

EG 120, Klavierkonzert in h-Moll. Fragmente – Klaverkonsert i h-moll. Fragmenter

Der Briefwechsel zwischen Max Abraham und Grieg weist aus, daß Grieg sich – nicht zuletzt auf Anregung des Verlagschefs – seit 1883 mit der Komposition eines Nachfolgers seines Welterfolges op. 16 beschäftigte. Die Entstehung der Peer Gynt-Suiten op. 46 und 55 und die Uminstrumentierung der Herbstouverture op. 11 sind auch als Resultat einer ständigen Nachfrage Abrahams nach einem großen Orchesterwerk zu sehen.

Julius Röntgen ließ Auszüge aus den Skizzen in seinem Artikel „Ed. Griegs musikalischer Nachlaß“ in *Die Musik* 1907/08 drucken. Die Untersuchung der Entwürfe ergab, daß Grieg mindestens vier Sätze begonnen hat (siehe *Verzeichnis musicalischer Skizzen in der Griegsammlung, Bergen Offentlige Bibliotek*): einen Kopfsatz (womöglich mit langsamer Einleitung), ein *Andante*, dessen Zuordnung zum Konzert im ganzen nicht sicher ist, ein *Caprice Andante espressivo – Allegro* in zwei Varianten, ein *Finale* (wiederum in zwei Varianten), dessen zweites Thema dem *Andante* entlehnt ist, sowie einen unbetitelten Satz im Scherzocharakter. Dieser Satz ist der einzige, dessen Ausführungsgrad eine Übertragung sinnvoll erscheinen läßt; er wird daher in den Revisionsbericht übernommen.

Das Quellenmaterial

A:

Autograph Skizze in Bergen Offentlige Bibliotek im Umschlag III der *Skizzenmappe II* (*Blyantskrevne skisser*), zwei Seiten mit Bleistift geschrieben. Die Lesbarkeit des Manuskriptes ist stellenweise nicht einfach.

Takt / Kommentar

Die Aufteilung in ein, zwei oder vier Systeme pro Akkolade in GGA entspricht derjenigen Griegs, dsgl. die Vertauschung der Systeme ab T. 95. Zeichen mit zusätzlichem [?] weisen auf nicht sichere Identifikationen hin. In den Leertakten finden sich keine oder in andere Systeme übertragene und sodann gestrichene Eintragungen. Pausen sind, sofern es sich nicht um Leertakte handelt, sinngemäß ergänzt.

EG 120, Piano Concerto in B Minor. Fragments – Klaverkonsert i h-moll. Fragmenter

The correspondence between Max Abraham, the director of C. F. Peters in Leipzig, and Grieg provides evidence that Grieg – not least through prompting from Max Abraham – after 1883 was occupied with the composition of a successor to his world success op. 16. The two Peer Gynt suites (opp. 46 and 55) and the new orchestration of the overture opus 11 – *In Autumn* – may also be regarded as a result of Max Abraham's unceasing requests for a large composition for orchestra.

In 1907 Julius Röntgen published excerpts from the sketches in the article “Ed. Griegs musicalischer Nachlaß” in *Die Musik*, 1907/08. The examination of the sketches shows that Grieg had started work on at least four movements (see *List of Musical Sketches in the Grieg Collection, Bergen Public Library*: a first movement (possibly with a slow introduction), an *Andante* (the connection of which to the concerto is somewhat doubtful), a *Caprice Andante espressivo – Allegro* in two variants, a *Finale*, again in two variants, the second theme of which is borrowed from the *Andante*, as well as an untitled movement of Scherzo character. This last movement is the only one in which the legibility of the MS makes a reconstruction sensible. This sketch is therefore included the Editorial Commentary.

The Source Material

A:

Autograph sketch in the Bergen Public Library, written in folio III of the *Sketch Folder II* (“*Blyantskrevne skisser*”), two pages written in pencil. The legibility of the manuscript is occasionally problematic.

bar / comment

The division into one, two, or four note systems per accolade in GGA is in accordance with Grieg's, as is also the interchange of systems from bar 95. Signs marked with bracketed question marks [?] indicate uncertainties in the notation. In the “empty” bars the MS has in some cases notes that have been crossed out after having been inserted in other bars. Lacking rests have been added except in the empty bars.

32–33, 40–41, 56–57, 64–65

Es wird aus Griegs Schreibweise nicht ganz ersichtlich, ob es sich bei diesen Stellen um eine zweimalige Eintaktsequenz oder eine hier wiedergegebene einmalige Zweitaktsequenz handelt.

44

Als letzter Spitzenton eventuell e² statt fis².

68–69, 72–79, 81–82

Im Ms. gibt es keinen Hinweis auf eine ev. von der Notation abweichende Länge und Artikulation (vgl. T. 44–49).

79–95

Eine fortlaufende Lesart dieser Takte ist nicht mit letzter Sicherheit anzunehmen.

80–82

Es ist im Klavier nicht auszuschließen, daß Grieg T. 81 und 82 als Alternative zu T. 80 dachte.

102

Hier folgen im Ms. sieben gestrichene und radierte Takte in Variation zu T. 96–102.

132

Im vierten System stehen hier zwei durchgestrichene Dominant-septakkorde in Terzquartstellung auf cis¹.

138

Es kann angenommen werden, daß Grieg hier beabsichtigte, diesen Abschnitt mit einem *Da capo* zu beenden. Dem könnte ein *Fine* um T. 90 herum entsprechen.

The musical score consists of two systems. The top system shows the orchestra part (labeled 'Orchester') with measures 6 through 12. Measure 6 starts with a forte dynamic. Measures 7-12 show a repetitive eighth-note pattern. The bottom system shows the piano part with measures 18 through 23. Measure 18 starts with a forte dynamic and includes a dynamic marking 'eine Oktave tiefer'. Measure 23 includes a dynamic marking 'p'. Measure 28 begins a new section labeled '2' with a forte dynamic. Measures 33, 38, and 43 continue the piano part, with measure 43 featuring a dynamic marking 'Hörner pp'.

32–33, 40–41, 56–57, 64–65

From Grieg's notation it is not quite clear whether these bars contain repeated one-bar sequences or two-bar sequences. GGA adopts the latter alternative.

44

The last top note may be interpreted as e² instead of f-sharp².

68–69, 72–79, 81–82

The MS gives no indication of any possible change of length and phrasing in the notation (cf. bars 44–49).

79–95

The inherent succession of these bars is uncertain.

80–82

In the piano part it is possible that Grieg may have conceived bars 81 and 82 as alternatives to bar 80.

102

At this point the MS has seven bars that are crossed out or deleted, intended as a variation of bars 96–102.

132

In the fourth system of the MS there are two dominant seventh chords in the second inversion on c-sharp¹, which have been crossed out.

138

From this point on, the notation in the MS may indicate that Grieg planned to end this section with a *Da capo*, a supposition supported by the word *Fine* around bar 90 of the MS.

The continuation of the musical score from measure 28 to 43. The top system shows the piano part with measures 28 through 33. The bottom system shows the piano part with measures 38 through 43. Measure 43 features a dynamic marking 'Hörner pp'.

3

Musical score pages 3 and 4 showing measures 53 to 68. The score includes parts for Piano (Klav.) and Horn (Hörner). Measure 53: Piano eighth-note chords. Measure 54: Piano eighth-note chords. Measure 55: Piano eighth-note chords. Measure 56: Piano eighth-note chords. Measure 57: Piano eighth-note chords. Measure 58: Piano eighth-note chords. Measure 59: Piano eighth-note chords. Measure 60: Piano eighth-note chords. Measure 61: Piano eighth-note chords. Measure 62: Piano eighth-note chords. Measure 63: Piano eighth-note chords. Measure 64: Piano eighth-note chords. Measure 65: Piano eighth-note chords. Measure 66: Piano eighth-note chords. Measure 67: Piano eighth-note chords. Measure 68: Piano eighth-note chords. Horn part starts in measure 63.

4

Musical score pages 4 and 5 showing measures 74 to 94. The score includes parts for Piano (Klav.) and Orchestra (Orch.). Measure 74: Piano eighth-note chords. Measure 75: Piano eighth-note chords. Measure 76: Piano eighth-note chords. Measure 77: Piano eighth-note chords. Measure 78: Piano eighth-note chords. Measure 79: Piano eighth-note chords. Measure 80: Piano eighth-note chords. Measure 81: Piano eighth-note chords. Measure 82: Piano eighth-note chords. Measure 83: Piano eighth-note chords. Measure 84: Piano eighth-note chords. Measure 85: Piano eighth-note chords. Measure 86: Piano eighth-note chords. Measure 87: Piano eighth-note chords. Measure 88: Piano eighth-note chords. Measure 89: Piano eighth-note chords. Measure 90: Piano eighth-note chords. Measure 91: Piano eighth-note chords. Measure 92: Piano eighth-note chords. Measure 93: Piano eighth-note chords. Measure 94: Piano eighth-note chords.

5

Musical score page 5 showing measures 99 to 111. The score includes parts for Piano (Klav.) and Orchestra (Orch.). Measure 99: Piano eighth-note chords. Measure 100: Piano eighth-note chords. Measure 101: Piano eighth-note chords. Measure 102: Piano eighth-note chords. Measure 103: Piano eighth-note chords. Measure 104: Piano eighth-note chords. Measure 105: Piano eighth-note chords. Measure 106: Piano eighth-note chords. Measure 107: Piano eighth-note chords. Measure 108: Piano eighth-note chords. Measure 109: Piano eighth-note chords. Measure 110: Piano eighth-note chords. Measure 111: Piano eighth-note chords.

6

Musical score page 6 showing measures 123 to 135. The score includes parts for Piano (Klav.) and Orchestra (Orch.). Measure 123: Piano eighth-note chords. Measure 124: Piano eighth-note chords. Measure 125: Piano eighth-note chords. Measure 126: Piano eighth-note chords. Measure 127: Piano eighth-note chords. Measure 128: Piano eighth-note chords. Measure 129: Piano eighth-note chords. Measure 130: Piano eighth-note chords. Measure 131: Piano eighth-note chords. Measure 132: Piano eighth-note chords. Measure 133: Piano eighth-note chords. Measure 134: Piano eighth-note chords. Measure 135: Piano eighth-note chords.

Musical score page 5 showing measures 111 to 117. The score includes parts for Piano (Klav.) and Orchestra (Orch.). Measure 111: Piano eighth-note chords. Measure 112: Piano eighth-note chords. Measure 113: Piano eighth-note chords. Measure 114: Piano eighth-note chords. Measure 115: Piano eighth-note chords. Measure 116: Piano eighth-note chords. Measure 117: Piano eighth-note chords.

Musical score page 6 showing measures 129 to 135. The score includes parts for Piano (Klav.) and Orchestra (Orch.). Measure 129: Piano eighth-note chords. Measure 130: Piano eighth-note chords. Measure 131: Piano eighth-note chords. Measure 132: Piano eighth-note chords. Measure 133: Piano eighth-note chords. Measure 134: Piano eighth-note chords. Measure 135: Piano eighth-note chords.