to a double bar line, identifying this passage as a new section, as in mm. 180–181 and 187–188
- 226.4–227.1 b Tie $e-e$ present after page break in m. 227.1 but not from m. 226.4; NE completes the tie
- 241, 243 tb $\text{♩} \text{♩}$; NE converts to $\text{♩} \text{♩}$
- 246.1–247.1 b Ties E–E and $e-e$ not present; NE adds the ties, as in mm. 250.1–251.1
- 248.1 t Chord has an erroneous b ; NE corrects to a
- 257 b All notes are erroneously ♩; NE corrects to ♩
- 258.1–259.1 t Ties e^1-e^1 and $g^{\#1}-g^{\#1}$ not present; NE adds the ties, as in mm. 260.1–261.1
- 266, 268, 270 t $\text{♩} \text{♩}$; NE converts to $\text{♩} \text{♩}$
- 54–55 Single bar line; NE changes to double bar line to indicate new section, following the notational practice in mm. 24–25 and 84–85
- 55.1–3 b All 3 ♩ beamed together; NE separates the first ♩, as in mm. 62.1–3
- 68.4 b $c^{\#}$ and $c^{\#1}$ are erroneously ♩; NE corrects to $f^{\#}$
- 94.4 b Top note of ♩ is erroneously b^1 ; NE corrects to a^1
- 99.4 b b^1 is not present; NE adds b^1 , as in the same passage down an octave in m. 101.4
- 108 Top of the page is cut through the tempo marking and it omits the top note in m. 108.1; NE reconstructs the marking, based on the remaining lower portion of its letters
- 112.1–120.1 t Slur is visible only in m. 117, due to the way in which the top of the page was cut; NE completes the slur for the entire phrase from m. 112.1 to m. 120.1
- 117.1 First note is e ; NE changes to $d^{\#1}$, parallel to resolutions of the sequences in mm. 113.3 and 115.3
- 118.3 ♩ is not present; NE adds ♩ on beat 3, to conform with sequences in mm. 137 and 138
- 143, 151 *con molto espressione*; NE changes to *con molta espressione*
- 187.1–188.1 b Ties A–A and A–A not present; NE adds the ties, as in mm. 180.1–181.1
- 204.4–5 b $\text{♩} \text{♩}$; NE adopts the rhythmic pattern of the sequence from m. 209
- 218.6 b *con molto anima*; NE changes to *molto animato*
- 218.6 b Pedal release sign appears under the bar line at the end of m. 218; NE interprets it as applying to m. 218.5
- 220.5–221.1 b Pedal release sign appears under the bar line at m. 221.1; NE interprets it as applying to m. 220.6
- 222.4–6 b $\text{♩} \text{♩}$; NE adopts the rhythmic pattern of the sequence from m. 221
- 224–225 No change of key signature at m. 225, although 4 # appear in the key signature at m. 226, following a page break; NE moves the change of key signature to m. 225, with the return of the opening motive, and changes the single bar line to a double bar line, identifying this passage as a new section, as in mm. 180–181 and 187–188
- 226.4–227.1 b Tie $e-e$ present after page break in m. 227.1 but not from m. 226.4; NE completes the tie
- 241, 243 tb $\text{♩} \text{♩}$; NE converts to $\text{♩} \text{♩}$
- 246.1–247.1 b Ties E–E and $e-e$ not present; NE adds the ties, as in mm. 250.1–251.1
- 248.1 t Chord has an erroneous b ; NE corrects to a
- 257 b All notes are erroneously ♩; NE corrects to ♩
- 258.1–259.1 t Ties e^1-e^1 and $g^{\#1}-g^{\#1}$ not present; NE adds the ties, as in mm. 260.1–261.1
- 266, 268, 270 t $\text{♩} \text{♩}$; NE converts to $\text{♩} \text{♩}$



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23.3 t Top note is c^4 and lowest note is c^3 ; NE omits the c^4 and adds a^2 as the lowest note of the chord, following the gestures in mm. 21.2–3 and 22.2–3; this editorial change also reserves the climactic c^4 for m. 24.2

48.2. b Third ♩ has d^1 in addition to the b ; NE omits the d^1 , following the figuration in m. 48.1, 3, 4

68.2,4 t a is blurred, possibly crossed out; NE keeps a because of the resolution to g in mm. 68.3 and 69.1

73.1–74.1 b Ties $e-e$ and $E-E$; NE omits the ties because original ties e^1-e^1 (r.h.), $e-e$, and $E-E$ in mm. 70–71, 71–72, and 72–73 are crossed out in ink

79.3 t Lowest note is erroneously f^1 ; NE corrects to g^1

79.3–80.1 t Tie $d\sharp^2-d\sharp^2$ present in m. 80.1 after system break but not from m. 79.3; NE completes the tie

80.2–83.1 t, 81.2–82.1 b Slurs not present; NE adds slurs for the sequences that issue from the slurred motive in m. 80.2–81.2 b

87.2 t Tie b^1-b^1 not present; NE adds the tie, in accordance with the \uparrow in 85.2–3

91.4–92.1 t Tie $g^1\sharp-g^1$ present in m. 92.1 after page break but not from m. 91.4; NE completes the tie

95.1 t e^1 and f^1 are blurred; NE posits e^1 and f^1 from harmonic context

122.4 b Top note is d^1 ; NE changes to d^1 , maintaining the \uparrow in m. 122

144.1–145.1 t NE separates the first ♩ from the second ♩ in m. 142.1–2 because of the \uparrow in mm. 142–143

145.1 t Tie $d\sharp^1-d\sharp^1$ present in m. 145.1 but $d\sharp^1$ definitively d^1 ; NE corrects to d^1 , continuing the \uparrow in m. 145.1

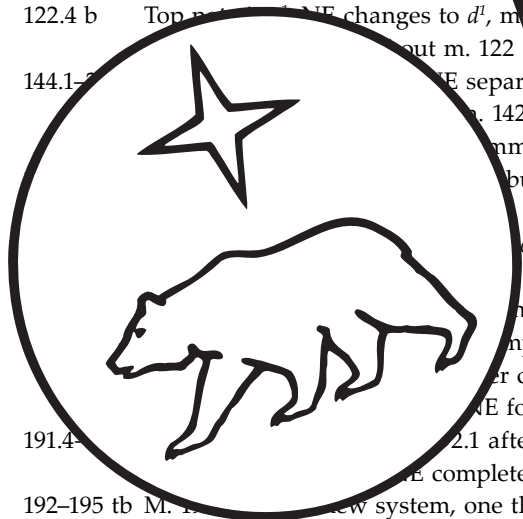
145.1–146.1 t NE changes the tempo in the 3 phrases in m. 145.1–146.1 to ♩ but not by ♩ ; NE follows Ms

191.4 t Tie d^1-d^1 present in m. 191.4 after system break but not from m. 191.3; NE completes the tie

192–195 tb M. 192–195 is a new system, one that lacks the previous key signature of 3 \sharp ; NE indicates change to 3 \sharp in m. 191

196 tb This measure appears on a system with no key signature; NE adds key signature of 3 \sharp for the return of the cantus

199.3–4, 221.3–4 tb Erroneous ♩ ; NE corrects to ♩



216 tb $c\sharp^2$ and e^1 are ♩ , and e^2 and $c\sharp^1$ are ♩ , with no meter signature; NE adopts ♩ , resulting in two beats in m. 216 which, when considered together with the upbeat to m. 209, complete a full measure

217–223 The single iteration of the first phrase of the cantus is set off by double bar lines before m. 217 and after m. 220, and the final iteration of the full cantus appears at the top of the next page (fol. 10r); NE adds a double bar line before m. 223 to set off the final statement of the cantus, following the notational practice in mm. 187 and 217

229.1 t Top note is $f\sharp^3$; NE changes to e^3 , following the known cantus, heard previously in m. 198.1

230.1 tb All notes except the a are erroneously ♩ ; NE corrects to ♩

Second version of mm. 193 to the end of the page

171.2–172.1 t \sharp on g on beat 2; NE moves the \sharp to $g\sharp^1$ to beat 2

173.1–174.1 t \sharp on $g\sharp^1$ on beat 3; NE moves the \sharp to $e\sharp^3$ to beat 2

188 tb Change of key signature not indicated; NE changes to 3 \sharp for the entry of the cantus

194.3–4 b Erroneous ♩ ; NE corrects to ♩

197.2–3 t Tie e^1-a^1 not present; NE adds the tie, as in the treatment of the cantus in m. 223.2–3

198.1–216.1 t Treble clef lacking; NE adds the treble clef

198.1–4, 199.1–2 b Erroneous ♩ ; NE corrects to ♩

199.3–4 b \sharp ; NE converts to ♩

205 tb Change of meter not indicated; NE adds $\frac{3}{4}$

211 tb Change of meter and tempo not indicated; NE adds $\frac{3}{4}$ and tempo marking

223.1 t Top notes assigned with e^3 , though the ledger line is missing, resulting in a literal d^3 ; NE adopts e^3 , following the spacial placement and the known cantus, heard previously in m. 197.2 of the second version

225.1–2 t Top $c\sharp^3$ is erroneously ♩ ; NE corrects to ♩

229.3 Indication for *due corde* is present in similar passage (that is crossed out) following m. 228; NE applies the indication for *due corde* to m. 229

232.3 Indication for *tutte le corde ma pp* is present in similar passage (that is crossed out) 5 measures after m. 228; NE applies the indication for *tutte le corde ma pp* to m. 232

232.3–4, 233.1–2 b Erroneous ♩ ; NE corrects to ♩

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