



S.C. Eckhardt-Gramatté

Lagrima

E. 61

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DR. SOPHIE-CARMEN ECKHARDT-GRAMATTÉ (b. Moscow, USSR, 6 January 1899; d. Stuttgart, Germany, 2 December 1974) received her early training in piano from her mother, a pupil of Nicholas Rubinstein, and continued piano as well as violin studies at the Conservatoire in Paris. At the age of eleven she made a double début on the violin and piano and by 1919 was performing concerti on both instruments. Living in Berlin from 1914, she studied with Bronislaw Huberman. In the twenties she toured with Edwin Fischer as a two-piano team. In 1920 she married the painter Walter Gramatté. In 1929, after the death of Gramatté, she embarked on an American tour, playing her own works with Stokowski (Philadelphia) and Stock (Chicago). In 1934 she married the art historian Ferdinand Eckhardt. From 1936-42 she studied with Max Trapp at the Preussische Akademie in Berlin, turning almost exclusively to composition.

Eckhardt-Gramatté created a dense, aggressive style that was much closer to, and dependent on, late romanticism than on twentieth-century techniques. Her use of dissonance was a logical development from post-Wagnerianism, although it never reached the emotional atonality of the Viennese masters (Schoenberg, Berg, and Webern). Nevertheless, one detects some characteristics, especially in the style of her early works, that "show(s) a lively mind in grips with modern tendencies and using high technical accomplishments in exploiting the resources of a new and musicianly polyphony." -- Grove Dictionary of Music and Musicians, 1954.

Her Suite VI for solo piano consists of three pieces spanning three decades ...

Read S.C. Eckhardt-Gramatté's full biography at our website:
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LAGRIMA (E.61)
pièce pour alto (or cello) et piano

S.C. Eckhardt-Grammaté
(Sept. 16, 1928
(2nd arrangement)
©

Handwritten musical score for "LAGRIMA" by S.C. Eckhardt-Grammaté. The score is written for alto (or cello) and piano. It consists of six systems of staves. The first system has measures 1-4 with fingerings 2, 2, 3, 3, 2, 2, 3. The second system has measures 5-8. The third system has measures 9-12, with measure 10 marked with a '10'. The fourth system has measures 13-16. The fifth system has measures 17-20. The sixth system has measures 21-24, with a 'cresc.' marking in measure 23. The score includes various musical notations such as notes, rests, and fingerings. A large blue watermark "Consultation seulement" and "CMC Perusal copy" is overlaid on the score.

20

First system of music, measures 17-20. Treble clef has a whole rest in measure 17 and eighth notes in 18-20. Bass clef has eighth notes in 17-18, a half note in 19, and eighth notes in 20. A watermark 'Consultation seulement' is visible across the system.

Second system of music, measures 21-24. Treble clef has eighth notes in 21-22, a whole rest in 23, and eighth notes in 24. Bass clef has eighth notes in 21-22, a half note in 23, and eighth notes in 24. A watermark 'Consultation seulement' is visible across the system.

Third system of music, measures 25-28. Treble clef has eighth notes in 25-26, a whole rest in 27, and eighth notes in 28. Bass clef has eighth notes in 25-26, a half note in 27, and eighth notes in 28. A watermark 'Consultation seulement' is visible across the system.

30

Fourth system of music, measures 29-32. Treble clef has eighth notes in 29-30, a whole rest in 31, and eighth notes in 32. Bass clef has eighth notes in 29-30, a half note in 31, and eighth notes in 32. A watermark 'Consultation seulement' is visible across the system.

This page contains a handwritten musical score, page 3 of a piece. The score is written on five systems of staves, each system consisting of three staves (treble, middle, and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A large, diagonal watermark reading "Consultation seulement" is overlaid across the center of the page. The score includes the following markings and features:

- Dynamic markings:** *mf* (mezzo-forte) and *p* (piano) are present.
- Performance instructions:** The word "vibrato" is written above a staff in the third system.
- Rehearsal mark:** A circled number "40" is located above the third staff of the second system.
- Handwritten annotations:** There are several handwritten notes and corrections in blue ink, including a large "C" and "M" in the center, and various markings like "b" and "x" on specific notes.
- Staff details:** The staves are filled with musical notation, including eighth and sixteenth notes, rests, and complex rhythmic patterns. Some staves have additional markings like "5" and "6" above them.

50

Handwritten musical score for piano, measures 50-60. The score is written on four systems of three staves each. The first system (measures 50-53) features a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The second system (measures 54-57) includes the instruction "dolce" in the first staff. The third system (measures 58-61) includes the measure number "60" above the first staff. The fourth system (measures 62-65) concludes the page. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A large, diagonal watermark reading "Consultation seulement CMC Peruse copy" is overlaid across the center of the page.

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