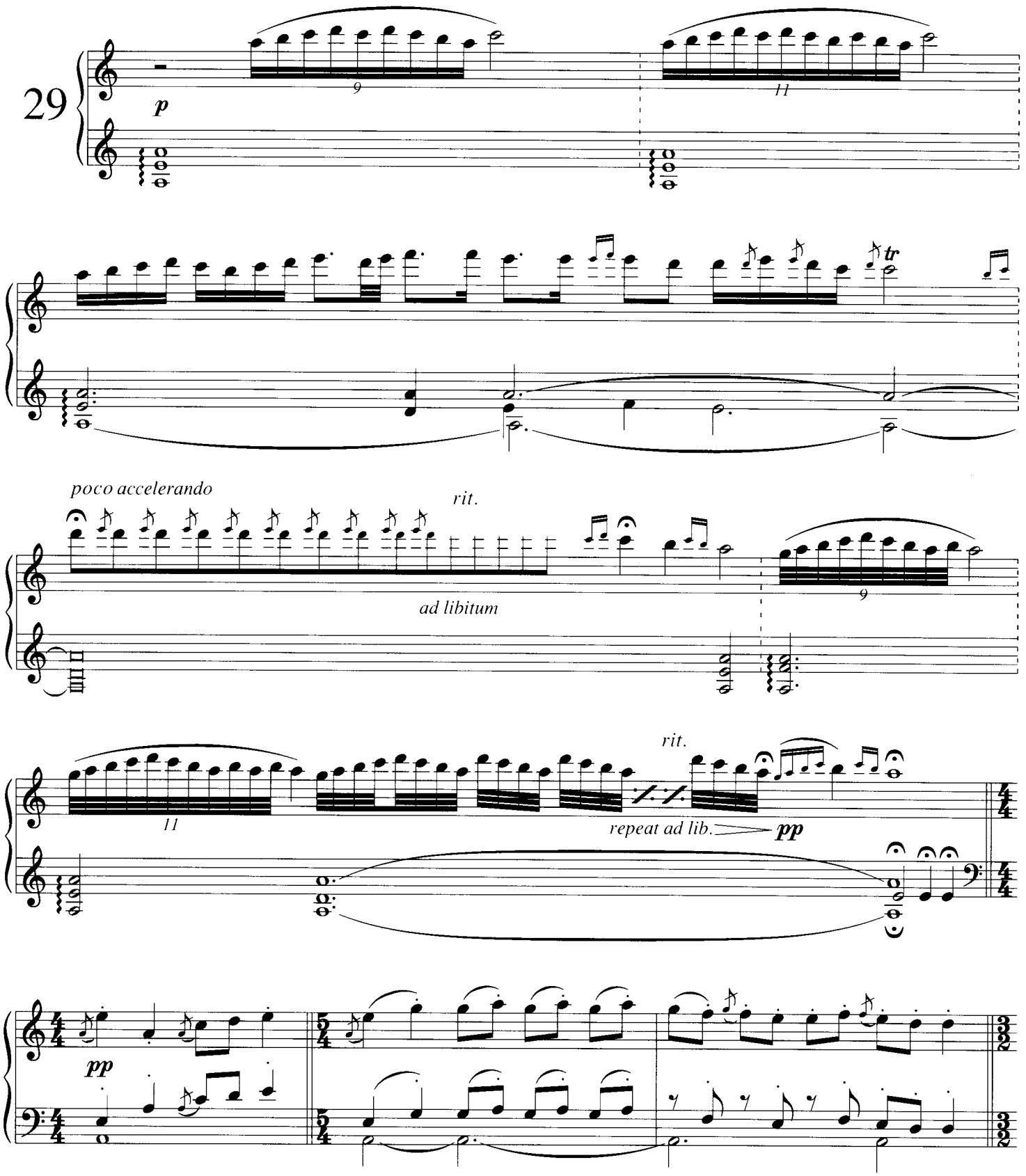
Third Series

Troisième série

Sayyid Chant and Dance · Chant et danse (sayyid) *)



*) Ce morceau a été transcrit à partir d'un enregistrement sonore; voir les notes critiques.
This piece has been transcribed from a recording; see critical notes.

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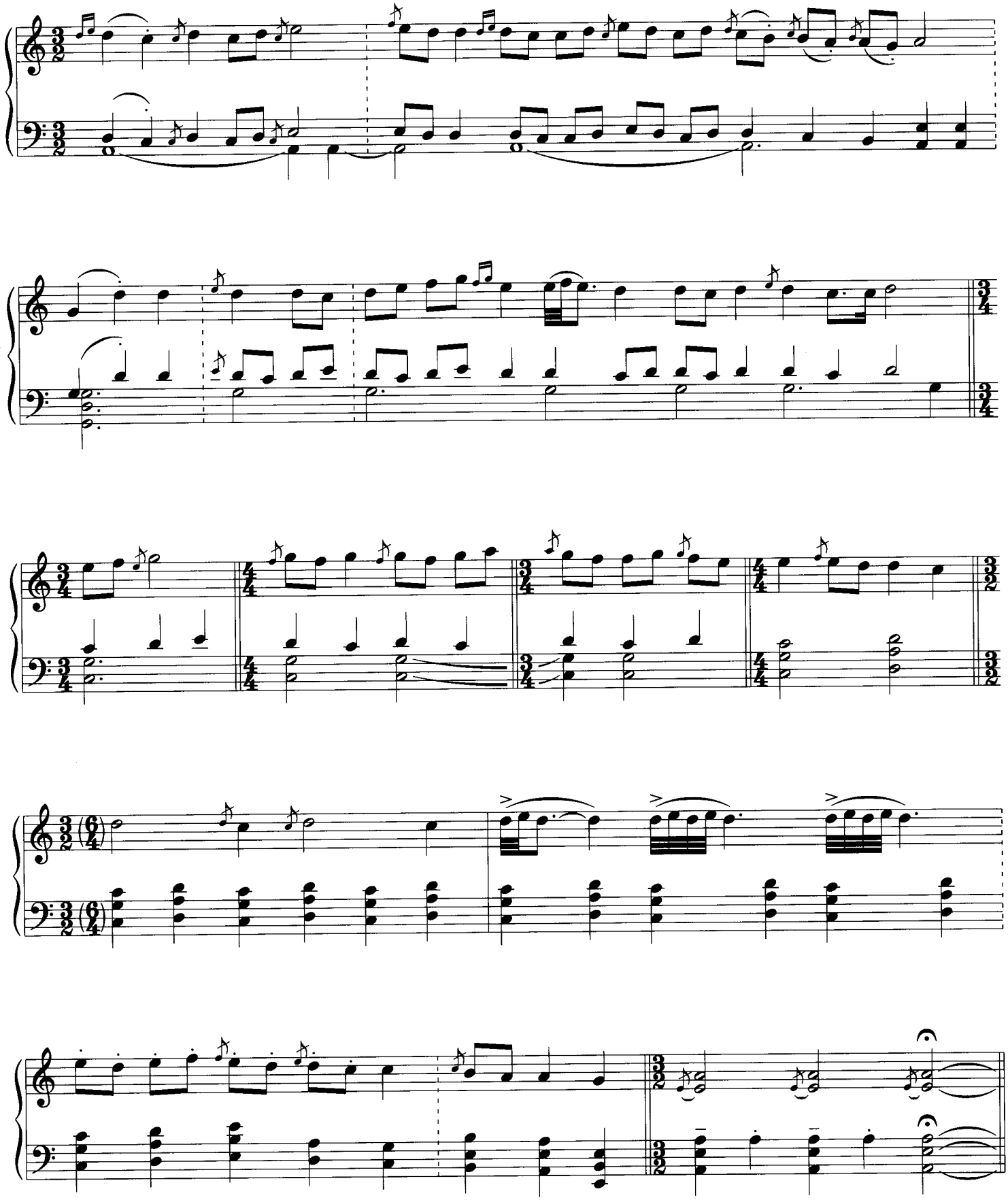
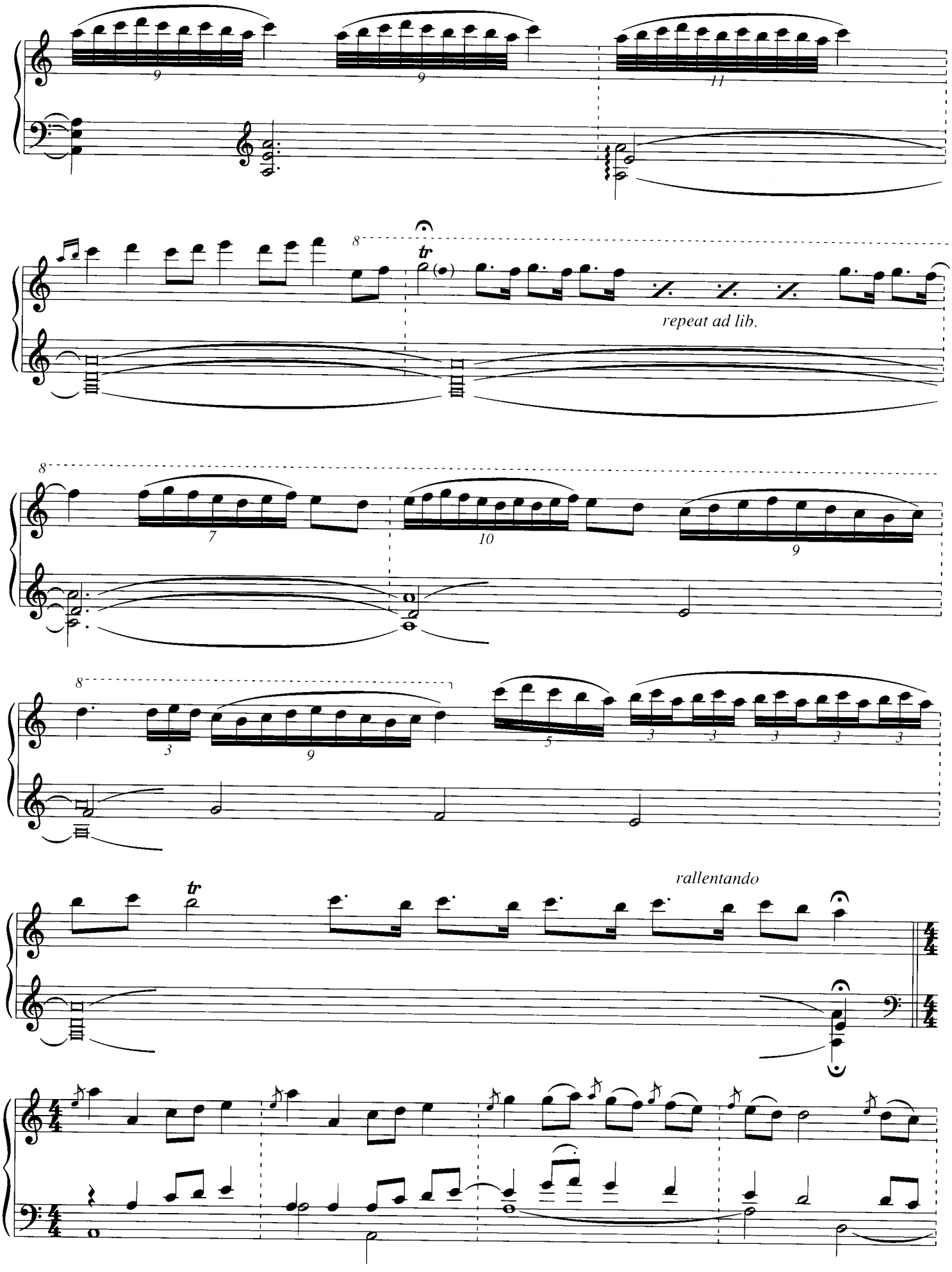
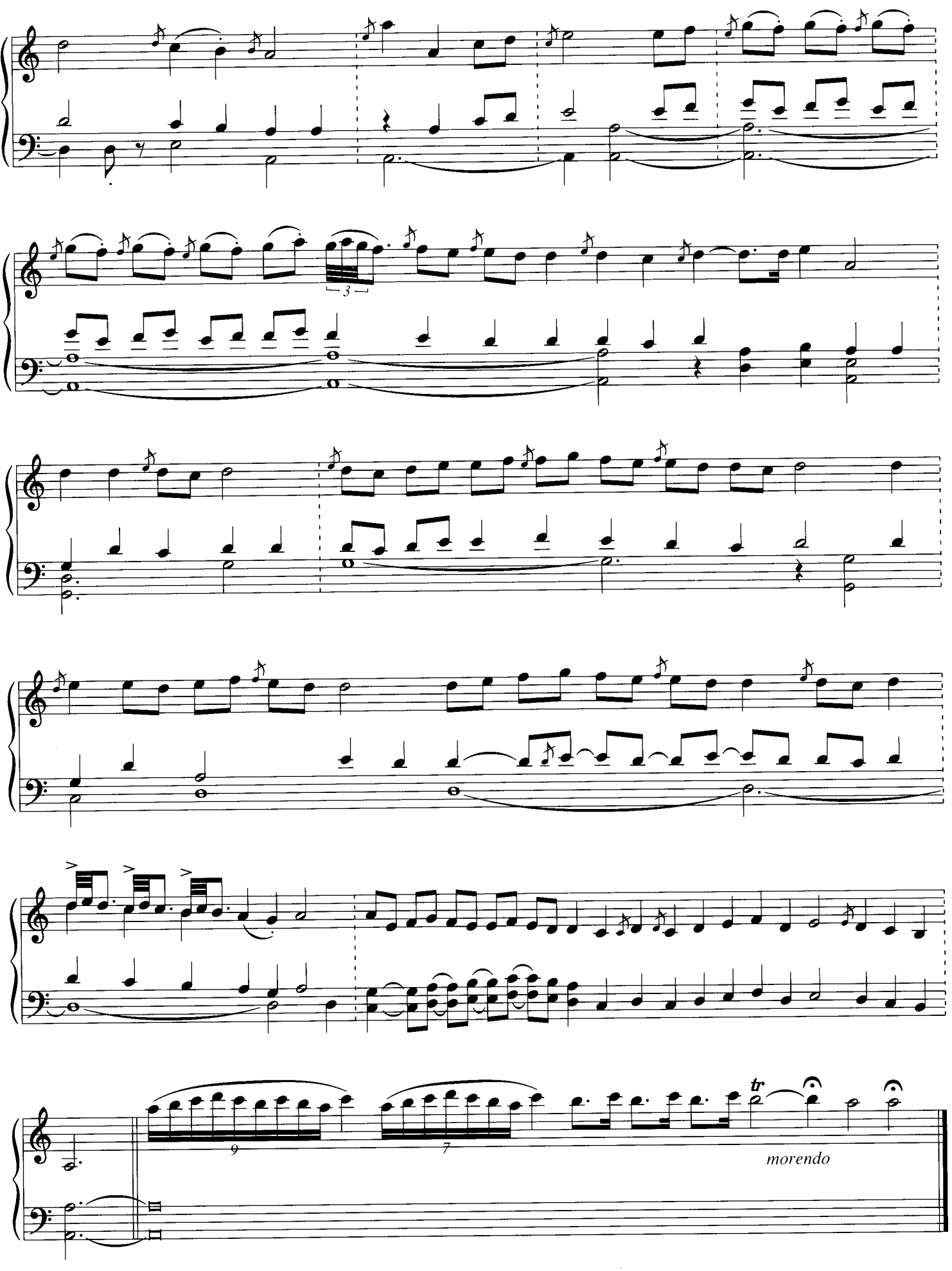
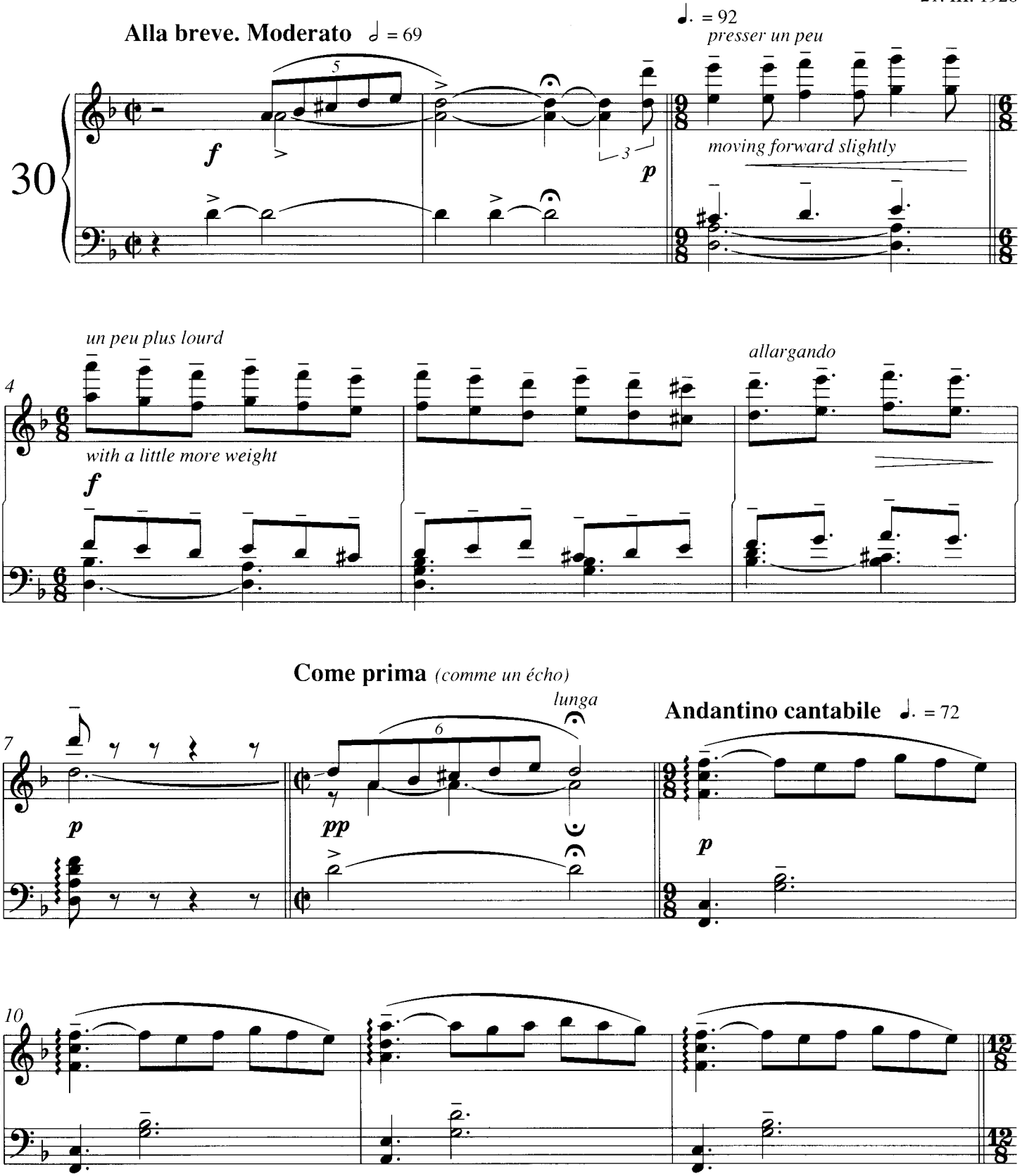



repeat ad lib.
rallentando


3
9
7
tr
morendo

Sayyid Chant and Dance · Chant et danse (sayyid)

21. III. 1926



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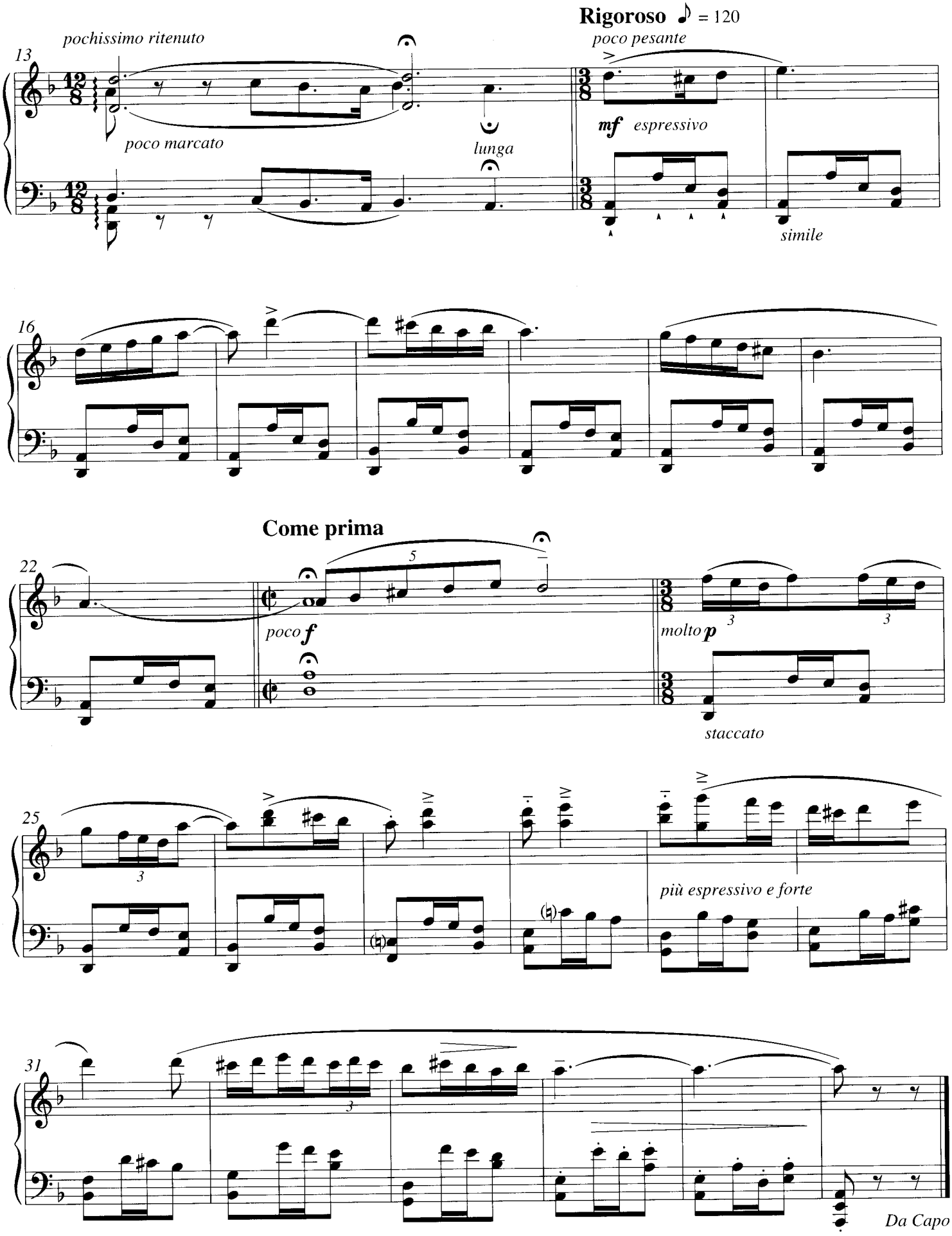
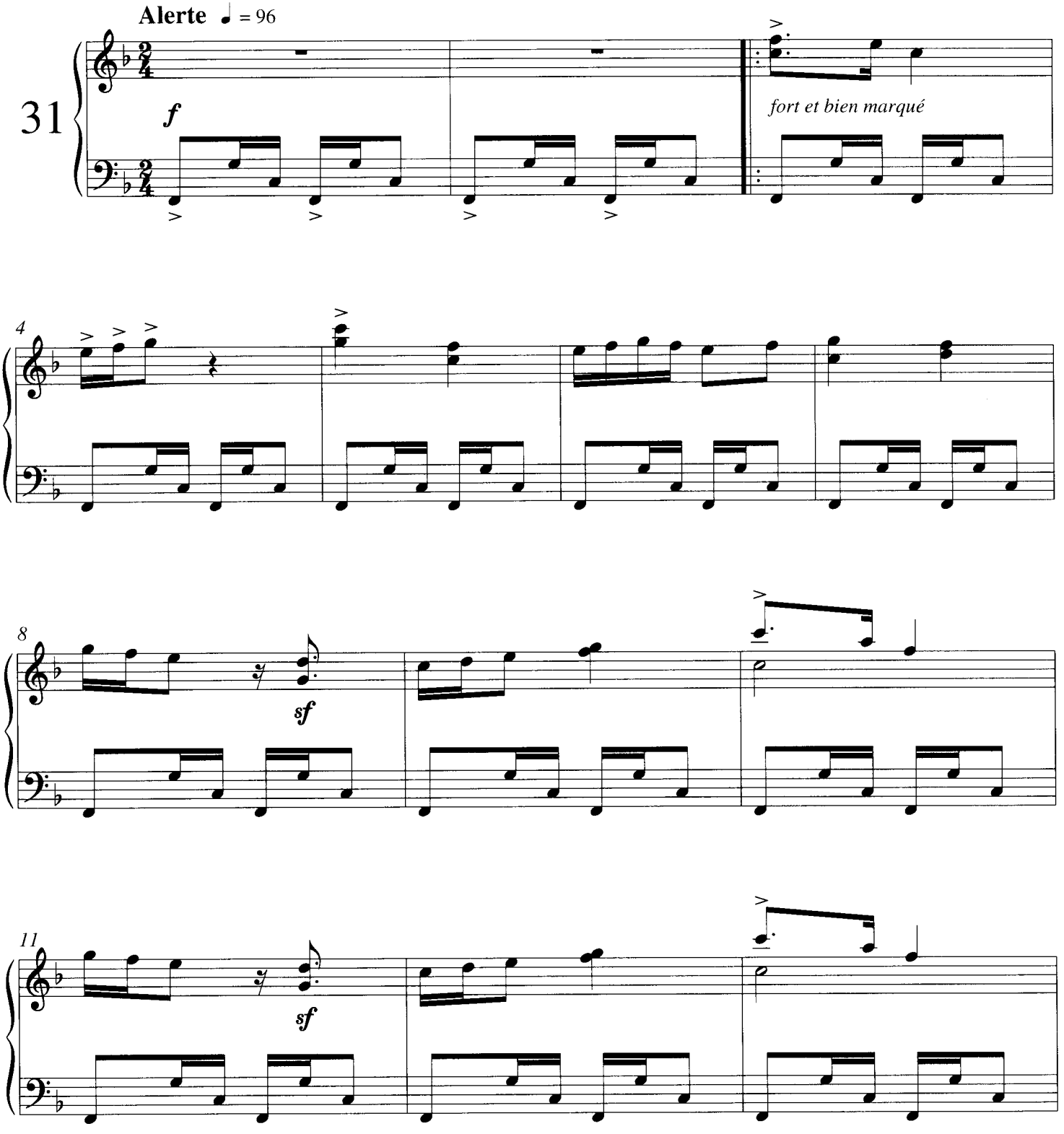

Rigoroso ♪ = 120
13
pochissimo ritenuto
poco marcato
lunga
poco pesante
mf espressivo
simile
16
Come prima
22
poco f
molto p
staccato
25
più espressivo e forte
31
Da Capo

Sayyid Dance · Danse sayyide

18. II. 1926



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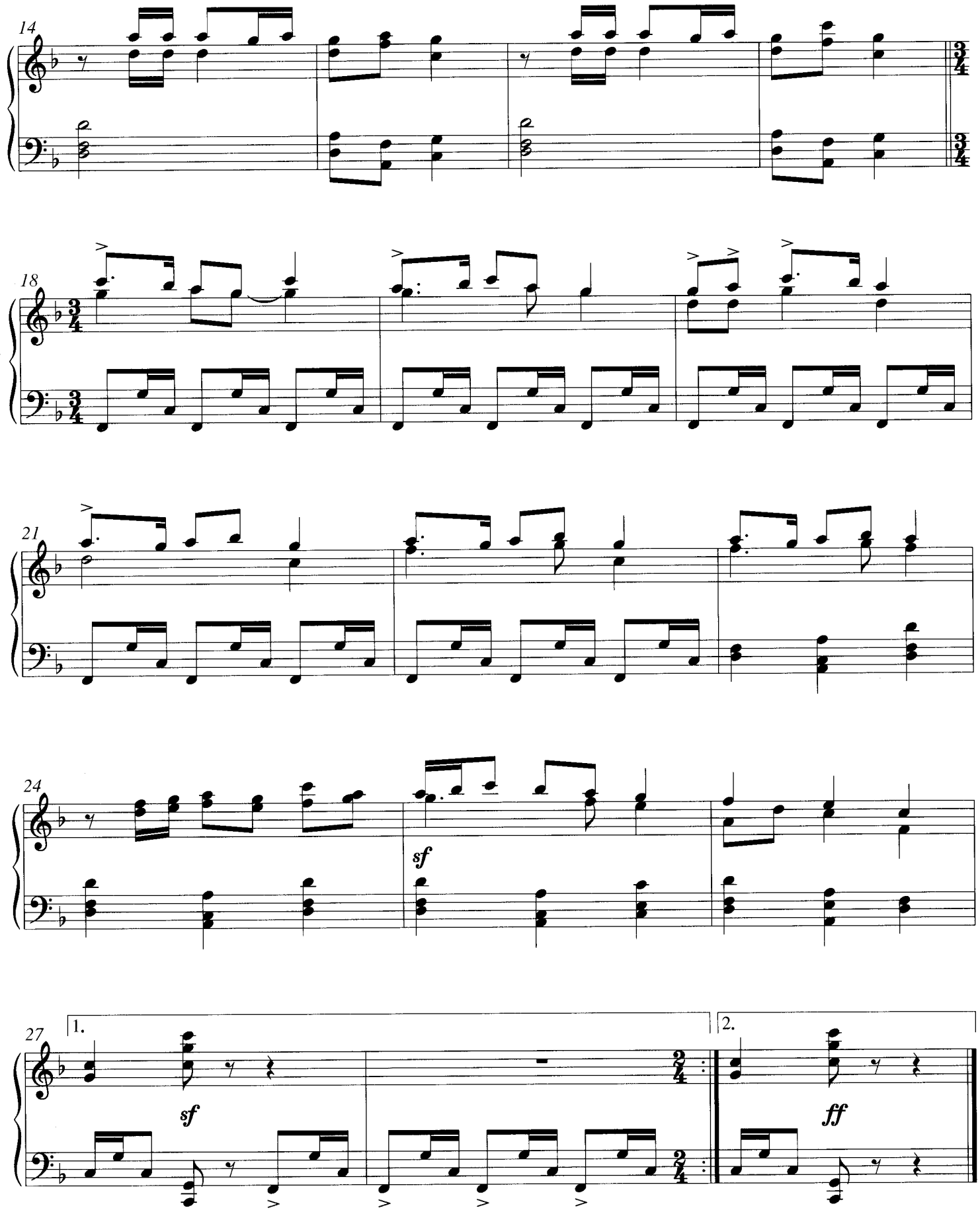
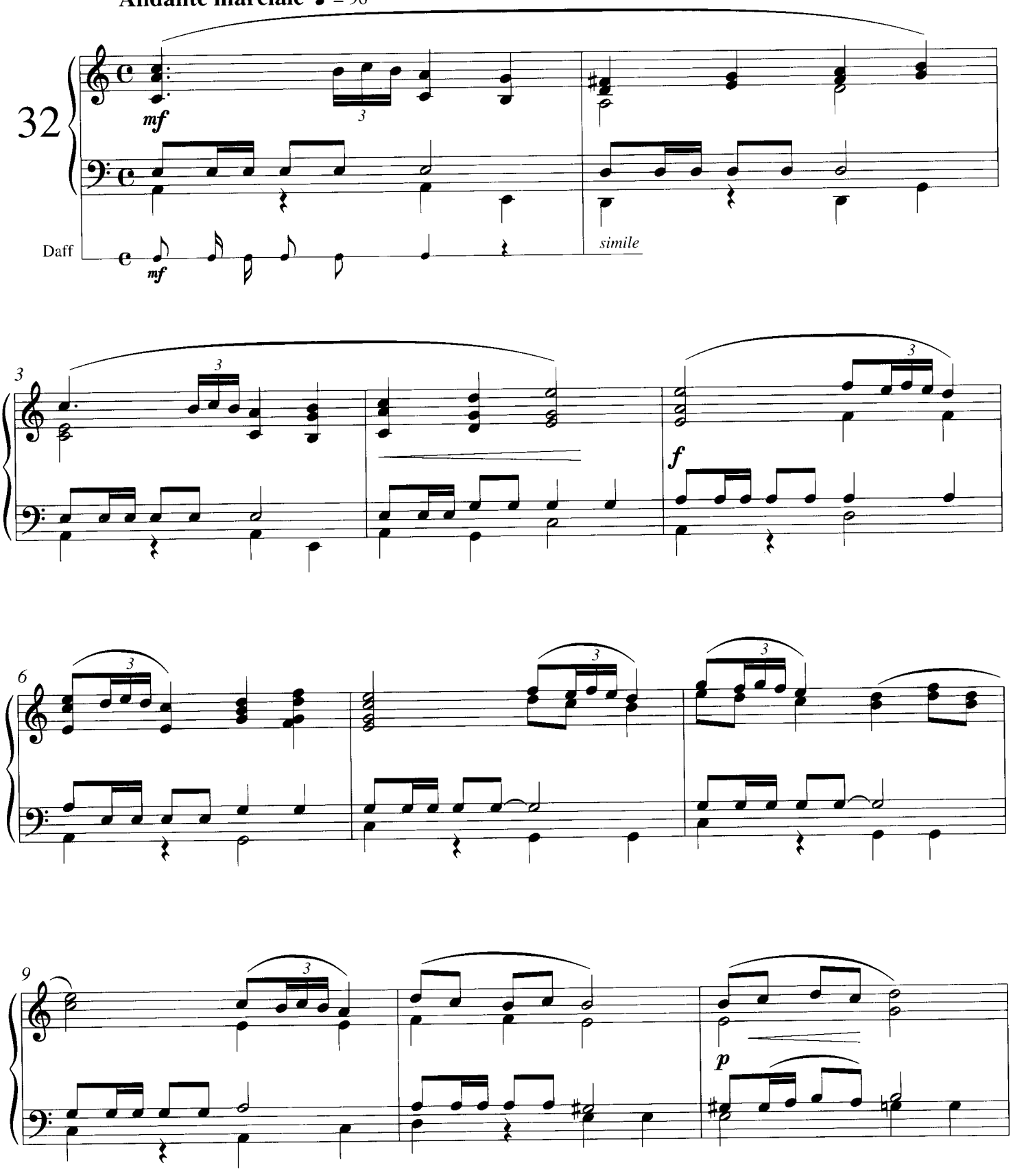

14
18
21
24
sf
27
1.
sf
2.
ff

Katzapsky Song · Chant katzapsky

8. II. 1926

Andante marciale ♩ = 96



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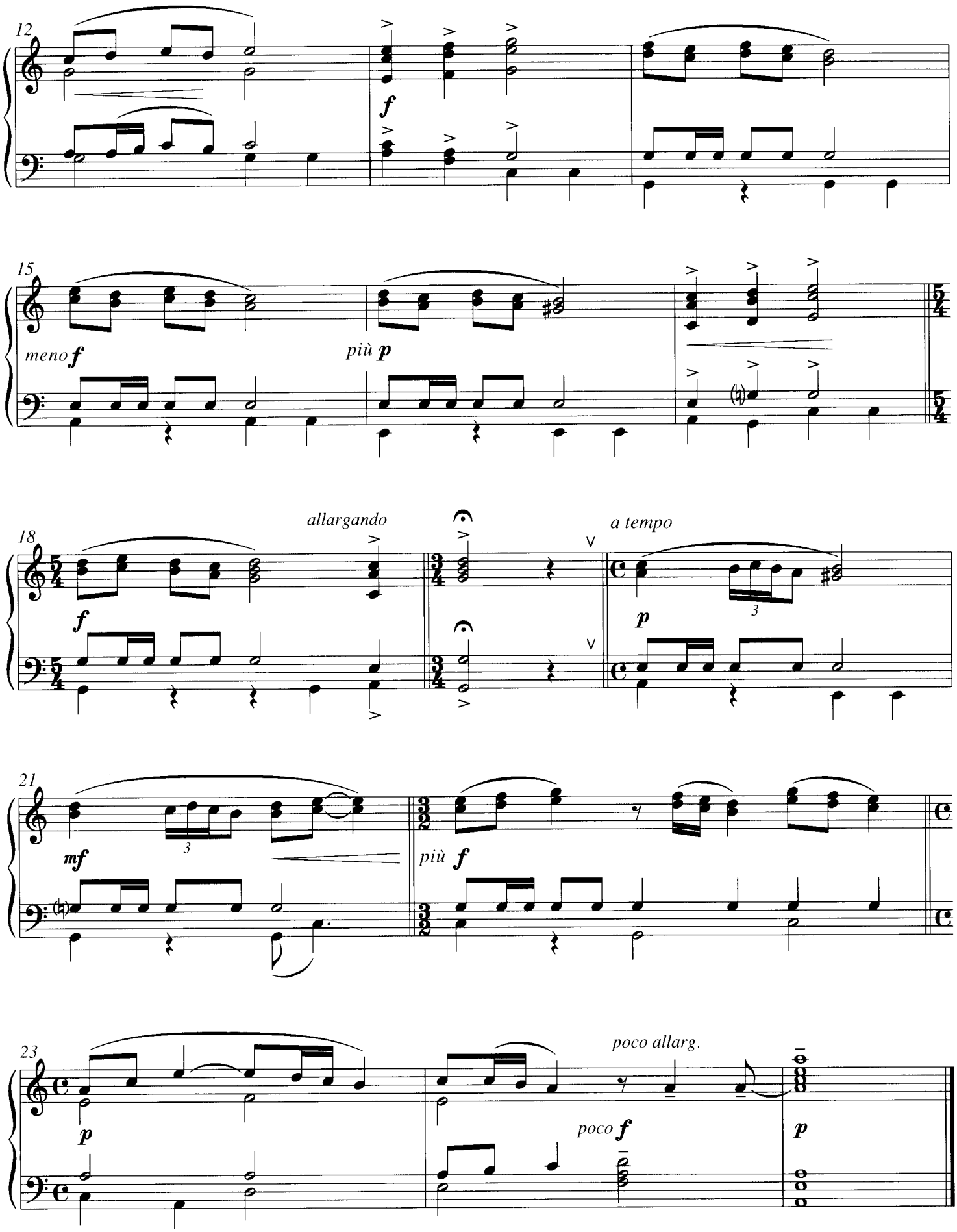
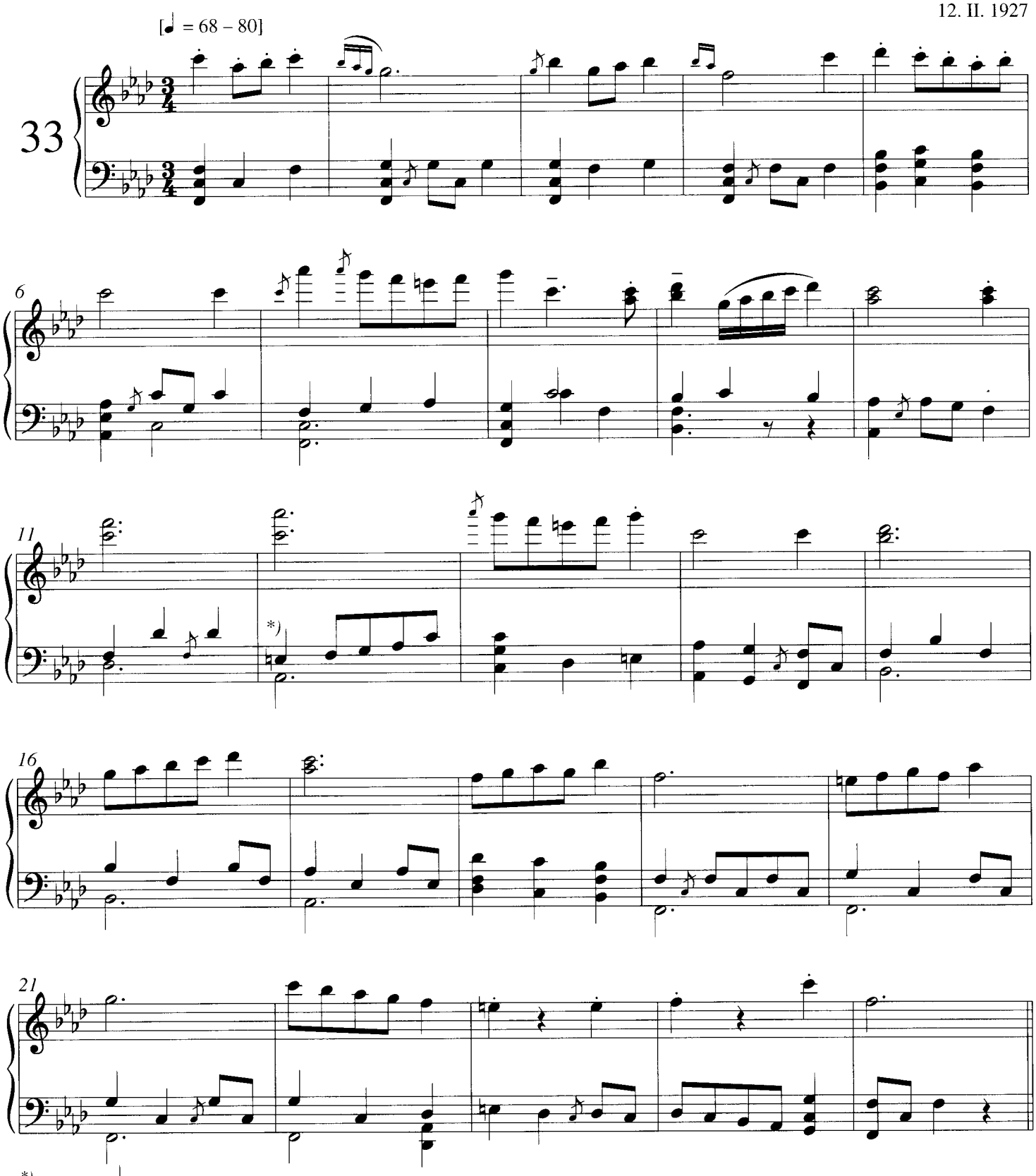

12
f
15
meno f
più p
18
allargando
a tempo
f
p
21
mf
più f
23
poco allarg.
p
poco f
p

Sayyid Dance · Danse sayyide

12. II. 1927



*) *ossia:* voir les notes critiques / see critical notes

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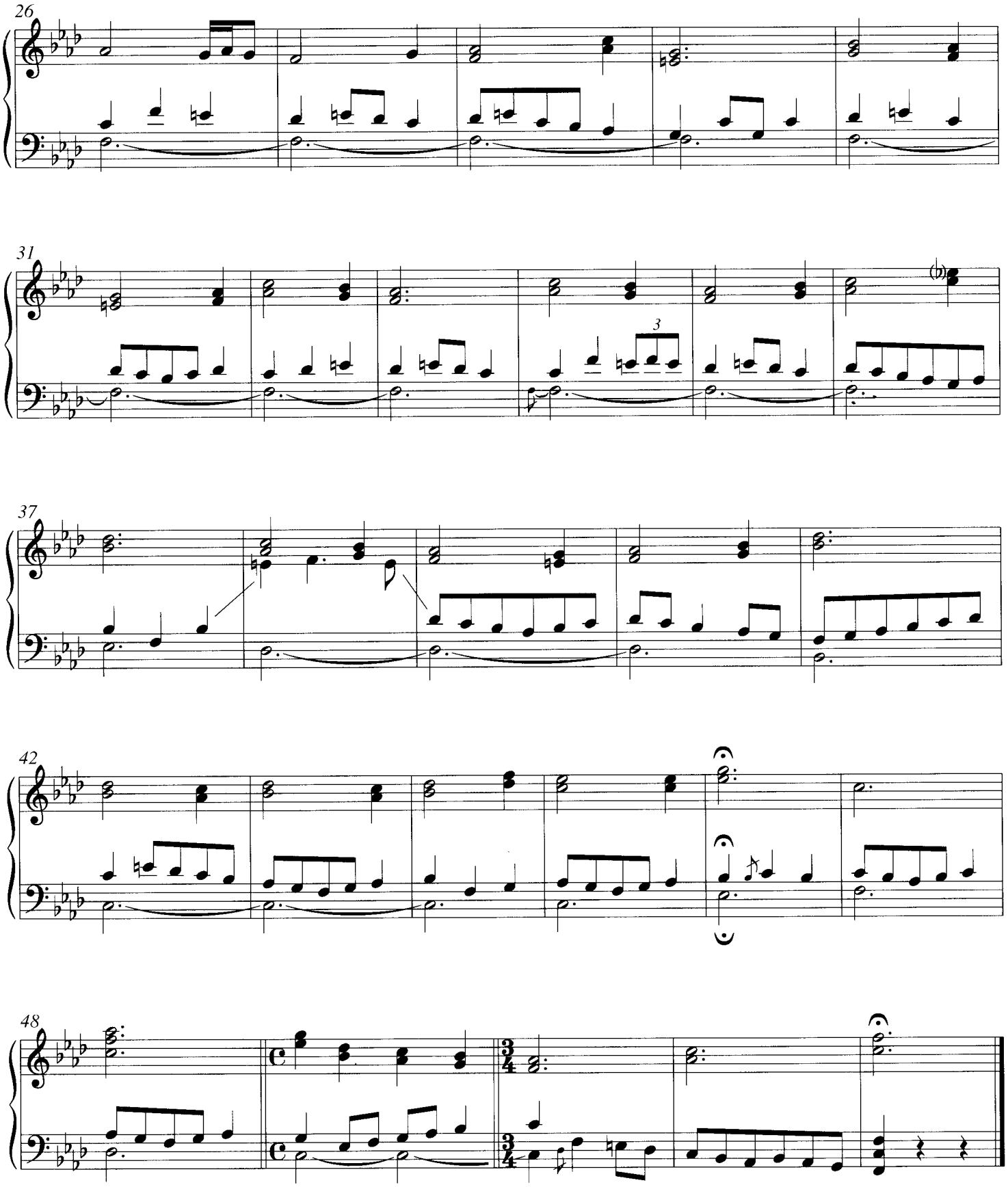
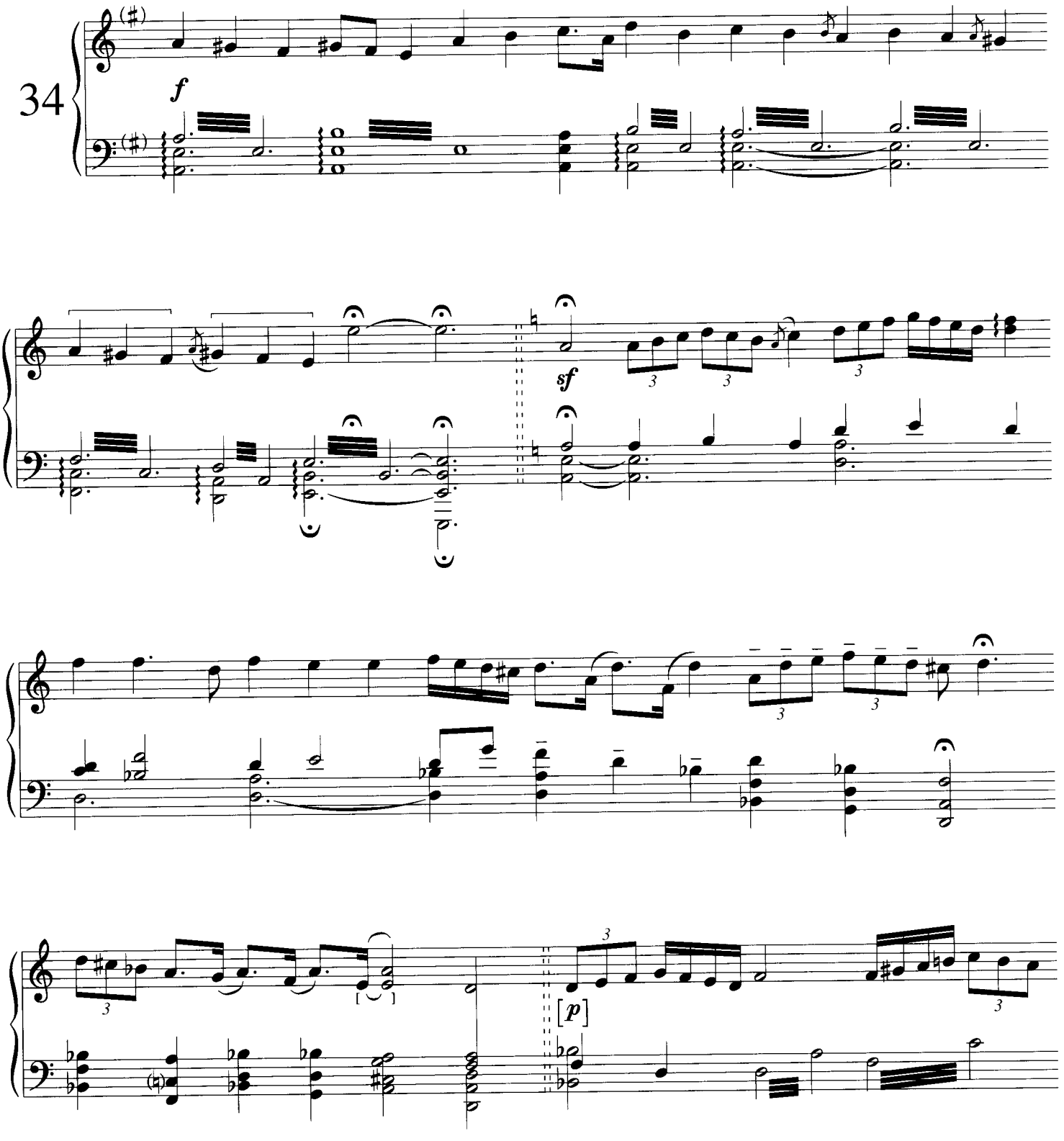

26
31
3
37
42
48

Sayyid Chant and Dance · Chant et danse (sayyid)

28. IX. 1925

Quasi recitativo. Con moto



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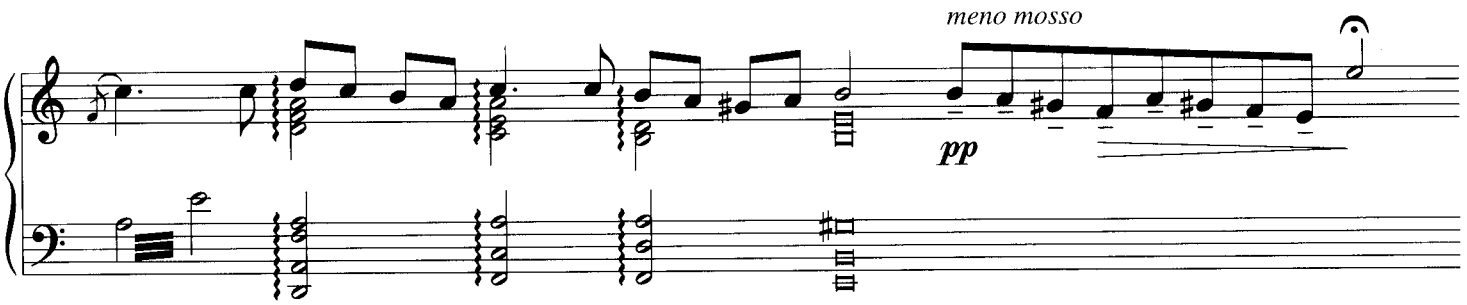
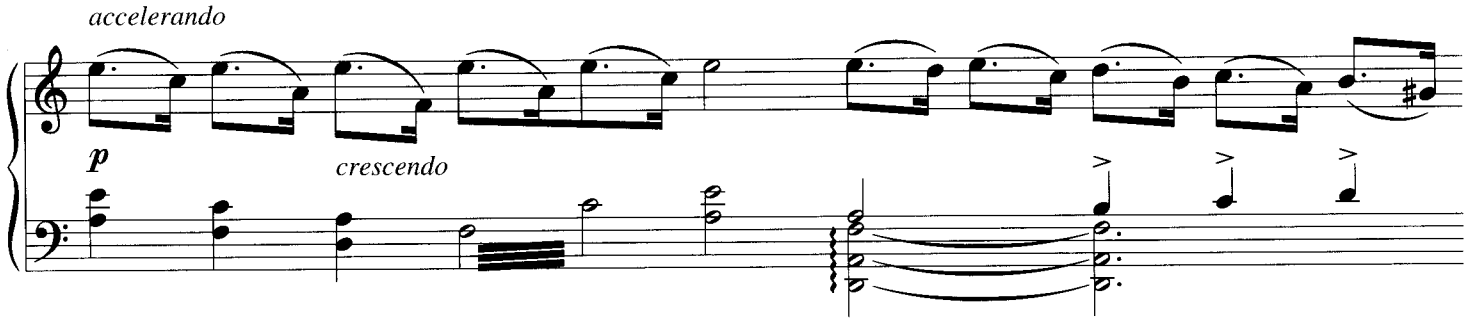
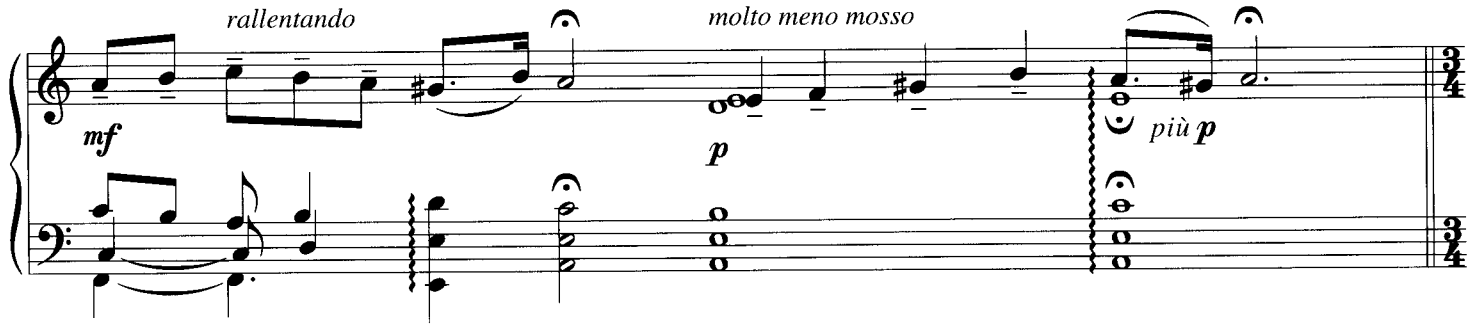
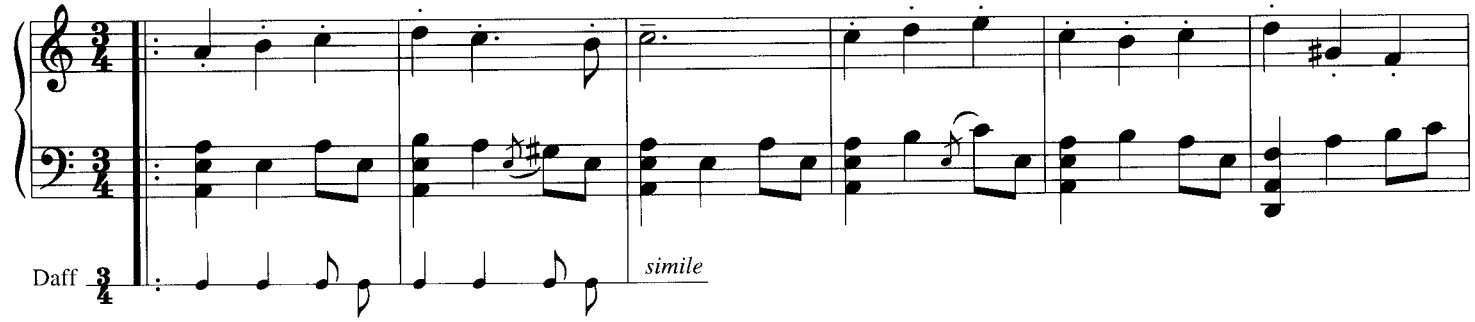
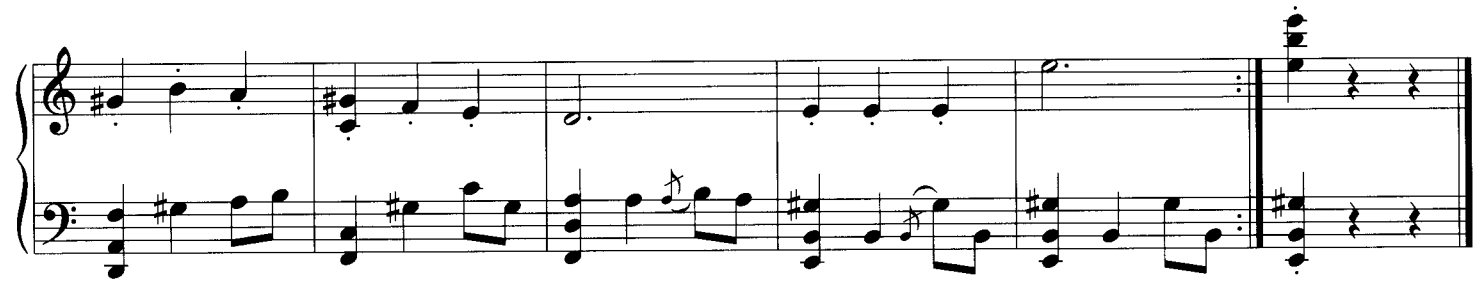

meno mosso
pp

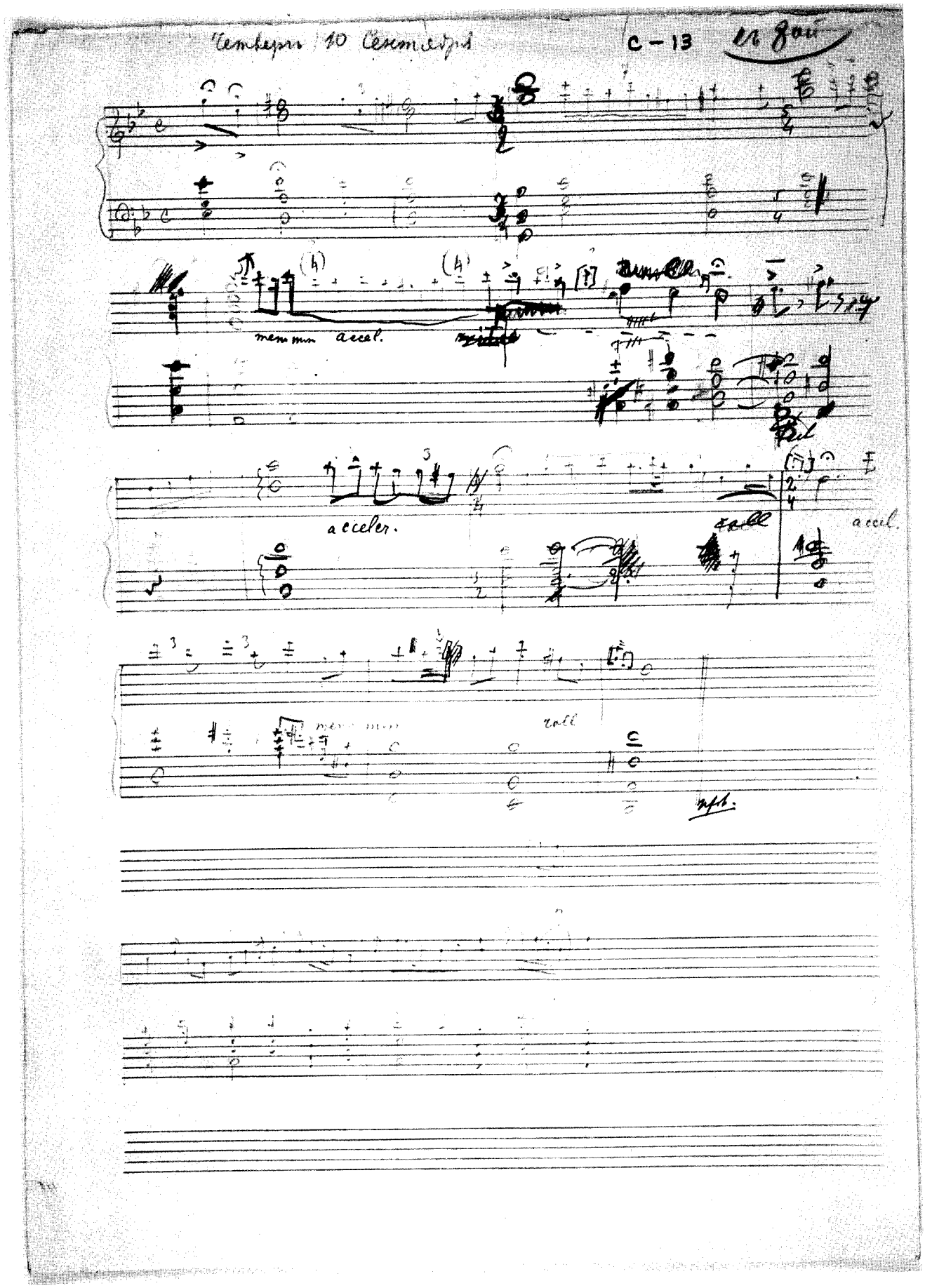

accelerando
p
crescendo


rallentando
molto meno mosso
mf
p
più p

Allegretto


Daff
simile

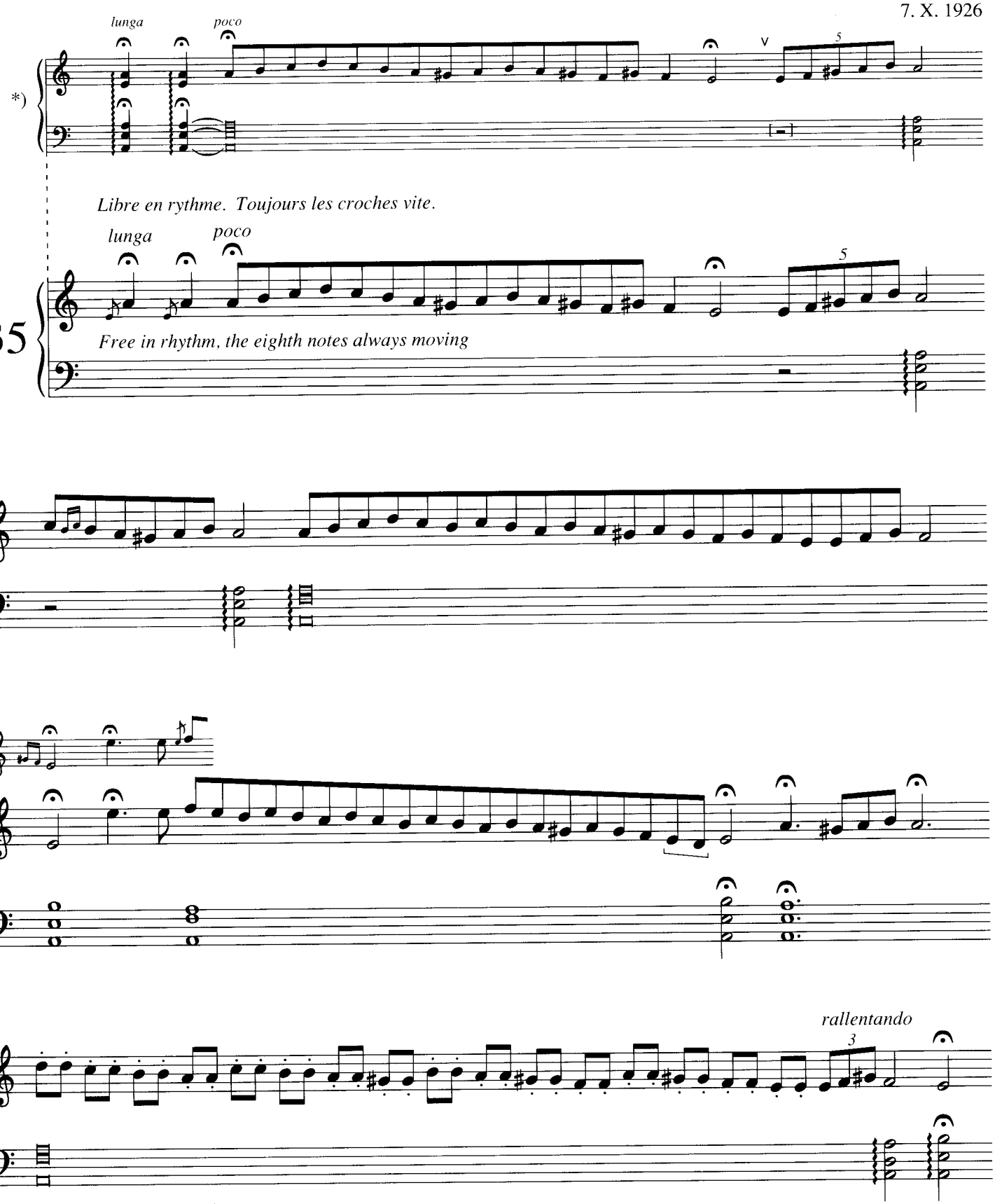




Rough draft for No. 4 / Brouillon pour N° 4 (page 30)

Bayaty

7. X. 1926



*) voir les notes critiques / see critical notes

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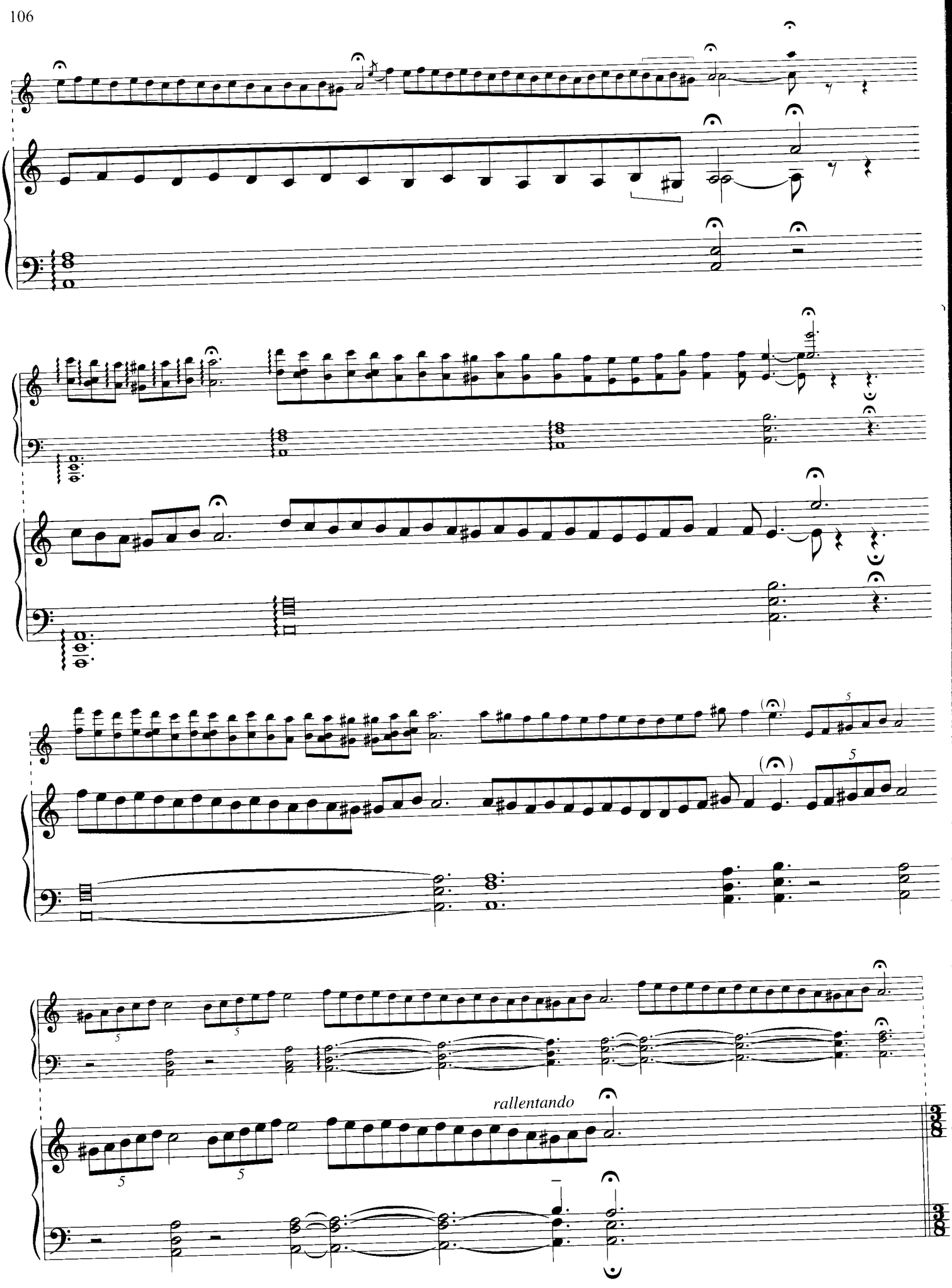
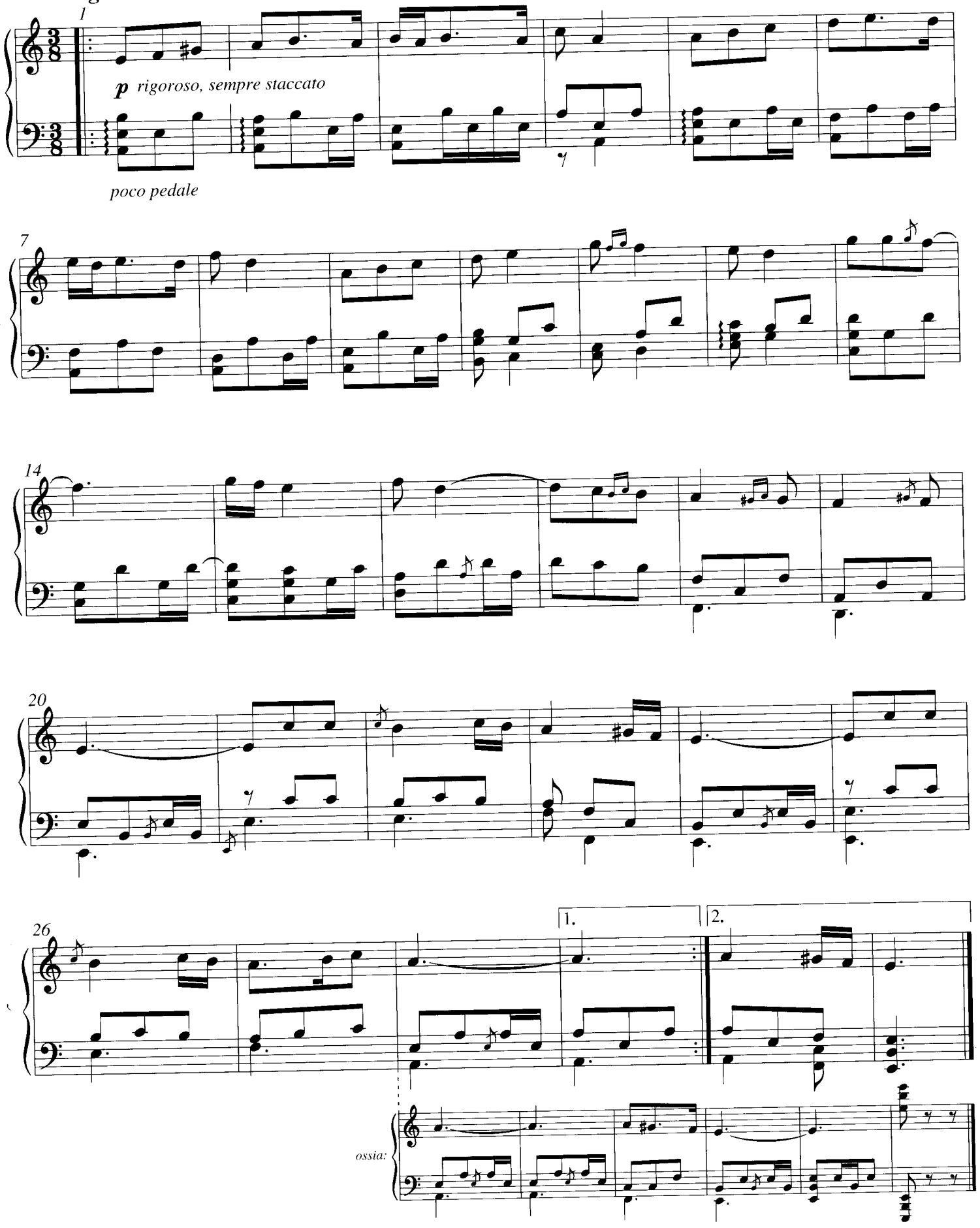
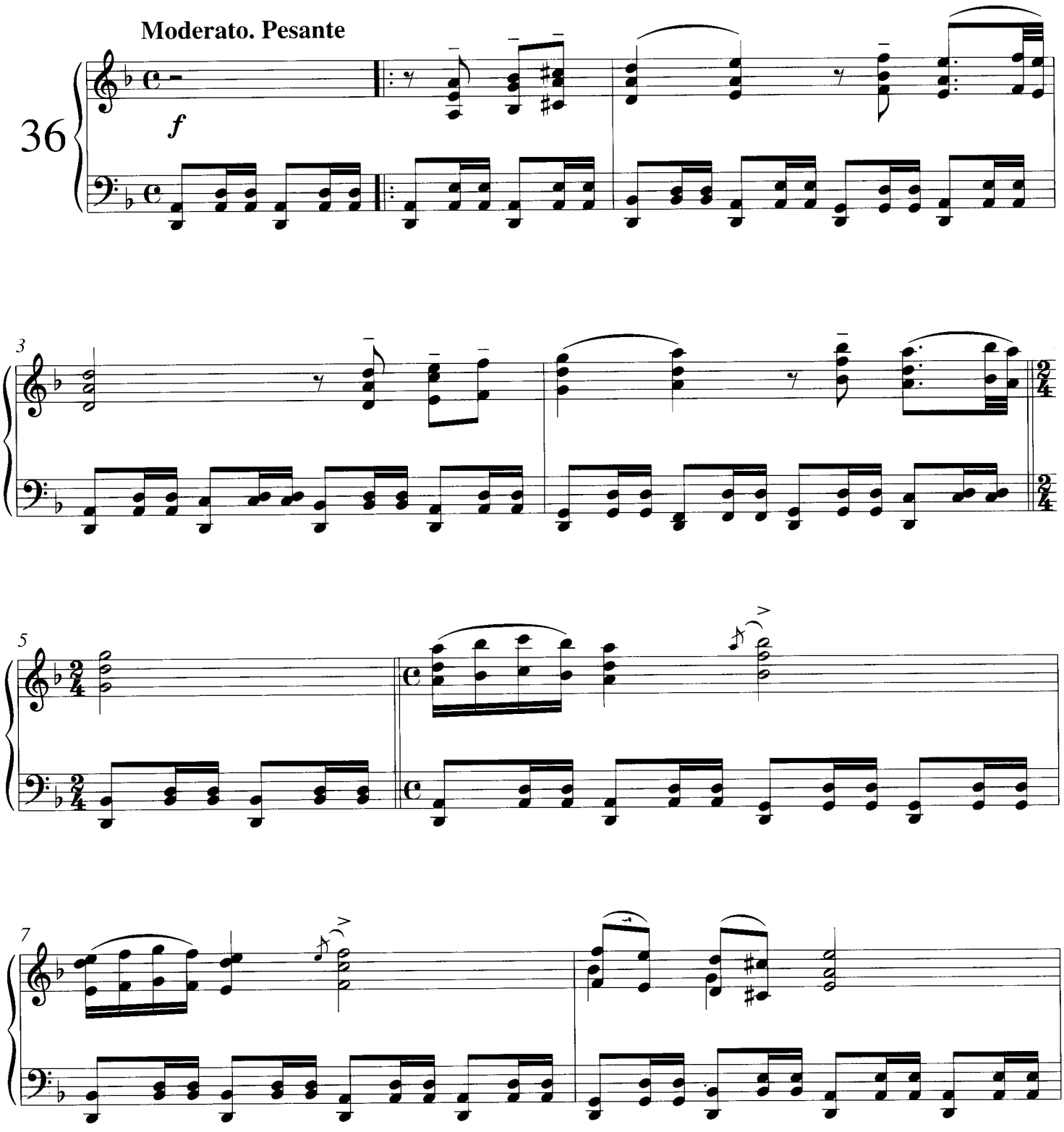

rallentando

Allegretto



Dervish Dance · Danse derviche

21. VI. 1924



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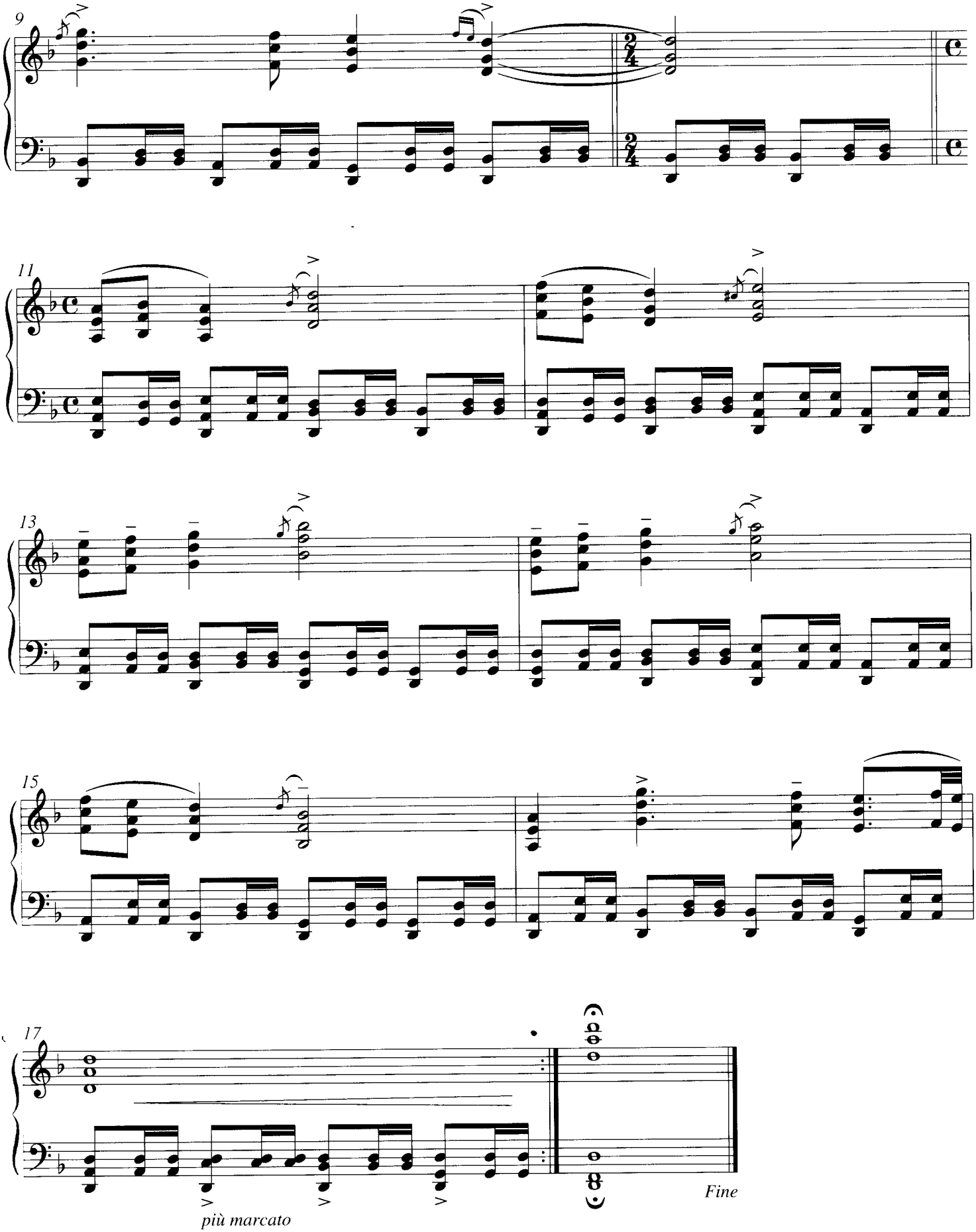
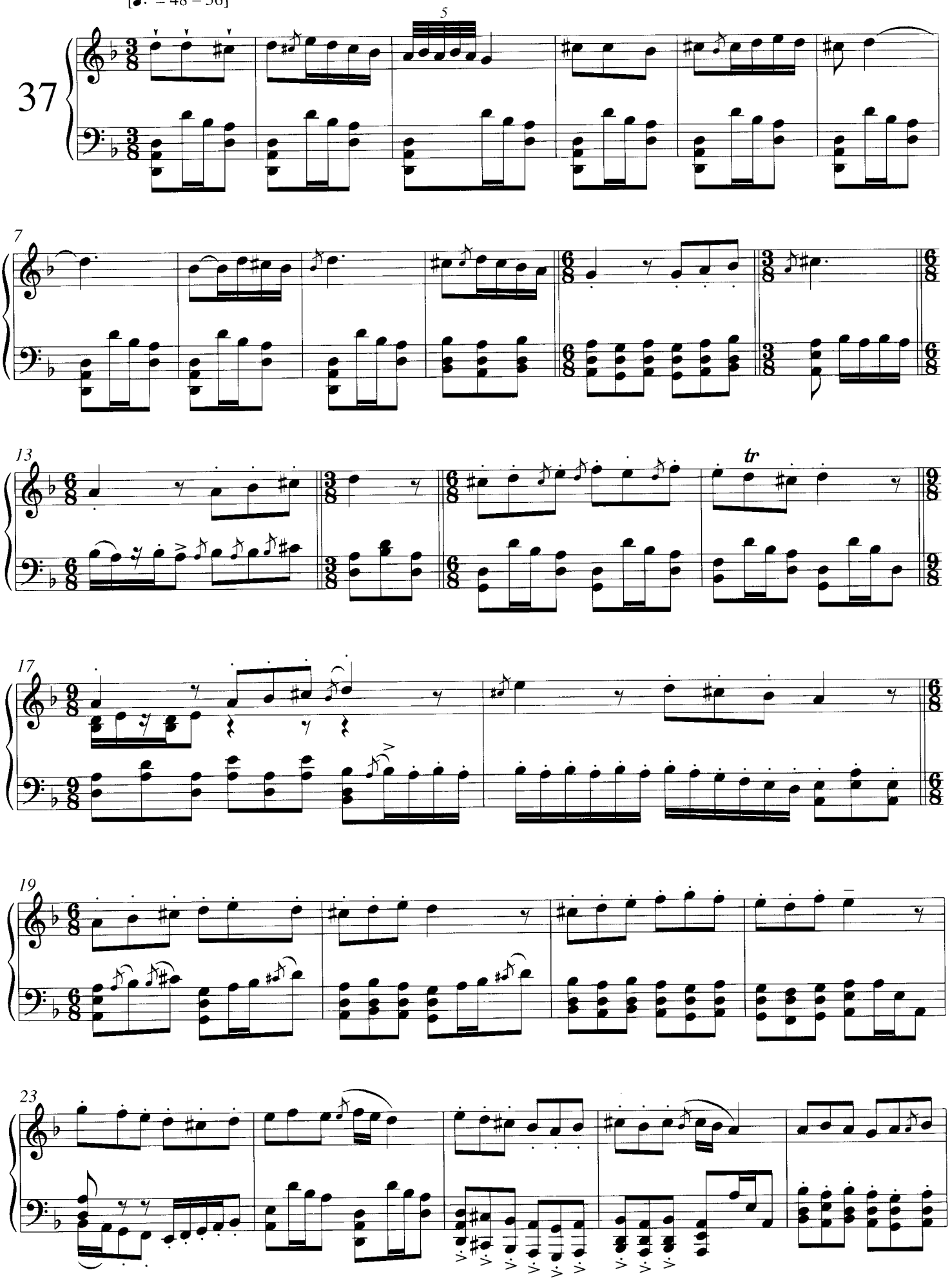

9
11
13
15
17
più marcato
Fine

[♩. = 48 – 56]



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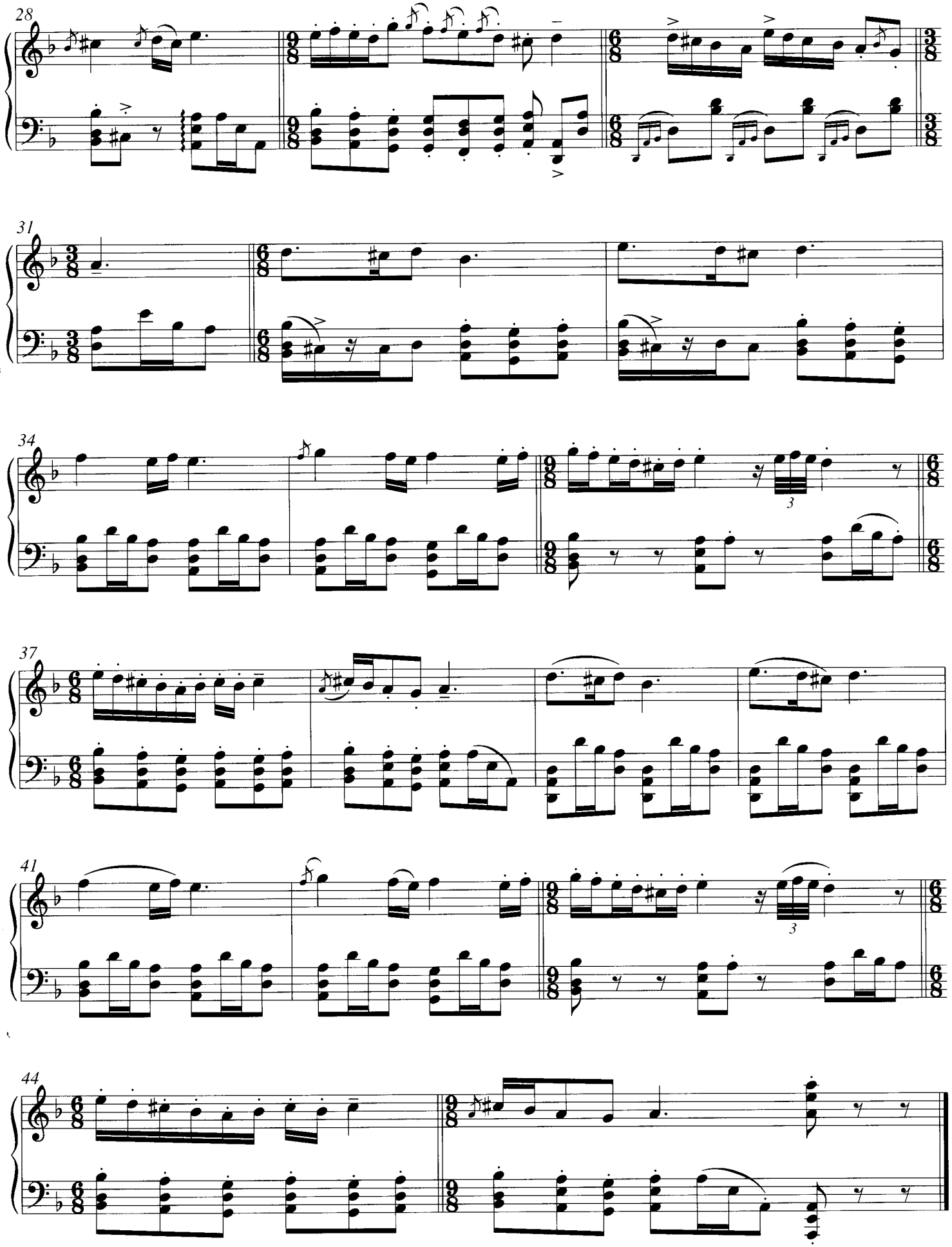
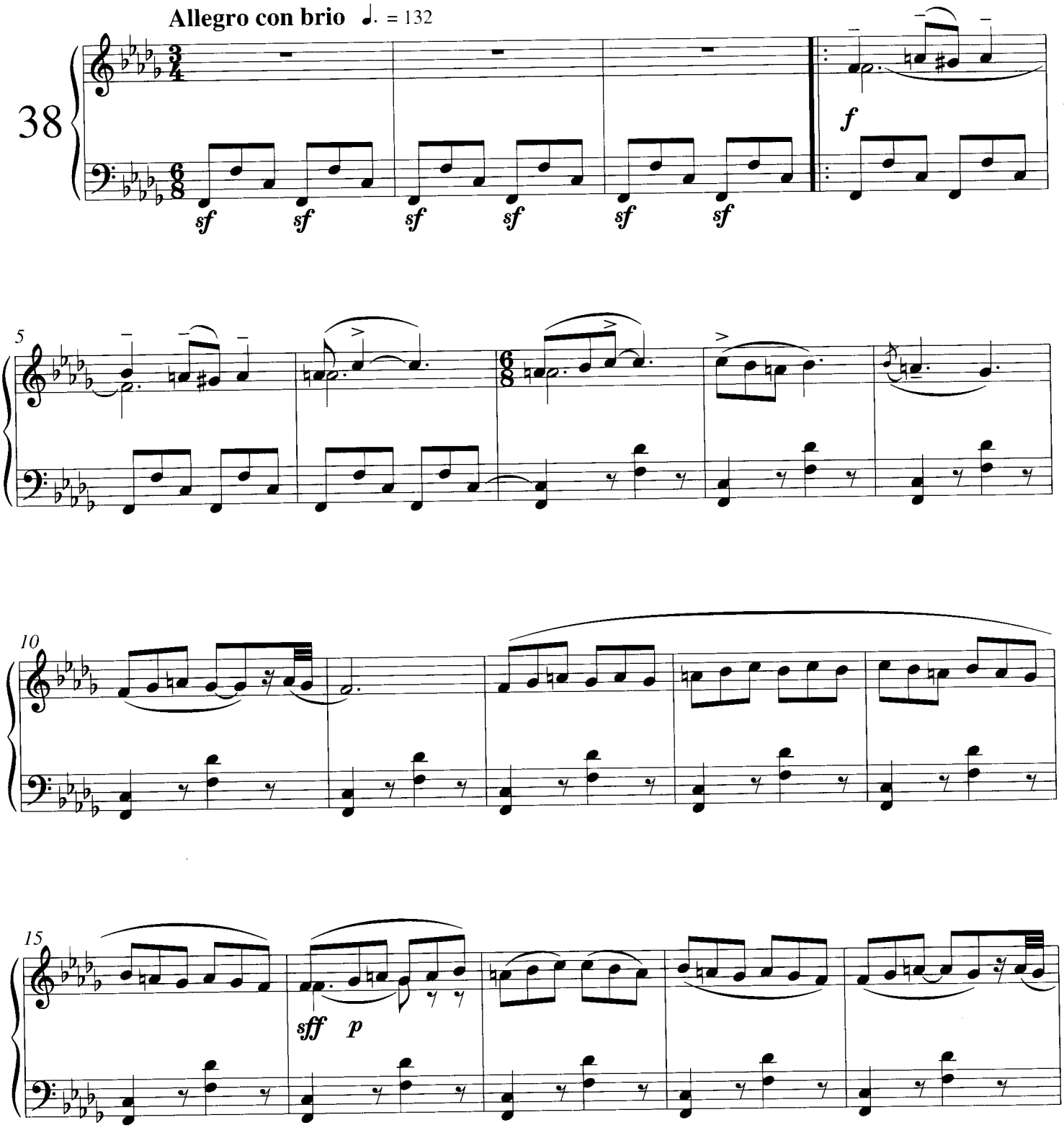

28
31
34
37
41
44

Caucasian Dance · Danse caucasienne

26. IV. 1926



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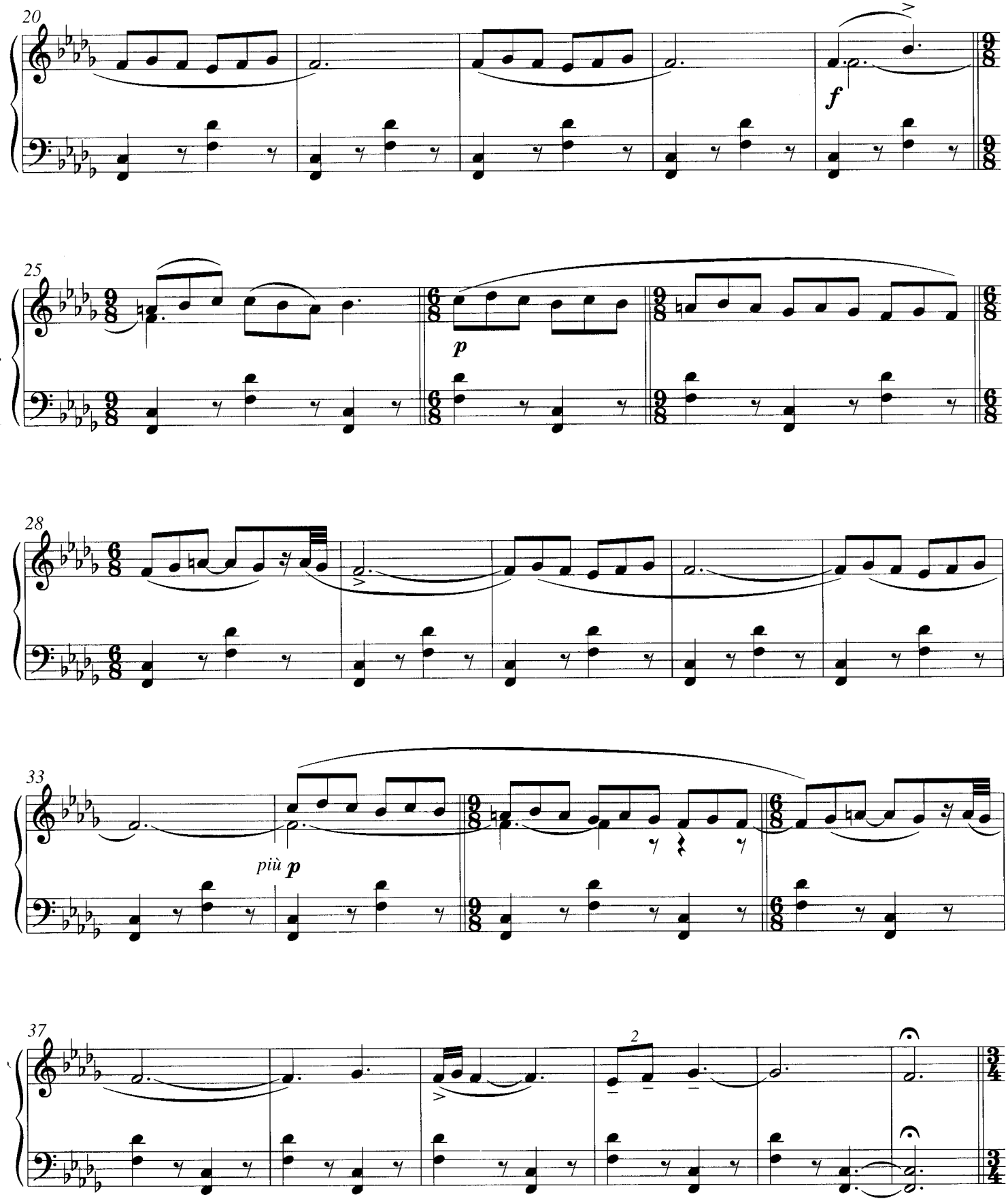
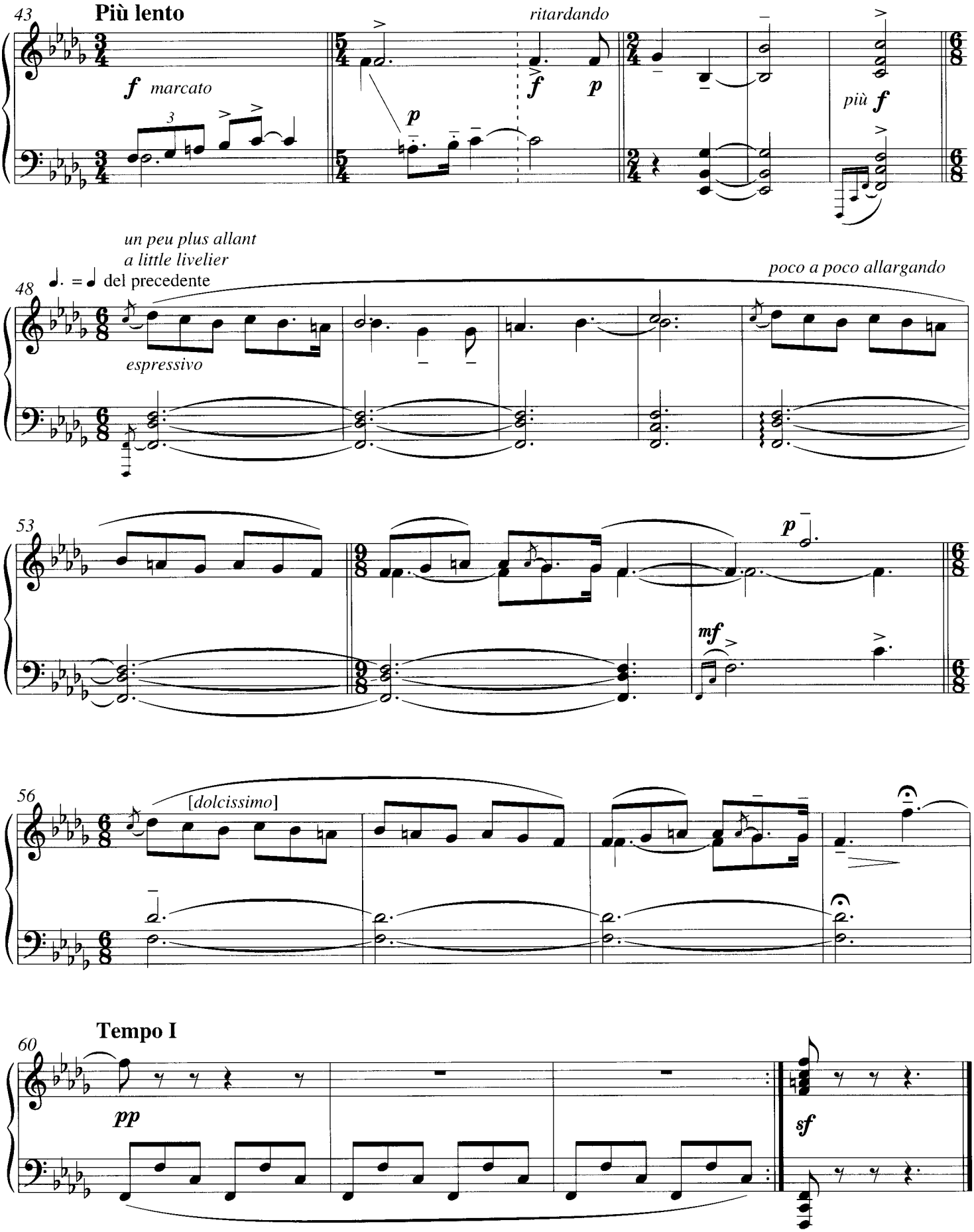
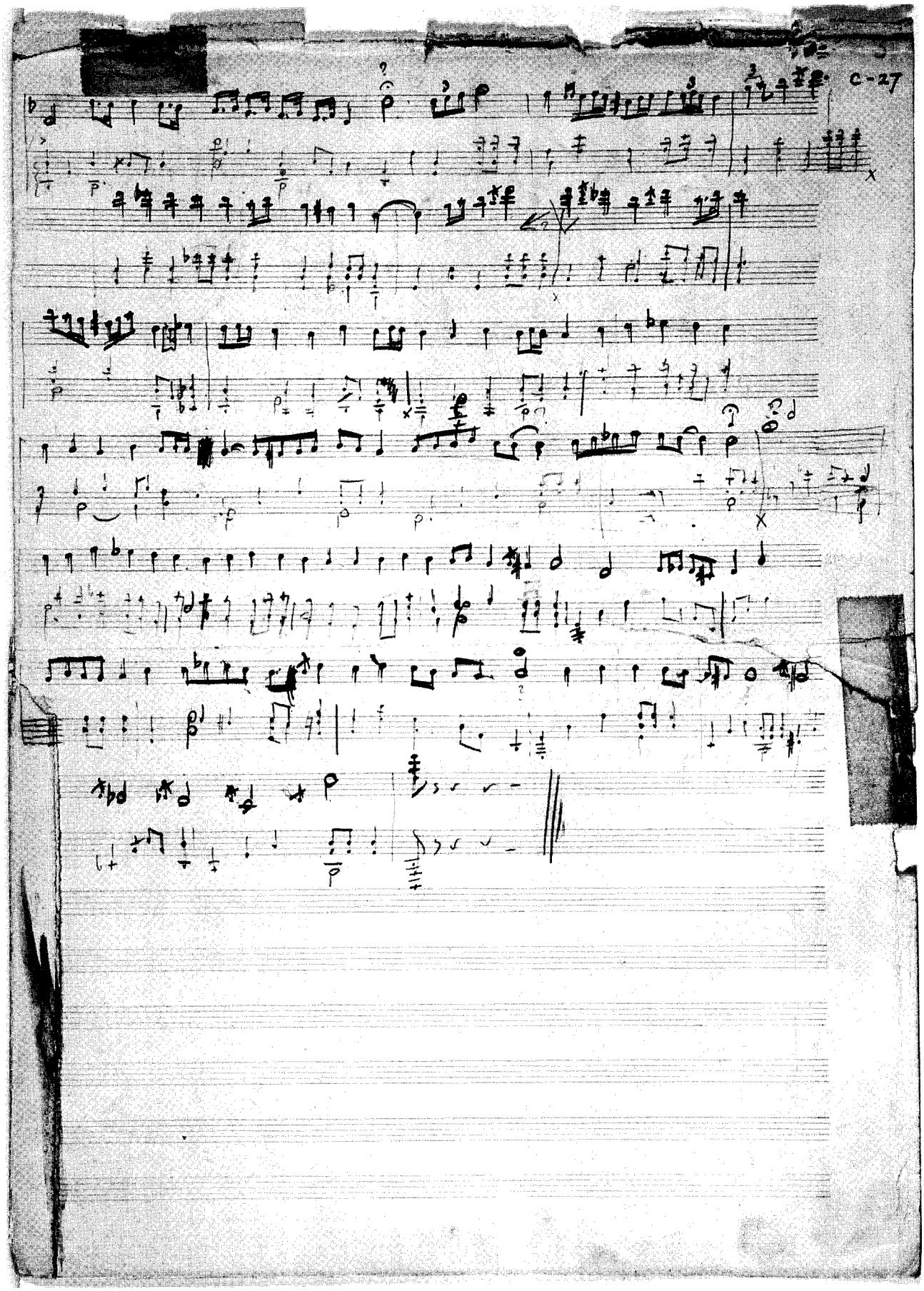

20
f
25
p
28
33
più p
37
2


43
Più lento
ritardando
f marcato
p
f
p
più f
un peu plus allant
a little livelier
48
♩. = ♩ del precedente
poco a poco allargando
espressivo
53
p
mf
56
[dolcissimo]
Tempo I
60
pp
sf



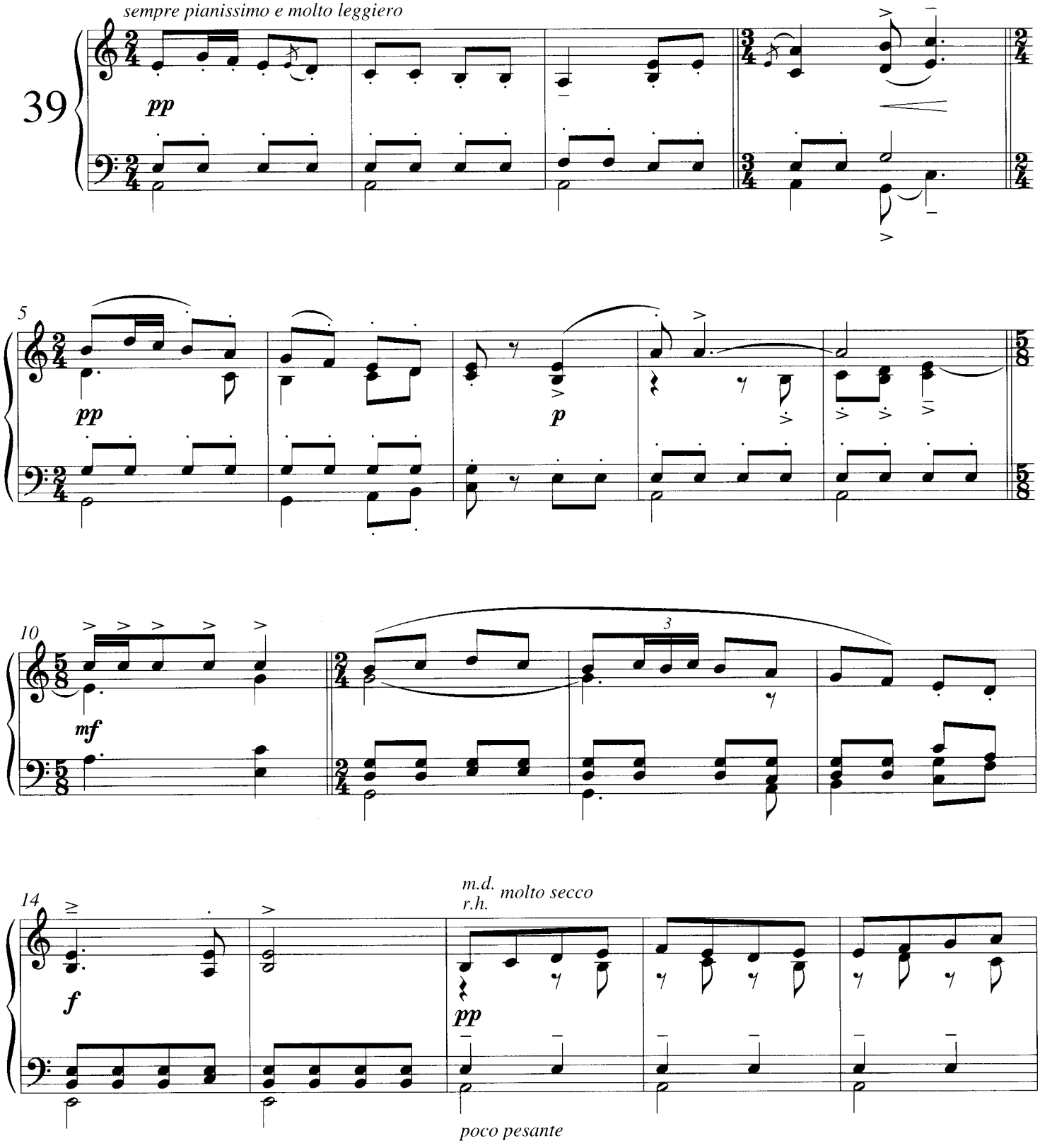
Rough draft for No. 2 / Brouillon pour N° 2 (page 24)

Kurdo-Greek Melody · Mélodie kurdo-grecque

Allegro ma non troppo ♩ = 108

9. V. 1926

sempre pianissimo e molto leggiero



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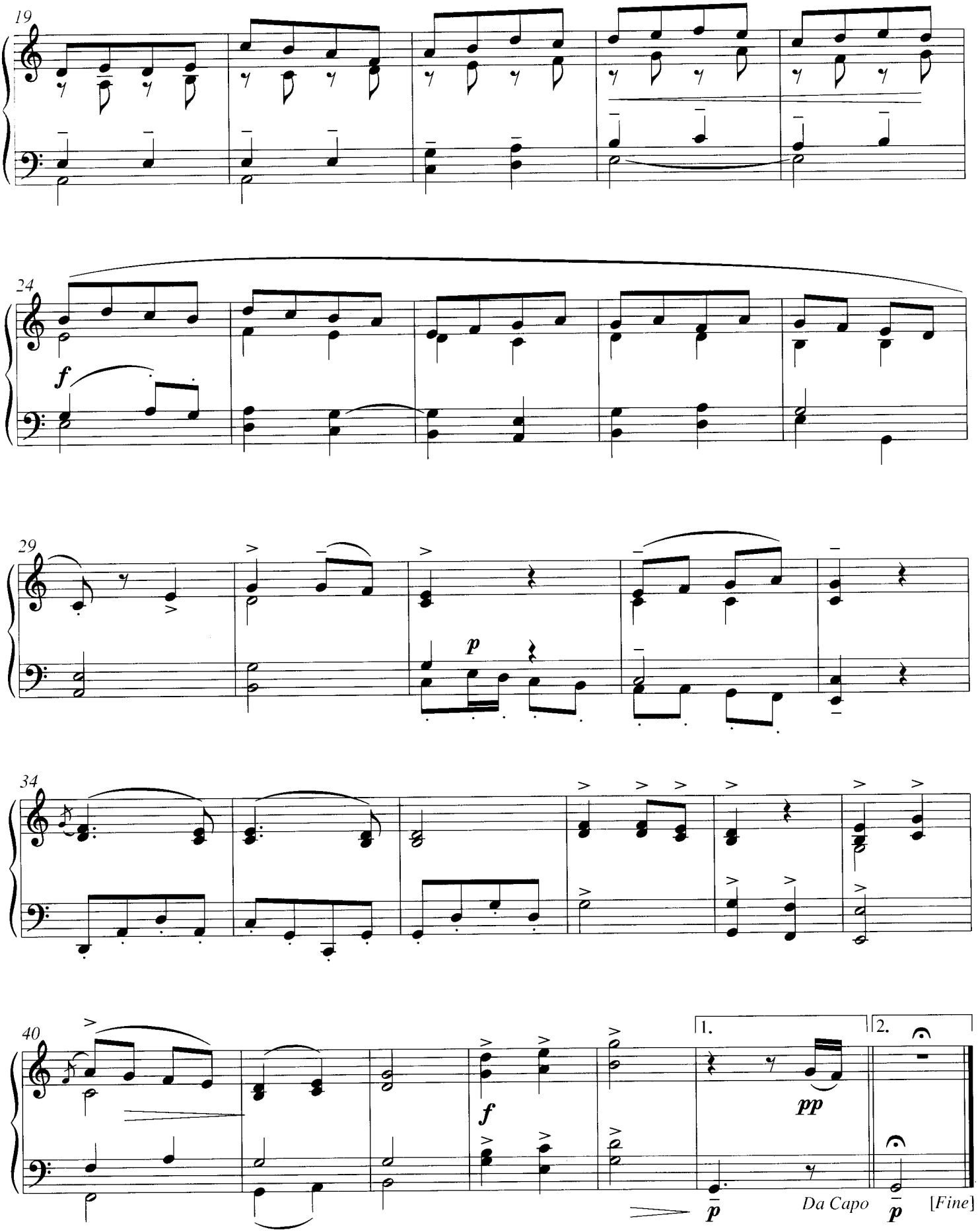
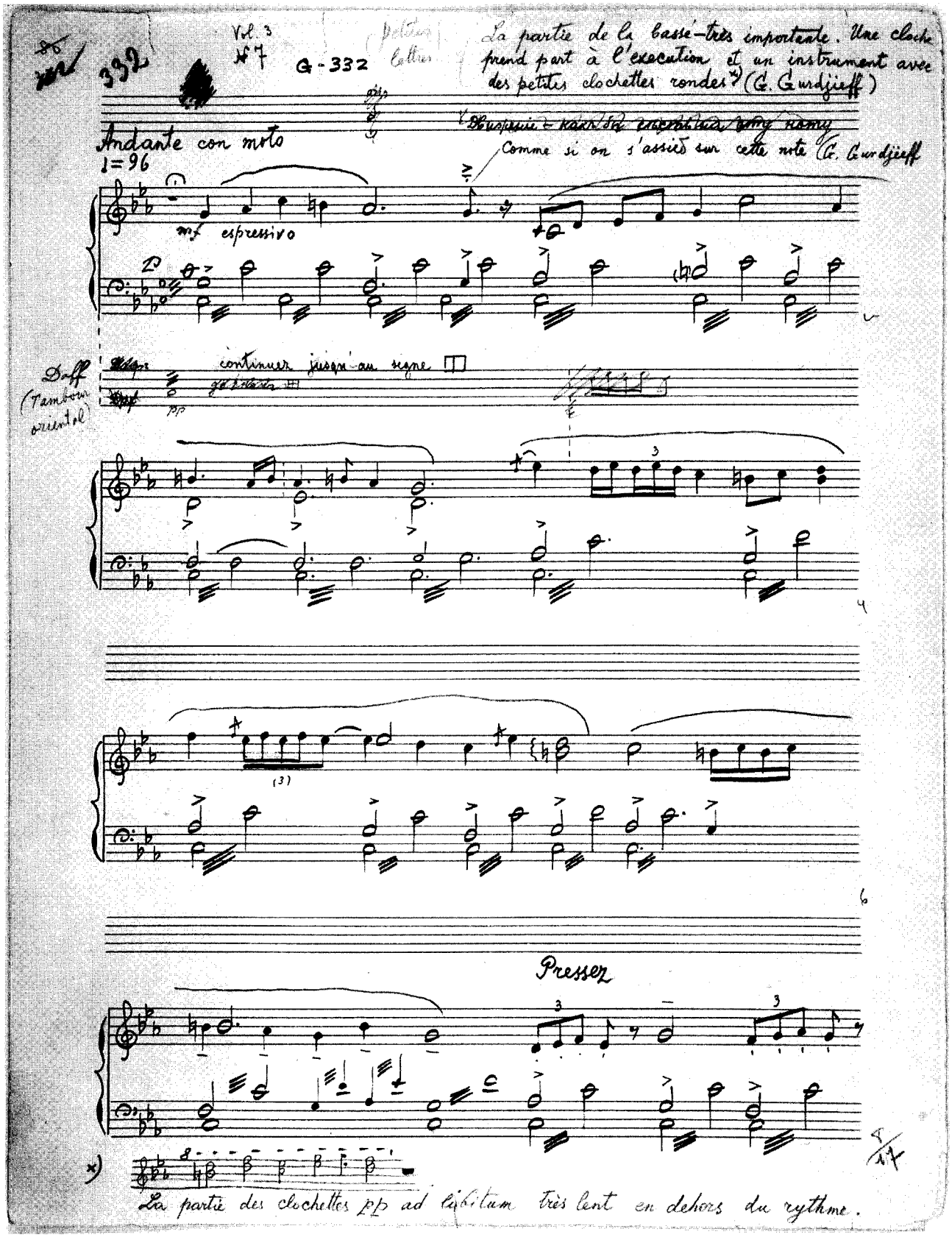

19
24
f
29
p
34
40
f
1.
2.
pp
p
Da Capo
p
[Fine]

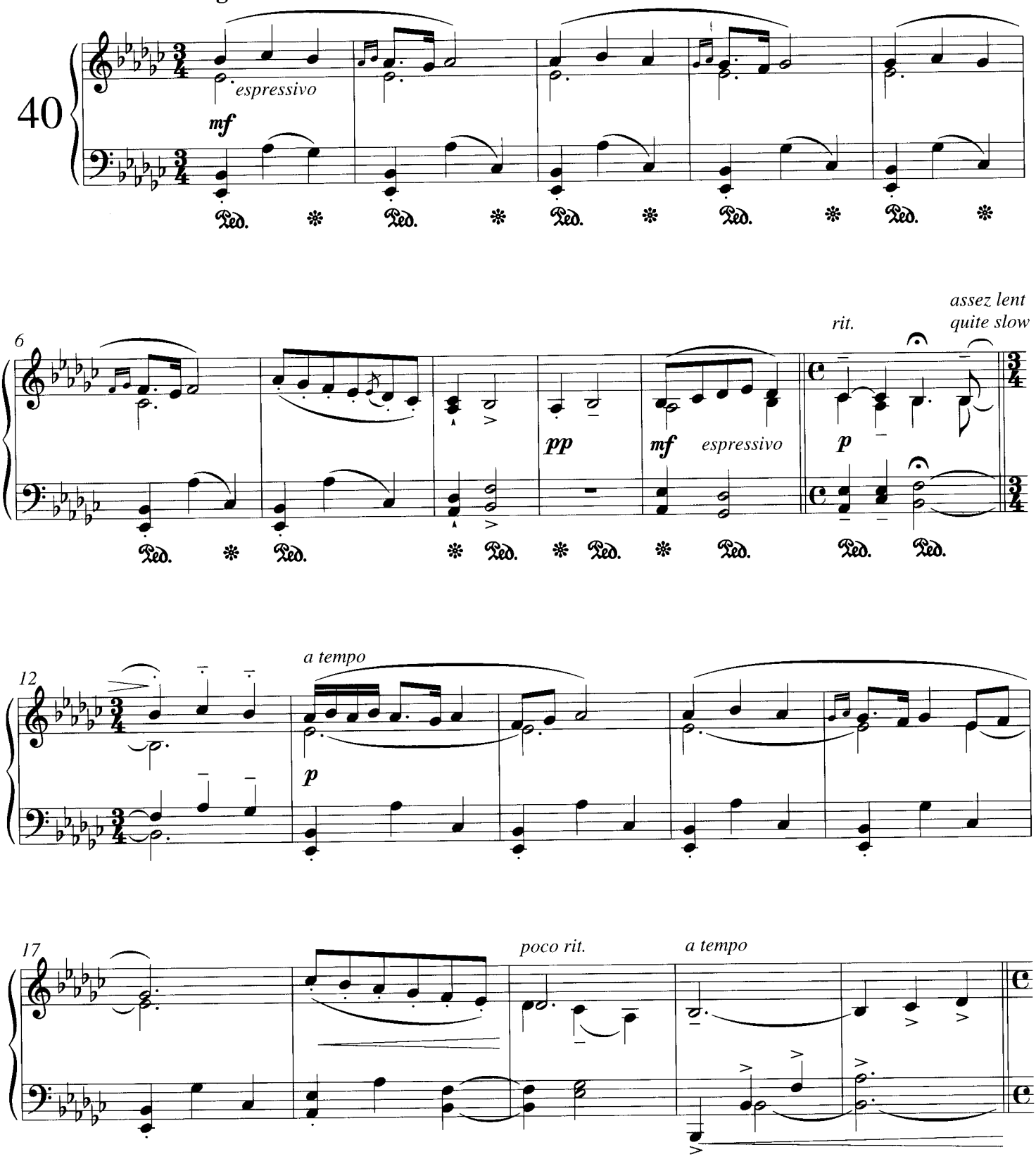


Final manuscript for No. 7 / Manuscrit final pour N° 7 (page 36)

Kurdish Song (Sayyid) · Chant kurde (sayyid)

Allegretto con moto ♩. = 46

25. IV. 1926



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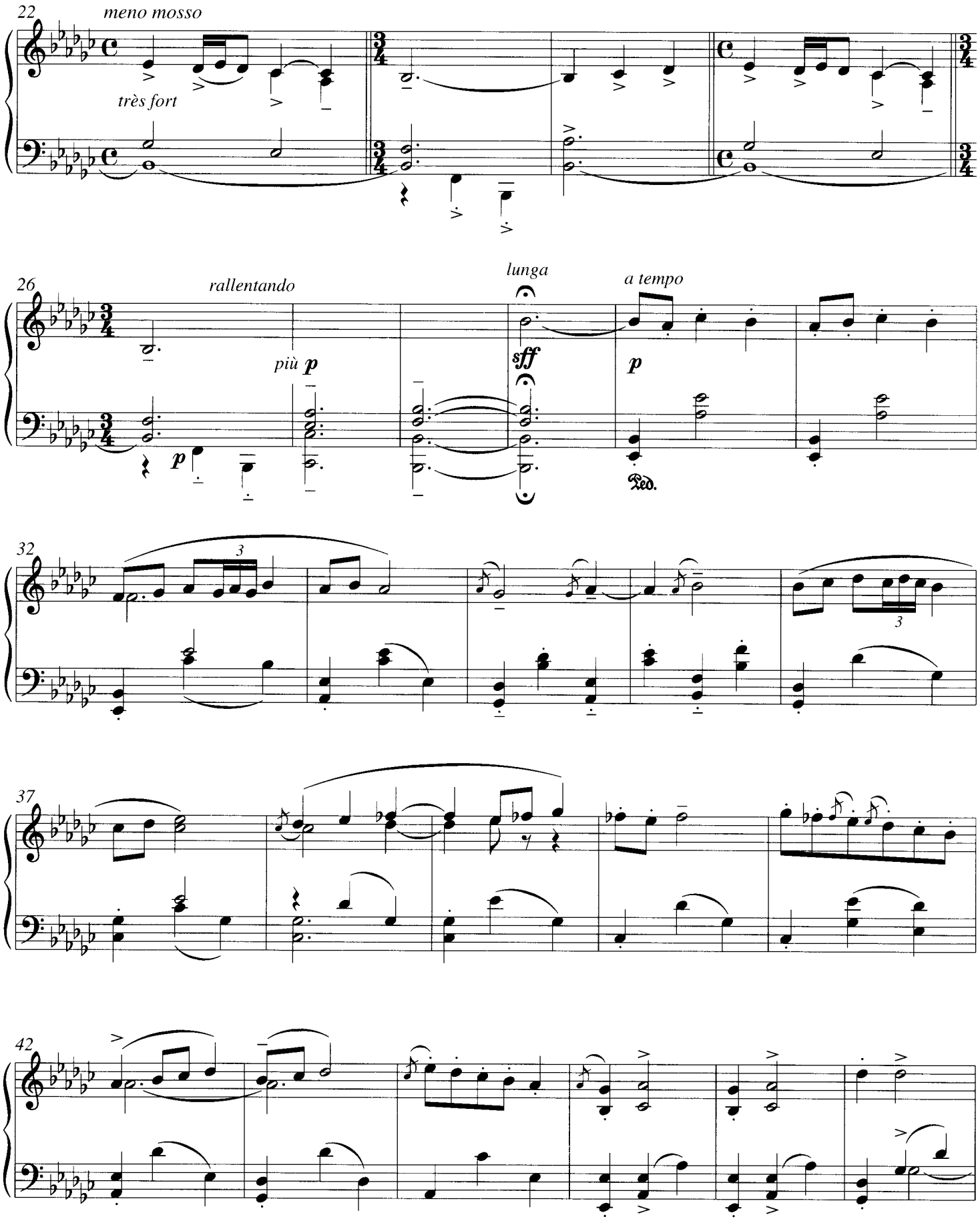
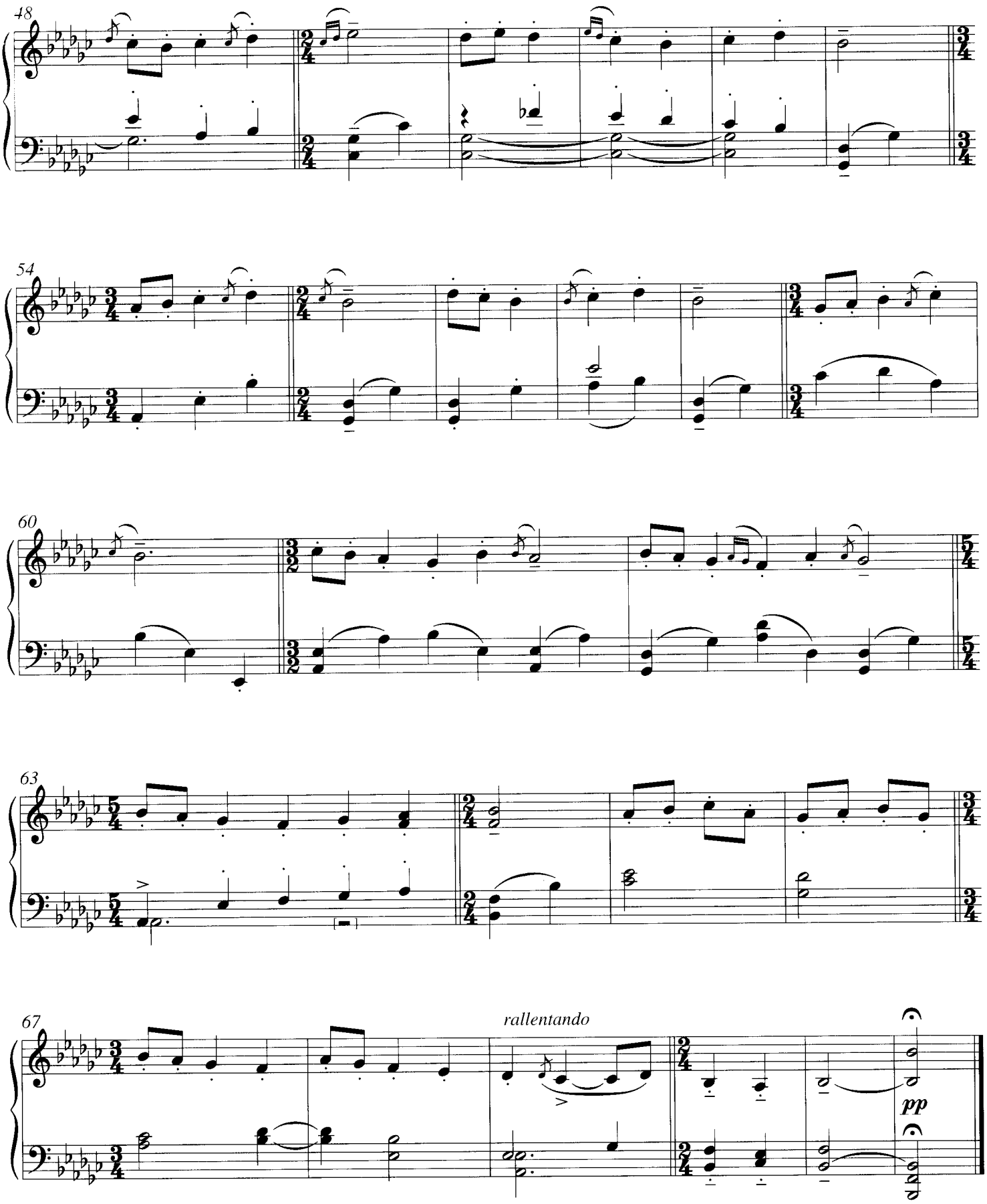
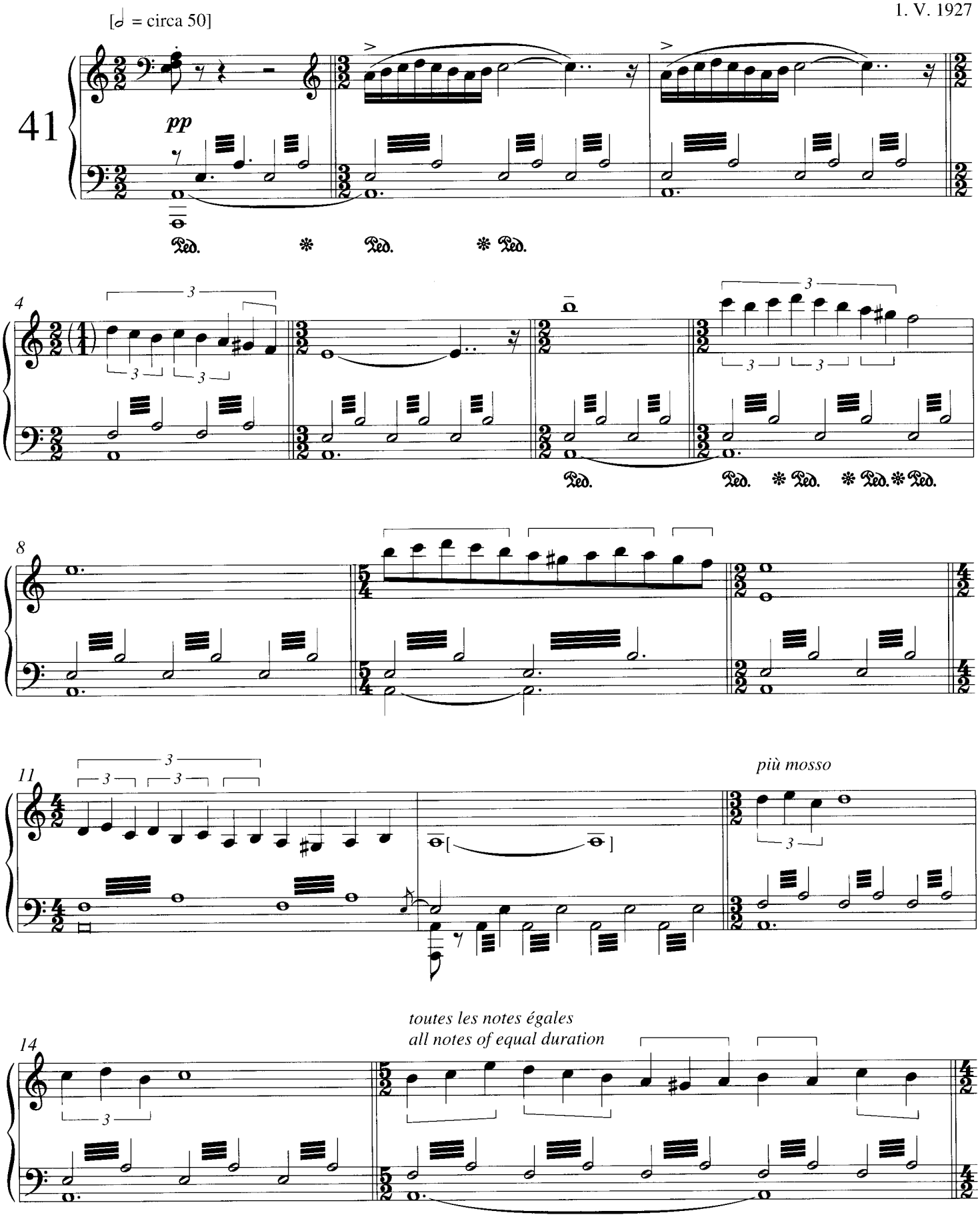

22
meno mosso
très fort
26
rallentando
più p
p
lunga
sff
a tempo
p
Ped.
32
3
3
37
42


48
54
60
63
67
rallentando
pp

Sayyid Chant and Dance · Chant et danse (sayyid)

1. V. 1927



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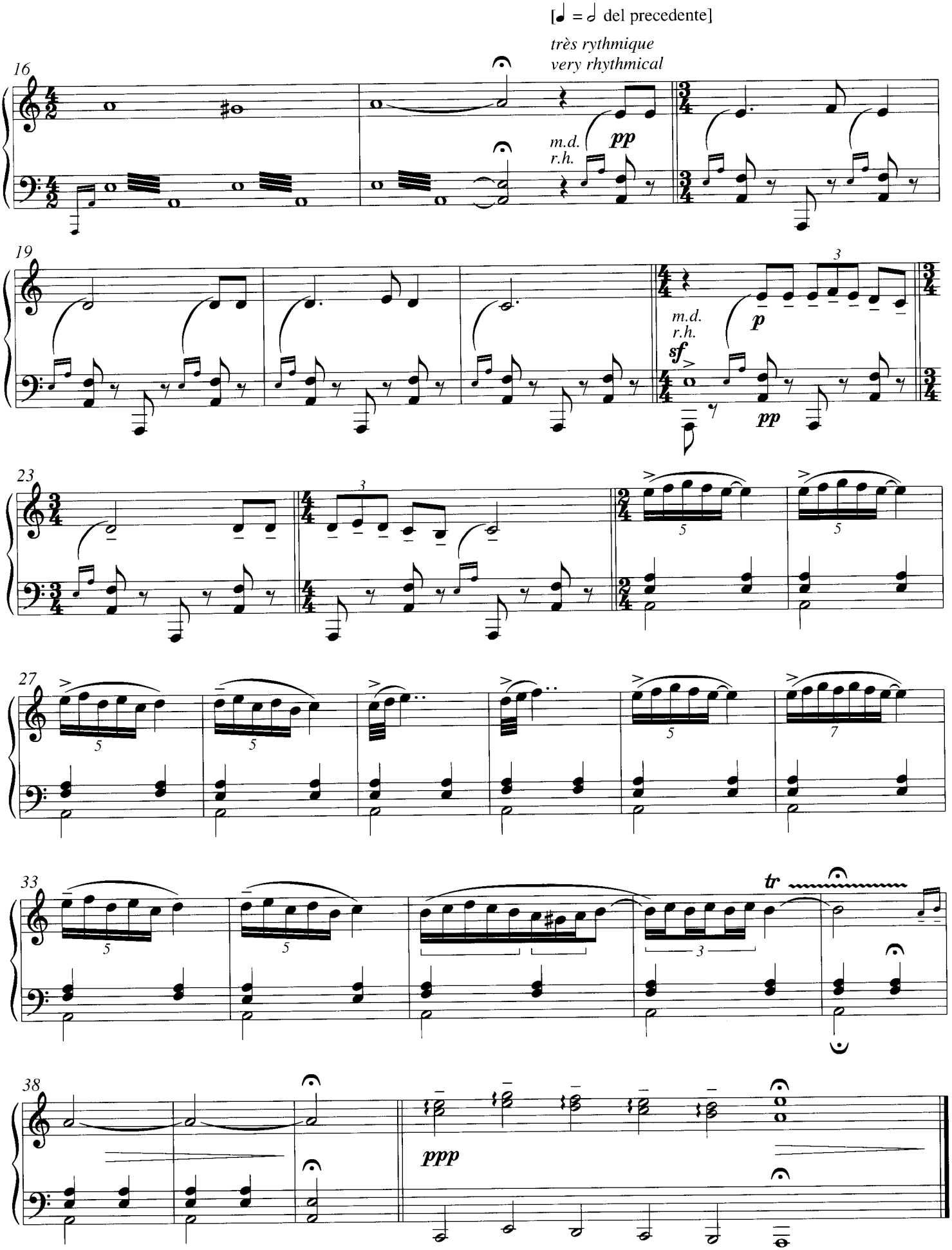
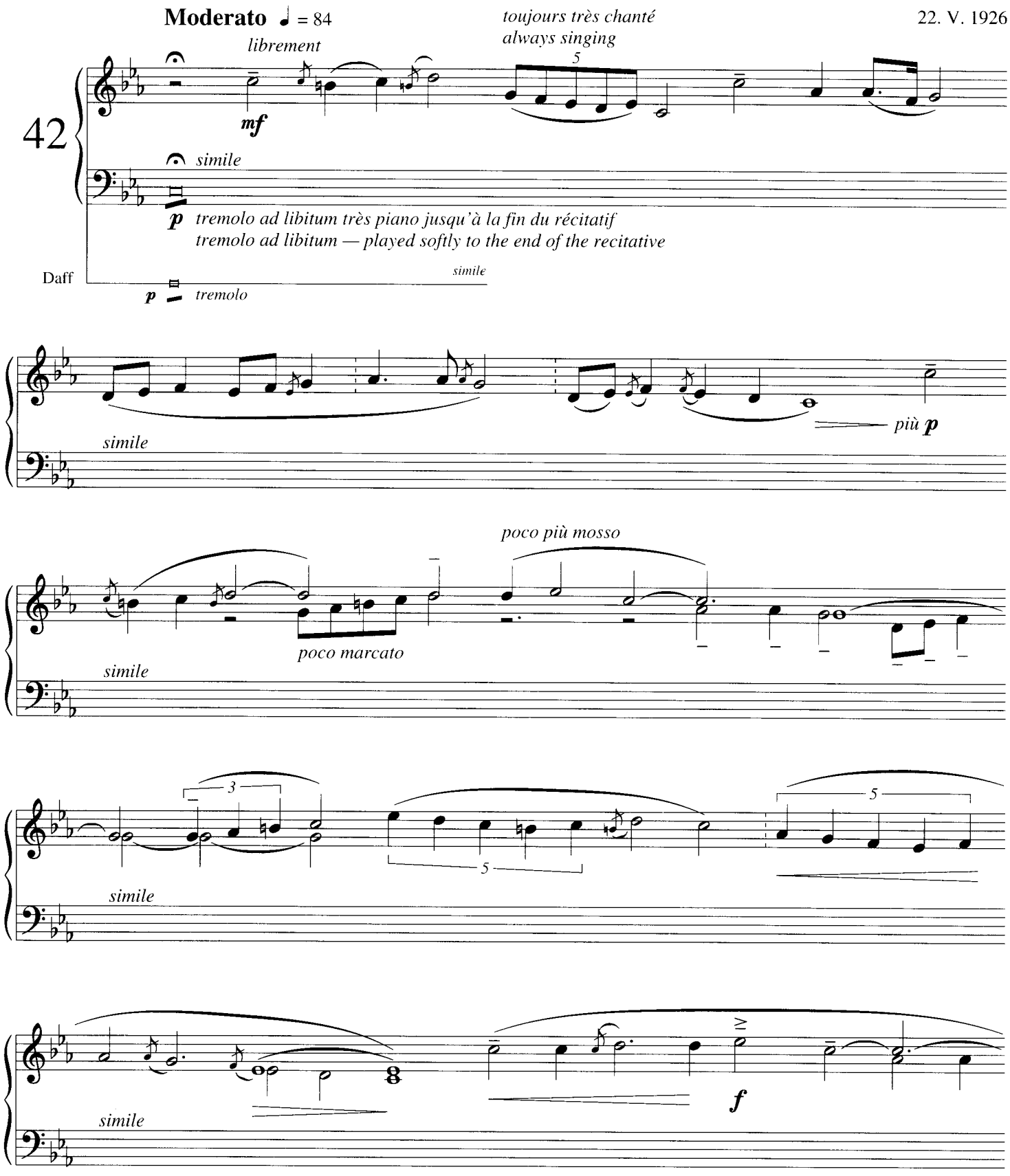

[♩ = 𝅗𝅥 del precedente]
très rythmique
very rhythmical
16
m.d.
r.h.
pp
19
m.d.
r.h.
sf
p
pp
23
27
33
tr
38
ppp

Sayyid Chant and Dance · Chant et danse (sayyid)



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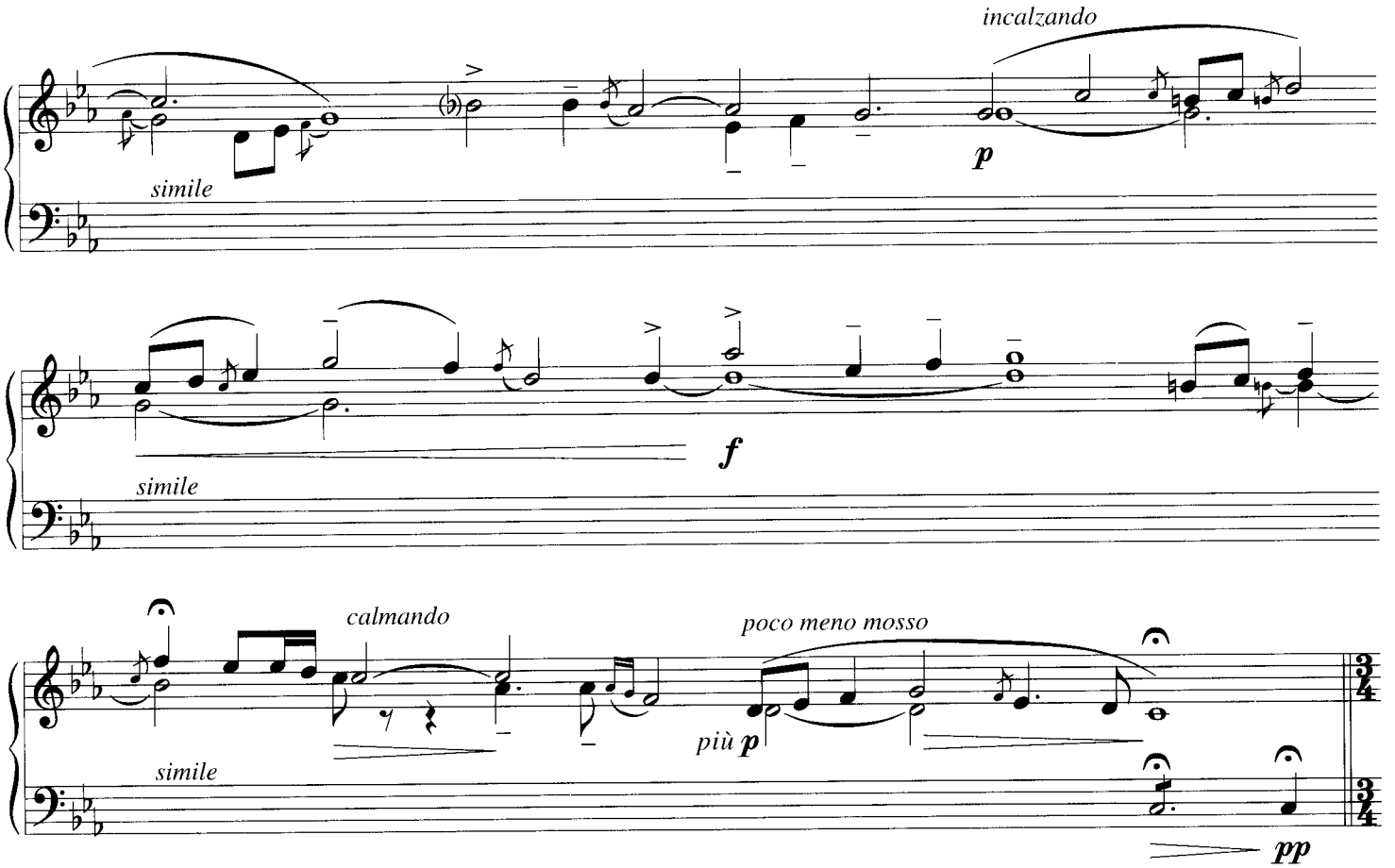
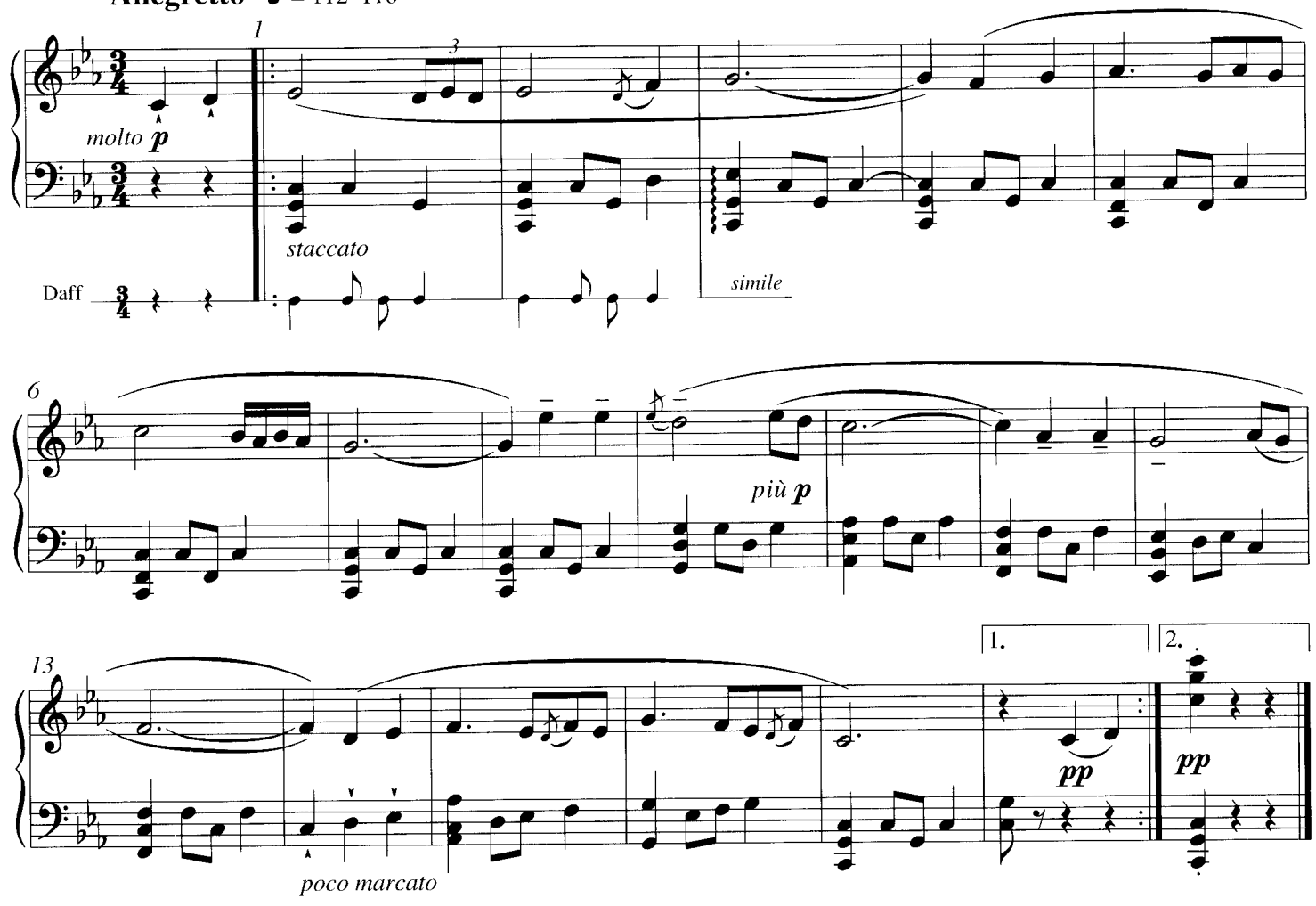


Allegretto ♩ = 112–116



Critical Notes

Sources

This edition has been compiled from several sources. For each piece one of these sources has been considered primary and is listed first, followed by one or more secondary sources. Of the multiple sources available for each piece, only those that have a direct bearing on the final text of this edition are listed.

In general, each piece passed through three stages of notation:

1) The original melody (OM) taken down in pencil, often inked over later;
2) The realization notated in rough draft (RD), written underneath the original melody or on a separate page;
3) The final manuscript (FM) or fair copy, written in black or blue ink.

Between 1950 and 1955, de Hartmann prepared and supervised the production of five volumes for private distribution by Janus Editions (JE) in Paris, entitled *Hymns from a Great Temple, Songs and Rhythms from Asia, Dances and Chants of the Seids [Sayyids], Dervish Chants and Dances,* and *Sacred Hymns*. The engraver, working from the final manuscripts, produced a blue line proof (BL), on which de Hartmann entered his corrections, changes and/or further additions. Some errors, however, remained uncorrected for this early edition and certain of de Hartmann's changes and additions were not incorporated by the engraver. Therefore, the Janus edition is used as a primary source, but in conjunction with the blue line proof and the final manuscript.

In 1970 Olga de Hartmann, the composer's widow, published a private edition of three volumes (OH) entitled *Seekers of the Truth, Journey to Inaccessible Places,* and *Rituals of a Sufi Order*. The engraver worked mostly from photostats of the final manuscripts; this could possibly explain the misinterpretation of de Hartmann's term *orig.* (referring to Gurdjieff's original dictation) as *ossia*. These indications (*orig.* and *ossia* and their corresponding notation) have not been reproduced in the present edition. Otherwise, the reading in OH, for the most part, follows the text of the corresponding final manuscripts.

The final manuscripts for most of the music written in 1925 are lost. However, in addition to the original melodies and rough drafts of that year, there exists a bound volume produced in 1935 by an unidentified Berlin copyist (BC). It is stated on the inside cover page that the volume was compiled and copied at Gurdjieff's express request. The editors have concluded that the Berlin copyist must have worked from the (lost) final manuscripts. The basis for this conclusion is twofold. First, a comparison between pieces in the 1935 volume and the corresponding rough drafts reveals discrepancies that could not have been introduced by the copyist had he been working from the rough drafts. Second, the format followed in producing the 1935 volume is characteristic of the manner in which de Hartmann wrote out his final manuscripts. The editors also used as a source the notebooks of Carol Robinson (CR), who worked as a pianist with Gurdjieff and de Hartmann. These notebooks contain handwritten copies of a number of the pieces written in 1925. It has been concluded that these copies were based on the same source as BC. Therefore, in the absence of the final manuscripts of 1925, the final reading has been determined by a comparison of BC with RD (and/or OM) and, where applicable, with CR.

Technical Notes

Parentheses ( ) are de Hartmann's, including those for the clarification of accidentals. Brackets [ ] have been used by the editors for certain corrections, changes or clarifications which are usually explained in the critical notes. Obvious errors have been corrected without comment.

Some metronome markings also appear in brackets. When de Hartmann notated the original melodies, he used a personal system to indicate tempo – a system not based on beats per minute. In preparing the Janus Edition he reverted to the conventional method for metronomic indications. Through comparison of the two systems, the editors have determined the approximate metronome indication in pieces where only de Hartmann's personal system was given.

Bar numbers always refer to the l.h. of each system. Where no bar lines exist or irregular barring occurs, any reference in the critical notes corresponds to the page number followed by the system number.

Footnotes written by de Hartmann are indicated in bold-face type with his initials **T de H**; all other footnotes are those of the editors. The marking "V", de Hartmann's indication for a caesura, has been retained for this edition. In many instances where de Hartmann used a fermata to indicate a melodic resting place, no corresponding fermata has been added to the bass.

The *daff** accompaniment, wherever indicated, has been adapted to standard percussion notation.

Performance instructions and comments in the manuscripts were written by de Hartmann in Italian, French, and Russian. For those in French an additional English translation has been provided by the editors. Those originally in Russian have been translated into French and English adapting them to conventional musical terminology.

* see Introduction to Volume I (page 11)

Abbreviations
FM = Final Manuscript
RD = Rough Draft
OM = Original Melody
JE = Janus Edition
BL = Blue Line Proof
OH = Olga de Hartmann Edition
BC = Berlin Copyist
CR = Carol Robinson

Detailed Notes

1. Sayyid Song and Dance
Sources: JE, FM

2. For Professor Skridlov
Sources: BC, RD, (facsimile on page 115) CR
[FM missing]

bar	
1–30	BC/RD: de Hartmann in RD was not entirely consistent in his placement of bar lines. Although the l. h. clearly maintains the 5/4 meter, the r. h. has changing rhythmic cycles; hence in RD it is barred intermittently. In BC, the r. h. and l. h. are barred according to the 5/4 meter. Since FM is lost it cannot be determined if the barring in BC resulted from the copyist's own decision or from what was notated in FM. CR is barred in the l. h. only. In order to delineate the differing rhythmic structure between r. h. and l. h., the editors have adopted de Hartmann's practice found in pieces of similar genre (Vol. I, Numbers 6, 11, & 12 and Vol. II, Numbers 6, 7, 17, & 27).
16	BC: r. h., beats 3 & 4, tie missing from b flat' to b flat'; written in RD and CR.
17/18	BC/CR: l. h., lower voice, beat 1 missing but analogous to bars 15 & 16.

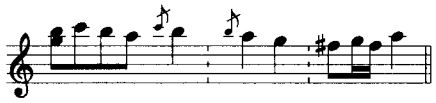
3. Sayyid Chant and Dance
Sources: FM, OH

page 27	
system 1	FM: l. h., lower voice, beats 15–17 missing.

4. (untitled)
Sources: BC, RD, (facsimile on page 104) OM, CR
[FM missing]

bar	
1	BC: r. h., beat 2, arpeggio sign missing; included in RD.
2/3/7	BC: r. h. (and l. h. of bar 7), beat 1, arpeggio sign missing; included in RD.
5	BC/RD/CR: r. h., in BC & CR the rhythmical value of the beamed group of notes starting on beat 3 is unclear since as notated the r. h. would contain thirteen beats in this bar. The eighth-note grouping would normally have a duration of four quarter notes or would require a sixteenth-note beam for a duration of two quarter notes. The *ossia* is based on RD (see facsimile page 104). Although an incontestable reading of RD is not possible, it appears that as notated beginning at beat 3, the nine note grouping could have a duration of three quarter notes (based on a value of triplet eighth notes), thus giving the r. h. a total of eleven beats. As various conclusions may be drawn, the editors have offered two possibilities. In any case, in keeping with the style of similar pieces, de Hartmann's notation suggests a freer, non-metrical interpretation.
5	BC/RD/CR: *rit.* missing in BC and CR; originally written in RD, then crossed out.
7	RD/BC/CR: l. h., de Hartmann, in the missing FM, changed the 4/4 bar to 5/4 and apparently did not account for the 5th beat; BC supplied a quarter rest while CR extended the chord begun on the 1st beat to account for the 5th beat.
10	BC: beat 4, *meno mosso* missing; written in RD.
13	BC: r. h., staccato marks missing; notated in RD.

14 BC/CR: r. h., beats 3, 4, & 5 notated:



Since BC and CR are in agreement, it appears that de Hartmann, in notating the missing FM, inadvertently misplaced the grace notes on beats 3 & 4. RD and OM clearly show grace notes on beats 4 & 5, which has been preferred by the editors.

27 BC: *meno mosso* missing; written in RD.

5. Dervish Dance

Sources: JE, FM, BL

bar

5/16 JE: l. h., upper voice, beat 1, accent missing; notated in FM.

20 JE: grace note before beat 2 (erroneously) notated as a"; notated as g" in FM.

6. Persian Dervish

Sources: JE, FM

bar

49 JE/FM: l. h., lower voice, beats 2 & 3 unaccounted for.

7. Dervish Chant and Dance

Sources: JE, FM

page 36

system 5 JE: r. h., beat 6, accent missing; notated in FM.

8. Sayyid Chant and Dance

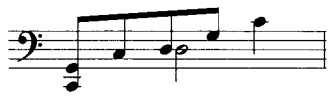
Sources: FM, OH, RD

bar

5 OH: l. h., beat 1, staccato mark missing; notated in FM.

5 OH: r. h., upper voice, beats 6 to 7, slur missing; written in FM.

8 OH/FM: l. h., voicing of bar 7 has been adopted by analogy; bar 8 originally notated as:



18 OH/FM: l. h., lower voice, beats 4 & 5 unaccounted for in FM. OH provided quarter rests, but based on RD the editors have concluded that a half-note c tied to the previous c reflects de Hartmann's intentions.

9. Sayyid Chant and Dance

Sources: JE, FM

10. Sayyid Chant and Dance

Sources: JE, FM

page 42

system 2–3 JE/FM: r. h., lower voice, e flat' and g' ties omitted; included in a previous version of FM.

11. (untitled)

Sources: FM, OH

bar

1 OH: r. h., beats 1 & 2, heavy accents (erroneously) notated as staccato markings.

9 OH: r. h., beat 3, grace note (erroneously) written as e flat"; notated as f" in FM.

18–22 FM: the entire manuscript is notated in blue ink. Repeat signs for this section are lightly penciled in. Since there may be some doubt that these markings are from de Hartmann's hand, and the repetition would be uncharacteristic, they have been omitted.

12. Sayyid Chant and Dance

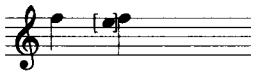
Sources: FM, OH

page 46

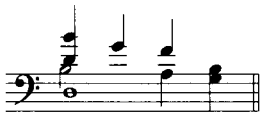
system 1 OH: r. h. has *con 8va ad lib. al fine*; not indicated in FM.

page 47
bar
1 OH: r. h. has *con 8va ad lib. al fine*; not indicated in FM.

13. (untitled)
Sources: BC, OM, CR
[FM missing]
bar
3 BC/CR: r. h., beat 2 originally notated in BC as:

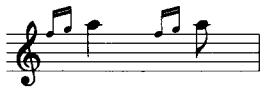


CR has an arpeggio sign.
11 BC: l. h., upper voice, beat 6 notated as:



notated as a half note in CR.

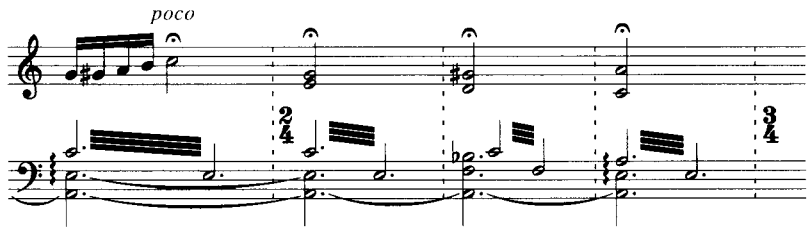
13-14 BC/OM/CR: l. h., upper voice, beat 3; BC alone omits ties. Both versions are admissible.
41 OM/CR: r. h., beat 3, notated:



42 CR: l. h., upper voice, beats 3 & 4, notated as f' and e'.

14. Dervish Dance
Sources: JE, FM
bar
13 JE: *cantabile* in FM mistakenly printed as *cantando*.
27 JE: r. h., beats 2 & 3, second and fourth eighth notes in the triplet (erroneously) notated with tenuto marks; in FM, only the 1st, 3rd, and 5th notes have tenuto marks.

15. Sayyid Chant
Source: FM
bar
4–8 FM: original notation:



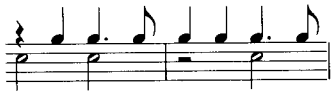
16. Persian Dervish
Sources: JE, FM
bar
22–23 JE: r. h., slur (erroneously) extended to beat 2 of bar 23; FM shows slur to beat 1.
40 JE: *rigoroso* in FM mistakenly printed as *risoluto* in JE.

17. Dervish Dance
Sources: JE, FM

18. (untitled)
Sources: FM, OH

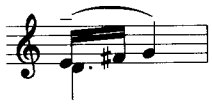
19. Sayyid Chant and Dance
Sources: JE, FM

20. (untitled)
Sources: FM, OH
bar
1 FM: de Hartmann sketched a different version for the *daff* part at the end of FM:



46–49 OH/FM: r. h., OH (erroneously) has slur from bar 46, beat 1 to bar 48, beat 1 and bar 49, beat 1 (2nd ending). FM clearly shows slur only for bar 46.

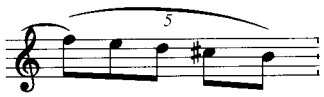
21. Sayyid Dance
Sources: JE, FM
De Hartmann has indicated that the accompaniment for the first eight bars was given by Gurdjieff.
bar
7 JE: r.h., lower voice printed incorrectly as:



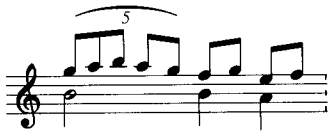
22. Sayyid Dance
Sources: JE, FM

23. Sayyid Chant and Dance
Sources: JE, FM, RD, OM
page 74
system 2 JE: r. h., lower voice, beat 3 to 4 tie missing; included in FM.
page 75
bar
4 JE: r. h., beat 2, grace note (erroneously) printed as c".
18 JE/FM: r. h., upper voice, beats 2 to 4, tie inadvertently left out by de Hartmann; included in RD and OM.

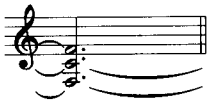
24. (untitled)
Sources: FM, OH
page 76
system 3 FM: r. h., beat 5 originally notated as:



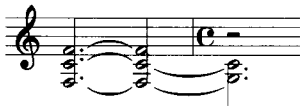
system 4 FM: r.h., beat 5 originally notated as:



25. Sayyid Chant and Dance
Sources: JE, FM, RD
bar
3/4 JE/FM: r. h., beats 4 & 5 half-note chord and slur from f to g of bar 4 apparently overlooked; notated as:



notated in RD:



28	JE: beat 1, line missing; written in FM and RD.
28	JE: r. h., beat 1, tenuto (erroneously) written over f" eighth note; written over the first grace in FM.
35	JE: l. h., pedal release sign missed by engraver; written in FM.
43	JE: l. h., beat 1, lower voice (erroneously) printed as A; notated as G in FM.

26. Sayyid Dance

Sources:	JE, FM
bar	
111	JE/FM: l. h., beat 3, natural sign before d by analogy to previous three chords and bar 116; not notated in either FM or JE.

27. Dervish Dance

Sources:	JE, FM
bar	
24-25	JE: r. h., slur (erroneously) begins on beat 1 of bar 25; FM shows clearly that the slur begins on beat 5 of bar 24.

28. Moorish Dance (Dervish)

Sources:	JE, FM, BL
bar	
16	JE: r. h., beat 2, slur missing; included in FM and BL.

29. Sayyid Chant and Dance

No manuscript has been found. The editors have transcribed this piece from a recording of de Hartmann's own performance. The notation represents as nearly as possible an accurate rendering of the playing in conformity with the composer's notational practices.

30. Sayyid Chant and Dance

Sources:	JE, FM
bar	
8	JE: r. h., upper voice, beat 1, slur from a' to d" of beat 3 and the number 6 over the beam are missing; included in FM.

31. Sayyid Dance

Sources:	JE, FM
bar	
13	JE: r. h., upper voice, beat 1, accent missing; notated in FM.

32. Katzapsky Song

Sources:	JE, FM
bar	
19	JE: caesura overlooked; written in FM.

33. Sayyid Dance

Sources:	FM, OH
bar	
12	FM/OH: l. h., upper voice, beat 1, accidental penciled in by de Hartmann is not entirely clear but is most probably a natural; notated as a flat in OH.
52	FM/OH: l. h., no corresponding fermata indicated.

34. Sayyid Chant and Dance

Sources:	BC, RD, CR [FM missing]
page 102	
system 3	CR: l. h., upper voice, beat 7, second note notated as e'; BC notated as g'.
system 3	BC: l. h., beats 8–10, tenuto marks missing; included in RD.

system 4 BC/RD: r. h., beat 5, tie from previous e' to e' missing; most likely overlooked but is included here as the use of the tie is in keeping with de Hartmann's style of notation.

system 4 CR: ***p*** after double bar line appears only in CR.

35. Bayaty

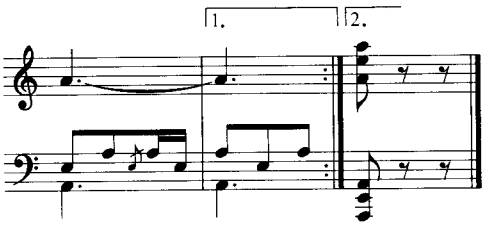
Sources: FM, OH

The *ossias* which appear here are taken from de Hartmann's recording of this piece. The editors consider this elaboration of the melody of the first part and the ending of the second part to be of sufficient interest to include in this edition. These *ossias* correspond to the version published in OH with slight modifications to conform to the recording.

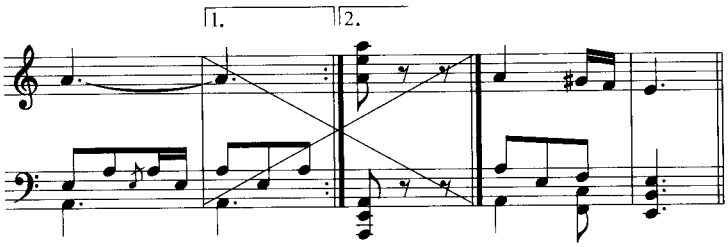
bar

28–31 FM: the ending underwent the following stages of notation:

1) original notation:



2) the penciled-in new ending and crossed-out original notation:



It is not certain if de Hartmann, in crossing out the original first and second endings and notating a new ending, intended to eliminate the repeat altogether. The repeat bar at the beginning of the Allegretto was not crossed out. It is also not conclusive if, in the r. h., a' of the new ending was to be struck again or tied to the a' of bar 28.

36. Dervish Dance

Sources: FM, RD, OH

37. (untitled)

Sources: FM, RD, OH

bar

14 FM/OH: r. h., beat 3 unaccounted for in FM; RD is notated as an eighth rest. OH accounted for the missing rest by notating the d' as a dotted quarter note.

17 FM/OH: r. h., upper voice, beat 3 unaccounted for; notated in RD.

23 FM/OH: l. h., upper voice, beats 2 & 3 unaccounted for; notated in RD.

38. Caucasian Dance

Sources: JE, FM

bar

56 JE/FM: r. h., *dolcissimo* omitted; included in a previous version of FM.

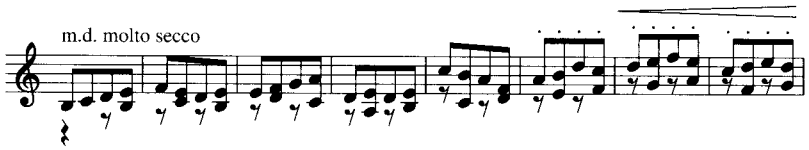
58–59 JE/FM: l. h., lower tie missing but appears in an earlier version of FM; apparently overlooked by de Hartmann in his final version of FM.

39. Kurdo-Greek Melody

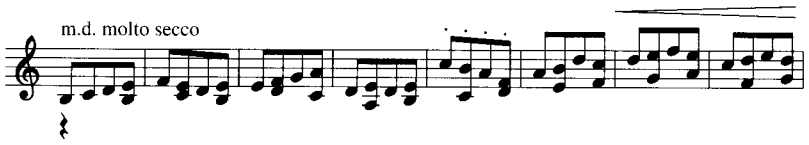
Sources: JE, FM, BL, RD

bar

16–23 RD: r. h., lower voice: the editors have preferred this reading as showing clearly the inner voice. After a number of changes, FM was notated:



In BL, de Hartmann made a further change resulting in the following reading in JE:



40. Kurdish Song (Sayyid)

Sources:	JE, FM
bar	
9	JE/FM: r. h., beat 2, tenuto mark in FM (erroneously) printed as an accent in JE.
63	JE/FM: l. h., lower voice, beats 4 & 5 unaccounted for.

41. Sayyid Chant and Dance

Source:	FM
bar	
12	FM: r. h., beats 3 & 4 are unaccounted for.
17–18	FM: has written in Russian, ♩ *a fraction faster than the preceding* 𝅗𝅥
22–24	FM: bar 22 has written in Russian "even notes," referring to the weight and intensity of tone; *tenuto* marks are written only in bar 22 but most likely apply to bars 23 and 24 as well.

42. Sayyid Chant and Dance

Sources:	JE, FM