

Third Series

Troisième série

Sayyid Chant and Dance • Chant et danse (sayyid)^{*)}

29

The musical score is written for piano and consists of five systems of staves. The first system (measures 29-30) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system (measures 31-32) continues the melody with a trill (tr) and a fermata. The third system (measures 33-34) includes the instruction *poco accelerando* and *ad libitum*. The fourth system (measures 35-36) features a *rit.* marking and a *repeat ad lib.* section. The fifth system (measures 37-39) shows a change in tempo and dynamics, with *pp* and a final cadence in 4/4 time.

p

poco accelerando

ad libitum

rit.

repeat ad lib.

pp

*) 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.

First system of musical notation, featuring a treble and bass clef staff in 3/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a key signature change to one flat and a time signature change to 3/4. The notation shows a continuation of the melodic and harmonic themes.

Third system of musical notation, characterized by frequent time signature changes between 3/4, 4/4, and 3/2. The treble staff features a more active melodic line, and the bass staff uses block chords and sustained notes.

Fourth system of musical notation, starting with a 3/4 time signature and a 6/4 measure. The treble staff has a melodic line with accents, and the bass staff consists of block chords. The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass clef staff. The treble staff has a melodic line with a fermata at the end, and the bass staff has block chords. The system ends with a double bar line.

9 9 11

8 tr

repeat ad lib.

8 7 10 9

8 3 9 5 3 3 3 3 3

tr

rallentando

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation. The treble staff includes a triplet of eighth notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with eighth notes. The bass staff features a more active accompaniment with eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has a more active accompaniment with eighth notes.

Fifth system of musical notation. The treble staff features a melodic line with eighth notes and some accents. The bass staff has a more active accompaniment with eighth notes.

Sixth system of musical notation, concluding the page. The treble staff features a melodic line with a trill (tr) and a fermata. The bass staff has a more active accompaniment with eighth notes. The word "morendo" is written below the treble staff. The system ends with a double bar line.

Sayyid Chant and Dance · Chant et danse (sayyid)

21. III. 1926

Alla breve. Moderato ♩ = 69

f

5

p

presser un peu ♩ = 92

moving forward slightly

30

un peu plus lourd

with a little more weight

f

allargando

4

Come prima (comme un écho)

lunga

Andantino cantabile ♩ = 72

p

pp

p

7

6

10

Rigorous ♩ = 120

poco pesante

13 *pochissimo ritenuto*
poco marcato
lunga
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

Alerte ♩ = 96

31 *f*

fort et bien marqué

4

8 *sf*

11 *sf*

14

Musical notation for measures 14-17. Treble clef, bass clef, 3/4 time signature. Measure 14 starts with a fermata. Dynamic markings include 'p' in measures 14, 15, and 17.

18

Musical notation for measures 18-20. Treble clef, bass clef, 3/4 time signature. Measure 18 starts with a fermata. Dynamic markings include 'p' in measures 18, 19, and 20.

21

Musical notation for measures 21-23. Treble clef, bass clef, 3/4 time signature. Measure 21 starts with a fermata. Dynamic markings include 'p' in measures 21, 22, and 23.

24

Musical notation for measures 24-26. Treble clef, bass clef, 3/4 time signature. Measure 24 starts with a fermata. Dynamic markings include 'sf' in measures 25 and 26.

27

Musical notation for measures 27-30. Treble clef, bass clef, 3/4 time signature. First ending (1.) and second ending (2.) are shown. Dynamic markings include 'sf' and 'ff'.

12

f

15

meno f *più p*

18

f *allargando* *a tempo* *p* 3

21

mf 3 *più f*

23

p *poco f* *poco allarg.* *p*

Sayyid Dance · Danse sayyide

12. II. 1927

[♩ = 68 - 80]

33

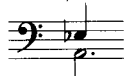
6

11

16

21

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of two staves each (treble and bass clef). The first system is numbered 33. The second system starts at measure 6. The third system starts at measure 11 and includes a performance instruction marked with an asterisk. The fourth system starts at measure 16. The fifth system starts at measure 21. The music is characterized by flowing eighth-note patterns in the right hand and steady accompaniment in the left hand.

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

26

Musical notation for measures 26-30. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

31

Musical notation for measures 31-36. The right hand continues with a melodic line, and the left hand features a triplet of eighth notes in measure 34. The piece concludes with a fermata over the final chord.

37

Musical notation for measures 37-41. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. The piece ends with a fermata over the final chord.

42

Musical notation for measures 42-47. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. The piece ends with a fermata over the final chord.

48

Musical notation for measures 48-52. The piece changes to a 3/4 time signature in measure 49. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. The piece ends with a fermata over the final chord.

Sayyid Chant and Dance · Chant et danse (sayyid)

28. IX. 1925

Quasi recitativo. Con moto

34

f

sf

p

p

meno mosso
pp

accelerando
p *crescendo*

rallentando *molto meno mosso*
mf *p* *più p*

Allegretto

Da ff *simile*

tempezzo 10 Cézanne's
C-13 *de jour*

Handwritten musical score for "Cézanne's" by C-13. The score is written on a grand staff with treble and bass clefs. It features various musical notations including notes, rests, and dynamic markings such as "mem. min", "accel.", "rall.", and "pff.". The piece is marked "tempezzo" and "10 Cézanne's". The title "C-13 de jour" is written in the top right corner. The score is a rough draft, as indicated by the caption.

Bayaty

7. X. 1926

*)

lunga *poco*

35

Libre en rythme. Toujours les croches vite.

lunga *poco*

Free in rhythm, the eighth notes always moving

rallentando

3

*) voir les notes critiques / see critical notes

System 1: Treble clef with a melodic line of eighth notes, followed by a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand.

System 2: Treble clef with a melodic line of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a more complex eighth-note pattern in the right hand and a bass line of quarter notes in the left hand.

System 3: Treble clef with a melodic line of eighth notes, followed by a half note and a quarter note. The piano accompaniment includes a complex eighth-note pattern in the right hand and a bass line of quarter notes in the left hand.

System 4: Treble clef with a melodic line of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a complex eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The word *rallentando* is written above the system. The system concludes with a double bar line.

Allegretto

1

p rigoroso, sempre staccato

poco pedale

7

14

20

26

1. 2.

ossia:

Dervish Dance · Danse derviche

21. VI. 1924

Moderato. Pesante

36 *f*

3

5

7

[♩. = 48 - 56]

5

37

7

13

17

19

23

28

Musical score for measures 28-30. The piece is in G major (one sharp) and 6/8 time. Measure 28 features a treble clef with a melodic line starting on G4 and a bass clef with a rhythmic accompaniment of eighth notes. Measure 29 shows a key signature change to E major (two sharps) and a change to a 3/4 time signature. Measure 30 continues in E major 3/4 with a melodic line in the treble and a bass line with eighth notes.

31

Musical score for measures 31-33. The key signature remains E major (two sharps) and the time signature is 3/4. Measure 31 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 32 shows a change to a 6/8 time signature. Measure 33 continues in 6/8 with a melodic line in the treble and a bass line with eighth notes.

34

Musical score for measures 34-36. The key signature is E major (two sharps) and the time signature is 6/8. Measure 34 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 35 shows a change to a 3/4 time signature. Measure 36 continues in 3/4 with a melodic line in the treble and a bass line with eighth notes.

37

Musical score for measures 37-40. The key signature is E major (two sharps) and the time signature is 6/8. Measure 37 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 38 shows a change to a 3/4 time signature. Measure 39 continues in 3/4 with a melodic line in the treble and a bass line with eighth notes. Measure 40 shows a change to a 6/8 time signature.

41

Musical score for measures 41-43. The key signature is E major (two sharps) and the time signature is 6/8. Measure 41 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 42 shows a change to a 3/4 time signature. Measure 43 continues in 3/4 with a melodic line in the treble and a bass line with eighth notes.

44

Musical score for measures 44-46. The key signature is E major (two sharps) and the time signature is 6/8. Measure 44 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 45 shows a change to a 3/4 time signature. Measure 46 continues in 3/4 with a melodic line in the treble and a bass line with eighth notes.

Caucasian Dance · Danse caucasienne

26. IV. 1926

Allegro con brio ♩ = 132

38

5

10

15

sf *p*

f

sf *sf* *sf* *sf* *sf* *sf*

20

Measures 20-24 of a piano piece. The music is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with a slur over measures 20-21, a dotted quarter note in measure 22, and a half note in measure 23. A dynamic marking of *f* (forte) is placed above the right hand in measure 23. The left hand plays a steady accompaniment of quarter notes with a grace note.

25

Measures 25-27 of a piano piece. The right hand has a melodic line with a slur over measures 25-26 and a half note in measure 27. A dynamic marking of *p* (piano) is placed below the right hand in measure 25. The left hand continues with quarter notes and grace notes.

28

Measures 28-32 of a piano piece. The right hand features a melodic line with a slur over measures 28-29, a dotted quarter note in measure 30, and a half note in measure 31. The left hand continues with quarter notes and grace notes.

33

Measures 33-36 of a piano piece. The right hand has a melodic line with a slur over measures 33-34, a dotted quarter note in measure 35, and a half note in measure 36. A dynamic marking of *più p* (pianissimo) is placed below the right hand in measure 33. The left hand continues with quarter notes and grace notes.

37

Measures 37-40 of a piano piece. The right hand features a melodic line with a slur over measures 37-38, a dotted quarter note in measure 39, and a half note in measure 40. A dynamic marking of *2* is placed above the right hand in measure 39. The left hand continues with quarter notes and grace notes.

43 **Più lento** *ritardando*

f marcato *f* *p* *più f*

un peu plus allant
a little livelier
del precedente *poco a poco allargando*

48 *espressivo*

53 *p* *mf*

56 [*dolcissimo*]

60 **Tempo I**

pp *sf*

This image shows a page of handwritten musical notation on aged, slightly stained paper. The notation is arranged in several systems, each consisting of multiple staves. The top right corner of the page is marked with the handwritten text "c-27". The notation includes various musical symbols such as notes, rests, stems, and beams, along with some dynamic markings like "p" (piano). The paper shows signs of wear, including dark smudges and a large, irregular tear or hole on the right side. The overall appearance is that of a rough draft or a working manuscript.

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

Kurdo-Greek Melody · Mélodie kurdo-grecque

Allegro ma non troppo ♩ = 108
sempre pianissimo e molto leggero

9. V. 1926

39

pp

5

pp *p*

10

mf

14

f *pp*

m.d. molto secco
r.h.

poco pesante

19

Musical notation for measures 19-23. Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a simple accompaniment of eighth notes and chords.

24

Musical notation for measures 24-28. Treble clef has a melodic line with a slur. Bass clef has a bass line with a slur. Dynamic marking *f* is present.

29

Musical notation for measures 29-33. Treble clef has chords with accents. Bass clef has a bass line with a slur and dynamic marking *p*.

34

Musical notation for measures 34-39. Treble clef has chords with slurs and accents. Bass clef has a bass line with slurs and accents.

40

Musical notation for measures 40-44. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with slurs and accents. Dynamic markings *f*, *pp*, and *p* are present. First and second endings are shown.

f *pp* *p* Da Capo *p* [Fine]

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La partie de la basse-très importante. Une cloche prend part à l'exécution et un instrument avec des petites clochettes rondes (G. Gurdjieff)

Общая картина исполненияomy name
Comme si on s'assied sur cette note (G. Gurdjieff)

Andante con molto
 ♩ = 96
mf espressivo

Diff (Tambour oriental)
continuer jusqu'au signe □

Presser

La partie des clochettes pp ad libitum très lent en dehors du rythme.

Kurdish Song (Sayyid) · Chant kurde (sayyid)

Allegretto con moto $\text{♩} = 46$

25. IV. 1926

40

espressivo
mf

Red. * Red. * Red. * Red. * Red. *

6

rit. *assez lent quite slow*

pp *mf espressivo* *p*

Red. * Red. * Red. * Red. * Red. Red. Red.

12

a tempo

p

Red. * Red. * Red. * Red. * Red. Red. Red.

17

poco rit. *a tempo*

p

Red. * Red. * Red. * Red. * Red. Red. Red.

22 *meno mosso*

très fort

26 *rallentando* *lunga* *a tempo*

più p *sf* *p*

red.

32

3

37

42

48

Musical score for measures 48-53. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The melody in the treble clef consists of eighth and quarter notes with slurs. The bass clef accompaniment features a steady eighth-note pattern in the first two measures, followed by a more complex rhythmic pattern with slurs and a fermata in the final measure.

54

Musical score for measures 54-59. The key signature remains four flats. The melody continues with eighth and quarter notes. The bass clef accompaniment maintains a consistent eighth-note accompaniment with some slurs and a fermata in the final measure.

60

Musical score for measures 60-62. The key signature changes to three flats (E-flat major or C minor) and the time signature changes to 5/4. The melody in the treble clef features a half note followed by quarter notes. The bass clef accompaniment consists of a steady eighth-note pattern with slurs.

63

Musical score for measures 63-66. The key signature remains three flats and the time signature is 5/4. The melody in the treble clef has a mix of quarter and eighth notes. The bass clef accompaniment features a steady eighth-note pattern with slurs and a fermata in the final measure.

67

rallentando

Musical score for measures 67-72. The key signature remains three flats and the time signature is 3/4. The tempo marking *rallentando* is present. The melody in the treble clef includes a fermata and a *pp* (pianissimo) dynamic marking. The bass clef accompaniment features a steady eighth-note pattern with slurs and a fermata in the final measure.

Sayyid Chant and Dance · Chant et danse (sayyid)

I. V. 1927

[♩ = circa 50]

41 *pp*

♩. * ♩. * ♩.

4

♩. ♩. * ♩. * ♩. * ♩.

8

11 *più mosso*

14 *toutes les notes égales*
all notes of equal duration

[♩ = ♩ del precedente]

très rythmique
very rhythmical

16

m.d.
r.h. *pp*

19

m.d.
r.h. *sf* *p*
pp

23

sf *pp*

27

sf *pp*

33

sf *pp*

38

ppp

Sayyid Chant and Dance • Chant et danse (sayyid)

Moderato ♩ = 84*toujours très chanté*
always singing

22. V. 1926

42

librement

mf

5

simile

p *tremolo ad libitum très piano jusqu'à la fin du récitatif*
tremolo ad libitum — played softly to the end of the recitative

Daff

p *tremolo*

simile

simile

più p

poco più mosso

poco marcato

simile

simile

3

5

simile

f

simile *incalzando*
p

simile *f*

simile *calmando* *poco meno mosso*
più p *pp*

Allegretto ♩ = 112-116

molto p *staccato* *simile*
Daff

più p

poco marcato 1. 2. *pp* *pp*

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 [Saiyyids]*, *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 g^{va} ad lib. al fine*; not indicated in FM.

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bar
1 OH: r. h. has *con 8^{va} 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:

11 CR has an arpeggio sign.
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
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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]
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 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