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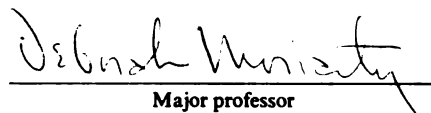
Friedrich Heinrich Himmel's Grande

Sonate Pour Deux Pianoforte: A Perform
ance Edition presented by

Elfie Schults-Berndt

has been accepted towards fulfillment
of the requirements for

Ph. D degree in Music


Major professor

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FRIEDRICH HEINRICH HIMMEL'S GRANDE SONATE
POUR DEUX PIANOFORTE: A PERFORMANCE EDITION

Volume I

By

Elfie Diana Schults-Berndt

A DISSERTATION

Submitted To
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1986

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ABSTRACT

FRIEDRICH HEINRICH HIMMEL'S GRANDE SONATE POUR DEUX PIANOFORTE: A PERFORMANCE EDITION

By

Elfie Diana Schults-Berndt

Friedrich Heinrich Himmel (1765-1814), in addition to being an outstanding pianist, was one of the premier composers of his day. He was especially noted for his dramatic works, including opera seria in the neo-Neapolitan style, Singspiel, and Liederspiel; secular and sacred cantatas; oratorios; and lieder. Surprisingly, he composed very few works for the piano, but notable among these is the Grande Sonate pour deux Pianoforte (1801).

Both Himmel and his Grande-Sonate are largely forgotten today. This fact appears particularly lamentable in view of the need of performance literature for the two-piano medium from the classic era. The Grande Sonate is a substantial work belonging to that period in the development of the medium which followed the duo works of W.A. Mozart and Muzio Clementi, and which led to the era of the "Grand Duo" that blossomed in the 1820's. Influences of the keyboard music of Jan Ladislaus Dussek and Mozart are evident in Himmel's work, and it shares stylistic similarities with the keyboard music of Felix Mendelssohn.

Examination of Himmel's Grande Sonate reveals a

three-movement work employing sonata allegro for the first movement, ternary form for the second, and rondo for the third. Elements which enhance the unique qualities of the work include: (a) extensive use of variation and contrapuntal techniques within sections; (b) sharp contrasts of harmony, texture, color, and rhythm within sections; (c) integration between sections through motivic recurrence and development; and (d) an overall cyclic form.

This edition of the Grande Sonate is based on the Hoffmeister edition, Vienna (1801), and the Peters edition, Leipzig (ca. 1801). Other sources have not been found. In preparing this edition, care was taken to preserve the apparent intention of the composer, and editorial changes are few. An attempt was made to clarify inner inconsistencies of notation, to reconcile notational differences between the sources, and to apply contemporary principles of notation where the technical practices of Himmel's time differ from modern practices. All emendations (with exceptions as noted) are identified by asterisks and explained in the editorial notes.

PREFACE

This study presents a performance edition with critical commentary and notes of Friedrich Heinrich Himmel's Grande Sonate pour deux Pianoforte. Introductory material on Himmel's life, a discussion of the historical position which the work occupies, and an analysis of the style of the Grande Sonate are included.

Two sources provide the basis for this edition:

- (1) Hoffmeister edition, published in Vienna, 1801;
- (2) C.F. Peters edition, published in Leipzig,
ca. 1801.

A copy of the Hoffmeister edition was obtained from the Library of Congress, and a copy of the Peters edition was obtained from the Württemberg Landesbibliothek in Stuttgart, where it is stored on microfiche. Autograph scores, other manuscript scores, or additional editions of the work have not been found.

This writer is indebted to the members of her committee, Dr. Edgar L. Kirk, Dr. Dale Bonge, Dr. Theodore Johnson, Ms. Deborah Moriarty and Mr. Joseph Evans for their kind cooperation in reading and evaluating the dissertation; to Dr. Kenwyn Boldt of the music faculty of Buffalo State Teachers College for suggesting the topic of study; to Ms. Angelika Kray, Mr. Roland Kray, Ms. Renee Oshinski, and the librarians at the Library of Congress, the K.

Ludwigs-Maximilian Universitätsbibliothek of Munich, the Bayrische Staatsbibliothek of Munich, the Staatsbibliothek Preussischer Kulturbesitz in Berlin, the Universitätsbibliothek der Freien Universität in Berlin, and the Württemberg Landesbibliothek in Stuttgart for assistance in obtaining materials; and to Ms. Elisabeth Schults for assistance in translating material in the German language.

TABLE OF CONTENTS

VOLUME I

CHAPTER ONE: BIOGRAPHICAL MATERIAL	1
CHAPTER TWO: HISTORICAL PLACEMENT OF HIMMEL'S <u>GRANDE SONATE</u>	10
CHAPTER THREE: ANALYTICAL STUDY OF HIMMEL'S <u>GRANDE SONATE</u>	14
First Movement	14
Second Movement	20
Third Movement	23
CHAPTER FOUR: CRITICAL COMMENTARY	30
CHAPTER FIVE: EDITORIAL NOTES	35
First Movement	35
Second Movement	38
Third Movement	41
BIBLIOGRAPHY	44

VOLUME II

THE <u>GRANDE SONATE POUR DEUX PIANOFORTE</u>	48
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CHAPTER ONE

BIOGRAPHICAL MATERIAL

Friedrich Heinrich Himmel was born on November 20, 1765,¹ in Treuenbrietzen, in the province of Brandenburg. His father, Christian Friedrich Heinrich (1724-1801), served as a personal valet to Prince Karl, and later became a restaurateur in Treuenbrietzen. Of his mother, Johanna Christiane Elisabeth Ebel (1730-1784), little is known. Himmel remained close to his only sibling, a sister, Christiane Sophie Charlotte, throughout his life.

Himmel's musical talents were evident at an early age. Together with Friedrich Seidel,² he studied both piano and organ with the organist Klaus,³ of Treuenbrietzen. In 1785, heeding the wishes of his parents, Himmel enrolled in the Halle University as a theology student. However, music remained his first passion, and his reputation as pianist increased as his academic studies floundered. He went to

1 Lucy Gelber, "Die Liederkomponisten: August Harder, Friedrich Heinrich Himmel, Friedrich Franz Hurka, Carl Gottlieb Hering" (Ph.D. dissertation, University of Berlin, 1936), p. 77n, points out discrepancies between sources as to Himmel's birthdate. Eitner gives November 10, while Ledebur, Gerber and Odendahl cite November 20.

2 Laurenz Odendahl, "Friedrich Heinrich Himmel: Bemerkungen zur Geschichte der Berliner Oper um die Wende des 18. und 19. Jahrhunderts." (Ph.D. dissertation, University of Bonn, 1917), p. 5, states that Seidel became court Kapellmeister in 1822, eight years after Himmel's tenure of that position.

3 Klaus's given name is not mentioned in any of the sources consulted.

apply for a position as army chaplain in Potsdam, but the exact date of this journey appears uncertain.⁴ It was probably on this occasion that Friedrich Wilhelm II became favorably impressed with Himmel's pianistic abilities, and consequently underwrote his musical studies for one year. In accordance with Himmel's own wishes, he was sent to study counterpoint and composition with Johann Gottlieb Naumann in Dresden.

The relationship between Himmel and Naumann was close and long-lasting, and extended beyond their professional to their personal lives. Well after the years of study had ended, Naumann considered Himmel his best pupil,⁵ and in 1800, asked him to serve as godfather to his daughter. Himmel, in turn, held Naumann in the greatest esteem.

Following his return to Berlin in 1792, Himmel's cantata La Danza (text by Metastasio) and oratorio Isacco, figura de Redentore were premiered, and both received considerable critical acclaim. Subsequently the King presented him with a gift of 100 Friedrichsd'or, appointed him

4 Compare Gelber, "Die Liederkomponisten," p. 77, who suggests 1789 as the year of this journey; Odendahl, "Himmel," p. 6, who remains noncommittal; and Wilhelm Pfannkuch, "Friedrich Heinrich Himmel," Die Musik in Geschichte und Gegenwart, edited by Friedrich Blume (1949-1967), VI, 430, who gives 1786.

5 Briefwechsel Zwischen Goethe und Zelter in den Jahren 1796 bis 1832. Edited by Friedrich Wilhelm Reimer. (Berlin: Duncker und Humblot, 1833), I, 228. Zelter, in a letter to Goethe written on July 7, 1831, recalls a quote by Naumann: "Naumann hätte gesagt: in der ihm angenehmsten Melodie erkenne er seinen besten Schüler Himmel." (Naumann said: in his most favorite melody he recognized his best student Himmel.)

chamber composer, and financed a two-year study tour to Italy. According to Odendahl, it is likely that Himmel began this journey in the spring of 1793.⁶

Himmel's pastorate Il primo Navigatore was composed and performed in Venice in 1794. The premiere of his opera seria La Morte di Semiramide (text by Andrea di Benedetto) took place in Naples on January 12, 1794, on the occasion of the birthday of King Ferdinand IV. Odendahl believes the opera was begun and largely completed under the tutelage of Naumann in 1791.⁷

Upon the dismissal of the Kapellmeister Johann Friedrich Reichardt, Himmel was recalled to Berlin and appointed as his successor. The debt he incurred on this return journey marked the beginning of a life-long struggle with financial difficulties, due in no small part to his penchant for an opulent lifestyle.⁸

His personal elegance, charm, and brilliant pianistic abilities soon made Himmel a favorite of the public and of the court. In addition to the continued support of Friedrich Wilhelm II and the Queen, he secured the patronage of the Privy Chamberlain Rietz, with whom he developed a personal friendship. Also, Himmel cultivated a friendship with

6 See Odendahl, "Himmel," pp. 8-9.

7 Ibid., p. 9.

8 Ludwig Rellstab, Aus Meinem Leben (Berlin: I. Gutten-tag, 1861), p. 67, describes Himmel as ". . . ein unterschiedener Repräsentant der modernen Zeit. Elegant gekleidet, leicht gepudert, etwas beleibt, doch leicht beweglich, rotwangig, die weisse zierliche Hand mit prächtigen Ringen bedeckt. . ." (" . . . decidedly a representative of the

the pianist/composer Jan Ladislaus Dussek, and the two are described by Eberhard as being ". . . equally portly, equally splendid pianists, and apparently also equally industrious drinkers."⁹ Dussek and Himmel often met at the residence of Prince Louis Ferdinand, who regarded them as his friends.

Included among his detractors are Beethoven and Count Lindenau. The latter wrote in a letter of 1797, "the entire life style of Kappelmeister Himmel in Potsdam was well known, composed of debauchery and drinking, in addition to being brutal and impertinent to the highest degree . . ."¹⁰ Beethoven befriended Himmel while on a journey to Berlin in 1796, and later described him (according to Ries) as having a ". . . pretty talent, but no more; his pianoforte playing . . . was elegant and pleasing, but not to be compared with Prince Louis Ferdinand."¹¹

Odendahl states that Himmel's first official act as

modern age. Elegantly dressed, lightly powdered, somewhat portly but very agile, red-cheeked, his delicate white hands covered with splendid rings." Trans. by Gerhard Allrogen, "Himmel," in The New Grove Dictionary of Music and Musicians (6th ed., edited by Stanley Sadie, 1980), VIII, 572).

9 A. G. Eberhard, Blicke in Tiedges und Elisas Leben (Berlin: 1844), pp. 66-73, as quoted by Odendahl, "Himmel," p. 12. "Beide waren gleich rund, waren gleich vortreffliche Fortepianospieler und wohl so ziemlich auch gleich fleissige Trinker."

10 Lindenau, Letters of December 14, 1797, (Kgl. Hausarchiv Charlottenburg), as quoted in Odendahl, "Himmel," p. 13. "Die ganze Lebensart des Kappelmeisters Himmel in Potsdam war allgemein bekannt, aus Liederlichkeit und Trunk zusammengesetzt, wozu er im höchsten Grade brutal und naseweise war."

11 Thayer's Life of Beethoven, edited and revised by Elliot Forber (Princeton: Princeton Univ. Press, 1967), p. 186. For further information on the strained relationship between Beethoven and Himmel see pp. 185 and 527.

Kapellmeister in 1795 was the presentation of a benefit concert in Berlin, featuring the overture and scenes from Semiramide as well as his Psalm 146.¹² The wedding of Princess Auguste of Prussia and the Prince Elector of Hesse in February, 1797, afforded Himmel great opportunity as a composer. His cantata Hessens Söhne und Preussens Töchter was written and performed for this occasion, and an additional performance of Semiramide was considered the high-point of the festivities.¹³ The premiere of his cantata Vertrauen auf Gott followed in May. The death of Friedrich Wilhelm II in November, 1797, was marked by the performance of Himmel's Trauerkantate. All of these works were well-received by the public and critics alike.

Friedrich Wilhelm III continued the support of Himmel, and like his predecessor, overlooked Himmel's many improprieties. Queen Louise became his piano student, and he performed many chamber works with her and other members of the royal family and court.

An attempt to compose an opera in the Italian style was begun by Reichardt in 1789, in collaboration with Goethe, but the project failed with Reichardt's dismissal as Kapellmeister. In 1797, Himmel's requests for funds to compose and produce a German opera were similarly denied by the King, who had great reservations concerning the production

12 Odendahl. "Himmel," p. 14.

13 Ibid., p. 17.

costs.¹⁴

Hoping to alleviate his ever-increasing debts, Himmel requested and was granted a leave of absence from his official duties. What began as a tour of three months was eventually extended to a length of over two years. He first journeyed to the royal court in St. Petersburg, and the successful premiere of his opera seria Alessandro was held there in 1799. From Petersburg he traveled to Moscow, Riga, Stockholm, Copenhagen, and Hamburg, in which cities he was hailed as a great pianist and a composer of the first rank.¹⁵ The journey was a great success both financially and artistically.

The premiere of Himmel's opera seria Vasco da Gama was given in Berlin in January, 1801, and was followed in February by a performance of Reichardt's opera Rosamonda. The ensuing rivalry between the composers and their followers resulted in a dispute which recalled the battle between the followers of Gluck and Piccini in the 1770's. Himmel's opera was seen to represent the neo-Neapolitan style, while Reichardt's opera reflected the dramatic style of Gluck. Odendahl states that unlike the Gluck-Piccini disputes, the rivalry between Himmel and Reichardt degenerated into malicious personal attacks, especially on the part of Himmel.¹⁶

14 See Odendahl, "Himmel," pp. 20-25, for a complete record of this correspondence.

15 Ibid., pp. 27-31.

16 Ibid., p. 32.

Early in 1801, the first performance of his Grande Sonate pour deux Pianoforte was given in Berlin, and was closely followed by the premiere of his Liederspiel Frohsinn und Schwärmerey in March, 1801. Marriage plans to the dancer Charlotte Engel fell through in February, as Friedrich Wilhelm III refused to grant the engaged couple's request for salary increases, which they claimed would be forthcoming after their wedding.¹⁷ It was evidently not a love match. A journey to Paris, London and Vienna was undertaken in the spring of 1802, but apparently yielded no concert opportunities.

The Singspiel Fanchon das Leyermädchen (May 16, 1804), proved to be Himmel's greatest success, and its popularity sustained over fifty years of repeated performances in Berlin. In an article marking the hundred-year anniversary of Fanchon's premiere, M. Steuer quotes a description by Carl Maria von Weber of the opera:

In these single rays [the arias in Fanchon] of his fair talent . . . unfolds a great enchantment of Italian charm and German perfection of form. Each of these pieces shines, like the climax of a joyful instant, an artistic champagne moment.¹⁸

According to Pfannkuch, he accompanied Queen Louise to a health resort in Pyrmont, following the premiere of his

¹⁷ See Odendahl, "Himmel," p. 34.

¹⁸ M. Steuer, "Die Erstaufführung von Himmels 'Fanchon', Signale für die Musikalische Welt, XXXIV (1904): 580. (In diesen einzelnen Lichtstrahlen seines schönen Talentes. . . entfaltet sich ein grosser Zauber italischer Lieblichkeit mit deutscher Vollendung in der Form. Jedes dieser Musikstücke scheint, wie die Spitze eines frohen Augenblicks, ein künstlerischer Champagner-Moment.)

Zauberoper Die Sylphen (April 14, 1806).¹⁹ In October, 1806, he stayed at the residence of Duchess Anna Amalie in Fiefurt. It is not clear whether Himmel joined the court at Königsberg immediately after the fall of the Prussian empire in 1806; in any case, several years of intermittent traveling followed.

Himmel's Neue Messe was performed in Leipzig on Christmas, 1806, followed by a concert of his selected works in January, 1807. He then traveled to Rome, from which a premature report of his death was rumored and recorded in a letter Goethe wrote to Zelter, which dates from early April, 1808.²⁰ From there, as Zenger wrote in Geschichte der Münchner Oper, Himmel returned to Munich, encouraged by the earlier success of Fanchon to apply for a position.²¹ He then journeyed to Dresden, and returned to Königsberg. At the residence of the court in Königsberg, Himmel continued his duties as Kapellmeister, instructing the crown prince Friedrich Wilhelm in piano and participating in frequent chamber recitals with various members of the court. Farewell concerts for Himmel were given on February 18, 1809, and also in February, 1810; however, it is not clear (according to Pfannkuch) when Himmel actually left Königsberg,

19 Pfannkuch, "Himmel," MGG, VI, 434.

20 Reimer, Briefwechsel zwischen Goethe und Zelter in den Jahren 1797 bis 1832, I, 300. "Himmel, höre ich, ist in Rom gestorben." (I hear that Himmel has died in Rome.)

21 Max Zenger, Geschichte der Münchener Oper, edited by Theodor Kroyer (München: Weizinger, 1923), p. 86.

and to what purpose the journeys were undertaken.²²

The last years of his life were spent in declining health, and he frequented the curative baths in Karlsbad, where Goethe also stayed. In December, 1809, and the following February, Himmel took part in concerts in Berlin. His return to Karlsbad is established in a letter of June 16, 1811, from Goethe to Zelter, in which Goethe describes lively, informal performances given by Himmel at the health resort.²³

Another false report of Himmel's death appeared in a letter which Zelter wrote to Goethe from Breslau (August 12, 1811).²⁴ His comic opera Der Kobold was presented in Vienna (May, 1813), followed by two recitals of his selected works in Berlin (January and February, 1814). Der Kobold was then performed in Berlin on March, 1814. These were to be the last concerts which Himmel oversaw. He died of dropsy on June 8, 1814.

22 Pfannkuch, "Himmel," MGG, VI, 435.

23 Reimer, Briefwechsel zwischen Goethe und Zelter in den Jahren 1797 bis 1832, I, 456-457. "Himmel ist seit einigen Tagen hier und obgleich leidend, doch immer der alte; lustig, mitteilend, und durch sein Spiel auch die rohsten Instrumente verbessernd. . ." (Himmel has been here a few days and although suffering, he is still his same old self; cheerful, contributing, and through his playing even the most raw instruments are improved.)

24 Ibid., I, 458. "Himmel sagt man hier seit drei Wochen allgemein todt." (It is generally said that Himmel has been dead for three weeks.) The sources consulted do not give an explanation for the premature reports of Himmel's death. They do make reference to his frequent visits to the baths, which would seem to imply a poor state of health.

CHAPTER TWO

HISTORICAL PLACEMENT OF HIMMEL'S GRANDE SONATE

Both Friedrich Heinrich Himmel and his Grande Sonate are largely forgotten today. This fact appears particularly lamentable when considering the need of performance literature for the two-piano medium from the classic era. The Grande Sonate is a substantial work requiring a fairly high degree of technical and interpretive skills, and it makes equal demands on both performers. Regrettably, the Grande Sonate is one of only two works by Himmel which he originally composed for the two-piano medium; the other work is short but charming--Ecossoise pour deux Pianoforte in E^b major, (ca. 1805).

Himmel's Grande Sonate belongs to the period in the development of the two-piano medium which followed the duo works of W. A. Mozart and Muzio Clementi. To this period belong the two-piano works of several other composers including Dussek, Johann Nepomuk Hummel, Ferdinand Ries, and Daniel Steibelt. Moldenhauer, in his book Duo Pianism, suggests that the works of this second generation led to the great explosion of interest in the two-piano field which began in the 1820's.²⁵ The performances and compositions of Felix Mendelssohn, Ignaz Moscheles, Johann Baptist Cramer, Carl Czerny, Friedrich W. M. Kalkbrenner, and Louis Moreau Gottschalk best exemplify this era of the "Grand Duo."²⁶

²⁵ Hans Moldenhauer, Duo-Pianism (Chicago: Chicago Musical College Press, 1950), pp. 72-73.

²⁶ Ibid., pp. 73-82.

According to several sources, Himmel was considered by his Berlin audiences to be the greatest pianist of his time, and was especially noted for the beautiful, melting quality of his touch. A musical authority no less than Carl Maria von Weber is quoted by Stockhammer as recalling the "extraordinary magic of his [Himmel's] touch."²⁷ One is puzzled, therefore, at the relatively small number of works written by Himmel for the piano.²⁸ As a composer, Himmel was primarily known for his operas, sacred choral works, and lieder.

Odendahl gives the date of the composition of the Grande Sonate as early 1801, in Berlin.²⁹ It is dedicated to the Postdirektor von Weyrauch of Riga, whom Himmel met while on tour in that city in 1799. The first performance of the work took place in Berlin on January 23, 1801,³⁰ at the "Stadt Paris." The performers included the composer himself and the pianist/composer Joseph Wölfl, who was concertizing at the time through Germany. Reviews of the performance have not been found.

27 Robert Stockhammer, "Berühmte Pianistische Vergleichsspiele der Vergangenheit III," Musikerziehung, XII (March, 1959): 174. "ausserordentlichen Zauber im Anschlag."

28 See Allroggen, "Himmel," Grove's, VIII, 572-573; and Pfannkuch, "Himmel," MGG, VI, 435-438, for a complete listing of Himmel's works.

29 Odendahl, "Himmel," pp 28 and 33. But see Pfannkuch, "Himmel," MGG, VI, 436, who states the year of composition as 1799, in Riga.

30 The date of the concert is given by Odendahl, "Himmel," p. 33, who further states that Himmel left Berlin on February 23 to attend the funeral of his father. But see Pfannkuch, "Himmel," MGG, VI, 433, who cites February 23, 1801 as the concert date.

The style of Himmel's keyboard music has been compared to the styles of Dussek and Mendelssohn, and certain elements of the Grande Sonate can be traced to Mozart's Sonata in D Major K. 448. The affinity with Dussek's style is not surprising, given the close friendship between the two, and it may have been Dussek's two-piano works that stimulated the composition of the Grande Sonate. Himmel's and Dussek's sonatas feature rich sonorities, with thick textures which are primarily homophonic and antiphonal. They are good examples of late-classical works which provide a link between the classic and romantic eras.³¹

An interesting comparison between the keyboard works of Himmel and Mendelssohn is made by William S. Newman, who notes a similarity of style reflecting shared thematic ideas and well-developed forms. Newman further points out the close friendship between Himmel and Carl Friedrich Zelter, who was Mendelssohn's composition teacher.³²

Examination of Mozart's Sonata in D major for two pianos reveals three devices which Himmel incorporated into his Grande Sonate:³³ (a) a short development section within the sonata-allegro design of the first movement; (b) the last movement

31 Orin Grossman, "Introduction," to The Collected Works of Jan Ladislaus Dussek, Vol. I (New York: Da Capo Press, ca. 1978), unnumbered.

32 William S. Newman, The Sonata in the Classic Era (New York: W. W. Norton, 1972), p. 602 and 602n.

33 Whether or not Himmel "borrowed" the ideas from Mozart's work, with which he was likely familiar, will remain unanswered.

cast in six-part rondo form, which may be represented as ABACB'A; and (c) inclusion of a chorale-like, homorhythmic section in the rondo movement. While these similarities do exist, the differences between the works are far more numerous.

CHAPTER THREE
ANALYTICAL STUDY OF HIMMEL'S GRANDE SONATE

Following is a brief examination of those elements of melody, harmony, texture, color and rhythm which articulate the formal structure of each movement of Himmel's Grande Sonate. Especially noted are those devices which provide continuity within and between the movements.

First Movement

The first movement is cast in sonata-allegro design with major structural divisions as follows: exposition (measures 1-96); development (measures 97-138); and recapitulation (measures 138-240).

Elements in the exposition which enhance the unique qualities of the movement include: strong contrasts within sections; a long, developmental transition section; and interesting use of variation and contrapuntal techniques within sections.

Below are listed the main sections within the exposition.

Section	Measures	Key
First tonal group	1-16	C major
Transition	17-52	modulatory
Second tonal group	52-85	G major
Codetta	85-96	G major

The first tonal group comprises two contrasting sections in the key of C major. It begins with a sixteen-measure double period which sets up a mood of expectancy and tension in part through the tonicization of the supertonic (measure 5), the dominant (measure 6), and the submediant chord in C major (measures 8-11). The resolution from the dominant of the submediant to the submediant is interrupted by a deceptive cadence at measure 9. Example 1 illustrates the chromatically ascending bass part, the pattern of harmonic sequence, and the freely sequential melodic repetition which, along with the sharp increases in dynamics, contribute to the air of excitement.

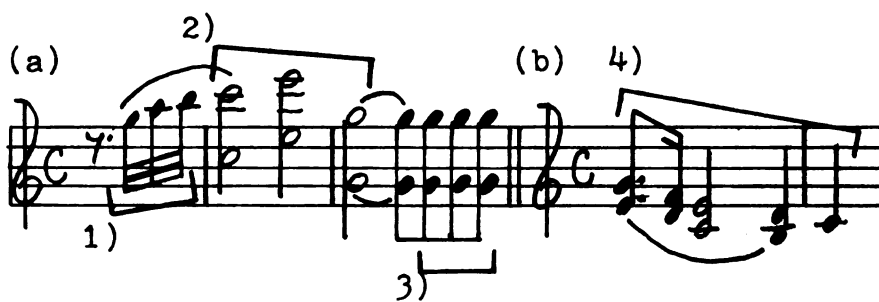
Example 1. Himmel, Sonate, first movement, measures 8-11.

b) C: V_7/vi IV V_{75}/V V V_{75}/vi vi

- a) Chromatically ascending bass.
- b) Harmonic sequence.
- c) Freely sequential melodic repetition.

Several motives whose significance is established in development are presented in the first theme area. Example 2 shows: (1) the three-note anacrusis; (2) the outline of the tonic triad; (3) the repeated eighth-note figure; and (4) the five-note diatonic descending gesture which brings the section to its cadence.

Example 2. Himmel, Sonate, first movement: (a) measures 1-2; (b) measures 15-16.



The transition section is notable for its length (35 measures). A new and contrasting theme in measures 16-18 marks the beginning of this section. The overall tonal movement in the transition is from tonic to dominant. The new theme--in the first-piano part--is motivically derived from the first theme, and is accompanied in the second-piano part by restatements of the first two motives of theme I. The two-measure theme is repeated with ornamental variation, and the C major tonal group moves by dissolution into the second section of the transition.

The second section of the transition (measure 21-28), passes through A minor and G major before settling into G minor. Among the developmental techniques included in this

section are free sequential repetition of motives from the first tonal group and intervallic contraction of the basic theme.

The third part of the transition (measures 28-36) is centered in G minor, and is largely based on a fragment of the first theme. Modulation beyond the tonal destination of G occurs through a series of secondary dominant and chromatic mediant chords, and is evident in Part IV of the transition (measures 36-42). A synopsis of the harmonic movement in this section may be shown as follows:

Example 3. Himmel, Sonate, first movement, measures 36-42, harmonic synopsis.

Handwritten harmonic synopsis for measures 36-42 of Himmel's Sonate, first movement. The diagram shows a grand staff with treble and bass clefs. The notes are: Treble: B \flat , B \flat , B \flat , G, B \flat , A \flat , G \sharp ; Bass: B \flat , A \flat , B \flat , A \flat , G, F \sharp , G. Below the staff, the chords are written as: bVI, bVII/b, B \flat , V/c, C, V/D, D[V/G].

The material at measures 42-51 functions as a closing to the transition section. Primarily in D major, a tonicization of bII is evident in measures 47-49.

The second tonal group presents great contrast to the first group. The material is presented as an eight-measure parallel period, repeated with exchange of parts and with some ornamental elaboration (measures 52-67). Six measures of bridge material lead to a truncated variation of the

theme in measures 74-78. Example 4 illustrates the accompanied contrapuntal texture of the variation. The material unfolds in free canonic imitation at the unison and at the time interval of a half measure. Both follower and leader are accompanied with homophonic settings. Strict imitation is avoided.

Example 4. Himmel, Sonate, first movement, measures 74-76.

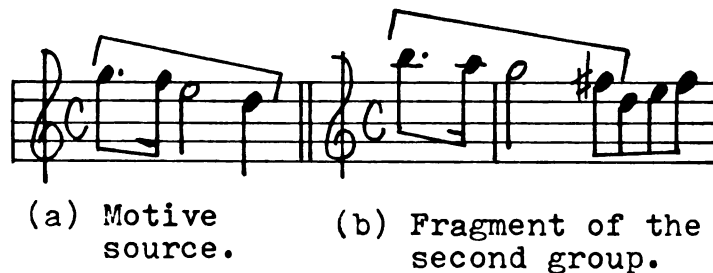
Follower.

Leader.

Apart from the contrasting dynamics, structure, and texture of the second tonal group, Himmel achieves continuity with previous sections through interrelationships among the materials of the various sections. Primary motives of the first and second groups share a basic triadic outline. Further motivic similarity is shown in Example 5, which

quotes a fragment of the second group and its motivic source in the first group.

Example 5. Himmel, Sonate, first movement; (a) measures 15-54; (b) measure 53-54.



Additionally, imitative counterpoint, which is used extensively in the variation part of the second tonal group, occurs more briefly in earlier sections of the movement. (The reader is directed to the consequent phrase of the second theme at measures 55-56, where the second piano imitates at the unison and the half measure, and also to measures 5-6, where the second piano freely imitates at the lower fifth and a one-measure time interval.)

A perfect authentic cadence at measure 85 sets off a codetta, which takes its motives from the first tonal group.

The short length of the development section--less than half the length of the exposition--is perhaps due to the developmental nature of the preceding sections. It can be divided into two parts: measures 97-112, and measures 113-138.

The first part takes up the motive with which the codetta ended. Where the descending scale passage and the

ascending triadic passage were presented in juxtaposition in the first- and second-piano parts, respectively (measures 93-96), the first piano now has both parts, creating an interesting intersection between the hands (measures 97-100).

The return of the first tonal group marks the beginning of the development's second section, which begins with the anacrusis to measure 113. The theme is stated in C minor by the second piano, and is taken up by the first piano in strict canonic imitation at the unison at the time interval of one measure. The imitation extends to about four measures. There follow a five-measure pedal point on B^b and a repetition with tonal variation and exchange of parts of the material at measures 109-117. The intersecting scale and triadic passage which concludes the exposition recurs with exchange of parts to conclude the development.

The recapitulation is a nearly exact reprise of the material of the exposition, apart from the expected change of key in the second tonal group.³⁴ Other differences between the exposition and recapitulation include minor changes in melodic ornamentation, slight variations in degrees of dynamic levels, changes in octave doubling, and the inversion of some chords.

34 Beginning in C minor (measure 158), the material of the transition is redirected through A-flat major (measure 160) and F minor (measure 160) to the dominant key (measure 166) in preparation for the second part of the transition which is, as expected, in the parallel minor (C minor) of the tonic.

The material which functioned earlier as the codetta to the exposition is now repeated in the tonic key beginning at measure 223. Reprise of material is abandoned after eight measures. The elided cadence at measures 234-235 marks the restatement, in stretto imitation, of the primary theme of the movement which drives the movement to its vigorous conclusion.

Second Movement

Himmel's inclusion, in this three-movement sonata, of a contrastingly slow second movement follows the classical prototype. The feeling of serenity presented by this movement is a welcome change from the oftentimes turbulent and busy flanking movements.

The middle movement begins, as do the first and third movements, without an introduction. The form is a simple, asymmetrical ternary form, with sections having 28, 13, and 27 measures, codettas included. Several techniques of variation are applied throughout this movement to avoid the literal restatement of materials.

The first section begins with a parallel period of eight measures in which the first phrase ends on a half-cadence (measure 4). The melody is presented in the first piano, and the second piano provides an arpeggiated accompaniment. Measures 9-12 provide a codetta followed by a brief transition, presenting a cadential elaboration of the

tonic, and then a preparation for the repeat of Part I. The beginning of this passage is marked by a change in color from two pianos to solo piano.

Measures 13-20 bring back the first part with the following variations: the parts are exchanged between the first and second pianos, the melody is presented in octaves throughout the section, and the accompaniment is more elaborate.

A codetta at measures 21-28 initially recalls the material of the previous codetta. The restatement of material continues for two measures, and is followed with six measures of extended cadential harmonies.

The middle section of this three-part form presents contrast of structure, motivic material, tonality, color, dynamic level, texture, and character. The form is a phrase group. The first two phrases are both four measures in length, while the third is extended to six measures. Tonal fluidity characterizes this section. It begins in the relative minor (D minor), and effects a modulation back to the tonic (F major). The phrases are shaped into a pattern of modulating, free, sequential repetition. Passing references are made to the following tonal centers:

Tonal center	d	B ^b	g	E ^b	c	A ^b	f minor
Measure	29	30	33	34	36	37	38
Phrase	I		II			III	

The Neapolitan harmony at measure 39, and the

non-functional altered chords which follow (measures 39-41), intensify the expectation of the approaching restatement of Part I. The color is also darkened through the abrupt change in articulation to thirty-second note tremolos in the second-piano part. These elements contribute to the brooding, unsettled, and intense character of this section.

Cadential elision marks the end of Part II, and the beginning of Part III (measures 41-42). The restatement of the material of the first part is nearly literal, with slight embellishment of the melody. The first two measures of the codetta at measures 62-63 recall the first two measures of codetta at measures 21-22, and measures 64-66 present a motivic suggestion of material from Part II. The movement's last two measures are a beautiful and serene extension of the tonic harmony.

Third Movement

The final movement of the Sonate is fast, and its dynamic character is suitable to its function as a conclusion for the three-movement work. The form is a rondo, which may be seen as an expanded five-part structure ABACB'A, with a high degree of integration between sections.³⁵ The following diagram illustrates the unusual form, the linking

³⁵ The form suggests sonata-rondo design by the occurrence of the developmental middle section; however, the fact that the final appearance of the first digression is not in the tonic key does not bear out this designation.

transition passages (t), and the basic tonal organization:

section	A	t	B	t	A	t
measure	1	57	65	146	158	213
key	C		G		C	
section	C	t	B'	t	A	Coda
measure	230	293	312	401	413	444
key	F		B \flat		C	-

The rondo theme is a parallel double period. It is immediately repeated (measures 17-32) with changes in the level of dynamics, and with an exchange of parts between the first and second piano.

The codetta to the rondo theme (measures 32-56) is a sectional, three-part form which may be labeled abb'. Each part ends with an authentic cadence (see measures 40, 48, and 56). In the first part, the primary two-measure motive enters into the larger form through immediate repetition, and these four measures are subsequently repeated with rhythmic variation. The second part has a similar example of internal repetition and variation. Part III presents a most interesting variation on Part II. Example 6 illustrates variation through melodic embellishment, the transfer of the underlying sixteenth-note figuration from the second to the first piano, and the exchange of parts between the first piano, left hand and second piano, right hand.

The transition (measure 57-65) effects a modulation from the tonic (C major) to the dominant, and achieves integration between its flanking sections by the use of a common motive--the opening motive of the rondo theme.

Elision conceals the beginning of the first digression (measure 65).

Example 6. Himmel, Sonate, third movement: (a) measure 41-42; (b) measures 49-50.

The image displays two musical excerpts from a sonata by Himmel. Excerpt (a) shows measures 41-42, and excerpt (b) shows measures 49-50. Both are in 2/4 time. Excerpt (a) features a trill in the treble staff. Excerpt (b) features a forte (fz) dynamic marking. A 'Theme melody' label with an arrow points to the beginning of the melody in both parts. A dashed line connects the end of part (a) to the beginning of part (b).

a) Theme.

b) Theme with variation.

Like the transition, the first digression begins with the opening motive of the rondo theme. The digression also continues the rhythmic quality of the rondo theme. The principal contrasts with the rondo theme are of key, texture and length. The digression employs the dominant, and is nearly double the length of the rondo theme. It begins,

essentially, as a solo passage for the first piano, (measures 65-93). The section is repeated with slight changes in register, dynamics, and with an exchange of parts.

Most surprisingly, the material which functions as codetta to the rondo theme recurs with variation to close the first digression. This codetta is in the key of G major. The three-part structure, along with the basic melodic outline, is retained. Various techniques of variation are used to avoid the possible monotony of a literal repeat. These techniques include stretto imitation (measures 121-128); change of texture; and, juxtaposition of motivic elements of both codettas (measure 137-145).

The retransition (measures 146-158) brings about a modulation from the dominant back to the tonic for the restatement of the rondo theme and its codetta (measures 158-213). The material of the retransition recalls that of the transition, but with appropriate key changes, exchange of parts, and the inclusion of a new motive at measures 153-157.

Repetitive treatment of motives is common to both first and second transition sections. Differing from the first transition, the second (measures 213-229) is developmental, freer in its rhythmic treatment, motivically derived from the codetta, and expanded to sixteen measures. Melodic extension through repetition and variation is illustrated in Example 7, which shows: a) the motive; b) subsequent repetition with intervallic expansion; c) simultaneous

inversion; d) ornamental variation; and e) heterophony.

Modulation occurs from the tonic to the subdominant, the key of the second digression.

Example 7. Himmel, Sonate, third movement.

c) Simultaneous inversion. e) Heterophony.
b) Intervallic expansion.
d) Ornamental variation.

m. 214

a) Motive.

The second digression (measures 230-292) uses a ternary form, and may be represented by the symbol cdc'. Part I of the digression is a parallel double period of sixteen measures. Its chorale-like melody begins with a simple homophonic setting, which becomes rhythmically more complex with each subsequent phrase. Part II comprises two sections, the

first of which is an eight-measure period immediately repeated with an exchange of parts (measures 246-262). The second section (measures 262-278) is a phrase group of two eight-measure phrases, with sequential repetition and secondary dominants evident in each of the phrases. Relating the sections of Part II of this digression is the occurrence of fragmented rondo theme statements in the accompanying piano part. Part III of the digression (measure 278-293) is a restatement with variation of the material of Part I.

The retransition (measures 293-312) to the third digression recalls motives from both the first and second transitions. It prepares for the third digression by effecting a modulation from the subdominant (F major) to its subdominant (B-flat major).

Material of the first digression is brought back as the third digression, with tonal variation. Apart from the tonal difference, correspondence with the first digression extends from measures 312-355. An abrupt substitution of new material begins at measure 356. This section is in harmonic flux, moving away from and back to B-flat (a key that is unrelated to C) through a series of secondary dominants. Through a series of chromatic modulations which unfolds in a more polyphonic texture (measures 366-369), the G minor tonal plane is reached. A change of mode to G major occurs at measure 376.

The codetta material of the rondo theme recurs as

codetta to the third digression. That the codetta material is in the dominant (G) rather than the key in which the third digression begins (B-flat) greatly contributes to the anticipation and effect of the final restatement of the rondo theme.

Motivically related to the first transition and re-transition, the final retransition (measures 401-412) leads from the dominant to the tonic, for preparation of the final restatement of the rondo theme.

Again literal, the final restatement of the rondo theme occurs in measures 413-444. The material of the codetta is also recalled with variation, but now functions as a coda to the entire movement. The "final" tonic, measure 468, is followed with eight measures of diatonic cadential progressions, subsequently repeated with exchange of parts.

The reappearance of the primary motive of the first movement in the last measures of the third movement imposes a cyclical form over the entire Sonate. While the restatement of this motive relates the outer movements of this work, a more integral relationship among the movements is evident when one examines the primary themes of each movement: (a) each movement begins with an anacrusis, (b) the primary theme of each movement is triadic, and (c) the first and third movements begin with the same three note anacrusis.

CHAPTER FOUR




CRITICAL COMMENTARY








In preparing this edition, an attempt was made by this author to preserve the apparent intention of the composer. Editorial corrections and emendations are relatively few, and are limited to passages which reflect internal inconsistencies or discrepancies between the sources. Contemporary principles of notation are applied where the technical practices of Himmel's time differ from modern practices. With the exceptions listed below, all editorial changes are identified by asterisks and explained in the notes.

The Hoffmeister and Peters editions appear generally accurate as to notes and rhythmic notation, though inconsistent in the application of editorial signs such as articulation marks, ornaments, and expression marks. Where inconsistencies occur, various factors were considered before a definite procedure for editorial modification was adopted. If a passage were found to recur with notational variation, an attempt was made to determine whether or not the variation was intentional. Unintentional variation resulting from apparent oversight on the part of the copyist is adjusted and identified.



Confusion exists in the sources in the application of symbols for articulation. Similar passages are inconsistently slurred throughout the editions, and ties appearing

in certain sections are omitted without apparent reason in otherwise similar sections. In the present edition, an attempt is made to make this aspect of the notation more consistent, and an explanation for such adjustments is provided.

Three marks of articulation included in the Hoffmeister and Peters editions are vertical strokes , staccato dots , and wedges . Consistent with modern musical notation, vertical strokes are represented throughout the present edition as staccato dots,³⁶ while wedges are retained as they appear in the sources. Notes appearing with a wedge are to be performed with an extra accent. In the sources, similar passages of music appear with varying numbers of staccato marks; here, such passages are identified and suggestions for a more consistent approach are given.

Inconsistency also is evident in the application of the notation of the turn and mordent. In the Hoffmeister edition, accented and unaccented turns and mordents are notated by five symbols , , , , and , which appear throughout the primo and secundo parts of the first and second movements. The Peters edition interchangeably gives two symbols  and  for

³⁶ Thurston Dart, The Interpretation of Music (New York: Harper and Row, 1954), p. 101, suggests changing the vertical stroke to the dot in new editions of the classical period, as the modern meaning of staccatissimo was only given the stroke in later years, and does not apply to music of this period.

these ornaments. In this edition, two symbols are provided in an attempt to aid consistency in performance: turns (), and mordents (). However, in every instance the ornaments which appear in the sources are given in the notes, and a realization of each is included. As found in both sources, accented upper turns appear fully written out in the third movement, and these are to be performed on the beat.

The Hoffmeister and Peters editions indiscriminately employ a single figure, the small sixteenth note, for both short and long appoggiaturas.³⁷ Throughout the present edition, the small sixteenth-note figure is used to indicate the short appoggiatura. A suggested realization is a short, accented grace note on the beat. Long appoggiaturas are identified in this edition with asterisks, and a suggested realization with appropriate time values is given in the notes.

Abbreviated passages indicating specific tremolo and Alberti-bass figures are found throughout the sources. Here, these passages are fully written out and are indicated by asterisk.

The use of the symbol for the trill "tr" appears straightforward. A suggested interpretation is the

³⁷ The distinction here between long and short appoggiaturas is based on the discussion by Robert Donington on "Ornaments," in The New Grove Dictionary of Music and Musicians, 6th ed., edited by Stanley Sadie (1980), XII, 829-837.

upper-note start followed by the body of the trill, and with a turned ending; however, exceptions include trills on short notes and trills on ascending or descending scalar passages.³⁸ Evidence was found of improperly placed or omitted trill symbols, and these are included and identified.

Symbols indicating expression and dynamics are used in a generally clear manner; of these signs it is the placement of the sforzando "fz" and "sfz" which seems the most inconsistent. Where sforzando marks seem incorrect, suggested changes are given and explained in the notes.

To facilitate the performance of the Grande Sonate further, contemporary principles of notation are applied in this edition where technical aspects of the Hoffmeister and Peters editions are abbreviated or outdated. In such instances, the process of editing does not effect any actual change in the music as it was apparently intended by Himmel. These changes, not individually identified, are explained as follows:

1. Ties are uniformly applied to all members of chords for which a single, representative tie is given in the source.
2. Accidentals are valid only for the indicated octave position within the measure, and only for the same staff line. In the sources, accidentals

³⁸ Ibid., p. 845.



often apply to octave transpositions of the note marked, as well as repetitions of the note itself.

3. Superfluous accidentals are omitted. Accidental signs are often repeated unnecessarily in the sources.
4. First- and second-piano parts are bracketed together.
5. Vertical alignment of notes is corrected wherever necessary.
6. Stem direction is adjusted where it is inconsistent with modern practice; direction is retained where it indicates voice leading.
7. Repeated measures are fully written out.

CHAPTER FIVE
EDITORIAL NOTES



First Movement

Measures

18. Sixteenth-note figure applied as indicated by the tremolo abbreviation in the sources.
21. Slurs uniformly added to agree with measure 161, Piano I, first movement, according to both sources.
- 22-26. Sixteenth-note figuration completed as indicated in the sources.
29. c^2 in beat three is changed from d^2 (as it appears in the Hoffmeister edition) to agree intervallically with similar passages in the first movement. (Compare measure 33, Piano II and measure 35, Piano I.) Peters edition also gives c^2 in this passage.
- 36-41. Sixteenth-note figuration in the first-piano part applied as indicated in the sources.
41. "tr" added in the second-piano part to agree with measure 79, Piano II, first movement. The Hoffmeister edition omits the trill, while the Peters edition includes it.
49. "fz" applied to the quarter note, second-piano part, to agree with the placement of the dynamic mark in the first-piano part.
- 54, 55-56. Eighth-note accompaniment, Piano I, applied as indicated in the sources.
- 55-56. Hoffmeister gives  . Peters gives  .
Suggested realization.





The subsidiary notes of the mordents in this passage are chromatically sharpened to agree with the chromatic appoggiatura grace notes in the second-piano part.

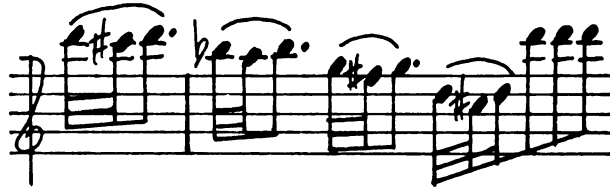
- 61, 63-64. Eighth-note accompaniment, Piano II, applied as indicated in the sources.
62. "tr" added to agree with similar passages in this movement.
- 63-64. For suggested realization see measures 55-56.
65. "tr" added to agree with a similar passage. Piano I, measure 57.
76. Hoffmeister gives  . Peters gives  .



Suggested realization:





- 77-78. Hoffmeister gives  . Peters gives  .

Suggested realization:



- 78-79. Hoffmeister gives  . Peters gives  .
- For suggested realization see measures 77-78.
79. "fz" applied to half-note chord to agree with similar passages in this movement.
- 86, 90, 92. Eighth-note chords added as indicated in the sources.

88. "fz" applied to the first beat to agree with similar passages in this movement.
- 115-116. Staccato dots added in both parts to agree with a similar passage, measures 2-3.
- 118-121. "b" added to B and BB throughout this passage, to prolong the harmony of the pedal-point established in measure 117.

- | | |
|------------------------|---|
| 129-130. | See measures 115-116. |
| 131. | "b" added to d and d ¹ , implied in the sources by the tie across the measure. |
| 133. | "b" added to E and e, implied in the sources by the tie across the measure. |
| 136. | "tr" applied to beat four in the first-piano part, to agree with the surrounding passage. The "tr" appears on this beat in the Peters edition, but not the Hoffmeister. |
| 141. | See measures 115-116. |
| 153. | Slur added in the first-piano part to agree with measure 15, and with the Peters edition. |
| 154, 156,
158- 164. | Sixteenth-note figuration added as indicated in the sources. |
| 159. | Slurs uniformly applied in the first-piano part to agree with measure 161, Piano I. |
| 170. | d ¹ added to the primo part to correspond with the harmonic context of the secundo part in the same measure, and to correspond with the Peters edition. |
| 174-179. | Sixteenth-note figuration added as indicated in the sources. |
| 175, 177,
179. | Slurs uniformly added throughout this passage to agree with measures 37-41, second-piano part. |
| 178. | "b" added to a ¹ and a ² in the second-piano part, to correspond with the harmony in the first-piano part, and also with the subsequent scale passage in the second-piano part. The Peters edition includes the flat. |
| 190-195. | Eighth-note accompaniment applied as indicated in the sources. |
| 193-194. | Hoffmeister gives  . Peters gives  . |

Suggested realization:



201-202. For suggested realization see measures 193-194.

212-216. Sixteenth-note figuration applied as indicated in the sources.

213-216. Eighth-note figuration applied as indicated in the sources.

214-216. Hoffmeister and Peters give \sim .

Suggested realization:



216. Hoffmeister gives \sim . Peters gives \sim .

Suggested realization:



224, 228, 230. Eighth-note chords written out as indicated in the sources.

237-238. See measures 115-116.

Second Movement

4. Staccato dot omitted over c^2 . The mark is included in the Hoffmeister edition, but omitted in the Peters edition.

5. Suggested realization:




6. Hoffmeister gives \sim . Peters gives \sim .

Suggested realization:



8. Staccato dot omitted over f^1 . The mark is included in the Hoffmeister edition, but omitted in the Peters edition.

10. The rhythm  is given incorrectly in the Hoffmeister edition as



17. For suggested realization see measure 5.

20. "p" applied as indicated in the Hoffmeister edition.

22. Dotted quarter-note c is substituted for the eighth- and quarter-note c's which are given in the Hoffmeister edition, to agree with all other statements of this passage in the movement, and to agree with the Peters edition.

25. " \sharp " added to f^2 to correspond with the established harmonic movement in the measure, and to agree with the Peters edition.

27. Thirty-second rest added. A sixteenth rest appears in the Hoffmeister edition.

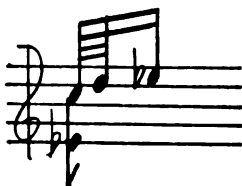
30. "p" added as indicated in the Peters edition.

32. Suggested realization:



33. "fz" applied to the quarter note to agree with similar statements of this phrase, and to agree with the Peters edition.

36. Suggested realization:



"b" added to e, and "#" added to f to correspond with the established harmony.

"#" omitted from g in the second-piano part to agree with the first-piano part, and as indicated in the Peters edition.

43. For suggested realization see measure 6.

46. For suggested realization see measure 5.

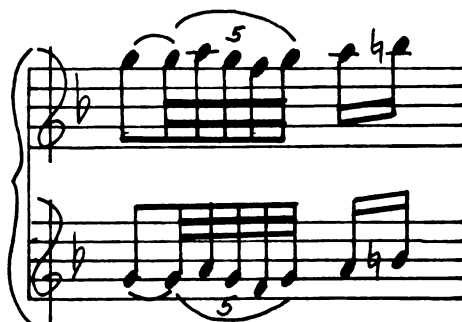
47. For suggested realization see measure 6.

Staccato dots omitted from e¹ and f¹ to agree with the Peters edition.

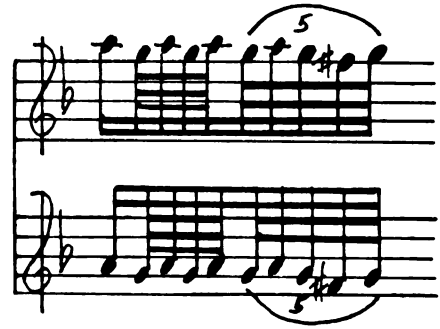
56. d² applied in the first-piano part to correspond with the established figuration in this measure. The sources give c². See also measure 15, first-piano part.

57. Hoffmeister gives \curvearrowright . Peters gives ∞ .

Suggested realization:



58. Suggested realization:



"tr" added to left-hand part to correspond with similar statements of this passage.

60. Hoffmeister gives ~ . Peters gives ~ .
Suggested realization:



62. "tr" applied to the eighth-note a^2 to agree with similar statements of this phrase. The ornament is incorrectly placed in the Hoffmeister edition.
63. Staccato dot omitted from f^1 to agree with the Peters edition.

Third Movement

2. Staccato dots uniformly applied to all statements of this motive throughout the movement, and in both parts.
- 33-39. Repeated chords applied as indicated in the sources.
48. Staccato dots applied to agree with similar statements of this phrase, and also the Peters edition.
55. Octaves written out as indicated in the sources.
80. Slur added to left-hand part, to agree with the right-hand part and the Peters edition.

99. "#" added to f^2 , as indicated in the Peters edition. Compare with measure 95, Piano II.
- 109-112. Ties uniformly applied to agree with a previous statement of this passage. See measure 81-84, Piano I.
113. "p" added to agree with the Peters edition.
- 122, 124
126, 128 Repeated chords applied as indicated in the sources.
136. Slur uniformly applied in this measure. The Peters edition gives staccato dots for the left-hand, first-piano part.
- 138-140. Sixteenth notes applied as indicated in the sources.
- 156-157. Uniform slurs applied throughout the movement for this passage. In the Hoffmeister edition the passage is variously phrased; with one slur (measure 154-155, and 409-410, Piano I); two slurs (measures 411-412, Piano II); and partially slurred (measures 156-157, Piano II). The Peters edition also gives inconsistent slurs for these passages.
166. The Hoffmeister edition incorrectly shows an eighth-note value for this chord.
- 184, 190-
196. Repeated chords applied as indicated in the sources.
211. One slur applied to left-hand part, second piano, to agree with the right-hand part, and also with the Peters edition.
212. Octaves applied as indicated in the sources.
241. "sfz" applied to agree with measure 233, Piano I, and also with the Peters edition.
245. Staccato dots applied to correspond with the Peters edition.
270. c^1 added to correspond with the surrounding broken-octave passage, and with the Peters edition. "p" added to agree with the Peters edition.

374. "fz" uniformly applied to both piano parts.
- 377, 378-
379, 381,
383. Repeated chords written out as indicated in the sources.
- 392-395. Sixteenth notes applied as indicated in the sources.
397. "fz" applied to quarter notes to agree with similar statements of this passage.
401. "p" added to second-piano part to correspond with measure 400, first-piano part.
- 439, 445-
451, 467,
474, 475,
482, 483. Repeated chords and octaves written out as indicated in the sources.
- 484-487,
500-507. Sixteenth notes applied as indicated in the sources.
- 488, 490. Staccato dots applied to agree with Peters edition.
501. "p" uniformly applied in both piano parts.
504. "poco a poco cres., fino al fine" uniformly applied.
- 504-510. The application of staccato dots is extended in each part to agree with the first statement of this passage, Movement I, measures 2-3, both parts.

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