J. P. E. HARTMANN

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L I O
T E K

J. P. E. HARTMANN

KLAVERVÆRKER

VOL 2

Udgivet af Niels Krabbe

PIANO WORKS

VOL 2

Edited by Niels Krabbe

KLAVIERWERKE

VOL 2

Herausgegeben von Niels Krabbe

Dansk Center for Musikudgivelse

KØBENHAVN 2012

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INDLEDNING

(fortsat fra bd. 1)

NR. 12
TRE KLAVERSTYKKER, OPUS 38

Disse tre klaverstykker optræder i kilderne både som en samling og som enkeltstykker. En enkelt kilde antyder, at de to sidste stykker i førsteudgaven i virkeligheden er tænkt som et og samme stykke i to dele (se *Description of Sources*). Hvorvidt der er en særlig anledning til de programmatiske titler, *Ballo Militare* og *Cantilena elegiaca* lader sig ikke afgøre.

NR. 13
SEKS KARAKTERSTYKKER, OPUS 50

Af en brevveksling mellem Hartmann og musikforlægger Delbanco fremgår det, at de seks karakterstykker er komponeret *før* H.C.Andersen skrev sine småvers, der indleder samlingen, idet Hartmann i et af de nævnte breve beder forlæggerne om at lade plads stå åben over noderne, således at Andersens vers kan indføjes, når han har fået dem skrevet.[67] Sammenhængen mellem de enkelte stykkers musikalske indhold og de tilføjede småvers er i øvrigt ikke altid ganske indlysende. F.eks. slutter – som det ofte er påpeget – det første digt med en skildring af de vilde svaner, der drager bort til lyden af en "Mol-Accord", mens det pågældende stykke slutter i ren C-dur!

Samlingen har været meget udbredt både mens Hartmann levede og efter hans død. Wilhelm Hansens genudgivelse fra 1882 udkom i adskillige oplag, hver med sit bagsidekatalog, hvilket viser, at stykkerne i 1880'erne var yderst populære; og i 1912 blev den genudgivet af Adolf Ruthardt, ligeledes på Wilhelm Hansens musikforlag, nu med titelblad og tilføjede digte på tre sprog (dansk, tysk og engelsk).[68]

Den store udbredelse skyldes bl.a. det forhold, at Hartmann her nærmer sig det, som man receptionshistorisk – og lidt foragteligt – har kaldt "Salonmusik", altså let spillelig og let fordøjelig musik (men med pianistisk *schwung*) med et vist programmatisk indhold.[69] Hertil kommer stykkernes særlige appel til børn og dermed stykkernes pædagogiske sigte.[70]

Inger Sørensen gør i sin gennemgang af de seks stykker opmærksom på, at Carl Nielsen bruger det andet stykke om sommerfuglen som et – for Nielsen fuldt acceptabelt – eksempel på anvendelsen af en programmatisk titel i sin berømte artikel, "Ord, Musik og Programmusik".[71]

NR. 14
TRE KLAVERSTYKKER

Disse tre klaverstykker har næppe andet tilfælles, end at de alle oprindeligt blev trykt i serien *JULEHILSEN til Store og Smaae fra DANSKE COMPONISTER* i årene 1848-51 og derefter udkom samlet under titlen *Tre Klaverstykker* (uden opusnummer).

Det første af stykkerne, *Svensk Hjemvee Sommeren 1848*, er formentlig inspireret af Hartmanns ophold på det fynske gods Tiselholt i sommeren 1848 midt under krigen med Tyskland, hvor han havde mødt en gruppe svenske officerer. I hvert fald modtog han efterfølgende et brev fra godsets ejer, Carl Ulrich Jørgensen, der kunne fortælle, at han havde sendt Hartmanns komposition til en af de svenske officerer som en slags erindring om svenskernes ophold på Tiselholt.[72]

Det tredje stykke, *Andantino quasi Allegretto*, indledes med et digt af H.C. Andersen ("Hun sidder derinde og spiller Klaver"), måske som en hyldest til Hartmanns hustru Emma, der i øvrigt døde 6. marts 1851, knap fire måneder efter at stykket var blevet trykt.[73] Stykket blev i øvrigt skrevet på en slags direkte opfordring fra forlæggerne Lose & Delbanco som svar på deres ønske om at få materiale fra Hartmann til et nyt klaverhæfte.[74]

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67 Breve fra november og december 1848, i hvilke Hartmann gentagne gange må nævne, at han stadig venter på Andersens digte (*Breve*, nr. 370, 371 og 374).

68 Med pladenummer 15119 (copyright 1912); nr. 2, *Sommerfuglen*, udkom tillige samme år i særtryk med pladenummer 15119b. Oversættelserne af digtene er gengivet i *Description of Sources*.

69 Der savnes en nøjere undersøgelse af Hartmanns forhold til det 19. århundredes "salonmusik".

70 Lothar Brix, *Op.cit.* s. 124 anfører et helt katalog over sådanne "børnestykker" for klaver fra det 19. århundrede både af danske og tyske komponister, berømtest blandt dem Schumanns *Kinderszenen*, opus 15 fra 1838.

71 Inger Sørensen, *Op. cit.*, s. 263-264. Carl Nielsens artikel fra 1909 er gengivet i John Fellow, *Carl Nielsen til sin Samtid*, København 1999, s. 125ff.

72 Se *Breve*, nr. 379 samt Inger Sørensen, *Op. cit.*, s. 261f.

73 Der er mange vidnesbyrd om, at H.C. Andersen nærede stor hengivenhed for Emma Hartmann.

74 Brev fra Hartmann af 17.9.1850: "I Gjensvar paa Deres Ærede af 10de dennes meddeler jeg, at da der iblandt de forskjellige Claveerstykker, jeg har skrevet, endnu ikke findes tilstrækkeligt Stof til et Hefte […] , maa jeg endnu i nogen Tid forblive i Deres Gjeld for

NR. 15
ETUDES INSTRUCTIVES, OPUS 53

Hartmann har tilsyneladende været i tvivl om, hvad han skulle kalde denne samling af seks stykker med udpræget etude-karakter. Den 5. december 1851 omtaler han dem som "mine 6 navnløse Børn" og fire uger senere "Caprices instructives".[75] De endte dog med at komme til at hedde det, som de vel rettelig er, nemlig *Etudes instructives.*

NR. 16
FANTASISTYKKER, OPUS 54

De seks fantasistykker udkom hos Kistner i Leipzig i 1855 med en trykt tilegnelse til Clara Schumann. Det var første og eneste gang, Hartmann fik udgivet et af sine klaverværker hos Kistner. Værket blev genudgivet af Wilhelm Hansen i 1876.

Lothar Brix anser nr. 1 og 4 for at være nogle af de svageste karakterstykker Hartmann nogensinde skrev;[76] det er således skæbnens ironi, at disse stykker blev tilegnet en af tidens allerstørste internationale pianister. Hartmann havde truffet Clara Wieck i Leipzig i 1836 og igen i Berlin i 1839, inden hun var blevet gift med Robert Schumann, og han bevarede de følgende mange år et tæt forhold til hende. To gange gæstede hun København som fejret pianist, i foråret 1842 og i vinteren 1856, og under det første besøg var hun endog til middag hos familjen Hartmann sammen med bl.a. H.C. Andersen.[77]

NR. 17
NOVELLETTE I SEKS SMAASTYKKER, OPUS 55

Som det fremgår af dateringerne i Hartmanns manuskript, er disse seks stykker skrevet over en længere periode på 2½ år, fra december 1852 til juni 1855.

I Hartmann autograf (kilde **A**) bærer værket titlen *Børnestykker* med en senere blyantstilføjelse *Lykønskning til en Fødselsdag*; endvidere er der – ligeledes med blyant – tilføjet titler til tre af numrene: *Tagfat* (nr. IV), *Morgenbøn* (nr. V) og *Eventyr* (nr. VI). Tilføjelsen er tydeligvis påført i forbindelse med beslutningen om, at H.C. Andersen efterfølgende skulle forsyne stykkerne med indledende digte, der netop beskriver en fødselsdag (se nedenfor). Det rejser spørgsmålet om, hvorvidt den indledende tilføjelse *Lykønskning til en Fødselsdag* skal opfattes som en overskrift til nr. I eller som en ny titel til hele samlingen som erstatning for den oprindelige samlingstitel, *Børnestykker.*

I den trykte udgave har Hartmann understreget den programmatiske drejning, som samlingen fik i kraft af de tilføjede digte, dels ved at ændre titlen fra *Børnestykker* til *Novellette i sex Smaastykker*, dels ved at anbringe digtene samlet på en side forud for musikken. Til gengæld er hverken den nye samlingstitel eller de tilføjede titler for de enkelte stykker overført fra autografen til den trykte udgave. Disse titler repræsenterer formentlig Andersens foreløbige ideer til, hvordan "historien" kunne fortælles, idet det dog skal bemærkes, at der i den endelige udformning ikke er fuldstændig oversensstemmelse mellem de anførte titler og de endelige digte (f.eks. handler digtet til nr. V om morgensang, ikke om morgenbøn, ligesom det er svært at se nogen forbindelse mellem titlen "Eventyr" og det endelige digt til nr. VI).

H.C. Andersen fortæller selv i et brev til digterkollegaen Ingemann, hvordan digtene først er kommet til, efter at musikken var komponeret:

> Hartmann har componeret 6 Musikstykker, de ere komne ud under Navn af Noveletter, sat i Text af mig og det er gaaet saaledes til at da han spillede dem for mig fandt jeg en heel Historie deri, som da den ganske tydeliggjorte hans egen musikalske Tanke, er blevet trykt foran; faae endelig Nogen til at spille Musiken og læs da foran hvert lille Stykke, den tilsvarende Text.[78]

Digtene beskriver den gamle skolelærers fødselsdag i en række små episoder: pyntning af klasselokalet (nr. I), lærerens ankomst til klassen (nr. II), børnenes sang til læreren, som vækker gamle minder hos ham (nr. III), børnenes reaktion på sangen (nr. IV), dekretering af fridag efter at morgensangen er sunget (nr. V), børnene jubler over fridagen, mens skolemesteren står ensom tilbage i skolestuen fyldt af "gamle Minder", i musikken understreget ved de fire takters løsrevne citat fra begyndelsen menuetten (nr. VI).

Ikke alle har fundet denne sammenstilling af Hartmanns musik og Andersens digte synderlig vellykket. Richard Hove bemærker halvtørt om opus 55:

> Overordentlig vellykket er "Novelette i seks Billeder"[79], noget af Hartmanns fornemste Kleinkunst, blot tror jeg, at den vinder ved, at man lader være med at læse Andersens Tekst, til man engang har gjort sig fuldt fortrolig med Musikken, saa kan Teksten ingen Fortræd gøre, egentlig Programmusik er det nemlig ikke.[80]

De seks digte findes ikke i genoptrykket af opus 55 fra 1877 på forlaget Carl Simon i Berlin; her bærer samlingen blot titlen *Novelletten, sechs kleine Stücke für das Pianoforte*; måske har udgiveren eller komponisten også fornemmet at digtene ikke rigtig fungerede i denne sammenhæng.

En af de meget få samtidige omtaler i danske tidsskrifter af Hartmanns klavermusik vedrører netop denne samling. Den findes i Immanuel Rée's *Tidsskrift for Musik* fra 1857 i forbindelse med en

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det lovede Hefte; dog haaber jeg ret snart at kunne byde Dem saavel et saadant Hefte, som et passende enkelt Stykke til Deres Julehilsen for iaar" (*Breve* , nr. 436). Sidstnævnte løfte blev indfriet med dette bidrag til Loses & Delbancos *Julehilsen 1851.*

75 *Breve*, nr. 475 og 476.

76 Lothar Brix, *Op. cit.*, s. 138.

77 Se middagsinvitationen fra Emma Hartmann til H.C. Andersen i brev af 7.4.1842, *Breve*, nr. 135.

78 Brev af 31.12 1855, se Kisten Dreyer (ed.), *H.C. Andersens brevveksling med Lucie & B.S. Ingemann*, København 1997, brev 199.

79 Ingen af de trykte udgaver bærer netop denne titiel!

80 Richard Hove, J.*P.E. Hartmann.* København 1934, s.43.

længere artikel under overskriften *Anmeldelse af udkomne Musikalier. Meddeelt af W.S. og P.I. Musikalier, bestemte for Underviisningen*. Opus 55 beskrives her som en "…fordringsløs Composition, der aander Ædelhed og Reenhed i Stiil og Tanke, men derfor ogsaa ganske staaer i Modsætning til de mange uheldige Pianofortestykker, som alt for meget benyttes ved Undervisningen…". Og anmeldelsen slutter: "Af de færreste vil Noveletten imidlertid kunne nydes ved flygtigt at gjenemspilles, men den har af denne Aarsag ogsaa saameget mere blivende Værd."[81]

Genrebetegnelsen "Novelette" – den endelige titel for samlingen i den trykte udgave – med dens direkte reference til noget litterært,[82] kendes fra bl.a. Schumann (opus 21) og Gade (op. 29). Ti år senere tog Hartmann igen genren op i sine *Studier og Novelletter* opus 65. Entalsformen "Novelette" kunne tyde på, at Hartmann dels mener at titelbetegnelsen refererer til "Novelle" (hvad den ifølge Schumann jo ikke gør), dels at den betoner, at alle seks stykker udgør en samlet, cyklisk fortælling – altså en novelle, hvad de vel – bortset fra et kort motivisk sammenfald mellem stykkerne III (begyndelsesmotivet) og VI (t. 75-78) – heller ikke gør.[83]

NR. 18
KLAVERSTYKKER

Heller ikke disse fire klaverstykker fra 1864 udviser nogen form for enhed, hverken stilistisk eller genremæssigt. Det fremgår ikke af kilderne, hvordan og på hvilket tidspunkt i tilblivelsesprocessen teksterne er blevet indført, de to første af H.C. Andersen og de to sidste af museumsinspektør ved Rosenborg, Carl Andersen. H.C. Andersens tekst til nr. I, "Gudfa'er fortæller", kendes kun fra denne forekomst i Hartmanns klaversamling, mens teksten til nr. II, "Gjallerhornet lød" er et citat fra eventyret *Dynd-Kongens Datter*, der var udkommet 6 år tidligere.[84]

NR. 19
STUDIER OG NOVELLETTER, OPUS 65

Som noget specielt for Hartmanns klavermusik omfatter kilderne til dette værk både en kladde (forlæg for renskriften), en renskrift (trykforlæg i fremmed hånd) samt førstetrykket.

Kladden er specielt interessant, fordi den indeholder en samling på 13 satser, med meget forskellig status:

ni satser, der blev trykt som opus 65
to satser, som komponisten ønskede udskrevet i et særligt hæfte (nr. 20 i nærværende udgave)
en sats, som han kasserede (App. 5 i nærværende udgave)
en sats, som han kasserede og senere i manuskriptet nedskrev i en anden version, hvorefter den efterfølgende indgik som det ene af de to klaverstykker nr. 20 (den kasserede version i App. 4 i nærværende udgave).

Også på et andet punkt er samlingen speciel: i modsætning til stort samtlige øvrige tryk med klavermusik af Hartmann foreligger der *ikke* et genoptryk hos Wilhelm Hansen i årene omkring 1880; det er ikke muligt at finde en rimelig forklaring på dette. Ligeledes usædvanligt er det forhold, at ingen af stykkerne i de to manuskripter er dateret.

NR. 20
TO KLAVERSTYKKER (MUSIKBLADE …1866)

De to stykker indgår i Hartmann's manuskript med 13 stykker, nævnt ovenfor under nr. 19. I dette manuskript anfører Hartmann udtrykkeligt, at han ønsker disse to stykker i et separat hefte. Et sådant udkom aldrig, men i stedet blev de trykt i *Musikblade udgivne af Foreningen Fremtiden 1866* sammen med værker af Niels W. Gade, C.I. Hansen, Franz Neruda, og Peter Heise. Det ene af stykkerne, Allegro agitato i h-mol, udkom endvidere som selvstændigt tryk hos Wilhelm Hansen i 1880.

En kasseret version af det andet stykke i Es-dur er gengivet i nærværende udgave som App. 4.

NR. 21
FANTASISTYKKE (MMUSIKBLADE …1871)

Stykket er trykt i *Musikblade udgivne af Foreningen Fremtiden 1871 3die Hefte* sammen med værker af August Winding, Julius Steenberg, Hans Matthison-Hansen, F. Andersen samt Peter Heise, og genudgivet i separat tryk hos Wilhelm Hansen omkring 1880.

En oprindelig, noget afvigende version i Fis-dur, findes i manuskript dateret "Fredensborg 13/10 69" (kilde **C**)

NR. 22
FANTASISTYKKE (FREMTIDENS NYTAARSHEFTE 1875)

Autografen til dette stykke er slutdateret "J:P.E:Hartmann / Nærum 3 October 1874".

Det blev efterfølgende trykt i *Musikblade udgivne af Foreningen Fremtiden 1875 4de Hefte*, med værker af F. Andersen, C.J. Hansen, Peter Heise, Gottfred Matthison-Hansen, Valdemar Schiött, og Aug. Winding. Også dette stykke blev genudgivet af Wilhelm Hansen i 1880.

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81 *Tidsskrift for Musik*, første Aargang nr. 1 s. 4.

82 *Novelette*: egentlig et kortere stykke fiktionsprosa. Schumann understreger selv, at hans anvendelse af genrebetegnelsen "Novellette" dog ikke refererer til noget litterært, men derimod er en indirekte kærlighedserklæring til hans tilkomne Clara Wieck – gennem ordets lydlige forbindelse til Claras navnesøster, den engelske sangerinde Clara Novello

83 Det skal bemærkes, at lige præcis denne motiv-gentagelse *ikke* findes i Hartmanns autograf (**A**), se *List of Emendations*.

84 Begge tekster er gengivet I H.C. Andersen, *Samlede Værker, bd. 8, Digte II*, København 2005, s. 359 og 614. "Gudfa'er fortæller" er således skrevet direkte med henblik på Hartmanns klaverstykker, mens citatet fra "Dynd-Kongens Datter" er udvalgt med henblik på klaversamlingen (Andersens eventyr var udkommet i maj 1858).

NR. 23
KLAVERSTYKKER FRA ÆLDRE OG NYERE TID, OPUS 74

Samlingen af klaverstykker opus 74 har tætte forbindelser til sonaterne i g-mol og F-dur (nr. 2 og 3).

Udover tilegnelsen til sønnen Emil kendes ingen nærmere omstændigheder omkring publiceringen i 1878 af dette værk, således heller ikke noget om, hvorfor Hartmann netop her vendte tilbage til to klaverværker, komponeret mere end 25 år tidligere og begge utrykte.

Titlen hentyder til det forhold, at der er tale om en sammenstilling af uddrag fra de nævnte tidligere værker, kombineret med nykomponeret materiale. Således er værkets anden sats den eneste helt igennem nykomponerede sats (dateret 18.1.1877), idet de øvrige fire satser i større eller mindre grad bygger på materiale fra de to nævnte sonater. Hartmann har oprindeligt forestillet sig en anden titel på værket, idet autografen **B** på omslaget bærer titlen *Nyt og Fornyet* – en karakteristik, der sådan set passer bedre til værket end den endelige titel på den trykte udgave, *Klaverstykker fra ældre og nyere Tid.*

I autografen er første, anden og fjerde sats dateret henholdsvis 5. marts 1877, 12. januar 1877 og 20. marts 1877. Som det bemærkes, er Hartmann således begyndt arbejdet med anden sats, den eneste nykomponerede sats i suiten. Når der ikke foreligger nogen datering for tredje sats, skyldes det, at Hartmann her direkte anvendte det oprindelige manuskript fra F-dur sonaten, mens den manglende datering for femte sats beror på, at de sidste sider af manuskriptet ikke er overleveret (vedrørende begge disse forhold, se *Description of Sources*).

Nr. I
Takt 1-44 frem til repetitionstegnet bygger i alt væsentligt på g-mol sonatens første sats, hvorimod den resterende del af satsen er uafhængig af sonaten, hvilket klart fremgår af Hartmanns autograf af sonaten, hvori der i første men ikke i sidste del er foretaget en del ændringer, som går igen i opus 74. I satsens slutning, t. 65-71, dukker temaet fra sonaten op igen.

Nr. II
Eneste helt igennem nykomponerede sats i opus 74.

Talrige rettelser med blyant udarbejdet med henblik på den trykte udgave fra 1878. Disse rettelser er medtaget i nærværende udgave, mens relevante detaljer fra den oprindelige blækversion er anført som varianter i *List of Emendations.*

Nr. III
Stort set identisk med anden sats af F-dur sonaten fra 1854 (nr. 3).

Nr. IV.
Bygger på tredje sats af F-dur sonaten med en række udvidelser.

Nr. V
Den eneste forbindelse til g-mol sonatens sidste sats er de første 12 takter, der harmonisk og motivisk genbruger de tilsvarende takter fra sonaten (nr. 2), samt skiftet til As-dur i midterdelen; derimod slutter Nr. V ikke i g-mol, således som det er tilfældet i sonaten, men derimod i Es-dur.

NR. 24
THEMA MED 14 VARIATIONER

Dette er første og eneste gang, at Hartmann i et klaverværk benytter formen, tema med variationer; når man betænker, hvor fremherskende netop denne formtype er hos det 19. århundredes komponister, kan man undre sig over, at han ikke har benyttet variationsformen i andre, mere prætentiøse klaverværker.

Hartmann komponerede disse variationer over et meget enkelt tema i C-dur i 1881 til sit otteårige barnebarn, Johan Peter. Manuskriptet er dateret "Nærum 5/8 81" og bærer præg af, at Johan Peter har brugt manuskriptet til at øve sig i at notere skalaer og andet. Selve rækkefølgen af variationerne er blevet ændret undervejs, dels ved at nodearkene er klippet i stykker og klistret sammen igen på en ny måde, dels ved at de oprindelige numre er ændret med blyant til den rækkefølge, der er anført i nærværende udgave.

Manuskriptet indeholder en anden lille komposition, formentlig ligeledes skrevet i forbindelse med undervisningen af Johan Peter i klaverspil (se nr. 53).

C. ENKELTVÆRKER

NR. 25
GRAND VALSE

Formentlig en af komponistens tidligste kompositioner inden for den lidt større form. Manuskriptet er dateret "3/3 26" (Hartmann var på det tidspunkt endnu ikke fyldt 21 år), og bærer den pompøse titel *Grand Vals pour le Piano-Forte*; det blev dog tilsyneladende aldrig udgivet.

NR. 26
FANTASI, OPUS 7

Denne stort anlagte fantasi på mere end 350 takter blev trykt hos C.C. Lose i København i 1831 både som enkelttryk og i Loses musikalske månedsblad, *Odeon.* Mere end 50 år senere blev værket genudgivet af Wilhelm Hansen i en stærkt redigeret og en smule forkortet version. De meget indgribende ændringer i genudgivelsen peger på, at komponisten selv må have været involveret, hvorfor det er den reviderede version, der er gengivet i nærværende udgave (se en sammenligning mellem de to versioner i *Description of Sources*).

NR. 27
KLAVERSTYKKE, 1837

Det lille stykke uden titel er overleveret med slutdateringen "Kjøbenhavn, d: 25 Juni 1837. Til venskabelig Erindring fra J:P:E:Hartmann". Det er komponeret et halvt år efter hjemkomsten fra den første store udenlandsrejse i 1836 og stort set samtidig med kompositionen af første symfoni. Det vides ikke, hvem modtageren af tilegnelsen er.

NR. 28
INTRODUKTION OG ANDANTINO RELIGIOSO, OPUS 26

Det ligger ikke klart, hvad der gemmer sig bag udtrykket "religioso" i titlen; Richard Hove anfører uden nærmere dokumentation, at udtrykket kan henvise til det forhold at "…Stykket stammer fra en Improvisation på Orglet".[85]

Førstetrykket udkom hos Hofmeister i Leipzig, som gav det opusnummeret "26" efter først at have afvist at lade det oprindelige "opus 26" trykke, nemlig *Tre Genrestykker* (nr. 9); om sin noget selvstændige disposition (værket var allerede udgivet på dette tidspunkt) skrev Hofmeister i januar 1841 til Hartmann:

> Dieser *Andantino* kann allerdings für ein selbständiges Werk gelten und musste zu genauerer Bezeichnung im Handel auch eine Nummer haben. Ich gab also 26 und Sie werden leicht den *Genrestücken* eine andere Nummer geben können.[86]

NR. 29
GAMLE MINDER

Dette stykke er overleveret som "Nr. 1" i manuskriptet til Opus 37 (nr. 11 i nærværende udgave, kilde **A**). Hartmann har over første nodesystem tilføjet ordene "NB Udskrives ikke" samt titlen "Gamle Minder" – i en vis forstand to tilskrifter, der modsiger hinanden. Det indgik således ikke i de trykte udgaver af opus 37 og bringes her som et selvstændigt værk. Det lader sig ikke afgøre, hvad titlen konkret henviser til.

NR. 30
HAMBORGER-SKOTSK

Hamborger skotsk er en dansk folkedans, der stammer fra Vejleegnen i Jylland, normalt i 2/4 takt i stil med polkaen. Hartmanns musik blev trykt i 1841 i en samling klaverdanse til brug i Studenterforeningen i København, som i øvrigt også indeholdt danse af Hartmanns hustru Emma. Titelbladet på samlingen bringer følgende undskyldende observation: "Man kann nicht immer fort Studiren".

Hartmanns autograf er overleveret i et læg med diverse små satser af Hartmann og andre, der på omslaget bærer titlen "Noder / Erindringer fra min tidligere Tid".

NR. 31
CANZONETTA

Denne lille Canzonetta er overleveret som "No 5" – men udstreget – i manuskriptet til *Otte Skitser*, Opus 31 (nr. 10 ovenfor). Den blev i 1842 trykt som selvstændigt stykke i J.C. Gebauers *Sangfuglen, Der Singvogel, et Blad for Kjendere og Elskere af Musik*.

Begyndelsen af satsen blev senere genbrugt i nr. IV i *Klaverstykker* fra 1864 med titlen *Juletröst* og foranstillet digt af Carl Andersen (se nr. 18, *Klaverstykker*); kun de første 18 takter i de to versioner er identiske, om end noteret i henholdsvis 2/4 og 4/4, mens fortsættelsen intet har med hinanden at gøre.

NR. 32
INDFALD

Anledningen til disse "Indfald" kendes ikke; det første af dem er dateret 10.11.1844 og blev bragt som faksimile i *Illustreret Tidende* i 1905, altså efter Hartmanns død. Det kan undre, at man netop valgte dette stykke blandt komponistens mange upublicerede manuskripter.

NR. 33
SANG UDEN ORD. HJEMVEE

Denne sats, sammen med de tre efterfølgende (nr. 34, 35 og 36) samt en række forskellige vokalsatser indgår i et manuskript med titlen *№11 Manuskript ~~af~~ til trykte og ikke ~~u~~ trykte mindre Compositioner f. Piano og Sang af J.P.E. Hartmann*, efterfulgt af en fortegnelse over heftets indhold. Heftets udformning peger på, at der er tale om et trykforlæg til en publikation, som i så fald aldrig er udkommet. Det fremgår ikke, hvad der har været hensigten med hæftet, ej heller hvad der knytter de forskellige klaverstykker og sange sammen, bortset fra, at de alle er komponeret i perioden oktober 1847 til maj 1848; de tre klaverstykker *Hjemvee*, *Om Foraaret* og *Vinteren* er dateret inden for en uge i oktober 1847 (19.-26. oktober) og således komponeret samtidig med nogle af sangene fra sangcyklussen *Sulamith og Salomon,* som også er repræsenteret i heftet.

En revideret version af dette stykke genbruges senere i nr. IV af *Studier og Noveletter*, opus 65 (nr. 19).

NR. 34
OM FORAARET

Se ovenfor under nr. 33. Begyndelsestemaet genanvendes i sidste sats af sonatine i g-mol (nr. 2).[87]

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85 Richard Hove, *Op. cit.*, s. 39.

86 Brev fra Hofmeister til Hartmann af 10.1.1841, *Breve*, nr. 110.

87 Lothar Brix, *Op. cit.*, s. 214, anfører fejlagtigt, at dette gælder hele stykket.

NR. 35
VINTEREN

Se ovenfor under nr. 33.

Også dette stykke genbrugte Hartmann senere i 1860'erne, nemlig i en let afvigende version som nr. III i *Klaverstykker* med titlen *Vikingefruens Dröm* og et foranstillet citat fra H.C.Andersens æventyr *Dynd-Kongens Datter* (se nærværende udgave, nr. 18).

NR. 36
LANGSOM VALS

Denne vals er overleveret i to manuskripter. Det ene i samlingen beskrevet ovenfor under nr. 33, slutdateret 8.11.1847; det andet muligvis i Emma Hartmanns hånd, dateret samme dag som det første og sandsynligvis som en direkte afskrift af Hartmanns eget manuskript.

NR. 37
STAMBOGSBLAD

Dette lille stambogsblad stammer fra den samme tid som de fire foregående stykker; det er dateret 9.7.1847. Stykket er bygget over Hartmanns et år tidligere komponerede melodi til B.S. Ingemanns digt, "Stork, Stork Langeben".

NR. 38
'DEN 20DE JANUAR 1848'

Værket er skrevet til minde om Kong Christian VIII, hvis dødsdag er markeret i titlen.[88]

I et brev fra Hartmann til forlæggerne diskuterede han, hvordan sentensen af H.C. Andersen skulle anbringes på titelbladet.[89] I et andet brev tre uger senere diskuteres en trykfejl i korrekturen, som ikke lader sig identificere, men som lader til at have haft betydning for udformningen af en detalje i kompositionen:

> Det omspurgte fd i *20 Januar* var oprindeligt en Trykfeil; men da jeg fandt, at den gav en ganske god Afvexling, lod jeg den staae, og lempede de følgende Takter derefter med Tilsætning af et Par Noder.[90]

Hofmeister XIX, april 1848, nævner en tysk udgave under titlen *Trauer-Fantasie*; denne udgave kendes ikke.

NR. 39
LANGSOM MENUET

Menuetten er gengivet i et manuskript i Hartmanns hånd men uden komponistangivelse, dateret 2.8.1849. Manuskriptet indeholder i øvrigt en række andre korte dansesatser, hvoraf kun en enkelt er afsluttet (nr. 40).

NR. 40
KLAVERSTYKKE, 1849

Se ovenfor under nr. 39.

NR. 41
ALBUMSBLAD

Anledningen til dette usædvanlig omfangsrige albumsblad (85 takter), der er dateret d. 14.9.1854, kendes ikke. Manuskriptet er uden komponistangivelse.

NR. 42
POLKAMÆSSIG

Som det er tilfældet med nr. 32, 37, 46 og 50 gengav *Illustreret Tidende* dette manuskript i faksimile i 1905.[91]

NR. 43
SCT. HANSAFTEN VALS

Satsen, i en version for orkester, indgik oprindeligt i Det Kongelige Teaters opførelse in 1859 af Holbergs *Kildereisen* som en del af Bournonvilles "Intermedium" mellem 2. og 3. akt af teaterstykket. Af grunde, som der er gjort rede for i kildebeskrivelsen, betragtes den i nærværende udgave som en selvstændig klaversats. Som sådan er den overleveret såvel i Hartmanns autograf som i en trykt udgave hos Hornemann & Erslev, genudgivet i 1872.

NR. 44
SJÆLLANDSK REEL

Satsen har samme oprindelse som nr. 43 og findes ligeledes både i manuskript og i de samme tryk som nr. 43.

NR. 45
BELLMANSKE BILLEDER. MENUETTER

Den trykte udgave fra 1859 består af to menuetter med en foranstillet indledning, mens indledningen mangler i Hartmanns manuskript, dateret 4.2.1852. Dette kunne tyde på, at de to menuetter oprindeligt er tænkt som selvstændige satser, der efterfølgende er blevet ført sammen til værket *Bellmannske Billeder*. Det fremgår ikke af nogen kilde, hvad titlen konkret refererer til.

88 I forbindelse med bisættelsen d. 26. februar 1848 komponerede Hartmann en sørgemarch for "den kongelige Livgarde tilfods", som blev trykt i klaverudtog, ligeledes hos Lose og Delbanco.

89 1.2.1848, *Breve*, nr. 334.

90 21.2.1848, *Breve*, nr. 338.

91 *Illustreret Tidende*, Hefte 33, s. 479.

NR. 46
STAMBOGSBLAD

Dette korte *fugato* på 7 takter er dateret "Juli 1862". Modtager af eller anledning til stambogsbladet kendes ikke.

NR. 47
AFTENSTEMNING

Denne komposition foreligger i ikke færre end fire forskellige trykte udgaver i årene mellem 1869 og 1895. Der er tale om en bearbejdelse af et kasseret stykke, gengivet i kilde **B** af *Studier og Noveletter*, opus 65 (se nr. 19 ovenfor); den kasserede version i H-dur er gengivet i App. 5.

NR. 48
I FOLKEVISE-TONE

Den eneste kilde til denne sats er Hartmanns autograf uden komponistangivelse. Påskriften i fremmed hånd på bagsiden af nodearket "(Rom 24 Marts 1870)" kunne tyde på, at manuskriptet har været sendt til Hartmanns søn Carl, der på dette tidspunkt netop opholdt sig i Rom og var i løbende brevkontakt med faderen.[92]

NR. 49
ALBUMSBLAD

Dette stykke er Hartmanns bidrag til en antologi med værker for soloklaver eller sang og klaver af ikke færre end 35 nordiske komponister, udgivet på Immanuel Rees Forlag i 1871. Man kan undre sig over, at Hartmann er repræsenteret med en komposition med en så "ukarakteristisk" titel i netop denne antologi.

En af de meget få kompositioner af Hartmann, der kun foreligger i en enkelt trykt version. Man må således formode, at stykket er skrevet netop med henblik på denne samling.

NR. 50
EFTER MOTIV AF EN SVENSK FOLKEVISE

Det vides ikke, om der er tale om en i forvejen kendt svensk visemelodi; en forespørgsel til Svenskt Visarkiv i Stockholm har ikke givet noget svar på dette spørgsmål.

Manuskriptet er dateret 24.9.1879.

NR. 51
STAMBOGSBLAD NR. 1

Hartmanns autograf er dateret 30.7.1878.

Hvorvidt nr. 51 og 52 har nogen forbindelse med hinanden (i kraft af nummereringen i titlerne) lader sig ikke afgøre. Som det ses, er de dateret med godt et års mellemrum.

NR. 52
STAMBOGSBLAD NR. 2

Hartmanns autograf er dateret 18.8.1879.

NR. 53
STYKKER FOR JOHAN PETER HARTMANN

To små øvelsesstykker skrevet til Hartmanns barnebarn, Johan Peter, i 1881 i samme manuskript som variationerne, nr. 24 ovenfor.

NR. 54
SVANERNE, HUMORESKE

Denne lejlighedskomposition er tilegnet Viggo Neergaard, godsejer på Fuglsang på Lolland,[93] som en tak for sidst efter Hartmanns forudgående sommerophold på Fuglsang (jf. manuskriptets dedikation og datering 17.6.1882). I t. 17-19 er indsat ordene "gratulerer til de fem!..."; titlen og de indsatte ord refererer til en oplysning i brev fra Neergaard til Hartmann 14 dage forinden, hvori det meddeles at svanen – kort efter Hartmanns afrejse fra Fuglsang – netop havde født fem svaneunger.[94]

NR. 55
I EN STAMBOG

Denne fire takters kadence med tilhørende overskrift er dateret 6.7.1885. Det er formentlig Hartmanns seneste komposition for klaver. Muligvis kan der være tale om et bidrag til Thyra Hammerichs stambog, idet Hartmann i et brev i maj 1885 til Thyras bror, Angul Hammerich, omtaler et sådant bidrag og specielt efterlyser formatet for stambogen.[95]

NR. 56
MARCH

Der foreligger ingen oplysninger om dette værk, hverken om anledning eller om datering. Det er overleveret uden komponistangivelse, men i Hartmanns hånd, skrevet med blåt blæk, hvilket tyder på et forholdsvis sent værk.

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92 Se *Breve*, nr. 747-749 fra februar, marts og april 1870.

93 Gift med Hartmanns barnebarn Bodil Neergaard.

94 *Breve*, nr. 932, af 3.6.1882.

95 *Breve*, nr. 1041: "O Vee, o vee! Maalet til Nodebladet for Deres Søsters Stambog er blevet forlagt for mig…". Angul Hammerich var ven med og fjern slægtning til komponisten.

D. APPENDIKS

APP. 1
SONATE

De nærmere omstændigheder omkring denne tidlige version af de to første satser af den store klaversonate i a-mol opus 80 er nærmere beskrevet oven for under nr. 5 samt i kildebeskrivelsen til nr. 5. Den behandles endvidere særskilt i *List of Emendations*, s. 650.

APP. 2, 3
FRAGMENTER AF SONATESATS

To fragmenter i F-dur som begyndelsen til en sonatesats. De første to takter af fragmenterne er stort set identiske, men bortset fra dette er fragmenterne yderst forskellige både i musikalsk indhold og længde (137 takter over for 17 takter). Fragmenterne har ikke noget at gøre med nogen af Hartmanns fire afsluttede sonater eller sonatinen.

APP. 4
KLAVERSTYKKE, SE NR. 20,II

Dette er den oprindelige version, som – sammen med den omskrevne version (nr. 20/II) – findes i autografen til *Studier og Noveletter*, opus 65 (nr. 19).

APP. 5
AFTENSTEMNING

H-dur version af *Aftenstemning*. Se ovenfor under nr. 47 (kilde **E**)

INTRODUCTION

(continued from Vol. 1)

NO. 12
THREE PIANO PIECES, OPUS 38

These three piano pieces appear in the sources, both as a collection and as individual pieces. One particular source suggests that the last two pieces in the first edition were actually conceived as one and the same piece, in two parts (see the *Description of Sources*). Whether there was any special occasion for the two programmatic titles, *Ballo Militare* and *Cantilena elegiaca*, cannot be determined.

NO. 13
SIX CHARACTER PIECES, OPUS 50

An exchange of letters between Hartmann and the music publisher, Delbanco, shows that the six character pieces were composed *before* Hans Christian Andersen wrote his stanzas that introduce the collection, seeing as Hartmann, in one of the aforementioned letters, asks the publishers to leave room above the notes so that Andersen's stanzas can be inserted as soon the poet has finished writing them.[66] The connection between the individual pieces' musical content and the inserted versicle, moreover, is not always entirely obvious. For example, the first poem closes – and this has frequently been pointed out – with a description of the wild swans that are flying away to the sound of a "minor chord", while the piece ends, unmistakably, in the key of C major!

The collection has been widely disseminated, both during Hartmann's lifetime and after his death. Wilhelm Hansen's re-issue from 1882 appeared in several impressions, each one embellished with a different catalogue list appearing on the respective back covers; this serves to substantiate that the pieces were extremely popular in the 1880s. In 1912, the collection was reissued by Adolf Ruthardt, and similarly published by Wilhelm Hansen, now with the title page and added poems appearing in three languages (Danish, German and English).[67]

The wide dissemination of this particular collection is partly due the fact that here, Hartmann is drawing close to that which – in terms belonging to reception history – and somewhat disparagingly – has been called "salon music", that is to say, music that is easy to play and easy to digest (albeit with pianistic *schwung*), with a certain programmatic content.[68] Above and beyond this, there are the character pieces' special appeal to children and concomitantly the pieces' pedagogical aims.[69]

In her exposition about the six pieces, Inger Sørensen calls attention to the fact that Carl Nielsen, in his renowned article, "Words, music and program music",[70] points toward the second piece, the one about the butterfly, as a fully acceptable (as far as Nielsen is concerned) example of the application of a programmatic title.

NO. 14
THREE PIANO PIECES

These three piano pieces have hardly anything in common other than that they were all originally printed in the series *JULEHILSEN til Store og Smaae fra DANSKE COMPONISTER* [YULETIDE GREETINGS to Big Ones and Little Ones from DANISH COMPOSERS] during the years 1848-51 and that they were subsequently published, without opus number, as a group under the collective title, *Three Piano Pieces.*

The first of the pieces, *Svensk Hjemvee Sommeren 1848* [Swedish Homesickness, Summer of 1848], was presumably inspired by Hartmann's stay at Tiselholt, a country manor located on Funen, in the summer of 1848, in the midst of the war with Germany, where the composer had met a group of Swedish officers. In any event, he subsequently received a letter from the estate's owner, Carl Ulrich Jørgensen, who was able to report that he had sent Hartmann's composition to one of the Swedish officers as a kind of remembrance of the Swedes' sojourn at Tiselholt.[71]

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66 Letters from November and December 1848, in which Hartmann mentions repeatedly that he is still waiting for Andersen's poems (*Letters*, Nos. 370, 371 and 374).

67 With plate number 15119 (copyright 1912); No. 2, *Sommerfuglen*, was also published separately the same year with the plate number 15119b. The translations of the poems are reprinted in the *Description of Sources.*

68 There is a glaring lack in the literature on Hartmann of any detailed discussion of his relation to the nineteenth century's "salon music".

69 Lothar Brix, *Op. cit.*, refers, on p. 124, to an entire catalogue of these kinds of "children's pieces" for piano from the nineteenth century, composed by Danish and German composers – the most famous of these being Schumann's *Kinderszenen*, opus 15, from 1838.

70 Inger Sørensen, *Op. cit.* pp. 263-264. Carl Nielsen's article from 1909 is reprinted in John Fellow, *Carl Nielsen til sin Samtid*, Copenhagen 1999, p. 125ff.

71 See *Letters*, No. 379 and Inger Sørensen, *Op. cit.*, p. 261f.

The third piece, *Andantino quasi Allegretto*, is ushered in by a poem by Hans Christian Andersen ("Hun sidder derinde og spiller Klaver"), which very well might have been a tribute to Hartmann's wife, Emma. As a matter of fact, Mrs. Hartmann passed away on March 6, 1851, almost four months after the piece had gone to print.[72] The piece, moreover, was written in response to some very direct kind of request from the publishers Lose and Delbanco by way of response to the publishers' express wish to have material from Hartmann for a new volume of piano music.[73]

English translation of the poem that introduces the third of the pieces:

> She sits in there and plays the piano.
> Hear how the notes swell with happiness;
> Here outside I stand, looking towards the window,
> Alas, I could still see her shadow there.
> Even that moves my eye and heart so well –
> Far more than a picture by Raphael.
>
> *(translation: Colin Roth)*

NO. 15
ETUDES INSTRUCTIVES, OPUS 53

Hartmann has apparently been in doubt about what to call this collection of six pieces that were all stamped with a distinctly etude-like character. On December 5, 1851, he refers to them as "my six nameless children" and four weeks later, he calls them "Caprices instructives".[74] They wound up, however, coming to be called what they really and truly are, namely, *Etudes instructives.*

NO. 16
FANTASY PIECES, OPUS 54

The six fantasy pieces were published by Kistner, in Leipzig, in 1855 with a printed dedication to Clara Schumann. This was the first and only time that Hartmann had one of his piano works published by Kistner. The work was eventually re-published by Wilhelm Hansen in 1876.

Lothar Brix considers nos. 1 and 4 to be two of the weakest character pieces that Hartmann ever wrote.[75] It is all the more an irony of fate, then, that precisely these pieces were dedicated to one of his own time's most highly renowned pianists on the international circuit. Hartmann had met Clara Wieck in Leipzig in 1836 and again in Berlin in 1839 before she was wedded to Robert Schumann, and for a good many years after these encounters, he maintained a close relationship with her. On two occasions, she visited Copenhagen as a fêted pianist: in the spring of 1842 and in winter of 1856. During the first visit, she even dined at the Hartmanns' home, together with luminaries like Hans Christian Andersen.[76]

NO. 17
NOVELLETTE IN SIX LITTLE PIECES, OPUS 55

As is made apparent by the various datings in Hartmann's manuscript, these six pieces were written over an extended period of 2½ years, from December 1852 to June 1855.

In Hartmann's autograph (source **A**), the work bears the title, *Børnestykker* [Children's Pieces], with a subsequently added pencil inscription, *Lykønskning til en* Fødselsdag [Birthday Greeting]; in addition, titles– similarly inserted in pencil – for three of the pieces have been added: *Tagfat* (no. IV, Game of Tag), *Morgenbøn* (no. V, Morning Prayer) and *Eventyr* (no. VI, Fairy Tale). These titles were evidently effected in connection with the decision to have Hans Christian Andersen, subsequent to the composition of the works, provide the pieces with introductory poems that would describe a birthday celebration (see below). This raises the question of whether the preliminary insertion, *Lykønskning til en Fødselsdag*, is to be construed as a title for piece no. I or as a new title for the whole collection, thereby superseding the original title of the collection, *Børnestykker.*

In the printed edition, Hartmann has emphasized the programmatic turn that the collection took as a consequence of the added poems: for one thing, by changing the work's title from *Børnestykker* to *Novellette i sex Smaastykker*; for another, by arranging the poems together on a page preceding the music. On the other hand, neither the new title of the collection nor the added titles for the individual pieces were transferred from the autograph manuscript to the printed version. These titles supposedly represent Andersen's preliminary ideas as to how the "story" could be told, although it ought to be noted that, in the final design, there is not complete accordance between the aforementioned titles and the final poems. For example, the poem that accompanies no. V is about morning song and not about morning prayer; it's likewise hard to intuit any connection between the title, "Eventyr", and the final poem accompanying No. VI.

In a letter addressed to his fellow poet, B.S. Ingemann, Hans Christian Andersen tells how the poems first came into being *after* the music was composed:

> "Hartmann has composed 6 pieces of music that have been published under the name of Novelleter, set into text by me.

72 There are many factors testifying to the fact that H.C. Andersen harboured a great deal of veneration for Emma Hartmann.

73 Letter from Hartmann of 17.9.1850: "By way of response to your esteemed inquiry of the 10th of this month, I can report that seeing as, among the different piano pieces I have composed, there is not yet a sufficient body of material for comprising an album […] , I remain compelled, for the time being, to stand in debt to you as far as the promised album goes, although I hope that I will be able, quite soon, to offer you such an album as well as a suitable and separate piece for your Yuletide greetings for the present year." (*Letters* , No. 436). The latter promise was redeemed with the composer's contribution to Lose's and Delbanco's *Julehilsen 1851.*

74 *Letters*, Nos. 475 and 476.

75 Lothar Brix, *Op. cit.*, p. 138.

76 See the dinner invitation from Emma Hartmann to Hans Christian Andersen in a letter of 7.4.1842, *Letters*, No. 135.

> This has come about in such a way that after he played them for me, I found a whole story in there, which, seeing as it perfectly elucidated his own musical thoughts, has been printed in front of the musical works; do what you can to get somebody to play the music and read, then, before each one of the little pieces, the corresponding text."[77]

The poems describe the aging schoolteacher's birthday in a series of small episodes: decorating the classroom (No. I); the teacher's arrival at the classroom (No. II); the children's song for the teacher, which awakens old remembrances within him (No. III); the children's reaction to the song (No. IV); the decreeing of a day off after the morning song has been sung (No. V); the children expressing jubilation in response to being granted the day off, while the schoolmaster stands alone and remains in the classroom filled with "old memories", underscored in the music by the four bars of detached quotations from the beginning of the minuet (No. VI).

Not everybody has found this juxtaposition of Hartmann's music and Andersen's poems to be particularly successful. Richard Hove remarks, semi-dryly, about opus 55:

> Extraordinarily successful is "Novelette i seks Billeder"[78], an example of Hartmann's most distinguished *Kleinkunst*, except that I believe that the work gains something when you refrain from reading Andersen's text until you have managed to make yourself fully acquainted with the music; by then that the text can do no harm, because this work cannot be said to be program music, in the strict sense of the term.[79]

The six poems do not appear in the reprint of opus 55 from 1877 that was issued by Carl Simon in Berlin. Here, the collection is simply entitled *Novelletten, sechs kleine Stücke für das Pianoforte*. Perhaps the publisher – or the composer – also sensed that the poems weren't really functioning in this context.

One of the very few contemporary references to Hartmann's piano music appearing in Danish journals touches upon this particular collection. It turns up in Immanuel Rée's *Tidsskrift for Musik* [Journal of Music] from 1857, in connection with a longer article appearing under the heading, *Anmeldelse af udkomne Musikalier. Meddeelt af W.S. og P.I. Musikalier, bestemte for Underviisningen* [Review of Music that has been published. Compiled by W.S. and P.I. Music that is intended for Instructional Purposes]. Opus 55 is described here as an "... unpretentious Composition that breathes nobility and purity in [its] style and idea, but consequently also stands wholly in contrast to the many ill-starred pieces for pianoforte, which are used all too often in teaching ...". And the review goes on to conclude: "Only by a very few will it be possible to fully enjoy [the] Noveletten by fleetingly playing through them, but for this reason alone, the work all the more possesses lasting value."[80]

The genre designation, "Novelette" – the ultimate title of the collection, in the printed version – with its direct reference to something literary,[81] is known in works by composers like Schumann (opus 21) and Gade (opus 29). Ten years later, Hartmann took up the genre again in his *Studier og Novelletter* opus 65. The singular form, "Novelette", could be interpreted as indicating that Hartmann, on the one hand, intended the title-designation to refer to "Novelle" (short story) which, according to Schumann, it does not, and, on the other, was stressing that all six pieces form one aggregate cyclical narrative – that is to say one short story, which they most certainly – apart from a brief motific coincidence between pieces III (the first subject) and VI (bb. 75-78) – do not, either.[82]

NO. 18
PIANO PIECES

Nor do these four piano pieces from 1864 manifest any kind of unity, neither stylistically nor in terms of genre. What the sources fail to make evident is how and at what moment during the process of bringing forth these works the texts – the first two by Hans Christian Andersen and the latter two by the assistant curator at Rosenborg Castle, Carl Andersen – were introduced. Hans Christian Andersen's text to No. I, "Gudfa'er fortæller", is known only from this appearance in Hartmann's piano collection, while the text to No. II, "Gjallerhornet lød", is a citation from the fairytale, "The Marsh King's Daughter", which had been published 6 years earlier.[83]

NO. 19
STUDIES AND NOVELLETTES, OPUS 65

As something exceptional in the compass of Hartmann's piano music, the sources for this particular work include: a rough draft (a model for the fair copy); a fair copy (source for the print, transcribed in an unknown hand); and the first print.

The rough draft is especially interesting because it contains a group of 13 compositions, with very different statuses:

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77 Letter of 31.12.1855, see Kirsten Dreyer (ed.), *H.C. Andersens brevveksling med Lucie & B.S. Ingemann,* Copenhagen 1997, letter 199.

78 None of the printed editions bear this particular title!

79 Richard Hove, J.*P.E. Hartmann*. Copenhagen 1934, p. 43

80 *Tidsskrift for Musik, første Aargang* No. 1 p. 4.

81 *Novelette*: in the proper sense of the term, a shorter piece of fictional prose. Schumann himself emphasizes, however, that his own use of the genre designation "Novellette" does not refer to anything literary but is rather an indirect declaration of affection for his bride-to-be, Clara Wieck – through the word's sonorous connection to Clara's namesake, the English songstress, Clara Novello.

82 It ought to be noted that this exact recapitulation of the motive is *not* to be found in Hartmann's autograph (**A**); see *List of Emendations.*

83 Both texts are reprinted in H.C. Andersen, *Samlede Værker, vol. 8, Digte II*, Copenhagen 2005, p. 359 and p. 614. "Gudfa'er fortæller" was thus penned exclusively for purposes of accompanying Hartmann's piano pieces, while the quotation from "The Marsh King's Daughter" was intentionally chosen to accompany the piano collection. (Andersen's fairytale was published in May 1858).

nine pieces that were eventually printed as Opus 65
two pieces that the composer wanted to have printed in a special album (No. 20 in the present edition)
one piece that he eventually discarded (App. 5 in the present edition)
one piece that he eventually discarded and then later rewrote in a different version in the manuscript, after which it subsequently became one of the two pieces for piano solo, No. 20. In the present edition, the discarded version of the piece appears in App. 4.

On another point, also, this group of compositions is extraordinary: in striking contrast to all the other prints with piano music composed by Hartmann, no reprint of this particular collection was made by Wilhelm Hansen in the years around 1880; it is not possible to come up with a reasonable explanation for this. What is equally extraordinary is that none of the pieces in the two manuscripts have been dated.

NO. 20
TWO PIANO PIECES (MUSIKBLADE ...1866)

These two pieces form part of Hartmann's manuscript with 13 pieces, mentioned above under the heading of No. 19. In this manuscript, Hartmann expressly stated that he wanted these two pieces to be published in a separate album. Such an album was never to appear. Instead the two compositions were printed in *Musikblade udgivne af Foreningen Fremtiden* 1866 [Music Pages published by the Association, The Future, 1866], together with works by Niels W. Gade, C.I. Hansen, Franz Neruda, and Peter Heise. Furthermore, one of the two pieces, *Allegro agitato in B minor*, was published in 1880 by Wilhelm Hansen as a self-contained edition.

A discarded version of the second piece in E flat major is reproduced in this edition as App. 4.

NO. 21
FANTASY PIECE (MUSIKBLADE...1871)

The piece was printed in *Musikblade udgivne af Foreningen Fremtiden 1871 3die Hefte* [Music Pages published by the Association, The Future, 1871, 3rd Album], together with works by August Winding, Julius Steenberg, Hans Matthison-Hansen, F. Andersen and Peter Heise, and was republished in a separate printed edition by Wilhelm Hansen around 1880.

An original, and somewhat diverging version, in the key of F-sharp major, is found in a manuscript dated "Fredensborg 13/10 69" (Source **C**).

NO. 22
FANTASY PIECE (FREMTIDENS NYTAARS-HEFTE 1875)

The autograph for this piece is end-dated "J:P.E:Hartmann / Nærum 3 October 1874".

The work was subsequently printed in *Musikblade udgivne af Foreningen Fremtiden 1875 4de Hefte*, [Music Pages published by the Association, The Future, 1875, 4th Album], with works by F. Andersen, C.J. Hansen, Peter Heise, Gottfred Matthison-Hansen, Valdemar Schiött, and Aug. Winding. This piece was also republished by Wilhelm Hansen in 1880.

NO. 23
KLAVERSTYKKER FRA ÆLDRE OG NYERE TID, OPUS 74

The collection of piano pieces, Opus 74, has close connections to the sonatas in G minor and F major (Nos. 2 and 3).

Apart from the dedication to his son, Emil, nothing more is known about the circumstances surrounding the publication in 1878 of this work. Nor is there anything that tells us why Hartmann chose here to turn his attention back to two piano pieces that were composed more than a quarter of a century earlier, neither of which had previously been printed.

The title alludes to the situation that what we have here is a collocation of excerpts from earlier works, combined with newly composed material. In point of fact, the work's second movement is the only thoroughly newly-composed movement of Opus 78 (dated 12.1.1877), since the remaining four movements are built up, more or less, on previously composed material from the two unprinted sonatas in, respectively, G minor and F major, in the manner described in detail below.

Hartmann originally thought of another title for the work, as borne out by the fact that the autograph score **B** bears on its cover page the title, *Nyt og Fornyet* (New and Renewed) – a characterization that is actually better suited to the suite than is the final title appearing on the printed version, *Klaverstykker fra ældre og nyere Tid* (Piano Pieces from an Earlier and a More Recent Time).

In the autograph score, the first, second and fourth movements are respectively dated 5 March, 1877; 12 January, 1877 and 20 March, 1877. As can be seen, the only newly composed movement in the suite – the second movement – carries an end-dating earlier than the other dated movements. That there is no dating for the third movement is due to the fact that here, Hartmann has made direct use of the original manuscript from the F major sonata, while the absence of any dating for the fifth movement is due to the fact that the last pages of the manuscript are no longer extant (concerning both of these issues, see the *Description of Sources*).

No. I
Bars 1-44, all the way up to the repeat sign build, in all the music's essential features, on the G minor sonata's first movement, whereas

the remaining part of the movement is independent of the sonata, as is clearly evidenced in Hartmann's autograph of the sonata, within which a number of emendations were carried out that reappear in Opus 74. At the end of the movement – bars 65-71 – the theme from the G minor sonata turns up once again.

No. II
The only completely newly composed movement in Opus 74.

Numerous corrections in pencil made with an eye toward the printed version from 1878. These corrections are included in the present version, while relevant details from the original inked version are listed as variants in the critical apparatus.

No. III
By and large, identical to the 2nd movement of the F major sonata from 1854.

No. IV
Builds on the 3rd movement of the F major sonata with a number of extensions.

No. V
The only connection to the G major sonata's last movement is found in the first 12 bars, which harmonically and thematically reuse the corresponding bars from the sonata, as well as the shift to A flat major in the middle section; on the other hand, No. V does not end in G minor, as does the sonata, but rather in E flat major.

NO. 24
THEME WITH 14 VARIATIONS

In 1881, Hartmann composed these variations on a very simple theme in C major for his eight-year old grandson, Johan Peter. The manuscript is dated "Nærum 5/8 81" [August 5, 1881] and bears traces that indicate that Johan Peter has indeed made use of the manuscript for practicing how to notate scales and other skills. The actual sequence of the variations has evidently been altered along the way: for one thing, by cutting the music sheets into pieces and gluing them back together in new ways; for another, by altering the original numbers, in pencil, so that they conform with the sequence that is specified in the present edition.

The manuscript contains another short composition, which was presumably also composed in connection with teaching Johan Peter how to play the piano (see No. 53).

C. ONE-MOVEMENT WORKS

NO. 25
GRAND VALSE

Presumably one of the composer's earliest compositions within this somewhat more expanded form. The manuscript is dated "3/3 26" (at the time, Hartmann had not yet turned 21 years of age), and bears the pompous title, *Grand Vals pour le Piano-Forte*. For all that, it was apparently never published.

NO. 26
FANTASY, OPUS 7

This grand grand fantasy, containing more than 350 bars, was printed by C.C. Lose in Copenhagen in 1831, both as a separate print and in Lose's musical monthlymusic series, *Odeon*. More than 50 years later, the work was reprinted by Wilhelm Hansen in a slightly abridged and drastically edited version. The very radical changes in the re-issue serve to suggest that the composer himself must have been involved in the re-issue, which is why it is the revised version that is reproduced in the present edition (see the collation of the two versions in the *Description of Sources*).

NO. 27
PIANO PIECE, 1837

The short piece without any title has been handed down with the end-dating "Kjøbenhavn, d: 25 Juni 1837. Til venskabelig Erindring fra J:P:E:Hartmann" [Copenhagen, June 25, 1837. In friendly remembrance from J.P.E. Hartmann]. It was composed half a year after the composer's return from the first of his major trips abroad in 1836, and was written at almost the same time that he was busy composing his first symphony. What is not known is the identity of the addressee of the dedication.

NO. 28
INTRODUCTION AND ANDANTINO RELIGIOSO, OPUS 26

What it is that lies hidden behind the term "religioso" in the title is not clear. Richard Hove states, without providing further documentation, that the term might allude to the fact that "... The piece stems from an improvisation on the organ."[84]

The first edition was published by Hofmeister in Leipzig, who endowed it the opus number "26" after initially having turned down a plan to print and publish a work that was originally slated to be "opus 26", namely *Three Genre Pieces* (No. 9); about this

84 Richard Hove, *Op. cit.*, p. 39.

somewhat self-contained framework/arrangement (the work was already published at the time the letter was sent) Hofmeister wrote, in January 1841, to Hartmann:

> This *Andantino* can, of course, also stand as a self-contained piece and it was necessary that it be supplied with a number, for purposes of establishing a more precise identification in the trade. So I gave [it the number] 26 and you will easily be able to give the *Genre Pieces* a different number.[85]

NO. 29
OLD MEMORIES

This piece has been handed down as "No. 1" in the manuscript for Opus 37 (No. 11 in the present edition, source **A**). Above the first system, Hartmann has inscribed the words: "Note: is not to be copied", along with the title, "Gamle Minder". In a certain sense, these two annotations/additions could be said to contradict one another. Accordingly, the piece was not included in the printed editions of opus 37 (see No. 11) and is brought forth here, in the present edition, as a self-contained work. What the title specifically refers to cannot be determined.

NO. 30
HAMBURG SCOTTISH

The Hamburg Scottish is a Danish folk dance that originates from the Vejle region in Jutland, ordinarily in 2/4 time, in the style of a polka. Hartmann's music was printed in 1841 in a collection of dance music for piano for use by the Students' Association in Copenhagen, which also included, moreover, dances by Hartmann's wife, Emma. The title page of the collection conveys the following conciliatory observation: "You shouldn't spend all your time studying."

Hartmann's autograph has been handed down to posterity in a gathering with various short compositions by Hartmann and others – a folder that bears, on its cover, the title: "Musical Memories from my earlier life."

NO. 31
CANZONETTA

This little Canzonetta has been handed down as "No. 5" – albeit the piece has been crossed out – in the manuscript for *Eight Sketches*, Opus 31 (see No. 10, above). The piece was printed in 1842 as a self-contained work in J.C. Gebauer's *Sangfuglen, Der Singvogel, et Blad for Kjendere og Elskere af Musik* [The Songbird, Der Singvogel, an album for Knowers and Lovers of Music].

The beginning of the composition was used again later on in No. IV of the *Piano Pieces* from 1864 with the title *Juletröst* [Yuletide Solace] and prefaced with a poem by Carl Andersen (see No.18): only the first 18 bars of the two versions are identical (notwithstanding the fact that they are notated, respectively, in 2/4 and 4/4), while the continuations of the music in the two pieces in question have nothing at all to do with each other.

NO. 32
IDEAS

The occasion for these "Ideas" is not known: the first of them is dated 10.11.1844 and was published as a facsimile in *Illustreret Tidende* in 1905, that is to say, *after* Hartmann's death. One might be stirred to wonder why it is precisely *this* piece that was chosen among the composer's many unpublished manuscripts for inclusion in this particular publication of a selected group of his works.

NO. 33
SONG WITHOUT WORDS. HOMESICKNESS

This composition, along with the three following pieces (Nos. 34/33, 35 and 36) and a number of different vocal compositions, form part of a manuscript entitled *№11 Manuskript ~~af~~ til trykte og ikke- ~~u~~ trykte mindre Compositioner f. Piano og Sang af J.P.E. Hartmann*, [No. 11 Manuscript ~~of~~ for printed and not ~~un~~printed shorter compositions for piano and voice by J.P.E. Hartmann] that is followed by a register of the folder's/album's contents. The folder's/album's design appears to indicate that what we have here is a print source for a publication which, as things would have it, was never to be published. What is not entirely clear is what the objective of the folder/album was or what it is that conjoins the various piano pieces and songs, aside from the fact that they all were composed during the period from October 1847 to May 1848. As a matter of fact, the three piano pieces, *Hjemvee*, *Om Foraaret* and *Vinteren* [Homesickness, In Spring and Winter], are dated within a week of each other (specifically, October 19-26), in the month of October 1847, and were accordingly composed at the same time that some of the songs from the *Sulamith og Salomon* song cycle were being created; these are also represented in the aforementioned folder/album.

A revised version of this piece was reused later on in No. IV of *Studies and Novelettes*, Opus 65 (No. 19).

NO. 34
IN SPRINGTIME

See above under the heading of No. 33. The opening theme was recycled in the final movement of the Sonatina in G minor (No. 2).[86]

85 Letter from Hofmeister to Hartmann of 10.1.1841, *Letters*, No. 110.

86 Lothar Brix, *Op. cit.*, p. 214, erroneously states that this applies to the whole piece.

NO. 35
THE WINTER

See above under the heading of No. 33. This piece was also reused by Hartmann later on, in the 1860s, namely, in a slightly divergent version, as No. III in *Piano Pieces* with the title, *Vikingefruens Dröm* [The Viking Lady's Dream] and a prefatory quote from Hans Christian Andersen's fairytale, *The Marsh King's Daughter* (see the present edition, no. 18).

NO. 36
SLOW WALTZ

This waltz has survived in two manuscripts. The one, represented in the collection described above under the heading of No. 33, is end-dated 8.11.1847. The other one has quite possibly been transcribed in Emma Hartmann's hand; it is dated with the same day as the first and is, in all likelihood, a direct transcription of Hartmann's own manuscript.

NO. 37
ALBUM LEAF

This small album leaf stems from the same time as the four preceding pieces: it is dated 9.7.1847. The piece is built over a melody that Hartmann composed one year earlier to B.S. Ingemann's poem, "Stork, Stork Langeben" [Stork, Stork Longlegs].

NO. 38
'20 JANUAR 1848'

The work was written in memory of King Christian VIII, whose day of passing is commemorated in the title.[87]

In a letter from Hartmann to the publishers, the composer discussed how the apothegm of Hans Christian Andersen was to be placed on the title page.[88] In another letter, written three weeks later, there is a discussion of a misprint in the proofs, which cannot be identified forthwith, but which does appear to have had some influence on the elaboration of a detail in the composition:

> The fd in *20 Januar* in question was originally a misprint, but since I found that it engendered a perfectly good variation, I let it stand and altered the following bars with the addition of a few notes.[89]

Hofmeister XIX, April 1848, mentions a German edition that appeared under the title "Trauer-Fantasie"; this edition is not known to us.

NO. 39
SLOW MINUET

The minuet was rendered in a manuscript, made in Hartmann's hand, albeit without any indication of the composer's identity; the manuscript is dated 2.8.1849. The manuscript contains, moreover, a number of different short dance movements, only one of which (No. 40) has been completed.

NO. 40
PIANO PIECE, 1849

See above under the heading of No. 39.

NO. 41
ALBUM LEAF

What it was that occasioned this unusually extensive album leaf (85 bars), which is dated d. 14.9.1854 is not known. The manuscript contains nothing that serves to indicate the identity of the composer.

NO. 42
LIKE A POLKA

As is the case with Nos. 32, 37, 46 and 50, *Illustreret Tidende* reproduced this manuscript in facsimile in 1905.[90]

NO. 43
MIDSUMMER NIGHT'S WALTZ

The composition, in a version for orchestra, originally formed part of The Royal Theatre's performance, in 1859, of Ludvig Holberg's *Kildereisen* as one section of Bournonville's "Intermedium", which was presented between the second and third acts of the play. For reasons that are treated in the *Description of Sources*, the piece is considered a self-contained piano composition in the present edition. As such, it has been handed down in both Hartmann's autograph and in a version printed by Hornemann & Erslev, which was re-published in 1872.

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87 In connection with the funeral service on February 26, 1848, Hartmann composed a funeral march for "The Royal Life Guards marching on foot", which was printed, similarly by Lose and Delbanco, as a piano reduction.

88 1.2.1848, *Letters*, No. 334.

89 21.2.1848, *Letters*, No. 338.

90 *Illustreret Tidende*, Volume 33, p. 479.

NO. 44
REEL FROM SJÆLLAND

The composition has the same origins as No. 43 and is also found both in manuscript and in the same printed edition as No. 43.

NO. 45
BELLMANN PICTURES. MINUETS.

The printed edition from 1859 consists of two minuets with a prefatory introduction, whereas the introduction appears to be missing in Hartmann's manuscript, dated 4.2.1852. This could serve to indicate that the two minuets were originally conceived as independent movements that were subsequently brought together for the work entitled *Bellmanske Billeder*. What is not made evident by either of the sources is what the title specifically refers to.

NO. 46
ALBUM LEAF

This short *fugato* of 7 bars is dated "July 1862". Neither the recipient of nor the occasion for the album leaf are known.

NO. 47
EVENING MOOD

This composition is found in no fewer than four different printed editions dating from the years between 1869 and 1895. What we have here is a re-working of a discarded piece, reproduced in source **B** of *Studier og Noveletter,* opus 65 (see No. 19 above); the discarded version in B Major is reproduced in App 5.

NO. 48
LIKE A FOLK SONG

The only known source for this movement is Hartmann's autograph, bearing no indication of the composer's identity. The inscription, made in an unknown hand, on the back of the sheet of music "(Rome 24 March 1870)", could serve to indicate that the manuscript had been sent to Hartmann's son, Carl, who was staying in Rome at this very time and was keeping up regular mail contact with his father.[91]

NO. 49
ALBUM LEAF

This piece constitutes Hartmann's contribution to an anthology containing works, composed by no fewer than 35 Nordic composers, for solo piano and for voice and piano, an anthology that was published at Immanuel Rees Publishing House in 1871. There might be cause to wonder why Hartmann is represented by a composition with such an "uncharacteristic" title in this anthology.

This is one of the very few compositions by Hartmann that exists only in a single printed version. We might accordingly draw the conclusion that the piece was written specifically for purposes of being part of this collection.

NO. 50
ON A MOTIVE FROM A SWEDISH FOLK TUNE

Whether or not what we have here was really composed on the model of a previously known Swedish song is not known; an inquiry put to the Svenskt Visarkiv in Stockholm has not resulted in any answer to this question. The manuscript is dated 24.9.1879.

NO. 51
ALBUM LEAF NO. 1

Hartmann's autograph manuscript is dated 30.7.1878.

Whether or not nos. 51 and 52 have any connection with each other (by sheer virtue of the numbering in the titles) cannot be determined. What is clearly evident is that they are dated with just over a year's interval between them.

NO. 52
ALBUM LEAF NO. 2

Hartmann's autograph manuscript is dated 18.8.1879.

NO. 53
PIECES FOR JOHAN PETER HARTMANN

Two short exercises composed for Hartmann's grandson, Johan Peter, in 1881, which make their appearance in the same manuscript as the variations, no. 24, described above.

NO. 54
THE SWANS, HUMORESQUE

This composition is dedicated to Viggo Neergaard, the landowner at Fuglsang on Lolland,[92] by way of gratitude "for our most recent meeting", following Hartmann's previous summer residence at Fuglsang (cf. the manuscript's dedication and dating, 17.6.1882).

In bb. 17-19, the words, "congratulations to the five! ...", are inserted; the title of the piece and these inserted words refer to what is written in a letter from Neergaard to Hartmann, penned 14 days earlier, in which it is reported that the swan – shortly after Hartmann's departure from Fuglsang – had in fact just hatched five cygnets.[93]

91 See *Letters*, Nos. 747-749 from February, March and April 1870.

92 Married to Hartmann's granddaughter, Bodil Neergaard.

93 3.6.1882, *Letters*, No. 932.

NO. 55
I AN ALBUM

This four bar cadence, with the appurtenant title, is dated 6.7.1885 [July 6, 1885]. It is, in all probability, Hartmann's last composition for piano. Quite possibly, what we have here is a contribution to Thyra Hammerich's album, seeing as Hartmann, in a letter written in May 1885 to Thyra's brother, Angul Hammerich, mentions such a contribution and specifically inquires about the format for the album.[94]

NO. 56
MARCH

There is no information to be found that pertains to this work, either regarding the occasion for its composition or any dating. It has been handed down without any indication of the composer's identity, but it is certainly in Hartmann's hand, written with blue ink, which could suggest that this is a relatively late composition.

APPENDIX

APP. 1
SONATA (EARLY VERSION OF OPUS 80)

The more detailed circumstances surrounding this early version of the large-scale piano sonata in A minor opus 80 are described above, under the heading of No. 5, and in the Description of Sources for no. 5. It is, moreover, treated separately in the *List of Emendations*, p. 650.

APP. 2, 3
SONATA FRAGMENTS I AND II

Two fragments in F major, ostensibly beginnings for a sonata movement. The first two bars of the fragments are virtually identical. Apart from this, though, the fragments are extremely different, both in their musical content and in their respective lengths (137 bars and 17 bars). These fragments apparently have nothing to do with any of Hartmann's four finished sonatas or with the sonatina.

APP. 4
PIANO PIECE

This is the original version (eventually discarded) of a composition, which – together with the re-written version (No. 20/II) – is found in the autograph manuscript for *Studier og Noveletter*, opus 65 (No. 19).

APP. 5
EVENING MOOD

A version of *Evening Mood* in the key of B major. See above, under the heading of No. 47 (source **E**)

94 *Letters*, No. 1041: "Alas, alas! The measurements for the music paper [that are to be used] for your sister's album have gone missing". Angul Hammerich was a friend – and also a distant relative – of the composer.

EINLEITUNG

(Fortsetzung aus Band 1)

NR. 12
DREI KLAVIERSTÜCKE OP. 38

Diese drei Klavierstücke treten in den Quellen als Sammlung wie als Einzelstücke auf. Eine Quelle deutet an, dass die beiden letzten Stücke der Erstausgabe in Wirklichkeit als ein und dasselbe Stück in zwei Teilen gedacht war (siehe *Description of Sources)*. Nicht entscheiden lässt sich, ob für die programmatischen Titel *Ballo Militare* und *Cantilena elegiaca* ein besonderer Anlass vorlag.

NR. 13
SECHS CHARAKTERSTÜCKE OP. 50

Aus einem Briefwechsel zwischen Hartmann und dem Musikverleger Delbanco geht hervor, dass die sechs Charakterstücke komponiert wurden, *bevor* Hans Christian Andersen seine kleinen, die Sammlung einleitenden Verse schrieb, da Hartmann in einem der erwähnten Briefe den Verleger bittet, über den Noten Platz zu lassen, sodass Andersens Verse eingesetzt werden können, wenn er sie geschrieben hat.[67] Der Zusammenhang zwischen dem musikalischen Inhalt der einzelnen Stücke und den hinzugefügten kleinen Versen leuchtet im Übrigen nicht immer ganz ein. Beispielsweise endet, worauf oft hingewiesen wurde, das erste Gedicht mit einer Schilderung der davon ziehenden wilden Schwäne zum Klang eines „Mollakkords", während das entsprechende Stück in reiner C-Dur endet!

Die Sammlung war zu Hartmanns Lebzeiten und nach seinem Tod weit verbreitet. Wilhelm Hansens neue Ausgabe von 1882 erschien in mehreren Auflagen, jede mit eigenem Rückseitenkatalog, der zeigt, dass die Stücke in den 1880er Jahren äußerst beliebt waren. Die Sammlung wurde 1912 von Adolf Ruthardt, ebenfalls im Musikverlag Wilhelm Hansen, neu herausgegeben, jetzt mit Titelblatt und hinzugefügten Gedichten in drei Sprachen (Dänisch, Deutsch und Englisch).[68]

Die Sammlung fand u.a. deshalb so weite Verbreitung, weil sich Hartmann hier dem rezeptionshistorisch etwas verächtlich als „Salonmusik" bezeichneten Stil annähert, also einer leicht zu spielenden und leicht verdaulichen Musik, wenngleich mit pianistischem *Schwung* und mit einem gewissen programmatischen Inhalt.[69] Hinzu kommt, dass die Stücke Kinder besonders ansprachen und damit auch ein pädagogisches Ziel verfolgten.[70]

Inger Sørensen weist in ihrer Analyse der sechs Stücke darauf hin, dass Carl Nielsen in seinem berühmten Aufsatz „Ord, Musik og Programmusik" (Worte, Musik und Programmmusik) das zweite Stück über den Schmetterling als das – für Nielsen völlig akzeptable – Beispiel eines programmatischen Titels anführt.[71]

NR. 14
DREI KLAVIERSTÜCKE

Diese drei Klavierstücke haben kaum etwas anderes gemein, als dass alle ursprünglich 1848-51 in der Reihe *JULEHILSEN til Store og Smaae fra DANSKE COMPONISTER* (Weihnachtsgrüße an Große und Kleine von dänischen Komponisten) gebracht wurden und danach ohne Werknummer unter dem Titel *Tre Klaverstykker* (Drei Klavierstücke) erschienen.

Das erste Stück, *Svensk Hjemvee Sommeren 1848* (Heimweh nach Schweden Sommer 1848) war vermutlich von Hartmanns Aufenthalt auf dem auf der Insel Fünen gelegenen Gut Tiselholt inspiriert, wo er mitten im Krieg mit Preußen den Sommer 1848 verbrachte und eine Gruppe schwedischer Offiziere kennengelernt hatte. Jedenfalls erhielt er danach einen Brief von Gutsbesitzer Carl Ulrich Jørgensen, der berichten konnte, dass er Hartmanns Komposition an einen der schwedischen Offiziere geschickt habe als eine Art Erinnerung an den Aufenthalt der Schweden auf Tiselholt.[72]

Das dritte Stück, *Andantino quasi Allegretto*, wird mit einem Gedicht von Hans Christian Andersen eingeleitet („Hun sidder derinde og spiller Klaver"), vielleicht eine Huldigung an Hartmanns

67 Briefe vom November und Dezember 1848, in denen Hartmann wiederholt erwähnen muss, dass er immer noch auf Andersens Gedichte warte (*Breve*, Nr. 370, 371 und 374).

68 Mit Plattennummer 15119 (Copyright 1912); Nr. 2, *Schmetterling*, erschien außerdem im gleichen Jahr als Sonderdruck mit der Plattennummer 15119b. Die Übersetzung der Gedichte in *Description of Sources.*

69 Hartmanns Haltung zur „Salonmusik" des 19. Jahrhunderts ist noch nicht näher untersucht worden.

70 Lothar Brix, *Op. cit.*, S. 124 führt einen ganzen Katalog solcher aus dem 19. Jahrhundert stammender „Kinderstücke" für Klavier auf, und zwar von dänischen wie deutschen Komponisten. Am berühmtesten sind Schumanns *Kinderszenen* op. 15 von 1838.

71 Inger Sørensen, *Op. cit.*, S. 263-264. Carl Nielsens Aufsatz von 1909 steht in John Fellow, *Carl Nielsen til sin Samtid*, København 1999, S. 125 ff.

72 Siehe *Breve*, Nr. 379 sowie Inger Sørensen, *Op. cit.*, S. 261f.

Gattin Emma, die im Übrigen am 6. März 1851 starb, knapp vier Monate nachdem das Stück gedruckt worden war.[73] Das Stück kam übrigens durch eine fast direkte Aufforderung der Verleger Lose und Delbanco zustande, die von Hartmann Material für ein neues Klavierheft wollten.[74]

Das das dritte Stück einleitende Gedicht lautet in deutscher Übersetzung:

> Sie sitzt dort im Zimmer und träumt am Klavier,
> Hör schwellen das Glück in den Tönen;
> Hier draußen am Fenster schau ich hin zu ihr,
> Ach, säh ich den Schatten der Schönen!
> Selbst er dringt durch Auge und Herz in die Seel',
> weit mehr als ein Bild wohl von Raffael.
>
> (Übers. Monika Wesemann)

NR. 15
ETUDES INSTRUCTIVES OP. 53

Hartmann war sich anscheinend im Zweifel darüber, wie er diese Sammlung von sechs Stücken mit ausgeprägtem Etüdencharakter nennen sollte. Am 5. Dezember 1851 nennt er sie „meine 6 namenlosen Kinder" und vier Wochen später „Caprices instructives".[75] Schließlich sollten sie aber doch heißen, was sie rechtmäßig wohl auch sind, nämlich *Etudes instructives.*

NR. 16
FANTASIESTÜCKE OP. 54

Die sechs Fantasiestücke erschienen 1855 bei Kistner in Leipzig mit einer gedruckten Widmung für Clara Schumann. Es war das erste und einzige Mal, dass ein Klavierwerk von Hartmann bei Kistner erschien. Das Werk wurde 1876 von Wilhelm Hansen neu aufgelegt.

Brix betrachtet Nr. 1 und 4 als zwei der schwächsten Charakterstücke, die Hartmann jemals geschrieben hat,[76] weshalb es geradezu eine Ironie des Schicksals ist, dass ausgerechnet diese Stücke einer der allergrößten internationalen Pianistenpersönlichkeiten der damaligen Zeit gewidmet waren. Hartmann hatte Clara Wieck 1836 in Leipzig und danach erneut 1839 in Berlin getroffen, bevor sie Robert Schumann heiratete, und er hatte noch viele Jahre hindurch eine enge Beziehung zu ihr. Zweimal war sie als gefeierte Pianistin in Kopenhagen, nämlich im Frühjahr 1842 und im Winter 1856. Während ihres ersten Besuchs war sie u.a. mit Hans Christian Andersen bei der Familie Hartmann sogar zum Essen eingeladen.[77]

NR. 17
NOVELLETTE IN SECHS KLEINEN STÜCKEN OP. 55

Wie aus den Datierungen in Hartmanns Manuskript hervorgeht, wurden diese Stücke über einen längeren Zeitraum von zweieinhalb Jahren, nämlich vom Dezember 1852 bis zum Juni 1855, geschrieben.

In Hartmanns Autograf (Quelle **A**) trägt das Werk den Titel *Børnestykker* (Kinderstücke) mit dem späteren Bleistiftzusatz *Lykønskning til en Fødselsdag* (Glückwunsch zum Geburtstag). Außerdem wurden, ebenfalls mit Bleistift, für drei Nummern Titel hinzugefügt: *Tagfat* (Fangen) (Nr. IV), *Morgenbøn* (Morgengebet) (Nr. V) und *Eventyr* (Märchen) (Nr. VI). Hinzugefügt wurden sie eindeutig, weil Hans Christian Andersen im Nachhinein beschlossen hatte, die Stücke mit einleitenden Gedichten zu versehen, die eben gerade einen Geburtstag schildern (s. unten). Damit erhebt sich die Frage, ob der einleitende Zusatz *Lykønskning til en Fødselsdag* als Überschrift zu Nr. I zu verstehen ist oder als neuer Titel für die gesamte Sammlung als Ersatz für deren ursprünglichen Titel *Børnestykker*.

In der gedruckten Ausgabe hat Hartmann die programmatische Tendenz unterstrichen, die der Sammlung durch die hinzugefügten Gedichte erwuchs, indem er den Titel von *Børnestykker* in *Novellette i sex Smaastykker* (Novellette in sechs kleinen Stücken) abänderte, aber auch indem er die Gedichte insgesamt auf einer Seite der Musik voranstellte. Dafür wurden aber weder der neue Gesamttitel noch die den einzelnen Stücken beigegebenen Titel vom Autografen in die gedruckte Ausgabe überführt. Diese Titel veranschaulichen vermutlich Andersens vorläufige Vorstellungen davon, wie die „Geschichte" zu erzählen wäre, wobei jedoch anzumerken ist, dass in der Endfassung zwischen den angeführten Titeln und den endgültigen Gedichten keine vollständige Übereinstimmung besteht. Beispielsweise geht es in Gedicht V um das Morgenlied, nicht um das Morgengebet, so wie auch der Zusammenhang zwischen dem Titel „Eventyr" und dem endgültigen Gedicht zu Nr. VI schwer zu erkennen ist.

Andersen berichtet in einem Brief an den Dichterkollegen Ingemann selbst davon, dass die Gedichte erst hinzugekommen seien, nachdem die Musik schon komponiert war:

> Hartmann hat sechs Musikstücke komponiert, sie sind unter dem Namen Novelletten erschienen, von mir vertextet wor-

73 Es gibt viele Aussagen darüber, dass Hans Christian Andersen ein großer Bewunderer von Emma Hartmann war.

74 Brief von Hartmann vom 17.9. 1850: „Als Erwiderung auf Ihr geehrtes Schreiben vom 10. dieses Monats teile ich mit, dass, da unter den verschiedenen Klavierstücken, die ich geschrieben habe, noch nicht genug Stoff für ein Heft ist […], ich Ihnen das versprochene Heft noch einige Zeit schuldig bleiben muss; doch hoffe ich, Ihnen recht bald sowohl ein solches Heft als auch ein passendes Einzelstück für Ihren diesjährigen Weihnachtsgruß bieten zu können." (*Breve*, Nr. 436). Letzteres Versprechen wurde mit diesem Beitrag zu Loses und Delbancos *Julehilsen 1851* eingelöst.

75 *Breve*, Nr. 475 und 476.

76 Lothar Brix, *Op. cit.*, S. 138.

77 Siehe die Einladung zum Abendessen von Emma Hartmann an Hans Christian Andersen in ihrem Brief vom 7.4. 1842. *Breve*, Nr. 135

> den, und das ist so zugegangen, dass ich, als er sie mir vorspielte, darin eine ganze Geschichte fand, die, da sie seinen eigenen musikalischen Gedanken ganz verdeutlichte, voran gedruckt worden ist; lassen Sie nur jemanden die Musik spielen und lesen Sie zugleich vor jedem kleinen Stück den entsprechenden Text.[78]

Die Gedichte schildern den Geburtstag des alten Lehrers in mehreren kleinen Episoden: das Ausschmücken des Klassenzimmers (Nr. I), die Ankunft des Lehrers in der Klasse (Nr. II), das Lied der Kinder für den Lehrer, das bei ihm alte Erinnerungen wachruft (Nr. III), die Reaktion der Kinder auf das Lied (Nr. IV), die Verfügung eines schulfreien Tages, nachdem das Morgenlied gesungen worden ist (Nr. V), die Kinder jubeln über den freien Tag, während der Schulmeister einsam im Schulzimmer zurückbleibt, erfüllt von „alten Erinnerungen", in der Musik unterstrichen durch das zusammenhanglose Zitat der vier Takte vom Anfang des Menuetts (Nr. VI).

Nicht alle fanden diese Kombination von Hartmanns Musik und Andersens Gedichten sonderlich gelungen. Richard Hove bemerkt zu op. 55 leicht trocken:

> Außerordentlich gelungen ist „Novellette in sechs Bildern",[79] das Werk gehört zu Hartmanns vornehmster Kleinkunst, nur glaube ich, es gewinnt, wenn man Andersens Text dazu nicht liest, bis man sich mit der Musik völlig vertraut gemacht hat, dann kann der Text keinen Schaden anrichten, eigentliche Programmmusik ist das nämlich nicht.[80]

Die sechs Gedichte findet man in der 1877 im Berliner Verlag Carl Simon erschienenen Neuauflage von op. 55 nicht, hier trägt die Sammlung nur den Titel *Novelletten, sechs kleine Stücke für das Pianoforte*. Vielleicht hatte der Herausgeber oder der Komponist selbst auch das Gefühl, dass die Gedichte der Erstausgabe in diesem Zusammenhang nicht richtig funktionierten.

Eine der sehr wenigen in dänischen Zeitschriften erschienenen zeitgenössischen Rezensionen zu Hartmanns Klaviermusik befasst sich genau mit dieser Sammlung. Nachzulesen ist sie in Immanuel Rées *Tidsskrift for Musik* 1857 im Zusammenhang mit einem längeren Aufsatz unter der Überschrift *Anmeldelse af udkomne Musikalier. Meddeelt af W.S. og P.I. Musikalier, bestemte for Underviisningen* (Besprechung erschienener Musikalien. Mitgeteilt von W.S. und P.I. Für den Unterricht bestimmte Musikalien). Op. 55 wird hier dargestellt als eine „… anspruchslose Komposition, die in Stil und Gedanken edle Gesinnung und Reinheit atmet, deshalb aber auch ganz im Gegensatz zu den vielen unglücklichen Pianofortestücken steht, die im Unterricht viel zu viel benutzt werden…". Die Rezension schließt mit folgenden Worten: „Die wenigsten werden die Novellette jedoch beim flüchtigen Durchspielen genießen können, aus diesem Grund hat sie aber auch umso mehr bleibenden Wert."[81]

Die Genrebezeichnung „Novellette", der endgültige Titel der Sammlung in der gedruckten Ausgabe, ist mit seinem direkten literarischen Bezug[82] u. a. von Schumann (op. 21) und Gade (op. 29) her bekannt. Zehn Jahre später griff Hartmann in seinen *Studier og Novelletter* (Studien und Novelletten) op. 65 das Genre auf. Der Singular „Novellette" könnte darauf hindeuten, dass Hartmann meinte, die Titelbezeichnung beziehe sich auf „Novelle" (was laut Schumann ja nicht der Fall ist), dass sie aber auch betone, dass alle sechs Stücke eine einheitliche, zyklische Erzählung, also eine Novelle, bilden, was sie wohl, abgesehen von einer kurzen motivischen Übereinstimmung zwischen den Stücken III (Anfangsmotiv) und VI (Takt 75-78) auch nicht tun.[83]

NR. 18
KLAVIERSTÜCKE

Auch diese vier Klavierstücke von 1864 sind in keiner Weise einheitlich, weder stilistisch noch genremäßig. Den Quellen ist nicht zu entnehmen, wie und wann während des Entstehungsprozesses die Texte eingefügt wurden, die beiden ersten von Hans Christian Andersen, die beiden letzten von Carl Andersen, dem Museumsdirektor von Schloss Rosenborg. Hans Christian Andersens Text zu Nr. I, „Gudfa'er fortæller" (Der Herrgott erzählt) ist nur aus dieser Klaviersammlung von Hartmann bekannt, während es sich bei dem Text zu Nr. II, „Gjallerhornet lød" (Das Gallierhorn ertönte), um ein Zitat aus dem Märchen *Dynd-Kongens Datter* (Des Schlammkönigs Tochter) handelt, das sechs Jahre zuvor erschienen war.[84]

NR. 19
STUDIEN UND NOVELLETTEN OP. 65

Als Besonderheit in Hartmanns Klaviermusik umfassen die Quellen zu diesem Werk sowohl eine Kladde (Vorlage der Reinschrift), eine Reinschrift (Druckvorlage in fremder Hand) als auch den Erstdruck.

Die Kladde ist besonders interessant, weil sie eine Sammlung von dreizehn Sätzen mit ganz unterschiedlichem Status enthält:

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78 Brief vom 31.12. 1855, siehe Kirsten Dreyer (Hrsg.), *H. C. Andersens brevveksling med Lucie & B.S. Ingemann*, København 1997, Brief 199

79 Keine der gedruckten Ausgaben trägt genau diesen Titel!

80 Richard Hove, *J.P.E. Hartmann*. København 1934, S. 43.

81 *Tidsskrift for Musik*, første Aargang Nr. 1, S. 4.

82 *Novellette*: Eigentlich ein kürzeres Stück Fiktionsprosa. Schumann betont jedoch, dass er sich mit der Genrebezeichnung „Novellette" nicht auf Literarisches beziehe, sondern dass es sich um eine indirekte Liebeserklärung an seine zukünftige Gattin Clara Wieck handele, nämlich durch den Lautzusammenhang des Wortes mit Claras Namensschwester, der englischen Sängerin Clara Novello.

83 Dazu ist zu sagen, dass sich gerade diese Motivwiederholung in Hartmanns Autograf (**A**) nicht findet, siehe *List of Emendations*.

84 Beide Texte stehen in H.C. Andersen, *Samlede Værker*, Bd. 8, *Digte II*, København 2005, S. 359 und 614. "Gudfa'er fortæller" wurde direkt für Hartmanns Klavierstücke geschrieben, während das Zitat aus „Des Schlammkönigs Tochter" für die Klaviersammlung ausgewählt wurde (das Andersenmärchen war im Mai 1858 erschienen).

neun Sätze, die als op. 65 gedruckt wurden,
zwei Sätze, die der Komponist in einem gesonderten Heft ausgeschrieben wissen wollte (Nr. 20 der vorliegenden Ausgabe),
einen Satz, den er verwarf (Anh. 5 der vorliegenden Ausgabe),
einen Satz, den er verwarf und später in einer anderen Fassung als Manuskript niederschrieb, worauf er als das eine der beiden Klavierstücke Nr. 20 fungierte (die verworfene Fassung in Anh. 4 der vorliegenden Ausgabe).

Auch in einem weiteren Punkt sticht die Sammlung ab: Im Gegensatz zu nahezu allen übrigen Drucken von Hartmanns Klaviermusik liegt aus den Jahren um 1880 *keine* Neuauflage bei Wilhelm Hansen vor. Dafür lässt sich keine einleuchtende Erklärung finden. Ungewöhnlich ist auch die Tatsache, dass keines der Stücke in den beiden Manuskripten mit einem Datum versehen ist.

NR. 20
ZWEI KLAVIERSTÜCKE (MUSIKBLADE ...1866)

Die beiden Stücke sind Teil von Hartmanns oben unter Nr. 19 erwähntem Manuskript mit dreizehn Stücken. In diesem Manuskript gibt Hartmann ausdrücklich an, dass er diese beiden Stücke in einem gesonderten Heft gedruckt haben möchte. Ein solches Heft erschien nie, stattdessen wurden sie in *Musikblade udgivne af Foreningen Fremtiden 1866* (Musikblätter herausgegeben vom Verein Zukunft 1866) veröffentlicht, zusammen mit Werken von Niels W. Gade, C.I. Hansen, Franz Neruda und Peter Heise. Das eine der Stücke, Allegro agitato in h-Moll, erschien außerdem 1880 bei Wilhelm Hansen als selbständiger Druck.

Eine verworfene Fassung des zweiten Stücks in Es-Dur ist in der vorliegenden Ausgabe als Anh. 4 wiedergegeben.

NR. 21
FANTASIESTÜCK (MUSIKBLADE ...1871)

Das Stück wurde im 3. Heft der *Musikblade udgivne af Foreningen Fremtiden 1871* gedruckt, zusammen mit Werken von August Winding, Julius Steenberg, Hans Matthison-Hansen, F. Andersen sowie Peter Heise, und als Sonderdruck 1880 bei Wilhelm Hansen neu aufgelegt.

Eine ursprüngliche, etwas abweichende Fassung in Fis-Dur findet man in dem Manuskript mit der Datierung „Fredensborg 13/10 69“ (Quelle **C**).

NR. 22
FANTASIESTÜCK (FREMTIDENS NYTAARSHEFTE 1875)

Das Autograf zu diesem Stück trägt das Enddatum „J.P.E. Hartmann / Nærum 3 October 1874“. Gedruckt wurde das Stück danach im 4. Heft der *Musikblade udgivne af Foreningen Fremtiden 1875*, mit Werken von F. Andersen, C.J. Hansen, Peter Heise, Gottfred Matthison-Hansen, Valdemar Schiött und August Winding. Auch dieses Stück wurde von Wilhelm Hansen 1880 neu aufgelegt.

NR. 23
KLAVIERSTÜCKE AUS ÄLTERER UND NEUERER ZEIT OP. 74

Die Sammlung von Klavierstücken op. 74 hat enge Verbindungen zu den Sonaten in g-Moll und F-Dur (Nr. 2 und 3).

Außer der Widmung für den Sohn Emil weiß man nichts Näheres über die Umstände der Veröffentlichung des Werkes im Jahr 1878, somit weiß man auch nicht, warum Hartmann gerade hier zu zwei Klavierwerken zurückkehrte, die über fünfundzwanzig Jahre zuvor komponiert worden und beide ungedruckt geblieben waren.

Der Titel spielt auf den Umstand an, dass es sich hier um die Zusammenstellung von Auszügen aus den früher genannten Werken handelt, die mit neu komponiertem Material kombiniert wurden. Beispielsweise ist der zweite Satz des Werkes der einzige ganz durchkomponierte (datiert 18.1.1877), da die übrigen vier Sätze mehr oder weniger auf Material aus den beiden erwähnten Sonaten aufbauen. Hartmann hatte ursprünglich ein anderer Werktitel vorgeschwebt, das Autograf **B** trägt auf dem Umschlag jedenfalls den Titel *Nyt og Fornyet* (Neu und erneuert), eine Charakteristik, die so gesehen besser zu dem Werk passt als der endgültige Titel *Klaverstykker fra ældre og nyere Tid* (Klavierstücke aus älterer und neuerer Zeit) der gedruckten Ausgabe.

Im Autografen tragen der erste, der zweite und der vierte Satz die Daten 5. März 1877, 12. Januar 1877 und 20. März 1877. Wie festzustellen ist, hat Hartmann also die Arbeit am zweiten Satz, dem einzigen neu komponierten Satz der Suite, begonnen. Für den dritten Satz liegt keine Datierung vor, was daran liegt, dass Hartmann hier direkt das ursprüngliche Manuskript der F-Dur-Sonate benutzt, während die fehlende Datierung des fünften Satzes auf den Umstand zurückzuführen ist, dass die letzten Manuskriptseiten nicht überliefert sind (zu beiden Umständen siehe *Description of Sources*).

Nr. I
Takt 1-44 bauen bis zum Wiederholungszeichen im Wesentlichen auf dem ersten Satz der g-Moll-Sonate auf, während der Rest des Satzes von der Sonate unabhängig ist, was aus Hartmanns Autograf der Sonate deutlich hervorgeht; darin wurden im ersten, nicht aber im letzten Teil mehrere Änderungen vorgenommen, die sich in op. 74 wiederfinden. Am Ende des Satzes, Takt 65-71, taucht das Thema der Sonate wieder auf.

Nr. II
Der einzige ganz und gar neu komponierte Satz von op. 74.

Zahlreiche Bleistiftkorrekturen wurden mit Blick auf die gedruckte Ausgabe von 1878 ausgearbeitet. Diese Korrekturen wurden in die vorliegende Ausgabe übernommen, während relevante Einzelheiten der ursprünglichen Tintenfassung in *List of Emendations* als Varianten angeführt sind.

Nr. III
Im Großen und Ganzen identisch mit dem zweiten Satz der F-Dur-Sonate von 1854.

Nr. IV
Baut mit einer Reihe von Erweiterungen auf dem dritten Satz der F-Dur-Sonate auf.

Nr. V
Die einzige Verbindung zum letzten Satz der g-Moll-Sonate sind die ersten zwölf Takte, die harmonisch und motivisch die entsprechenden Takte der Sonate wiederverwenden, sowie der Wechsel zu As-Dur im Mittelteil. Nr. V schließt dafür jedoch nicht in g-Moll, wie das in der Sonate der Fall ist, sondern in Es-Dur.

NR. 24
THEMA MIT 14 VARIATIONEN

Dies ist das erste und einzige Mal, dass Hartmann in einem Klavierwerk die Form Thema mit Variationen benutzt. Wenn man bedenkt, wie vorherrschend gerade dieser Formtypus bei den Komponisten des 19. Jahrhunderts war, mag es erstaunen, dass er die Variationsform nicht auch in anderen, ehrgeizigeren Klavierwerken eingesetzt hat.

Hartmann komponierte diese Variationen über ein sehr einfaches Thema in C-Dur 1888 für seinen achtjährigen Enkel Johan Peter. Das Manuskript trägt das Datum „Nærum 5/8 81“ und lässt erkennen, dass Johan Peter das Manuskript dazu benutzte, die Notation von Skalen und anderes zu üben. Die Reihenfolge der Variationen wurde unterwegs geändert, zum einen wurden die Notenblätter zerschnitten und neu wieder zusammengeklebt, zum anderen wurden die ursprünglichen Nummern mit Bleistift in die in der vorliegenden Ausgabe angeführte Reihenfolge abgeändert.

Das Manuskript enthält eine andere kleine Komposition, die vermutlich ebenfalls für den Klavierunterricht von Johan Peter geschrieben wurde (s. Nr. 53).

C. EINZELWERKE

NR. 25
GRAND VALSE

Es handelt sich vermutlich um eine von Hartmanns frühesten Kompositionen für die etwas größere Form. Das Manuskript trägt das Datum „3/3 26“ (Hartmann war zu dem Zeitpunkt noch keine 21 Jahre alt) und den pompösen Titel *Grand Vals pour le Piano-Forte*; das Werk wurde aber anscheinend nie veröffentlicht.

NR. 26
FANTASIE, OP. 7

Das kleine Stück ohne Titel ist mit dem Enddatum „Kjøbenhavn, d: 25 Juni 1837. Zur freundschaftlichen Erinnerung von J:P:E: Hartmann“ versehen. Es wurde ein halbes Jahr nach seiner Heimkehr von der ersten großen Auslandsreise im Jahr 1836 komponiert, nahezu gleichzeitig mit der Komposition der ersten Sinfonie. Wem die Widmung galt ist unbekannt.

NR. 27
KLAVIERSTÜCK, 1837

Das kleine Stück ohne Titel ist mit der Enddatierung „Kjøbenhavn, d: 25 Juni 1837. Til venskabelig Erindring fra J:P:E:Hartmann“ (Kopenhagen, d. 25. Juni 1837. Zur freundschaftlichen Erinnerung von J.P.E. Hartmann) überliefert. Es wurde ein halbes Jahr nach Hartmanns Rückkehr von der ersten großen Reise ins Ausland 1836 komponiert, fast gleichzeitig mit der ersten Symphonie. Wem die Widmung gilt, ist unbekannt.

NR. 28
INTRODUKTION UND ANDANTINO RELIGIOSO OP. 26

Es ist unklar, was sich hinter dem Ausdruck „religioso“ des Titels verbirgt. Hove gibt ohne näheren Beleg an, der Ausdruck könne darauf verweisen, dass „das Stück von einer Improvisation auf der Orgel her stammt.“[85]

Der Erstdruck erschien bei Hofmeister in Leipzig, der ihm die Werknummer „26“ gab, nachdem er zunächst den Druck des ursprünglichen „op. 26“, nämlich der *Tre Genrestykker* (Drei Genrestücke) (Nr. 9), abgelehnt hatte. Über seine etwas selbstherrliche Disposition (das Werk war zu diesem Zeitpunkt bereits erschienen) schrieb Hofmeister im Januar 1841 an Hartmann:

> Dieser *Andantino* kann allerdings für ein selbständiges Werk gelten und musste zu genauerer Bezeichnung im Handel auch eine Nummer haben. Ich gab also 26 und Sie werden leicht den *Genrestücken* eine andere Nummer geben können.[86]

NR. 29
ALTE ERINNERUNGEN

Dieses Stück ist im Manuskript zu op. 37 (in der vorliegenden Ausgabe Nr. 11, Source **C**) als „Nr. 1“ überliefert. Hartmann hat über dem ersten Notensystem die Worte „NB Udskrives ikke“ (NB Nicht ausschreiben) sowie den Titel „Gamle Minder“ (Alte Erinne-

85 Richard Hove, *Op. cit.*, S. 39.

86 Brief vom 10.1. 1841 von Hofmeister an Hartmann, *Breve*, Nr. 110.

rungen) hinzugefügt, in gewissem Sinn einander widersprechende Zusätze. Das Stück war somit nicht Teil der gedruckten Ausgaben von op. 37 und wird hier als selbständiges Werk aufgeführt. Es lässt sich nicht entscheiden, worauf sich der Titel konkret bezieht.

NR. 30
HAMBURGER SCHOTTISCH

Hamburger Schottisch ist ein aus der Gegend von Vejle in Jütland stammender dänischer Volkstanz, normalerweise im Stil der Polka im 2/4-Takt. Hartmanns Musik wurde 1841 in einer Sammlung mit Klaviertänzen für den Kopenhagener Studentenverein gedruckt, die im Übrigen auch Tänze von Hartmanns Frau Emma enthielt. Das Titelblatt der Sammlung bringt folgende entschuldigende Feststellung: „Man kann nicht immer fort Studiren."

Hartmanns Autograf ist in einer gefalteteten Lage mit verschiedenen kleinen Sätzen von Hartmann und anderen überliefert und trägt auf dem Umschlag den Titel „Noder/Erindringer fra min tidligere Tid" (Noten/Erinnerungen aus meiner früheren Zeit).

NR. 31
CANZONETTA

Diese kleine Canzonetta ist im Manuskript zu *Otte Skitser* (Acht Skizzen) op. 31 (oben Nr. 10) als – wenngleich ausgestrichene – „Nr. 5" überliefert. Sie wurde 1842 als selbständiges Stück in J.C. Gebauers *Sangfuglen, Der Singvogel, et Blad for Kjendere og Elskere af Musik* (ein Blatt für Kenner und Liebhaber von Musik) abgedruckt.

Der Anfang des Satzes wurde später in Nr. IV der Klavierstücke von 1864 unter dem Titel *Juletröst* (Weihnachtstrost) mit einem voran gestellten Gedicht von Carl Andersen wiederverwendet (s. Nr. 18, *Klavierstücke*); nur die ersten 18 Takte der beiden Fassungen sind identisch, obgleich im 2/4- bzw. 4/4-Takt notiert, während die Fortsetzung beider Stücke nichts miteinander zu tun hat.

NR. 32
EINFÄLLE

Der Anlass zu diesen „Indfald" (Einfällen) ist nicht bekannt. Der erste trägt das Datum 10.11.1844 und wurde 1905 als Faksimile in *Illustreret Tidende* gebracht, also erst nach Hartmanns Tod. Erstaunlich ist, dass man unter den vielen unveröffentlichten Manuskripten des Komponisten ausgerechnet dieses Stück ausgewählt hatte.

NR. 33
LIED OHNE WORTE. HEIMWEH

Dieser Satz geht zusammen mit den drei nachfolgenden (Nr. 34, 35 und 36) sowie einer Reihe unterschiedlicher Vokalsätze in ein Manuskript mit dem Titel *N°11 Manuskript ~~af~~ til trykte og ikke- ~~u~~ trykte mindre Compositioner f. Piano og Sang af J.P.E. Hartmann*, (Manuskript zu gedruckten und nicht gedruckten kleineren Kompositionen für Piano und Gesang von J.P.E. Hartmann) ein, dem ein Verzeichnis über den Inhalt des Heftes folgt. Die Gestaltung des Heftes spricht dafür, dass es sich hier um die Druckvorlage für eine Veröffentlichung handelt, die dann nie erschienen ist. Der Zweck des Heftes wird nicht deutlich, auch erfährt man nicht, was die verschiedenen Klavierstücke und Lieder verbindet, abgesehen von der Tatsache, dass sie alle im Zeitraum Oktober 1847 bis Mai 1848 komponiert wurden. Das Datum der drei Klavierstücke *Hjemvee* (Heimweh), *Om Foraaret* (Im Frühling) und *Vinteren* (Winter) stammt in allen drei Fällen aus derselben Woche im Oktober 1847 (19.-26. Oktober), d.h. sie wurden gleichzeitig mit einigen Liedern des Liedzyklus *Sulamith og Salomon* (Sulamith und Salomon) komponiert, die in dem Heft ebenfalls vertreten sind.

Eine überarbeitete Fassung des Stücks wird später in Nr. IV der *Studien und Novelletten* op. 65 (Nr. 19) wiederverwendet.

NR. 34
IM FRÜHLING

Siehe oben unter Nr. 33. Das Anfangsthema wird im letzten Satz der Sonatine in g-Moll (Nr. 2) wiederverwendet.[87]

NR. 35
WINTER

Siehe oben unter Nr. 33. Auch dieses Stück verwendet Hartmann später in den 1860er Jahren erneut, nämlich in einer leicht abweichenden Fassung als Nr. III in *Klavierstücke* mit dem Titel *Vikingefruens Dröm* (Der Traum der Wikingerfrau) und mit einem voran gestellten Zitat aus Hans Christian Andersens Märchen *Des Schlammkönigs Tochter* (in der vorliegenden Ausgabe Nr. 18).

NR. 36
LANGSAMER WALZER

Dieser Walzer ist in zwei Manuskripten überliefert, einmal in der oben unter Nr. 33 angeführten Sammlung mit dem Enddatum 8.11.1847, zum anderen möglicherweise von Emma Hartmanns Hand mit dem gleichen Datum wie das erste und wahrscheinlich als direkte Abschrift von Hartmanns eigenem Manuskript.

NR. 37
STAMMBUCHBLATT

Dieses kleine Stammbuchblatt stammt aus der gleichen Zeit wie die vier vorigen Stücke; es trägt das Datum 9.7. 1847. Das Stück baut auf Hartmanns ein Jahr zuvor komponierter Melodie zu B.S. Ingemanns Gedicht „Stork, Stork Langeben" (Storch, Storch Langbein) auf.

87 Lothar Brix, *Op. cit.*, S. 214, gibt irrtümlich an, dies gelte für das ganze Stück.

NR. 38
‚DER 20. JANUAR 1848'

Das Werk wurde zum Gedenken an König Christian VIII. geschrieben, dessen Todestag im Titel angegeben ist.[88]

In einem Brief an die Verleger überlegt Hartmann, wie die Sentenz von Hans Christian Andersen auf der Titelseite platziert werden sollte.[89] In einem zweiten Brief erörtert er drei Wochen später einen Korrekturdruckfehler, der sich nicht ermitteln lässt, der jedoch anscheinend für die Gestaltung eines Details der Komposition wichtig war:

> Das fragliche fd [im Manuskript] vom *20. Januar* war ursprünglich ein Druckfehler; da ich aber fand, dass er eine ganz gute Abwechslung bot, ließ ich ihn stehen und passte danach die folgenden Takte mit dem Zusatz von zwei Noten an.[90]

Hofmeister XIX, April 1848, erwähnt eine deutsche Ausgabe mit dem Titel „Trauer-Fantasie", die jedoch nicht bekannt ist.

NR. 39
LANGSAMES MENUETT

Das Menuett steht in einem Manuskript von Hartmanns Hand mit dem Datum 2.8.1849, doch ohne Komponistenangabe. Es enthält im Übrigen mehrere andere kurze Tanzsätze, von denen nur einer abgeschlossen ist. (Nr. 40).

NR. 40
KLAVIERSTÜCK, 1849

Siehe oben unter Nr. 39.

NR. 41
ALBUMBLATT

Der Anlass für dieses ungewöhnlich umfassende Albumblatt (85 Takte) mit dem Datum 14.9.1854 ist nicht bekannt. Der Komponist des Manuskripts ist nicht angegeben.

NR. 42
POLKAMÄSSIG

Wie die Nummern 32, 37, 46 und 50 brachte die *Illustreret Tidende* 1905 das Manuskript in Faksimile.[91]

NR. 43
JOHANNISABEND-WALZER

Der Satz in Orchesterfassung gehörte ursprünglich zu der 1859 vom Königlichen Theater in Kopenhagen inszenierten Aufführung des Holbergstückes *Kildereisen* (Die Quellenreise), und zwar als Teil von Bournonvilles „Intermedium" zwischen dem 2. und 3. Akt des Theaterstückes. Aus den in der Quellendarstellung dargelegten Gründen wird er in der vorliegenden Ausgabe als selbständiger Klaviersatz betrachtet. Als solcher ist er in Hartmanns Autograf sowie in einer bei Hornemann & Erslev 1872 neu aufgelegten Ausgabe überliefert.

NR. 44
SEELÄNDISCHER REEL

Der Satz hat den gleichen Ursprung wie Nr. 43 und liegt ebenfalls sowohl im Manuskript als auch im gleichen Druck wie Nr. 43 vor.

NR. 45
BELLMANSCHE BILDER. MENUETTE

Die gedruckte Ausgabe von 1859 besteht aus zwei Menuetten mit einer Einleitung, während diese Einleitung in Hartmanns Manuskript vom 4.2. 1852 fehlt, was darauf hindeuten könnte, dass die beiden Menuette ursprünglich als selbständige Sätze gedacht waren, die dann zu dem Werk *Bellmanske Billeder* (Bellmansche Bilder) zusammengefasst wurden. Worauf sich der Titel konkret bezieht, ist keiner Quelle zu entnehmen.

NR. 46
STAMMBUCHBLATT

Dieses kurze *fugato* von sieben Takten trägt das Datum „Juli 1862". Der Empfänger oder der Anlass dieses Stammbuchblattes ist nicht bekannt.

NR. 47
ABENDSTIMMUNG

Diese Komposition liegt in nicht weniger als vier verschiedenen, in den Jahren 1869-1895 erschienen Ausgaben vor. Es handelt sich um die Bearbeitung eines verworfenen Stückes, das in Quelle **B** von *Studien und Novelletten* op. 65 (s. Nr. 19 oben) wiedergegeben ist; die verworfene Fassung in H-Dur steht in Anh. 5.

NR. 48
IM VOLKSLIEDTON

Die einzige Quelle zu diesem Satz ist Hartmanns Autograf ohne Komponistenangabe. Die Aufschrift in fremder Hand „(Rom 24 Marts 1870)" auf der Rückseite des Notenblattes könnte dafür

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88 Zur Beisetzung am 26. Februar 1848 komponierte Hartmann einen Trauermarsch für „die königliche Leibgarde zu Fuß", der als Klavierauszug ebenfalls bei Lose und Delbanco gedruckt wurde.

89 1.2. 1848, *Breve*, Nr. 334.

90 21.2. 1848, *Breve*, Nr. 338.

91 *Illustreret Tidende*, Heft 33, S. 479.

sprechen, dass das Manuskript an Hartmanns Sohn Carl geschickt wurde, der sich zu der Zeit in Rom aufhielt und mit dem Vater laufenden brieflichen Kontakt hatte.[92]

NR. 49
ALBUMBLATT

Das Stück ist Hartmanns Beitrag zu einer Anthologie mit Werken für Soloklavier oder Gesang und Klavier von nicht weniger als fünfunddreißig nordischen Komponisten, die 1871 im Verlag Immanuel Rees erschien. Es mag erstaunen, dass Hartmann ausgerechnet in dieser Anthologie mit einer Komposition mit einem so „uncharakteristischen" Titel vertreten ist.

Es handelt sich um eine der wenigen Kompositionen von Hartmann, die nur in einer einzigen gedruckten Fassung vorliegt. Es steht also zu vermuten, dass das Stück genau im Hinblick auf diese Sammlung geschrieben wurde.

NR. 50
NACH MOTIV EINES SCHWEDISCHEN VOLKSLIEDS

Man weiß nicht, ob es sich um eine im Voraus bekannte schwedische Liedmelodie handelt. Eine Anfrage beim Svensk Visarkiv in Stockholm erbrachte keine Antwort auf diese Frage. Das Manuskript trägt das Datum 24.9.1879.

NR. 51
STAMMBUCHBLATT NR. 1

Hartmanns Autograf zeigt das Datum 30.7.1878. Inwieweit Nr. 51 und 52 (durch die Nummerierung der Titel) miteinander in irgendeinem Zusammenhang stehen, lässt sich nicht entscheiden. Wie zu sehen ist, liegt das Datum der beiden Kompositionen gut ein Jahr auseinander.

NR. 52
STAMMBUCHBLATT NR. 2

Hartmanns Autograf trägt das Datum 18.8.1879.

NR. 53
STÜCKE FÜR JOHAN PETER HARTMANN

Zwei kleine Übungsstücke für Hartmanns Enkel Johan Peter von 1881, im gleichen Manuskript wie die Variationen, Nr. 24, oben.

NR. 54
DIE SCHWÄNE, HUMORESKE

Diese Gelegenheitskomposition ist dem Gutsbesitzer Viggo Neergaard von Gut Fuglsang auf der Insel Lolland gewidmet,[93] als ein Dankeschön für Hartmanns Sommeraufenthalt auf Fuglsang (vgl. die Widmung und das Datum des Manuskripts vom 17.6.1882). In Takt 17-19 wurden die Worte „gratulerer til de fem!" (gratuliere zu den fünfen) eingesetzt. Der Titel und die eingesetzten Worte beziehen sich auf einen vierzehn Tage zuvor von Neergaard an Hartmann gerichteten Brief, in dem mitgeteilt wird, dass der Schwan, kurz nach Hartmanns Abreise von Fuglsang, genau fünf Schwanenküken geboren hatte.[94]

NR. 55
IN EINEM STAMMBUCH

Diese vier Takte umfassende Kadenz mit der dazu gehörigen Überschrift trägt das Datum 6.7.1885. Es ist vermutlich Hartmanns letzte Komposition für Klavier. Möglicherweise handelt es sich um einen Beitrag zu Thyra Hammerichs Stammbuch, da Hartmann in einem Brief an Thyras Bruder Angul Hammerich vom Mai 1885 einen solchen Beitrag erwähnt und speziell nach dem Format des Stammbuchs fragt.[95]

NR. 56
MARSCH

Zu diesem Werk liegen keine Angaben vor, weder über den Anlass noch über die Datierung. Es ist ohne Komponistenangabe überliefert, stammt aber von Hartmanns Hand und wurde mit blauer Tinte geschrieben, was auf ein verhältnismäßig spätes Werk schließen lässt.

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92 Siehe *Breve*, Nr. 747-749 vom Februar, März und April 1870.

93 Verheiratet mit Hartmanns Enkelin Bodil Neergaard.

94 *Breve*, Nr. 932 vom 3.6. 1882.

95 *Breve*, Nr. 1041: „O Vee, o vee! Maalet til Nodebladet for Deres Søsters Stambog er blevet forlagt for mig…" (Oh Weh, oh Weh! Das Maß zum Notenblatt für das Stammbuch Ihrer Schwester ist verlegt worden). Angul Hammerich war ein Freund und entfernter Verwandter des Komponisten.

D. ANHANG

ANH. 1 SONATA (FRÜHE FASSUNG VON SONATE OPUS 80)

Die näheren Umstände der Entstehung dieser frühen Fassung der großen Klaviersonate in a-Moll op. 80 wurden oben unter Nr. 5 sowie in der Quellendarstellung zu Nr. 5 eingehender dargelegt. Außerdem wird sie gesondert in *List of Emendations*, S. 650 behandelt.

ANH. 2, 3 FRAGMENTE EINES SONATENSATZES

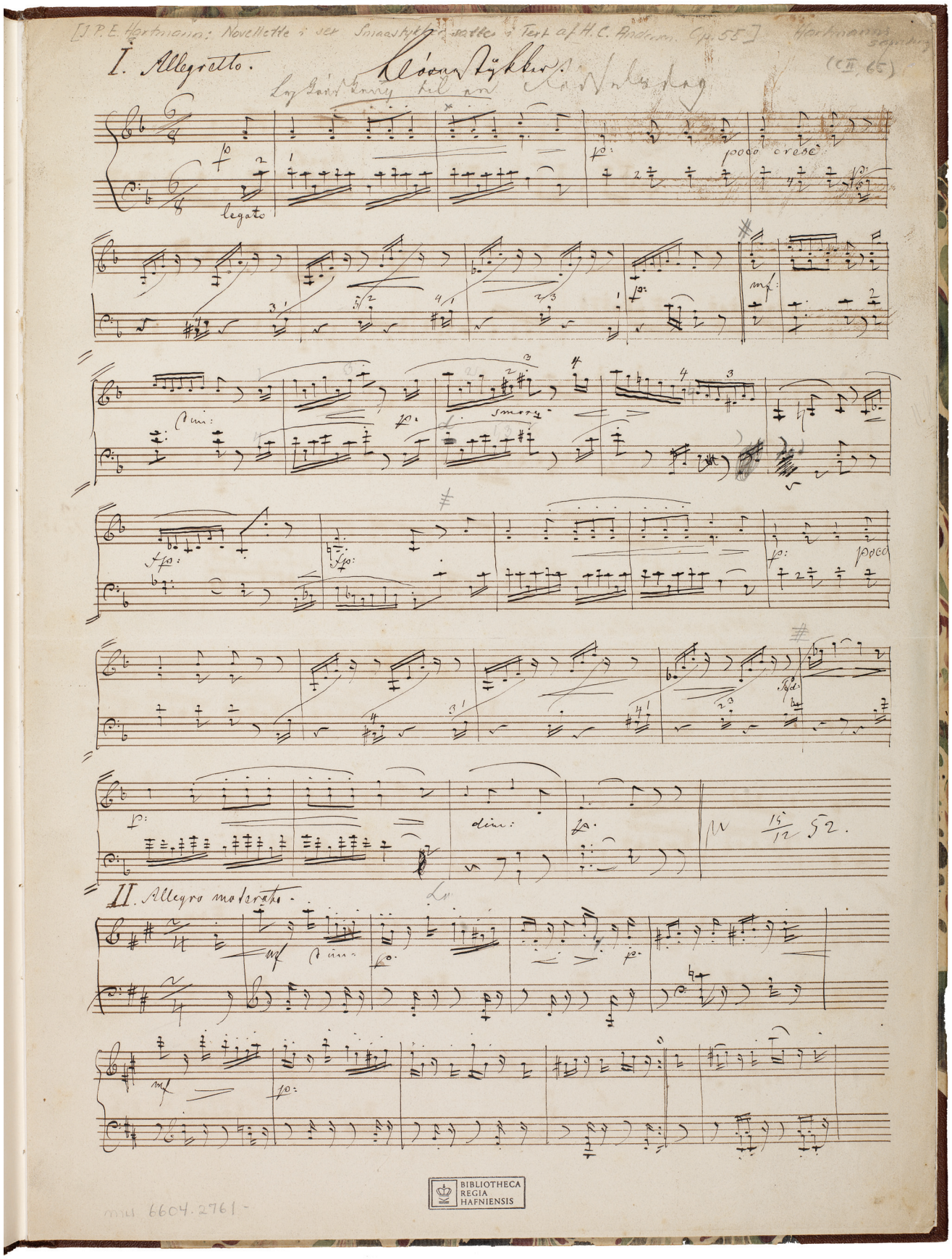
Zwei Fragmente in F-Dur als Anfang eines Sonatensatzes. Die ersten beiden Takte der Fragmente sind im Großen und Ganzen identisch, abgesehen davon aber sind die Fragmente vom musikalischen Inhalt wie von der Länge her äußerst unterschiedlich (137 Takte gegenüber 17 Takten). Die Fragmente haben nichts mit Hartmanns vier abgeschlossenen Sonaten oder Sonatinen zu tun.

ANH. 4 KLAVIERSTÜCK

Es handelt sich um die Urfassung, die – zusammen mit der umgeschriebenen Fassung (Nr. 20/II) – im Autografen zu *Studien und Novelletten* op. 65 (Nr. 19) zu finden ist.

ANH. 5 ABENDSTIMMUNG

Die H-Dur-Fassung von *Aftenstemning* (Abendstimmung). Siehe oben unter Nr. 47 (Quelle **E**).



FACS. 4

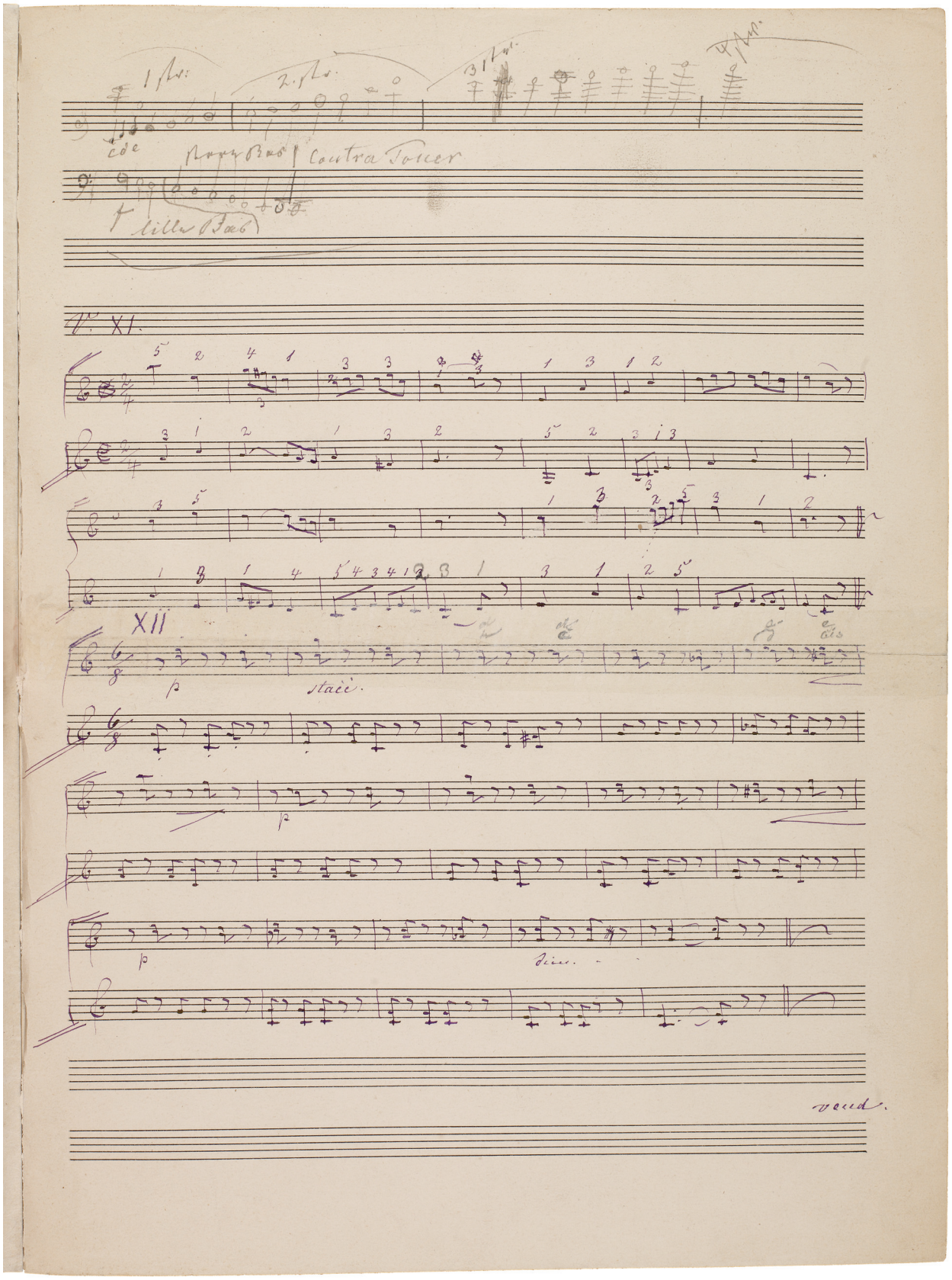
Første side af nr. 17, *Novelette*, opus 55, kilde **A**, *DK-Kk*, Hartmanns Samling, CII, 65, mu 6604.2761.
Overskriften med blæk viser, at samlingen oprindeligt har haft titlen *Børnestykker*. Hartmanns tilføjede titel med blyant "Lykønskning til en Fødselsdag" kan enten være ment som en overskrift til det første stykke eller som overskrift til hele samlingen; overskrifter tilføjet de øvrige stykker samt de tilhørende digte af H.C. Andersen peger på den sidste mulighed.

FACS. 4

First page of No. 17, *Novelette*, Opus 55, Source **A**, *DK-Kk*, Hartmanns Samling, CII, 65, mu 6604.2761.
The title, *Børnestykker* (Children's Pieces) in ink shows the original title of the collection. Hartmann's added title in pencil "Lykønskning til en Fødselsdag" (Congratulations at a Birthday) may either have been intended as the title of the first piece or of the whole collection; titles added to the other piece and the poems by Hans Christian Andersen in the printed edition point towards the latter possibility.

FACS. 4

Erste Seite der Nr. 17, *Novelette* Opus 55, Quelle **A**, *DK-Kk*, Hartmanns Samling, CII, 65, mu 6604.2761.
Die mit Tinte geschriebene Überschrift zeigt, dass die Sammlung ursprünglich *Børnestykker* (Kinderstücke) benannt war. Der von Hartmann mit Bleistift hinzugefügte Titel „Lykønskning til en Fødselsdag" (Glückwunsch zu einem Geburtstag) mag entweder als Überschrift zu dem ersten Stück oder als Titel der ganzen Sammlung gedacht sein; den übrigen Stücken hinzugefügte Überschriften sowie die zugehörigen Gedichte Hans Christian Andersens deuten auf letztere Interpretation hin.



FACS. 5

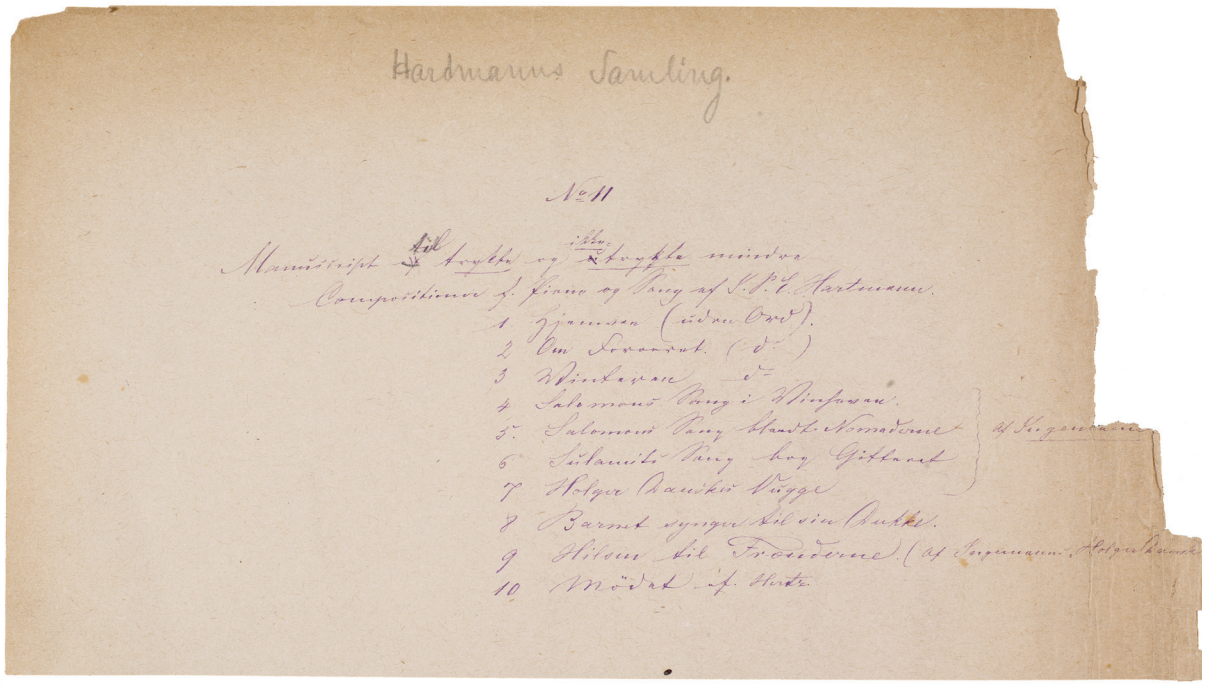
Thema med 14 Variationer, *DK-Kk*, Hartmanns Samling, Supplement (nr. 24).
Side af Hartmanns manuskript til en række letspillelige klavervariationer, skrevet til komponistens otteårige barnebarn Johan Peter. Øverst på siden har drengen som en øvelse skullet nedskrive tonerne i de af bedstefaderen angivne forskellige oktavlejer.

FACS. 5

Theme with 14 Variations, *DK-Kk*, Hartmanns Samling, Supplement (No. 24).
Page from Hartmann's manuscript with a number of easy variations, written for his eight year old grandchild, Johan Peter. On the top of the page the boy has notated the notes in the various octaves, marked by his grandfather.

FACS. 5

Thema mit 14 Variationen, *DK-Kk*, Hartmanns Samling, Supplement (Nr. 24).
Seite aus Hartmanns Manuskript einer Reihe leicht spielbarer Variationen für Klavier, geschrieben für den achtjährigen Enkel Johan Peter. Zur Übung hat der Junge oben auf der Seite auf Anweisung des Großvaters die Töne in unterschiedlichen Oktaven notiert.



FACS. 6

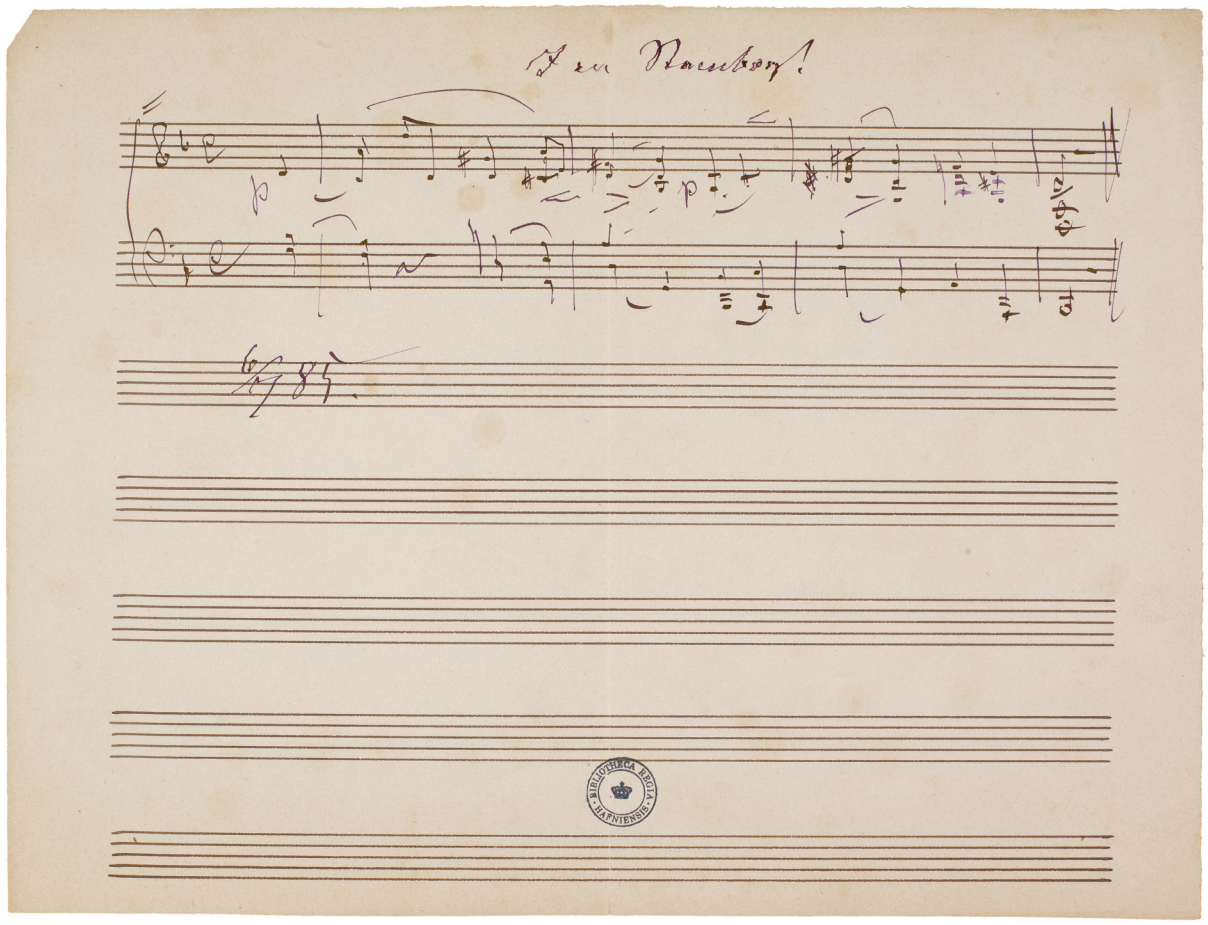
Omslag med indholdsfortegnelse til en håndskreven samling "… *trykte og ikke-trykte mindre Compositioner f. Piano og Sang* …". Hvorvidt det er forlæg til en trykt udgave, vides ikke. Klaverstykkerne i samlingen er nr. 33, 34 og 35. *DK-Kk*, Hartmann samling.

FACS. 6

Cover with Table of Contents for a handwritten collection of "… *Printed and not Printed Small Compositions f. Piano and Song* …". It is not known whether this collection was meant to have been printed. The piano pieces in the collection comprise Nos. 33, 34 and 35. *DK-Kk*, Hartmanns Samling.

FACS. 6

Umschlag mit Inhaltsverzeichnis zu einer handschriftlichen Sammlung „... *gedruckter und nicht gedruckter, kleinerer Kompositionen f. Klavier und Gesang*...". Inwiefern es sich um eine Druckvorlage handelt, ist unbekannt. Die in der Sammlung enthaltenen Klavierstücke sind Nr. 33, 34 und 35. *DK-Kk*, Hartmanns samling.



FACS. 7

Nr. 55. *I en Stambog!*, *DK-Kk*, MA ms 710. Overskåret nodeark opbevaret blandt en række uidentificerede og identificerede skitser i Hartmanns hånd. Komponistens senest daterede klaverstykke.

FACS. 7

No. 55. *In an Album*, *DK-Kk*, MA ms 710. Cut music sheet, found among a number of both identified and unidentified sketches in Hartmann's hand. The latest dated piano piece by Hartmann.

FACS. 7

Nr. 55. *In einem Stammbuch*, *DK-Kk*, MA ms 710. Durchschnittenes Notenblatt, unter teilweise unidentifizierten Skizzen von Hartmanns Hand aufbewahrt. Das am spätesten datierte Klavierstück des Komponisten.

12

I

BALLO MILITARE
Allegro moderato

Op. 38

p

mf *p*

7

f marc.

fz *fz*

14

mf *fz* *fz* *f*

1. 2.

20

27

33

ten. ten.

39

ten. ten.

mf ff

45

mf ff mf ff

marcato assai

51

mf f

Ped. ✻ Ped. ✻

57

mf f mf f mf

Ped. ✻ Ped. ✻ Ped. ✻

63

dim. p

70

mf *p*

76

cresc.

fz

Ped. ✻

82

p

fz

p

Ped. ✻

88

f marc.

95

ff

1

p

Ped. ✻

102

smorz. e dim.

dolce legato

108

114

120

f *p* *fz*

Ped. ✻

126

p

131

fz *p* *fz* *p*

136

f *smorz.* *p* *p*

Ped. ✻ Ped. ✻ Ped. ✻

142

148

mf

154

dim.

p

fz

160

fz

166

f

172

dim.

p

fz

p

178

184

f marc.

fz

fz

fz

190

fz

f

196

202

208

ten.

ten.

214 ten. ten. mf f

220 mf ff mf ff marc. assai

226 mf f Ped. ✻ Ped. ✻

232 f mf f Ped. ✻ Ped. ✻ Ped. ✻

238 dim. p

244 mf p

251

cresc.

fz

p

Ped. ✻

258

fz

sempre f

p

Ped.

266

fz

fz

ff

marc.

f

fz

fz

Ped. ✻

Ped. ✻

273

ff

marc.

280

dim.

p

287

cresc.

f

ffz

Ped. ✻

II

CANTILENA ELEGIACA
Andante

p

Ped. Ped.

4

Ped. Ped.

8

Ped. Ped.

12

dim. *mf* *dim. e smorz.*

Ped.

16

p

Ped.

20

p

smorz.

mf

con amina

mf

24

smorz. e dim.

pp

28

Ped. Ped.

p

32

smorz.

36

pp

40

smorz.

rit.

Ped. Ped.

III

ALLEGRO GRAZIOSO

p dolce

Ped. Ped. Ped. *segue*

4

8

p

12

cresc.

16

ff con fuoco

Ped. ✻ Ped. ✻ Ped. ✻

20

f

dim.

Ped. ✻

23

f

dim.

p *fz*

Ped. ✻

26

p *fz* *f*

dim.

Ped. ✻ Ped. ✻ Ped. ✻

29

p

32

f

35

dim.

38

p

smorz.

Ped. ✻ Ped. ✻ Ped.

42

a piacere

✻

45

a tempo con anima

Ped. Ped. *segue*

49

53

p

57

f

dim.

61

p

65

69

73

smorz.

13

I

Den ældre Søster med sin Broder staaer
Forud paa Skibet og seer Solen stige,
Dens Glans igjennem Hav og Himmel gaaer
Dens Straaler fylde det Umaalelige.
En Flok af vilde Svaner drager bort
I Luften klinger Sangens Mol-Accord.

Op. 50

Allegro grazioso

p il canto ben marcato

Ped. ✻

3

ten.

5

p

p

7

p

Ped. ✻

9

pp

Ped. ✻ Ped. ✻ *p*

12

p *p*

Ped. ✻ Ped.

15

pp *f*

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

18

fz *dim. e smorz.* *p dolce*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

21

ten.

p *p* *p*

24

p

p

smorz.

p

27

pp

p

Ped. ✻ Ped. ✻

30

p

Ped. ✻

smorz.

Ped. ✻ Ped. ✻

33

Ped.

✻

36

p

Ped. ✻

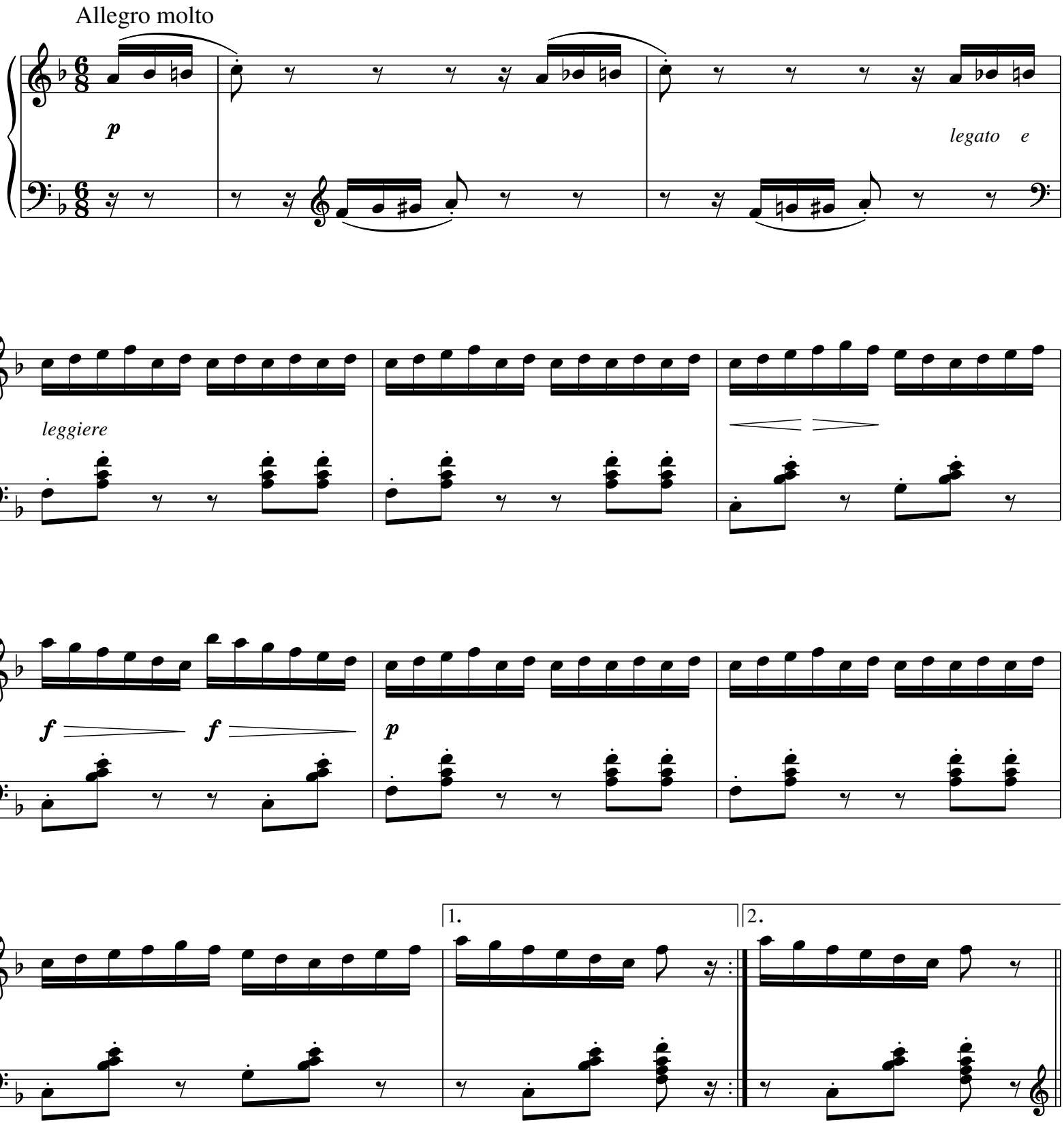
38

dim.

Ped.

II

Hen over Blomsterbed, Græsplet og Gange
Gjøres der Jagt, trods den fredende Hæk
Der en Sommerfugl, Drengen vil fange,
Nu har den sat sig, – nei nu fløi den væk!
Roserne dukke med Hovederne i Hækken:
"Sommerfugl, frels dig! flyv hen over Bækken!"



11

dolce

Ped. ✻ Ped. ✻

15

1. 2.

smorz. *smorz.*

Ped. ✻ Ped. ✻

19

p ***p*** *dim.*

22

p *dim.*

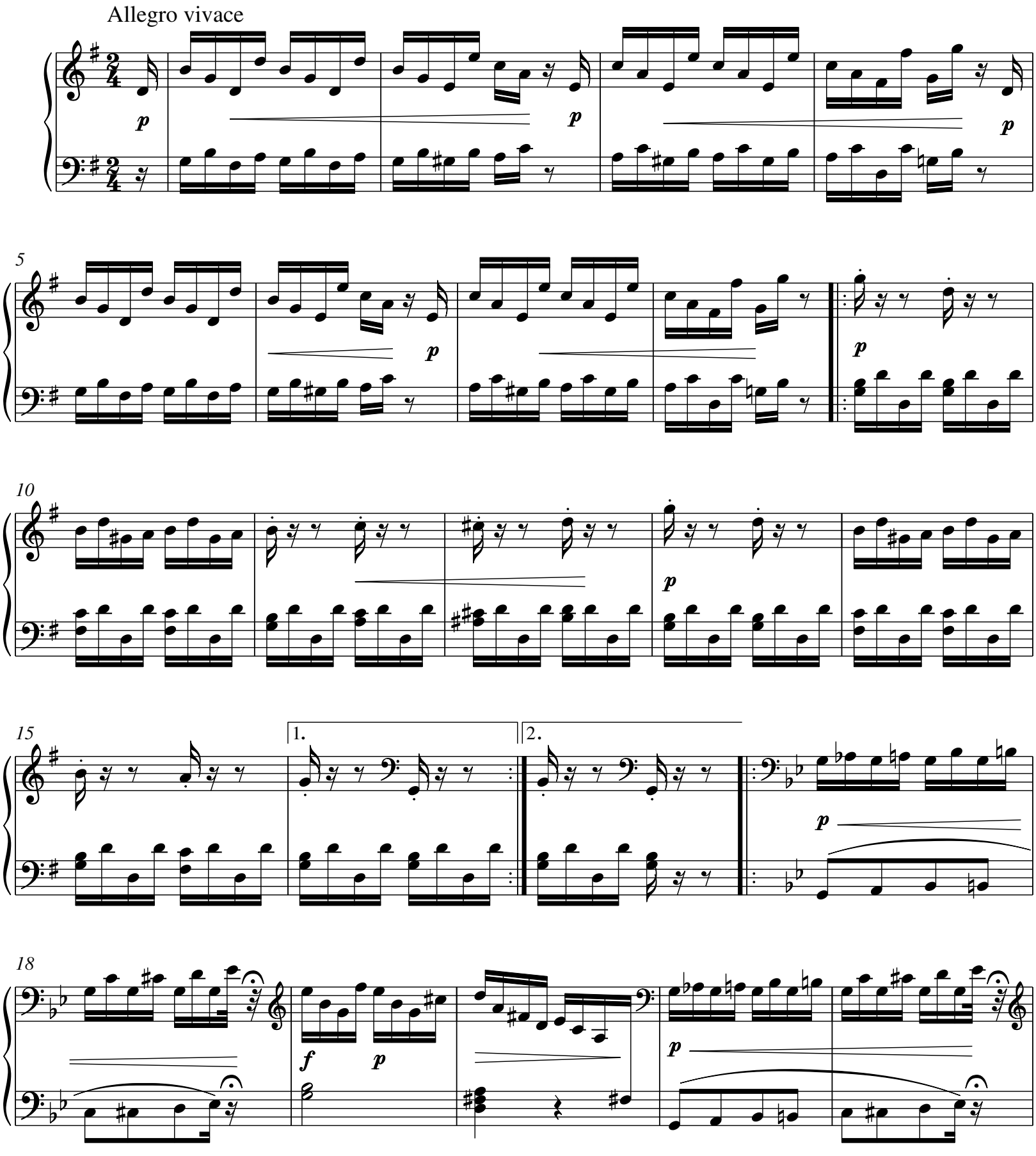
25

1. 2.

p ***p***

III

Jeg rider i Solskin, i Regn og i Blæst,
Udmærket løber min Gyngehest.
Hu! Skoven er sort! hu! Natten er kold! –
Jeg skal slaae ihjel hver Røver og Trold!
Min Sabel er skarp og min Hest den kan gaae, –
Hjem komme vi begge med Guldskoe på!



23

f

p

28

1.

32 II

2.

CODA

p

p

36

p

41

p

Ped.

I V

En Engel tæt ved os begge stod,
Den syntes hendes Veninde,
I Kinden var samme Rosen-Blod,
I Øiet hvert Hjertets Minde;
Og mens den stirred mod Jorden ned,
Den skjulte os med sin Vinge.
Naar Engle forstaae vor Kjærlighed,
Vil Himmerigs Klokker klinge.

Andante sostenuto

p

Ped. ✻ Ped. ✻ *segue*

4

7

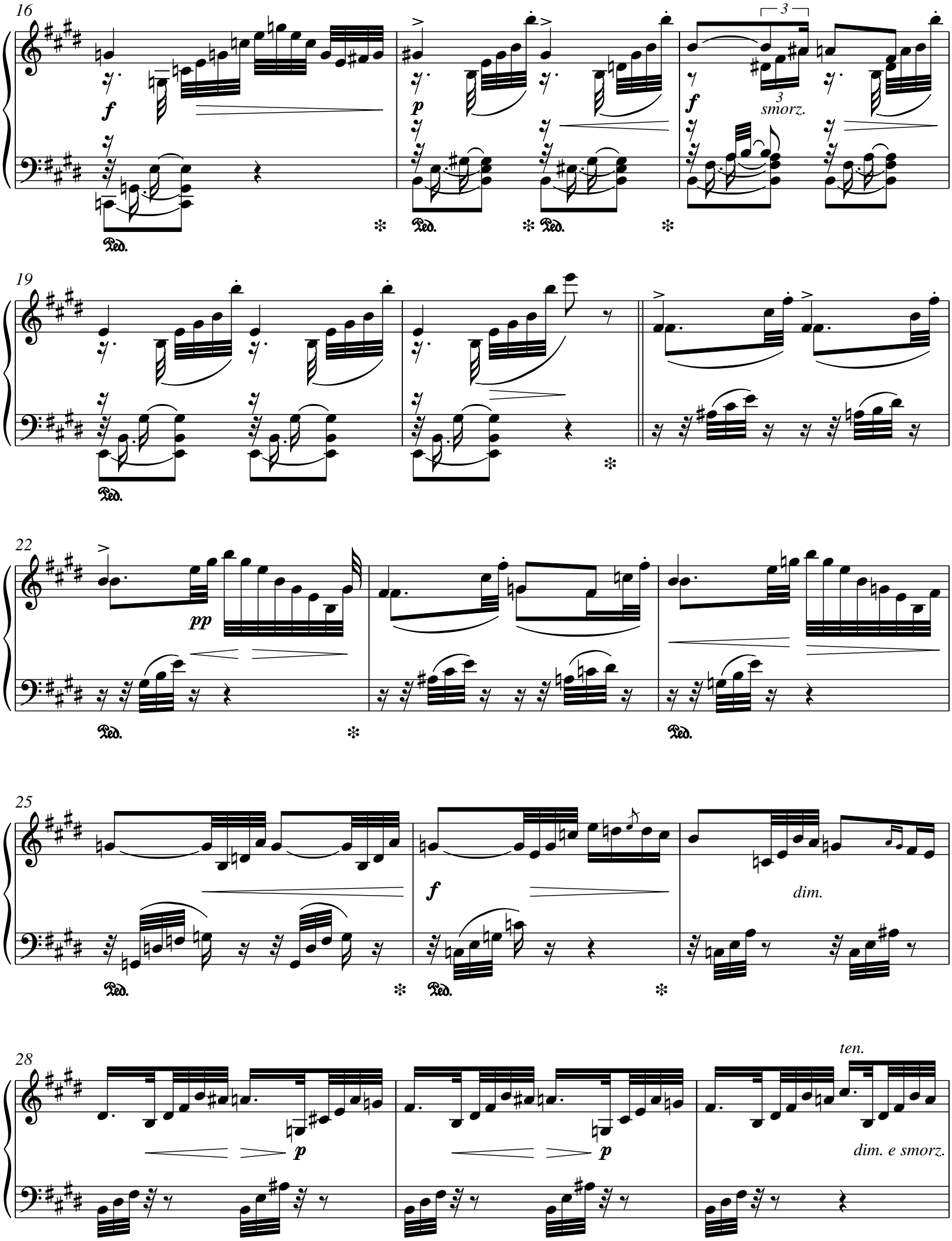
poco

Ped. ✻ Ped. ✻

10

13

Ped. ✻ Ped. ✻


16
f
p
f
3
smorz.
Ped.
19
22
pp
25
f
dim.
28
p
p
ten.
dim. e smorz.

31

34

36

38

pp

Ped. ✻ Ped. ✻ Ped. ✻

41

44

f

p

Ped.

47

f

smorz.

3

3

Ped.

50

smorz.

Ped.

Ped.

53

smorz.

smorz.

3

3

p

Ped.

56

8

5

dim. e ri - - - - - - - - - te - - - - - - - - nu - - - - - - - to

Ped.

V

Ja naar var dog det? Og hvor var dog det? –
Jeg tænker og tænker og husker ei ret!
– Et Slot med Grave og Taarne jeg saae,
Der Riddersmænd dansed' med Støvler paa,
Det runged i Salen, høit Fløiterne klang,
Og Qvinde jeg saae, og jeg hørte, de sang;
Hvor var det? Naar var det? Jeg ikke veed:
– Der fødtes min unge Kjærlighed!

Allegro non troppo

dolce *legato*

dim. *e* *smorz.*

16

Ped. ✻ Ped.

19

p

pp

Ped.

22

✻

26

30

dim.

f

Ped. ✻

34

p *fz* *p* *tr* *ten.*

37

p *f* *fz* *tr*

40

fz *tr* 1. 2. *dolce*

43

p *p* *p*

48

Ped.

53

Ped. ✻

58

f *p*

Ped. ✻ Ped. ✻

62

dim. *e* *smorz.*

Ped. ✻

66

Ped. ✻

69

72

Ped. ✻ Ped.

76

p *pp*

Ped. ✻

80

84

dim.

88

f

Ped. ✻

91

pp *p* *mf* *tr*

riten.

ten.

Ped. ✻

95 *a tempo*

p

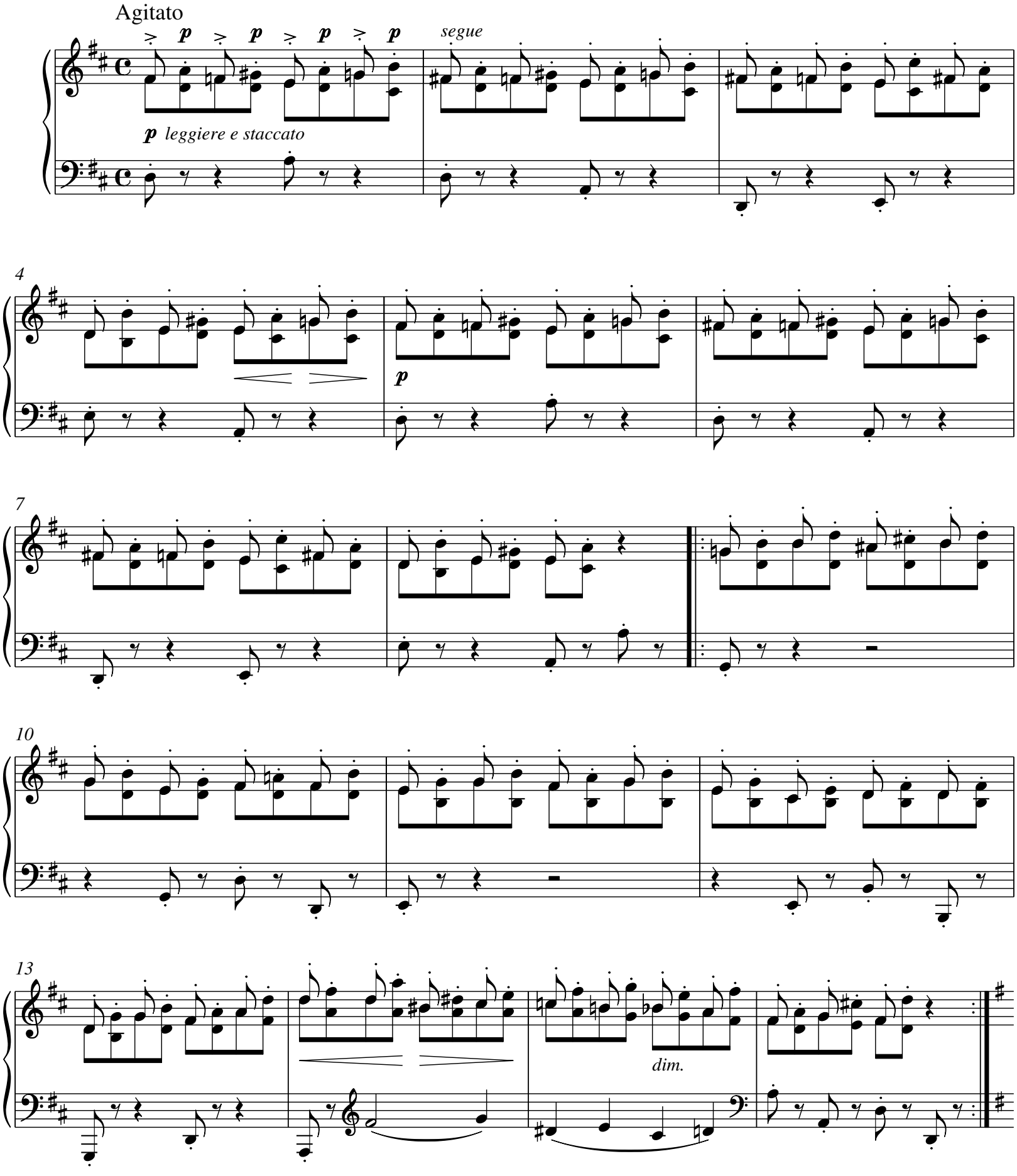
99

p

Ped.

V I

Piger og Knøse lege “tag fat,”
Skjult har Amor i Hækken sig sat,
Amor er med naar Hjertet er ungt,
Kjærligheds Guld er saa rigt og saa tungt.



17

p

Ped. ✻ Ped. ✻

21

p *p* *p*

25

f

30

smorz. *p* *con anima* *f* *p*

34

f *p* 1. 2.

37

sempre legato

40

43

46

dim.

smorz.

49

con animé

53

smorz.

57

61

65

p

pp

69

pp *stacc. assai accelerando*

73

smorz.

Ped.

TRE KLAVERSTYKKER

14

I

SVENSK HJEMVEE SOMMEREN 1848
SWEDISH HOMESICKNESS, SUMMER 1848
Allegretto poco agitato

p

4

dim.

8

12

16

Ped. ✻

20

Ped. ✻

23

p

di - -

26

mi - - nu - - en - - - do

p

smorz. e rit. - - - - - - - - - - - -

pp

Ped. ✻

30 *a tempo*

33

pp

36 *ri - - - - te - - - - nu - - - - - to a tempo*

40

43

47 *dim. e smorz.*

50 *f* *p* *smorz.*

CAPRICCIO
Allegro assai (♩ = 112)

p

5

fp fp dim.

1.

8 II 2.

dim.

12

p

17

rfz rfz rfz rfz pp

Ped.

22

26

f

30

dim.

p

poco ritenuto

35

pp

fp

fp

40

dim.

fz

p

fz

p

45

fz

dim.

p

pp

Ped.

*

Andantino quasi allegretto

p dolce

4

cresc.

7

dim.

Ped. ✻ Ped. ✻ Ped. ✻

10

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

13

dimin.

Ped. ✻ Ped. ✻

* See translation of Andersen's poem in the Introduction.

16

Ped. ✻

19

pp *f*

22

p *dim.* *dim.* *cresc.*

Ped. ✻

25

f *dim.* *p* *dim.*

28

8

Ped. Ped. ✻

30

33

smorz.

Ped. ✻

36

7

f

Ped. ✻ Ped.

39

smorz.

pp

Ped.

pp

dim.

43

8

dim. e smorz.

pp

Ped. Ped. ✻

15

I

Allegro non troppo, grazioso

Op. 53

p

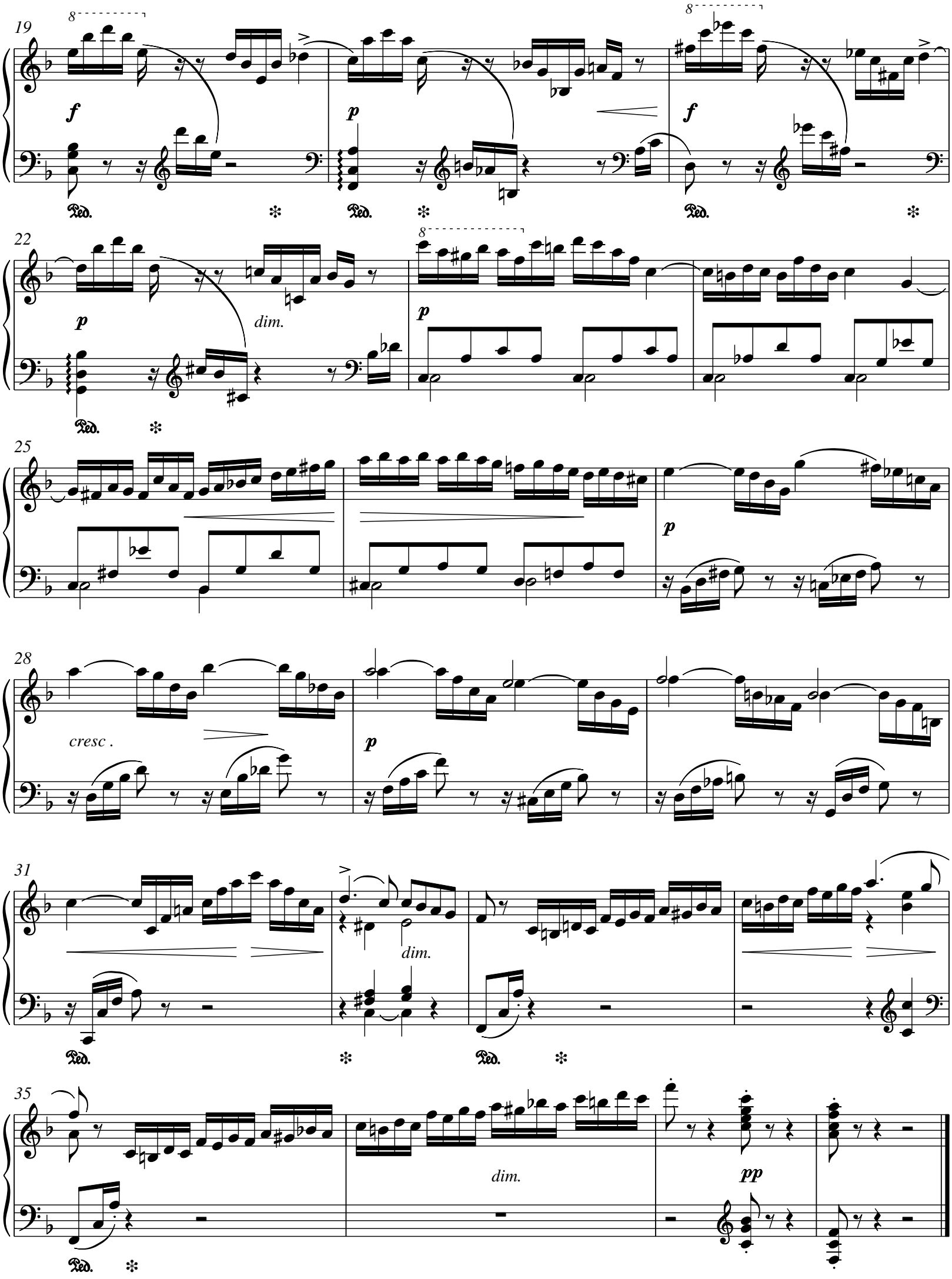
cresc.

dim.

mf *p*

mf *p*

cresc.


19
f
p
f
22
p
dim.
p
25
p
28
cresc .
p
31
dim.
35
dim.
pp

II

Allegro agitato assai

p e leggiere assai

f

Ped. ✻ Ped. ✻ Ped.

9

risoluto

p

pp

✻

18

f

Ped.

27

dim.

p

✻ Ped. ✻ Ped.

36

p

dim.

45

54

ff

63

poco rit. *a tempo*

p

72

dim.

pp

81

m.d.

m.s.

pp

smorz.

III

Allegro giocoso

ten.

f *p*

6

1. 2.

dim.

Ped. ✻

12

p *f* *p* *f* *dim.*

19

p *f* *dim.* *p* 1.

24 II 2.

mf *p legato* *dim.* *mf* *p*

30

dim. *p*

Ped. ✻ Ped. ✻

36

1.

2.

42

ten.

48

dim.

54

dim.

60

dim.

3

66

dim. e poco ritenuto

a tempo

risoluto

Andante con moto

sostenuto

pp

mf

mf

f

smorz.

1.

p

2.

p

p

pp

cresc.

pp

p

18

f *dim.* *smorzando*

21

p *crescendo* *assai*

24

f *cresc.* *fz* 5 *cresc.*

27

f *dim. e smorz.* *p*

30

dim. *pp*

33

m.d. m.d. 3 3 m.s. *smorz.*

Allegro vivace

mf

p

6

p

11

cresc.

f > *p*

p

cresc.

17

f > *p*

f

dim.

p

23

f

dim.

p

28

f *p*

f *p*

33

38

1.

p

41 II

2.

cresc.

46

6

p

51

p

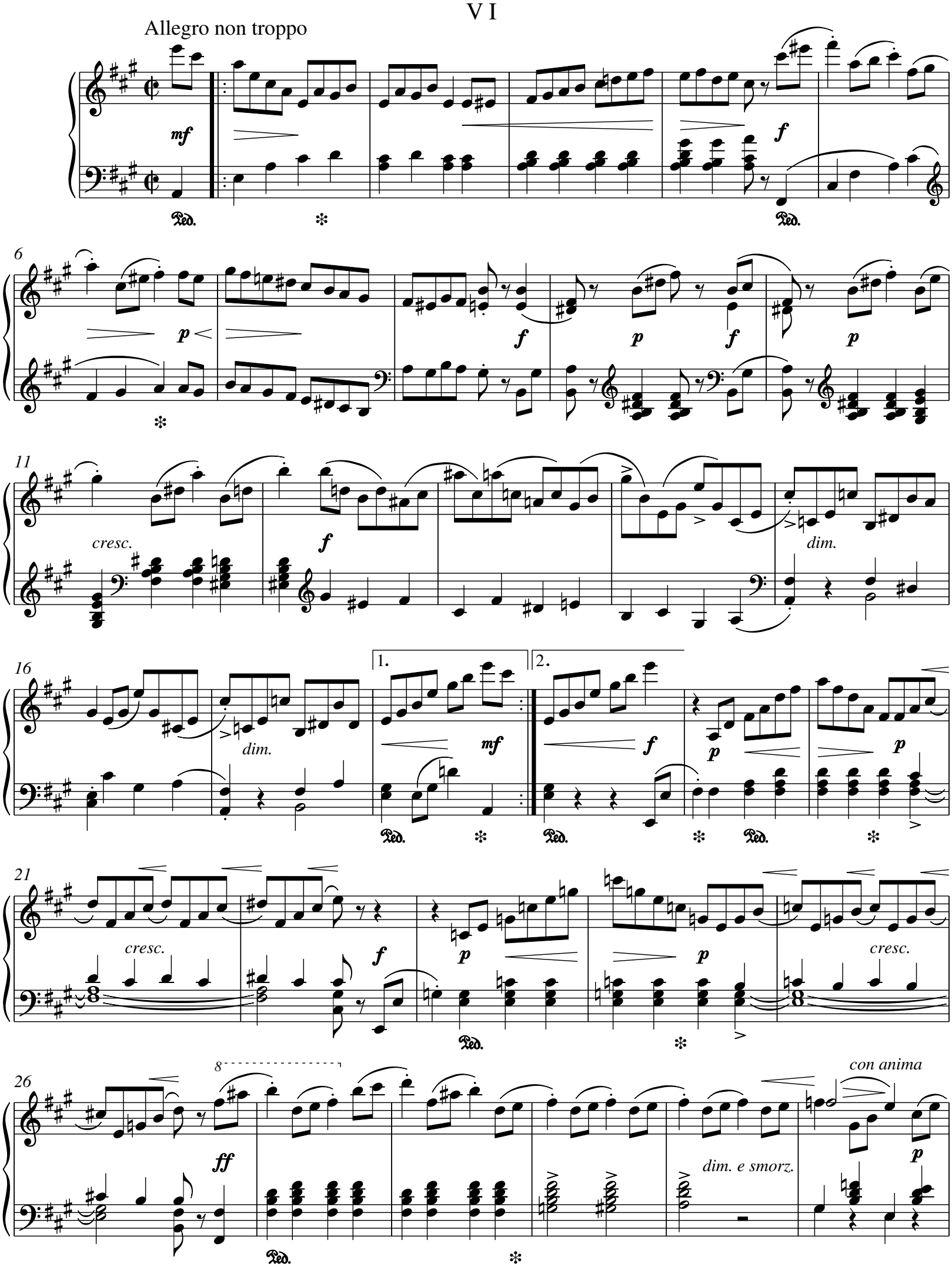
p

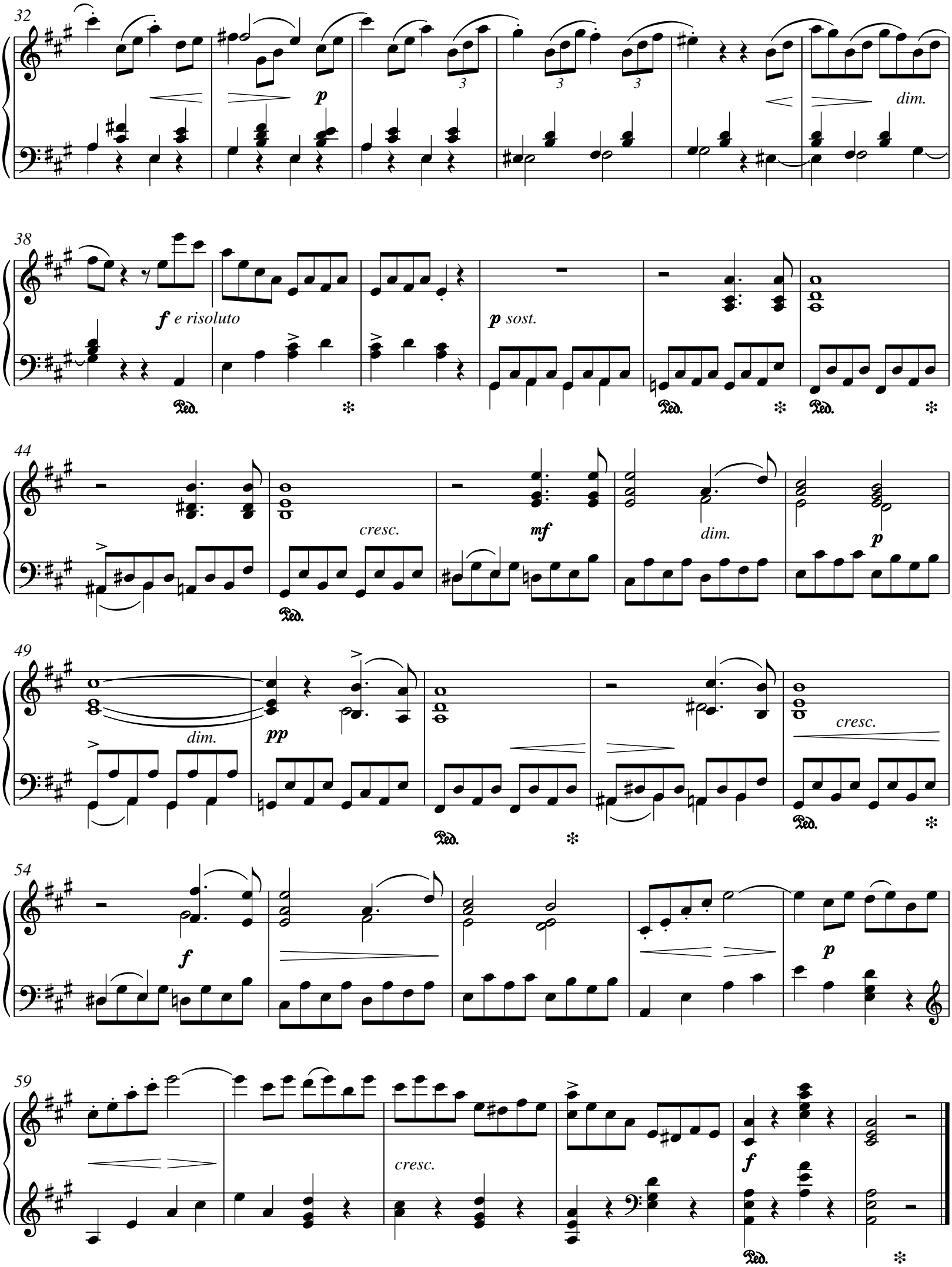
58

f

Ped.

VI




32
p
dim.
38
f e risoluto
p sost.
44
cresc.
mf
dim.
p
49
dim.
pp
cresc.
54
f
p
59
cresc.
f

FANTASISTYKKER

I

Allegro poco moderato pastorale

Op. 54

dolce e cantabile

poco rit.

4

a tempo vivo

f

p leggiero

cre - - scen - - - - do

7

f

dim.

p

p

11

dim.

smorz.

f *pp*

f *pp*

15

f *pp*

f *p*

18

smorz.

f

21

poco accelerando

rit.

Tempo I

cantabile

24

poco ritenuto

a tempo
vivo

27

cre - scen - do

dim.

30

dim.

33

dim.

dim. e smorz.

36

m.d.

m.s.

Allegretto cappricioso

p staccato e leggiero

cresc.

6

cresc. *f* *f*

14

p *f* > *risol.* *p* *f*

20

p *f* *p* *f* *p* *mf*

26

31

f *dim.* *p*

37

cantabile

dim.

Ped. Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

44

a tempo

poco rit. ***p*** *dolce*

p

legato

p *tranquillo e legato*

52

p

poco cresc.

mf

cre - - - - -

59

scen - - - - - - - - - - - - - do

f

di - - mi -

Ped. ✻ Ped. ✻ Ped. ✻

64

- - - - nu - - - - - - - - en - - - - - - do

pp

69

f

75

cantabile

80

a tempo

87

cresc. *dim. e ritenuto* *smorz.*

94

smorz.

100

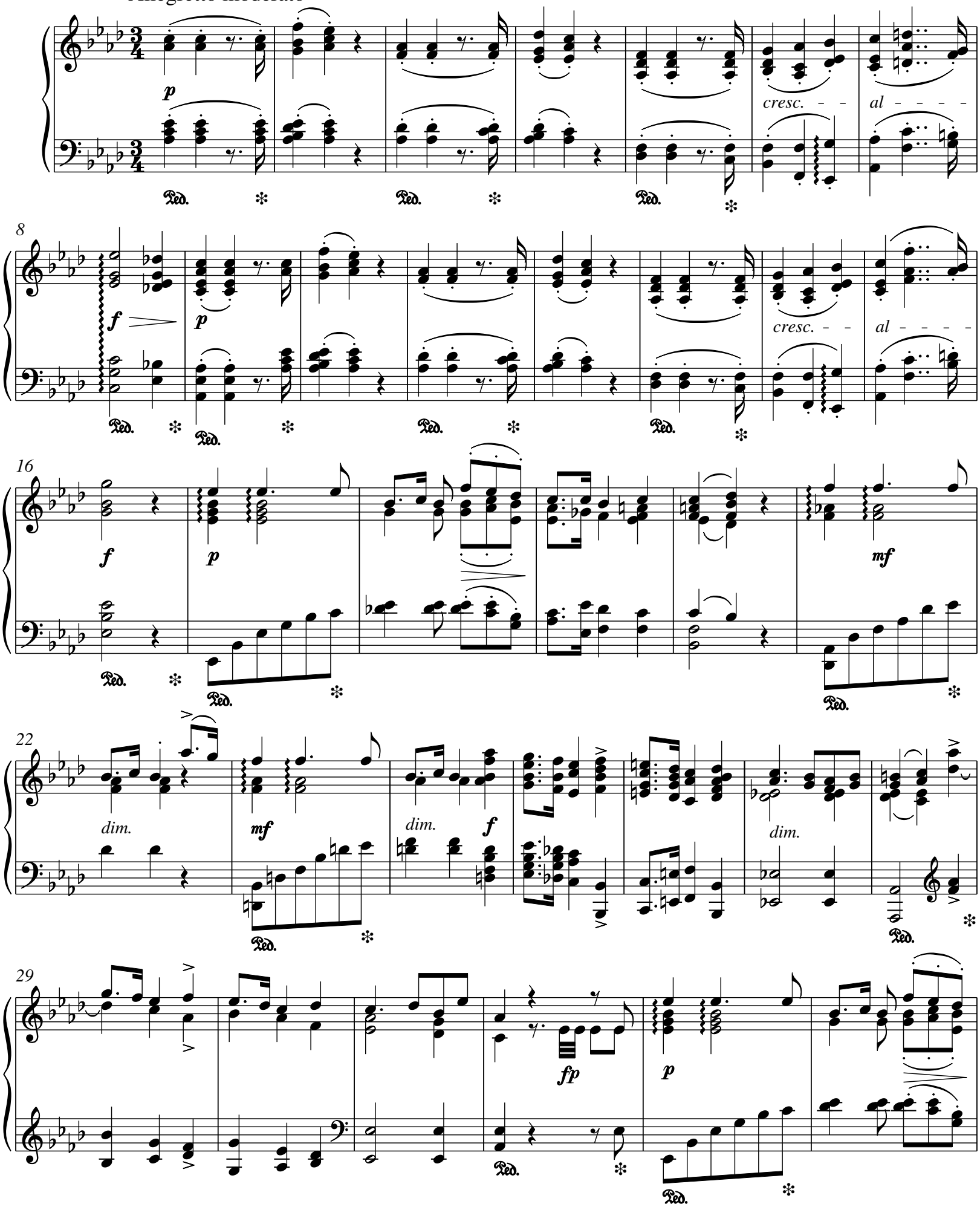
106

dim. *dim. e rit.*

III

CANTO MARZIALE RELIGIOSO

Allegretto moderato



35

mf *dim.* *mf* *dim.* *f*

42

fp *fp*

47

rfz *rfz*

51

energico e cresc. poco a poco

f

57

Tempo poco rit.

pp

smorz.

I V

Allegro molto assai

p *p*

3 3 3 3

segue

3

p

6

dim.

f

9

p *f* *p*

12

dim. *smorz.*

Ped. ✻ Ped. ✻

1.

14 II

2.

mf *p* *f* *p*

Ped. ✻

17

f *p*

leggiero

f

20

p

f

23

f

dim.

pp

26

f

p

29

p

f *p*

f *p* *f* *p*

32

p

35

smorz. **pp**

fz **p**

Ped. ✻

38

fz **p**

Ped. ✻

40

dolce

f **f** **p**

43

f **f** **p**

46

p

f

f **f**

49

dim.

f

Ped. ✻

V

Tempo di menuetto moderato, con espressione

p

7

dim. *f* *p*

15

dim. *f* *mf marcato* *f* *mf* *cresc.* *f* *rfz* *p < fp*

1.

ten.

22 II 2.

con forza *dim.* *cresc.* *f*

29

dim. *p* *dim.* *pp*

37

p *dim.* *f* *f* *rubato* *smorz.*

45

52

espressivo

58

65

dim. *dim.*

72

smorz.

1. 2.

78

dimin.

86

dimin.

93

mf marcato

f

mf cresc.

f

rfz

con forza

ten.

101

dim.

cresc.

f

dim.

108

p dim.

pp

p

dim.

f

117

f

rubato

smorz.

f

124

p

f

V I

Andantino innocente quasi allegretto

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

7

dim. *cresc.* *dim.*

12

smorz.

pp *cresc.*

17

dim. *pp* *cresc.* *dim.* *f* *f*

Ped. ✻ Ped. ✻ Ped.

24

dim. *p* *dim.*

Ped. ✻

31

3

3

dim.

36

dim. ***p***

p

legato

dolce

42

pp

47

f

cresc.

fz

p

54

p

cre - - - scen - - do

poco rit.

Ped. ✻

a tempo

p e dolce

66

a tempo

dim. e ri - - tar - - dan - - do

71

cresc.

dim.

76

81

cresc.

dim.

p tranquillamente e

86

legato

p

pp

91

95

f

rubato

pp

99

f

di - mi - nu - en - do e smorz.

103

Ped.

Ped.

17

I

Op. 55

Allegretto

f *risoluto* *p* *p* *smorz.*

Ped. ✻

5

p *con anima* *p* *poco cresc.* *p*

9

p *mf*

13

dim. *p* *mf*

17

dim. *fp*

20

fp *p*

23

p *poco cresc.* *p*

27

cresc.

Ped. ✻

30

dim.

34

p

Ped. ✻

II

Allegro giocoso

mf *dim.* *p*

5

mf *dim.* *p*

9

dim. *p* *legato*

14

p *p*

19

dim. *p*

24

dim. *p* *smorz.*

III

Menuet-Tempo

p

6

12

mf

17

dim.

p

Ped. ✻ Ped. ✻ Ped. ✻

23

p

29

p

35

pp

Ped. ✻

42

sempre ***p***

pp

pp

49

dim.

56

cresc.

p

63

pp

smorz.

p

Ped. ✻

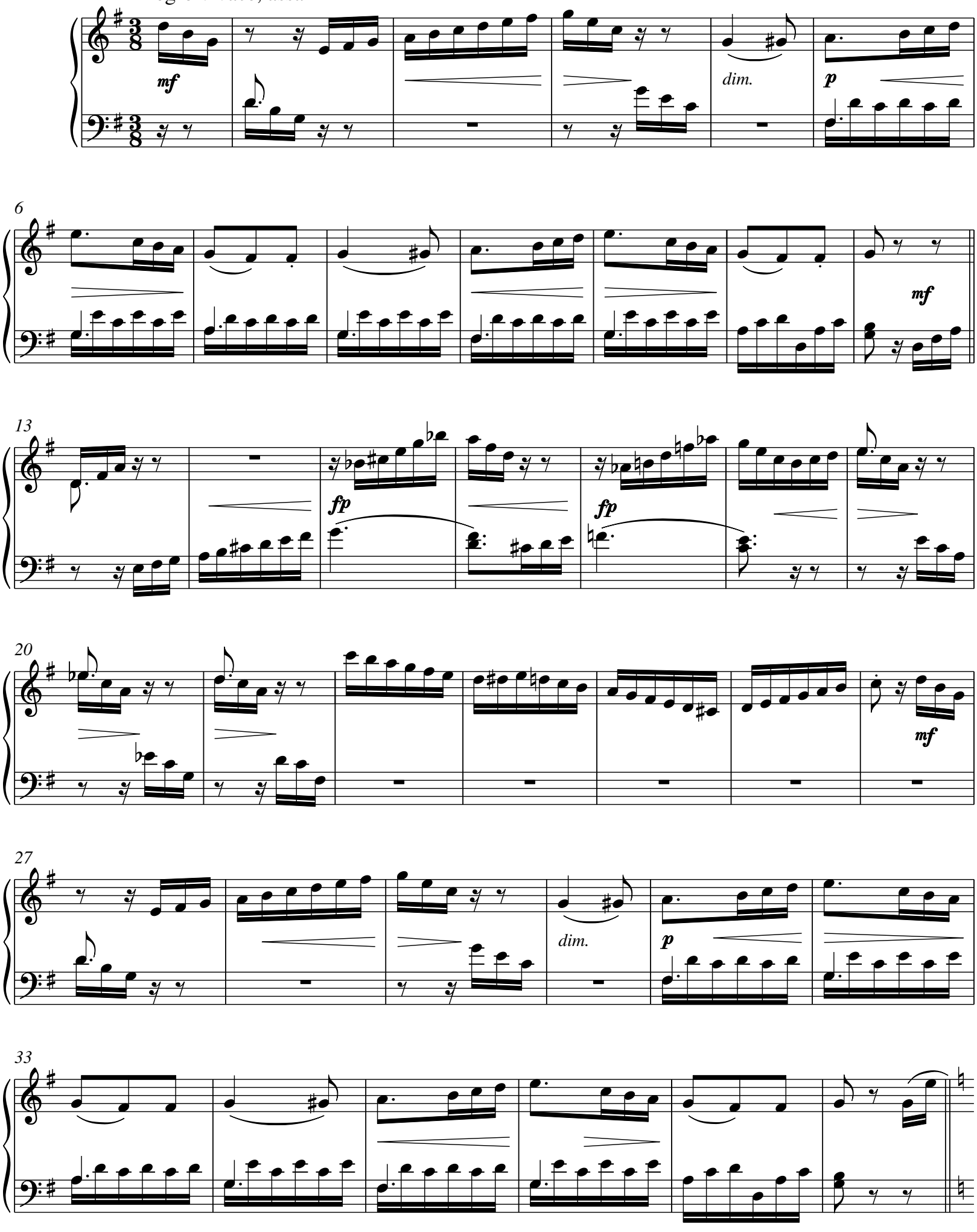
70

dim.

pp

I V

Allegro vivace, assai



39

p

47

p

55

cresc.

mf

dim.

p

62

p

69

76

mf

dim.

83

p

89

mf

fp

95

fp

101

fp

legato

107

dolce

dim.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

112

f

Ped. ✻

V

Andantino sostenuto

p dolce

5

9

cresc.

dim.

13

poco rit.

17

a tempo

dim.

smorz.

pp

Ped. ✻ Ped. ✻

V I

Allegro assai

f *f* *f* *p*

6

f *p* *cresc.*

13

f *p* *di- - -mi - - nu - - en - - - do*

20

f *fp* *fp*

26

fp *fp*

32

legato *dim.* *ten.* *fp*

38

ten.

fp

p

43

smor - - - -

48

zan - - - - - do

p

fz

52

f

f

56

mf

cresc.

61

fz *p* *fz* *p* *fz* *p* *fz* *p*

66

dim. *pp* *un poco ri - - te -*

70

Tempo di menuetto

nu - - to *dim.* *p* *pp*

Ped. ✻

76

a tempo

smorz. *fz* *con fuoco assai*

Ped. ✻ Ped. ✻

81

p *f*

I

Gudfa'er fortæller, det er deiligt at høre derpaa.__
Ind storme alle de Smaa med lystigt Sind.__ Stille!
Gudfa'er fortæller.

H.C. Andersen

GUDFA'ER FORTÆLLER
GODFATHER NARRATES
Moderato

mf risoluto *dim. e smorz.* *p sost.*

6

11 *agitato assai e leggiero*

fp *fp*

15

mfp *fp* *fp*

18

fp *fp* *fp*

Tempo I

21

p

ten. *ten.* *ten.*

Ped. Ped. Ped.

marcato il basso

27

diminuendo ***pp***

Ped. Ped.

34

dim. e rit.

accellerato

agitato assai

40

mfp ***mfp*** *riten.*

Ped. Ped.

Tempo I

f

44

mf *dim. e smorz.* ***pp***

5 7

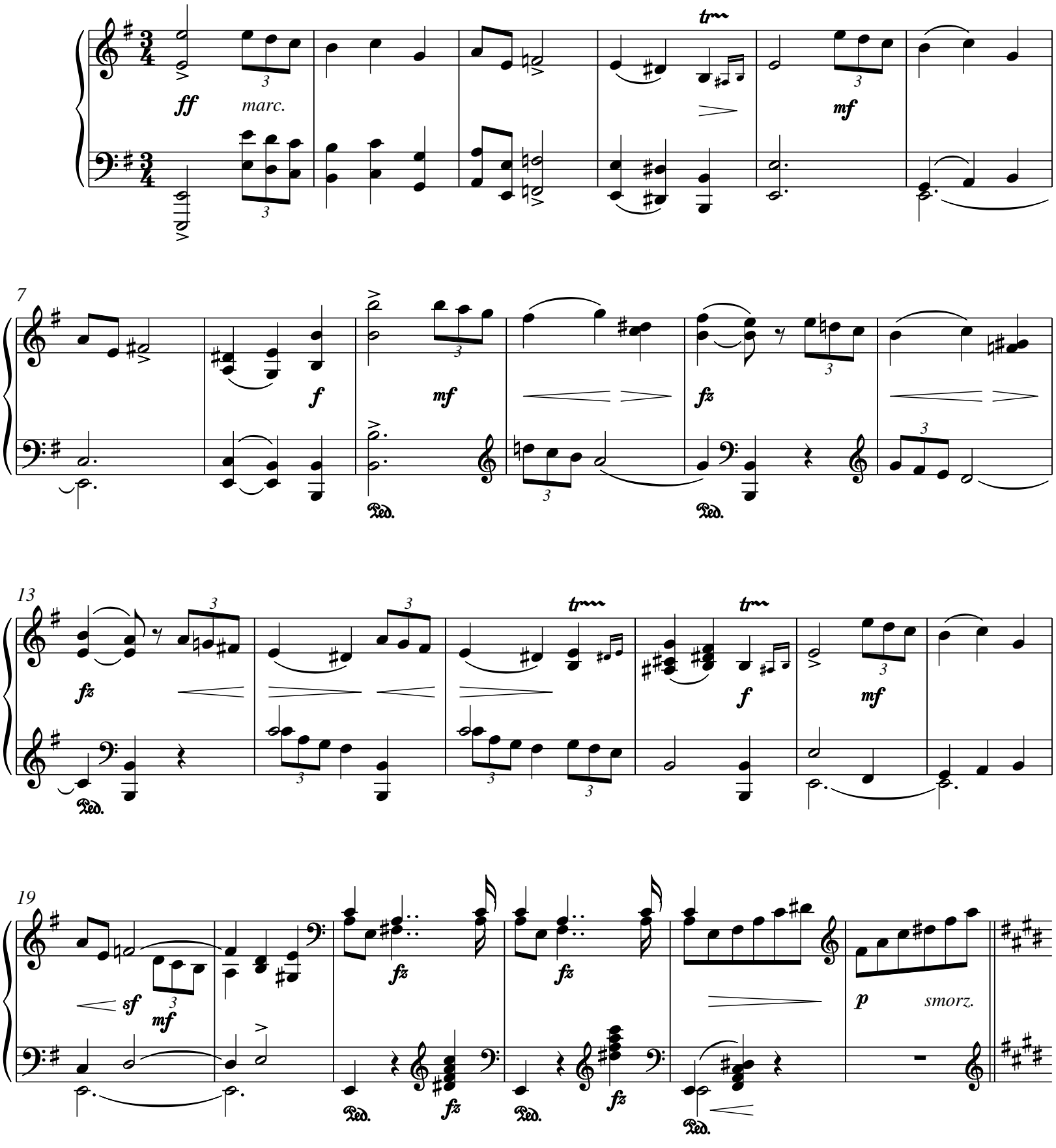
Ped.

II

Gjallerhornet lød og henover Regnbuerne rede Guderne,
klædte i Staal, for at kæmpe den sidste Kamp;__
__den hele Luft lyste om dem med Nordlys = Blink,
men Mørket var det seirende.

H.C. Andersen: Vikingefruens
Drøm af "Dynd_kongens Datter".

VIKINGEFRUENS DRØM
DREAM OF THE VIKING WIFE
Allegro moderato



25

pp

Ped.

Ped.

31

Ped.

37

3

Ped.

pp

Ped.

43

pp

Ped.

Ped.

pp

ff

49

3

mf

fz

mf

55

p *ff* *tr* *tr* Ped.

62

tr *mf* *fz* *mf*

68

fz *fz* *mf* *p* *smorz.* *pp* *fz* Ped. *fz* Ped. Ped.

75

pp Ped.

83

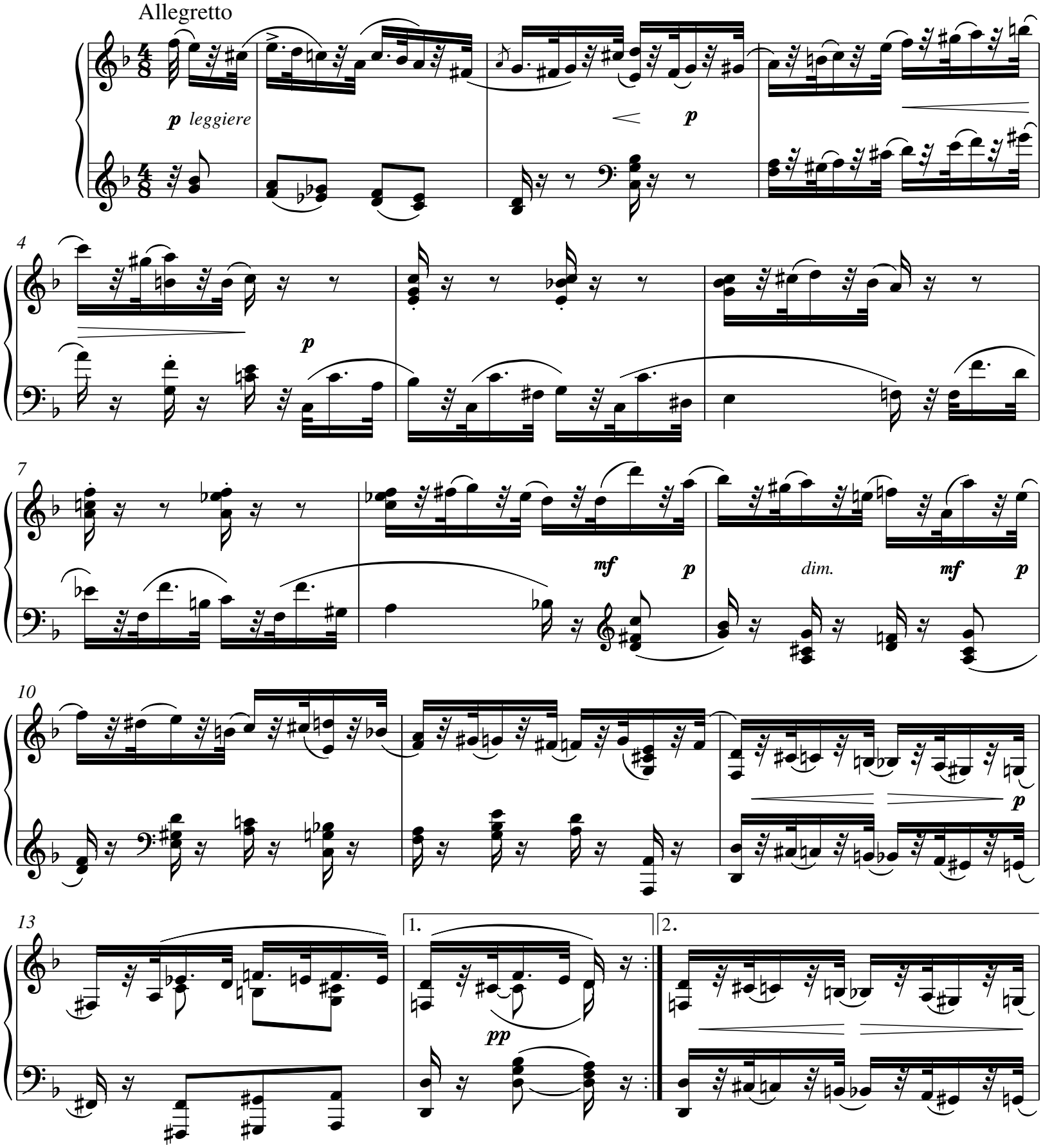
mf *p* *smorz.* *f* *p* *fz*

III

Hvor Havets Roser dufte, og Vinvet aabent staar,
saa sagtelig, saa listelig, en Ungersvend gaar:
Indslumret ved Rokken er den gamle Qvinde nys,
Mon nu den søde Rose, ham nægte vil sit Kys?
Hun truer med sin Finger ad hans knirkende Sko __
"For Guds Skyld, Moer kan vaagne og se os Beggeto!"

Carl Andersen

TYS!
HUSH!
Allegretto



15

p

18

pp

22

smorz. e dim.

p

25

p

p

29

mf

Ped.

33

mf

p smorz.

Ped.

37 *cantabile*

p

Ped.

Ped.

42

p *pp* *p*

47

p

Ped.

p

51

p *p* *p* *mf* *p*

55

dim. *pp*

60

smorzando

I V

En Stjerne bryder af Skyen frem,
Den tændtes hisset i Bethlehem
Og eier saa liflig en Lue.
Min Sjæl, hvi er Du saa Angestfuld?
Hvi drages Vingen saa træt mod Muld?
Lad Tvivl og Frygt Dig ei kue,
Nu Stjernen Du faaer at skue!

Carl Andersen

JULETRØST
CHRISTMAS SOLACE
Poco andante

sostenuto e legato

f *p*

Ped. Ped.

5

f *p*

Ped. Ped.

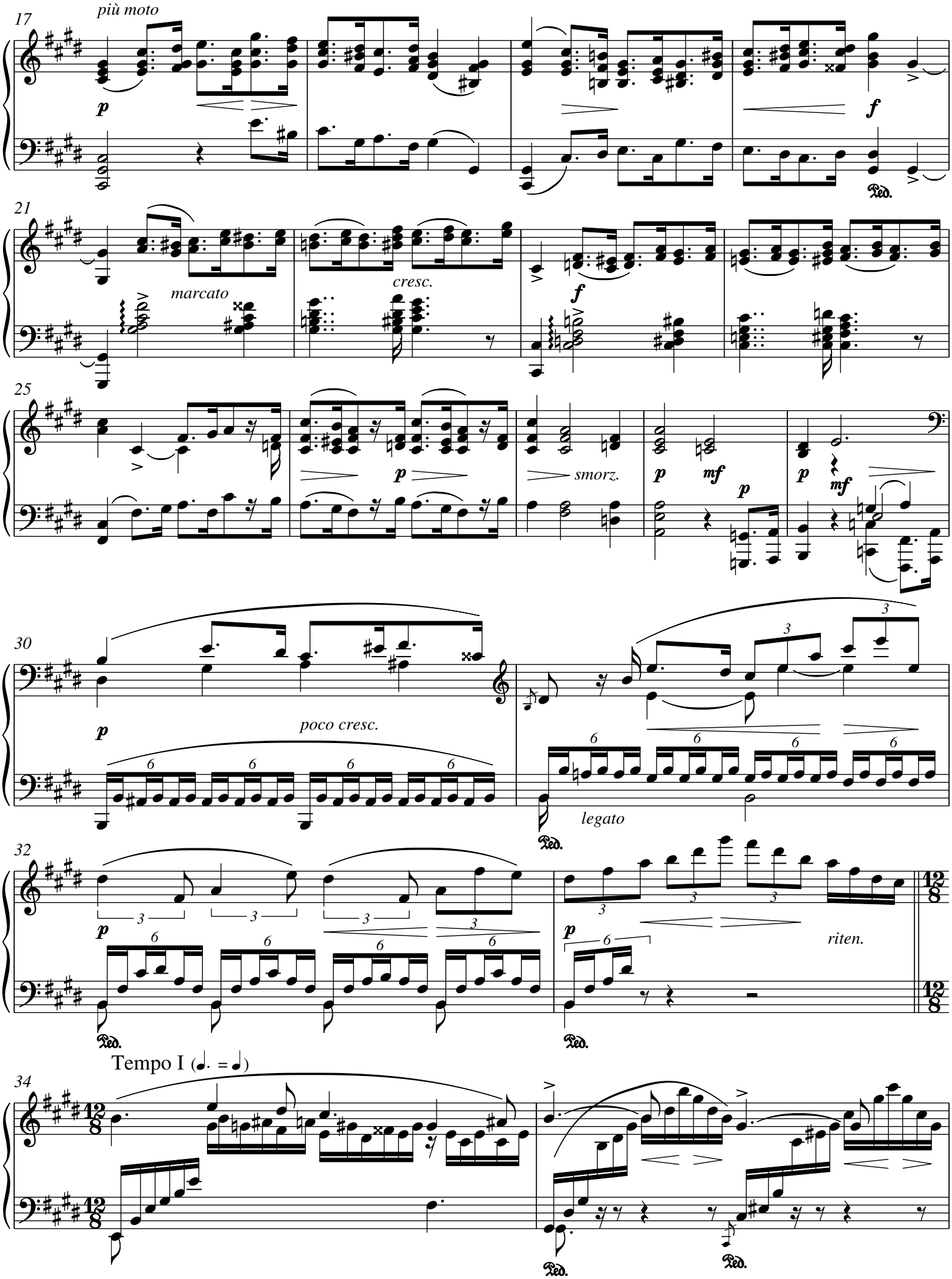
9

pp *legato cresc.*

13

p *mf* *p* *p* *mf* *p* *dim.* *pp*

Ped. Ped. Ped. Ped.


più moto
marcato
cresc.
smorz.
poco cresc.
legato
riten.
Tempo I (♩. = ♩)

36

dim.

38

p

cresc.

40

dim.

marc.

42

pp

p

44

pp

46

smorz.

fz

pp

m.s.

ritenuto

19

I

Op. 65

Moderato con espressione

p

Ped.

Ped.

6

p

p

Ped.

11

Ped.

p

16

cresc.

f

Ped.

Ped.

fp

fp

Ped.

Ped.

f

Ped.

21

p

26

mf

mf

p

Ped.

31

p

1.

2.

Ped.

35

p

40

p

mf

45

cresc.

mf

50

f *p* *f* *p* *dim. e rit.*

Ped. Ped.

55 *a tempo*

Ped.

60

cresc *dim.*

Ped.

65

Ped.

69

Ped.

Allegro appassionato

p fp fp

Ped.

5

fp fp fp p

9

f p f

13

p f

Ped. Ped.

18

p f

23

p cresc f p fp

Ped.

28

fp

Ped.

Ped.

p

fp

33

fp

Ped.

fz

Ped.

fp

fp

38

fp

cresc.

fp

f

con fuoco

Ped.

43

p

cresc.

p

48

cresc.

52

f

fz

Ped.

III

Moderato

pp

Ped.

3

Ped. Ped.

5

p *f* *p*

7

Ped. Ped. *fp* Ped.

9

1.

2.

Ped.

11

Ped.

13

f *p* *f* *p*

Ped.

16

fp *fp*

Ped.

18

ritard.

a tempo

20

fp

Ped.

22

Ped.

Ped.

24

pp

f

p

Ped.

26

Ped.

Ped.

28

p

fp

Ped.

Ped.

31

p

p

33

35

smorz.

Ped.

Ped.

I V

Allegro agitato, con passione

p

Ped.

Ped.

Ped.

3

p

Ped.

6

p sost.

Ped. Ped.

9

12

pp smorz.

15

agitato

Ped. Ped. Ped.

18

cresc.

Ped. Ped. Ped. Ped. *segue*

21

cresc. *e* *con* *fuoco* *assai* ***f*** *cresc.*

24

e *accellerando*

8

27

8

rfz *smorz. e dim.* Tempo I ***pp*** *legato*

Ped. Ped.

30

poco rit. e dim. - - - -

33

a tempo con fuoco

- ***p*** *cre - - - scen - - - do*

35

ff

Ped.

Moderato pastorale

p

mf p

5

mf p mf p

mf p

p

9

p

sempre legato

mfp mfp

pp

14

mf p

p

18

p

sost.

mf

23

p

p

dim.

poco rit.

Allegro

pp *leggiere*

10

cresc. *f* *p* *mf*

Ped.

20

p *poco cresc.* *f*

30

p *f* *p* *pp*

40

p *p* *mfp* *mfp* *pp*

50

smorz. *p*

Ped.

61

con anima

p *legato*

67

73

a tempo

f *poco rit.* ***p***

Ped.

Ped.

79

f ***p*** ***f*** ***p*** ***mf***

Ped.

Ped.

85

1. 2.

p

89

mfp *mfp* *pp*

96

103

110

mf *p* *p*

117

fp *fp* *dim.* *fp*

VII

Allegro vivo scherzando

p *f marc.* *dim.* *p*

Ped. Ped.

7

f marc.

Ped.

14

fp *dim.* *p* *leggiere*

Ped.

21

29

p

36

cresc. *f* *p* *fp*

Ped. Ped.

43

mf *p* *cresc.* *f* *pp* *sost.*

50

Ped. *pp*

57

fp

64

pp *sost.* *smor - - - zan - - - - - - do* *p* *con*

73

animato *cresc.* *f* *p*

Ped.

79

fp *mf* *p*

86

cresc.

93

mf *dim.* *p*

VIII

Moderato

p

mf *p*

4

mf *p*

8

l'istesso movimento ♩. = ♩

dim.

6

con anima

11

14

cresc.

8

mfp

Ped.

18

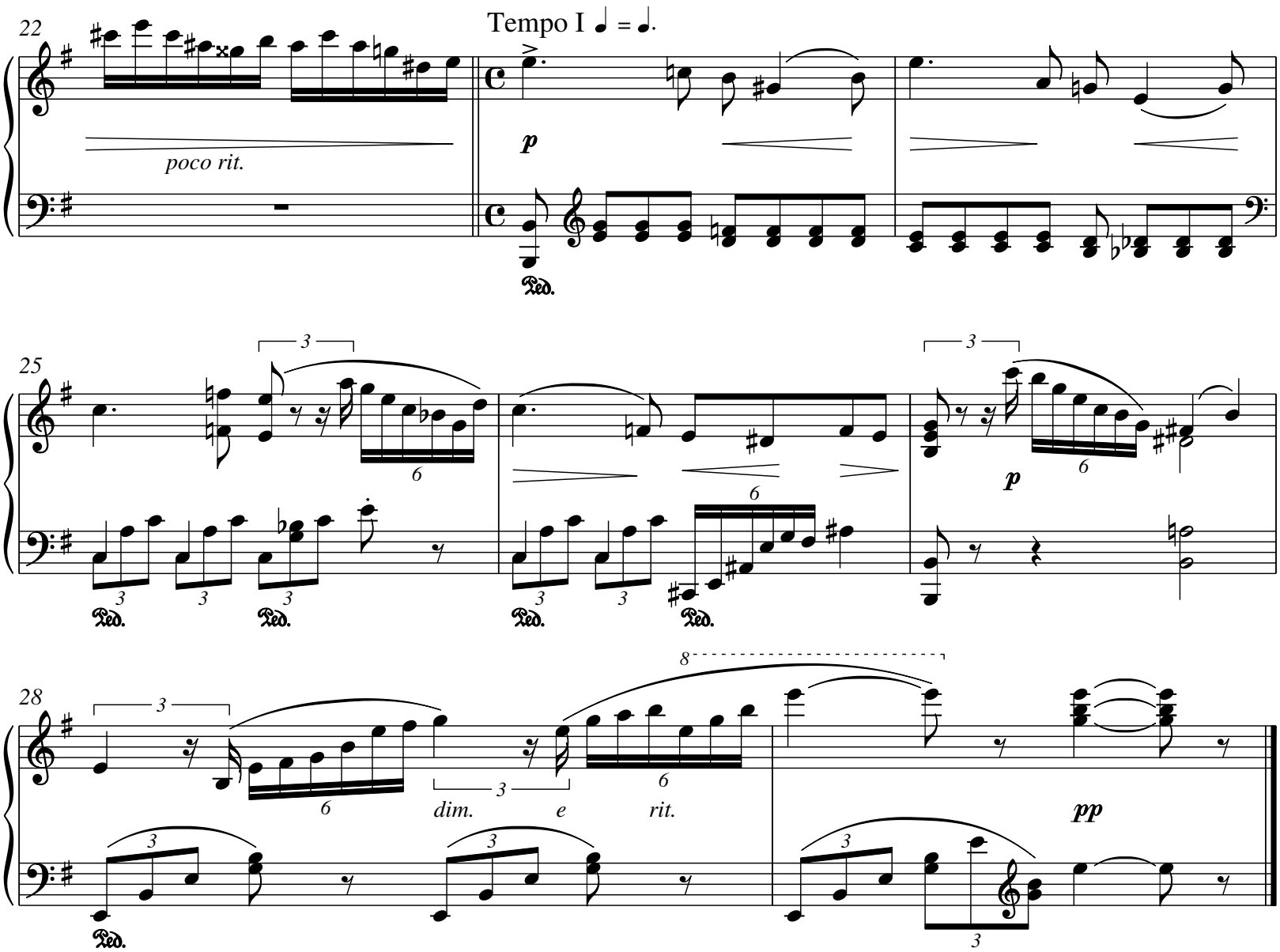
mf

p

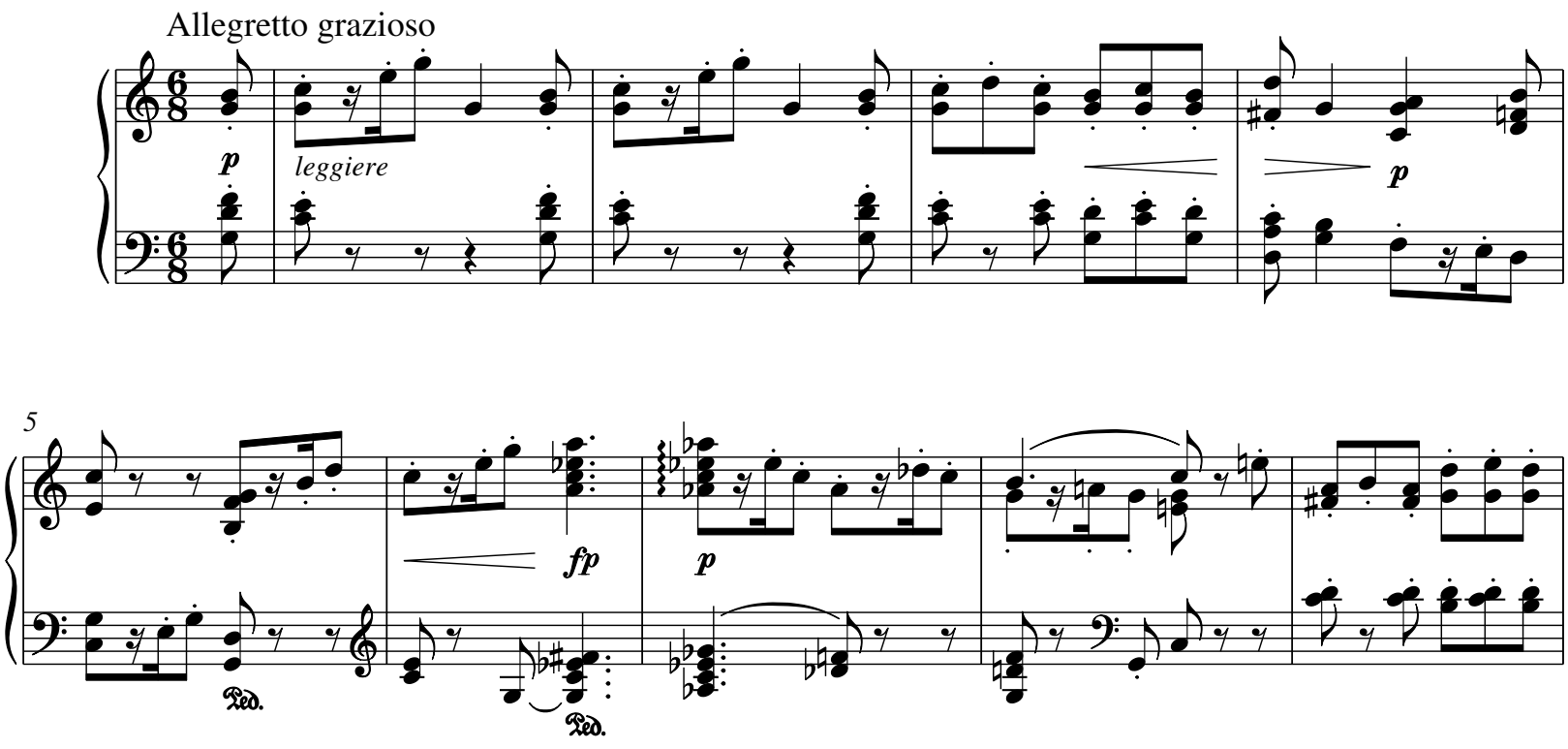
8

rfz

Ped.


22
Tempo I ♩ = ♩.
poco rit.
p
25
p
28
dim.
e
rit.
pp

IX


Allegretto grazioso
p
leggiere
p
5
fp
p

10

mf *p* *mf* *p*

15

p *fp* *fp*

19

fz *dim.* *cresc.* *fz* *f* *fz* *f*

23

marc. *dim.* *p*

26

poco cresc. *f* *p* *p*

30

35

p legato

Ped. Ped. Ped.

39

p *p*

44

mf *p* *mf* *p* *mf* *mf*

Ped. Ped. Ped. Ped.

50

pp *pp*

Ped.

55

pp *smorzando*

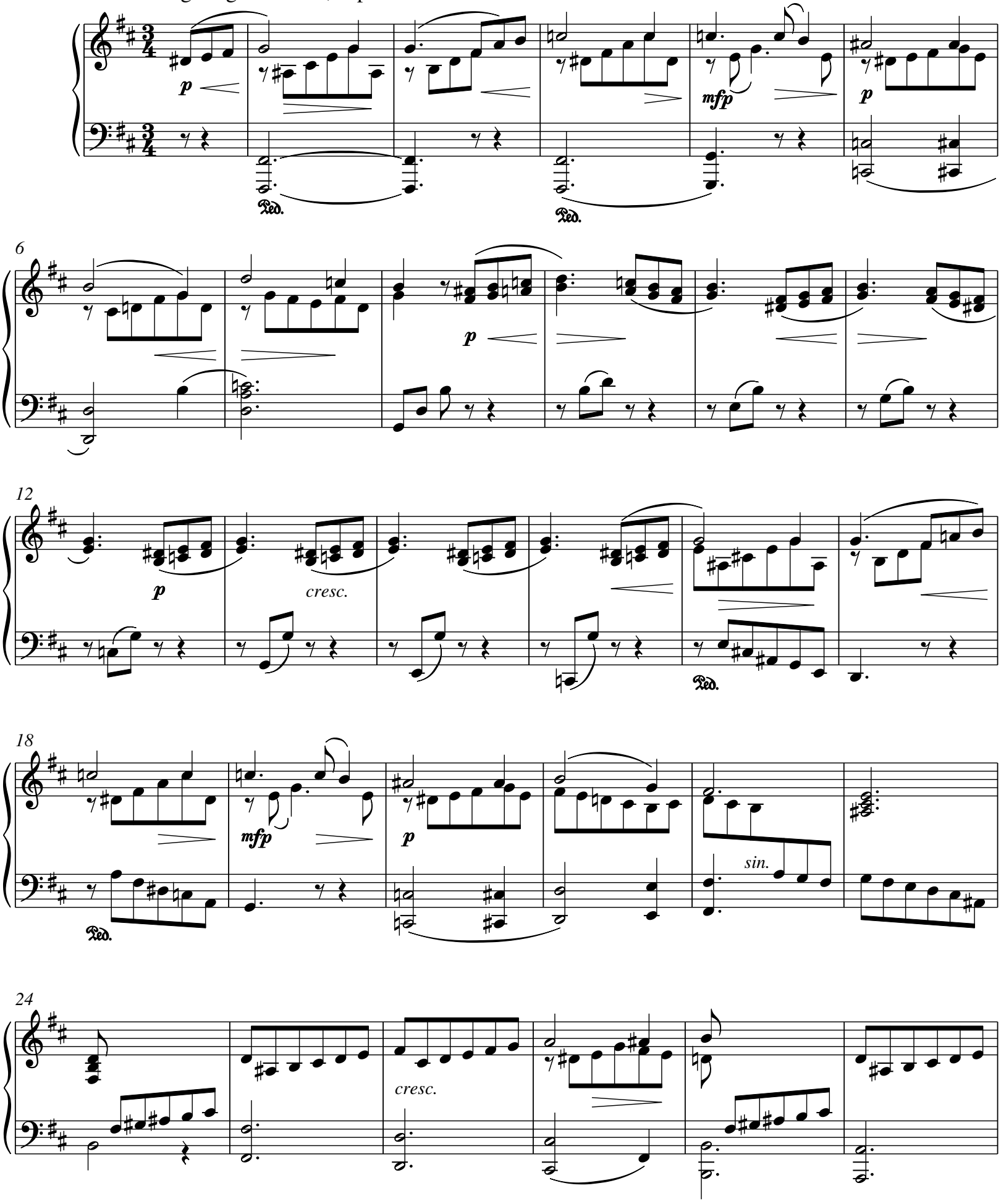
Ped.

TO KLAVERSTYKKER

(Musikblade ... 1866)

I

Allegro agitato assai, capriccioso



30

cre - - - - - scen - - - do

f *f*

Ped. Ped. Ped. Ped.

36

mf *con fuoco* *e crescendo*

fz *fz* *fz*

42

f *f* *mf* *cresc.*

rfz *rfz*

Ped. Ped.

48

ff *mf* *cresc.*

Ped.

54

ff

II

Poco andante, cantabile

p *marc.* *dim.* *p*

Ped. Ped. Ped. *segue*

9

mf *p* *p* *f* *p*

3

16

1. 2.

dim.

p

Ped.

22

p *p*

Ped.

28

p

cresc.

* See discarded version of this piece in Appendix 4.

33

p smorz.

Ped. Ped. Ped.

38

mf *dim.* *p*

Ped. Ped.

43

mf *dim.* *mf* *dim.* *p legato e cresc.*

Ped. Ped.

48

f *dim.* *p*

Ped. Ped. Ped.

53

pp *pp* *p*

59

dim. *dim.* *pp* *smorz.*

Ped.

FANTASISTYKKE

(Musikblade ... 1871)

21

Moderato

p *mf*

Ped.

3 *p*

Ped.

5 *f*

7 *p* *f*

9

con fuoco assai

rfz *rfz* *rfz*

Ped. Ped. Ped.

11

ten. *ten.*

13

p *mfp* *mfp*

Ped.

15

mfp

p *cresc.*

Ped.

17

mfp

fp

19

3

Ped.

20

3

Ped.

Ped.

p

pp

22

3

Ped.

Ped.

ritenuto

1.

23

a tempo

p

Ped.

smorz.

f risoluto

23 II

2.

a tempo

smorz.

25

p

27

fp

fp

Ped.

Ped.

29

pp

smorz.

Ped.

Ped.

FANTASISTYKKE

('Fremtidens' Nytaars-Hefte 1875)

Allegretto grazioso e moderato

Pianoforte

p

smorz.

4

con anima

mf

7

p

10

p

fp

13

fp

19

smorz.

mf

22

p

mf

tr

p

25

1.

cresc.

f

2.

p

p

26

f *p*

p

fp *fp*

29

p cresc.

f *p*

f

32

p

f

cresc.

f

35

p *f* *cresc.* *f* *passionato* *fz*

38

con fuoco

p *fz* *f* *cresc.* *fz*

41

5 5 5

p *dim.* *smorz.* *p*

45

a tempo con anima

rit. *mf*

48

fp *p*

51

p

53

mf

fp

56

mfp

p

60

dim.

p

mf

mf

p

tr

63

mf

mf

p

dim.

tr

tr

66

pp

legato

tr

23

I

Allegro moderato, con passione

Op. 74

f risoluto *dim.* *p*

4 *f* *p* *f*

7

10 *p* *sostenuto* *cresc.*

13

f *p* *mf* *p* *p*

16

cresc. *f* *f* *p*

19

p

22

fp *dim.*

25

p *f* *p* *f*

27

p *p*

30

fp *dim.* *p* *p*

33

p *mf* *dim.*

legato

36

p

38

4 4

f *p*

40

8

4 4 4 4

cresc.

2

fz *fz* *fz*

42

6

f *p* *p*

45

cresc.

f *fp*

48

f *fp*

f *fp*

f

51

f risoluto *mf*

f *mf*

mp

54

mp

cresc.

f

57

mf

cresc.

59

ff con fuoco assai

61

ff

dim.

fz

63

p

m.s.

smorz.

65

Moderato

p

p

68

p

p

poco rit.

71

p

m.s.

Ped.

II

Allegro energico, non vivace

fz *fz* *mf* *fz* *mf* *f*

6

p *p*

11

cresc.

f *fp* *cresc.* *fp*

16

fp *cresc.* *fp*

21

3 3 3 3 3 3 3

26

cresc.

fp

fz

fp

1

31

fz

p

cresc.

f p f

35

f p

mf

f

40

fz

fz

fz

p

fz

45

fz

fz

p

fz

p

50

fp *fp*

55

mf *cresc.* *f* *p* *f* *p* *f* *p*

60

fz *fz* *fz* *mp* *fz* *marc.*

66

fz *fz* *mp* *cresc.*

72

fz *fz* *fz* *fz*

78

f *fz* *fz* *fz* *f* *p*

84

pp *fz* *mf* *fz* *mf*

90

marc. *mf* *cresc.*

97

con fuoco *fz* *mf* *smorz.* *p*

104

mf *cresc.* *con passione accelerato* *f* *fz*

110

fz *p* *p* *dim. e ritard.* *pp* *p*

Tempo un poco più moderato

116

f *p* *p* *f* *p* *f* *p* *f* *p*

Ped. ✻ Ped. ✻

122

f con fuoco *fz* *fz*

127

fp *p* *fp*

132

mf *p* *f con fuoco*

137

fz fz fp fp p

143

f dim. f p p p f

149

p f p pp f risol. pp mp

155

poco rit. a tempo, con fuoco

pp fz mf fz mf fz

161

fz fz pp p mp

167

p

f

172

p

f

177

p

cresc.

p *cresc.*

182

f *p* *f*

f *p*

mf *cresc.*

f

fz

fz

188

fz

fz

fz

cresc.

Più allegro

195

mf *cresc.* *fz*

203

8

mf *cresc.* *fz* *con brio*

210

fz *fz* *fz* *p* *rit.* Tempo I, commodo *mp* *mp* *p*

217

p *p*

Vivace

224

dim. e poco riten. *p* *p* *f* *risol.* *f* *fz*

III

Andantino sostenuto

pp

4

p

8

p *pp*

12

f *dim.* *p*

15

smorz. *pp*

18

p

passionato

22

p

f

p

25

dim. - - - - -

28

pp

cre - - - - - - - - - - - - *scen* - - - - *do*

31

f *dim.*

p

34

cresc.

f

fp *fp*

37

legato

40

fp

8

pp

I V

Allegretto moderato

p leggiere

p

6

p

11

p

p

15

dim.

con anima

fp

fp

20

p

25

mp *p* *mp* *dim. e poco rit.*

30

a tempo

p

34

37

p *leggiere* *p*

41

p *ten.* *p*

45

fp

f *p*

48

f *p*

dim.

51

pp

p

54

f

f *p*

f

57

p

dim.

61

p

p

p

65

p

mfp

69

f *risoluto*

73

mp

p

p

fp

77

cresc.

f

81

f *f* *dim.* *p*

85

pp

89

mf *p* *p*

93

p *dim.*

97

p 8 *rfz*

Allegro moderato e cantabile

fp *p* *fp* *p* *p*

5

f *p*

Vivo

8

mf *p*

11

legato

13

cresc. *fz* *fz*

15

p

fz *p*

17

fz

fz

fz

cresc.

19

f

dim.

21

p

f

24

p legato

27

mf

p

29

pp

smorz.

ten.

ten.

p

31

cresc.

ten.

ten.

33

cresc.

35

p

f

3

3

fp

37

smorz.

3

39

f ***p*** *cresc.*

f ***p***

41

f ***p***

p ***f*** ***p***

43

f

fz ***p***

fz ***p***

45

f ***p***

f ***p***

47

p dolce

legato

49

legato

51

p dolce

legato

53

legato

55

f

dim.

57

f *dim.*

59

p *cresc.*

61

fp *legato* ***f*** *con fuoco*

63

fz ***pp*** ***fz*** ***pp***

65

fz ***pp***

67

8

f

p

p

70

p

p

mf *passionato*

72

fp

fp

75

mf

molto cresc.

77

fp

pp

80

84

mf *p* *dim.* *mf* *p* *mf*

88

mf *pp* *smorz.* *p* *poco rit.*

92

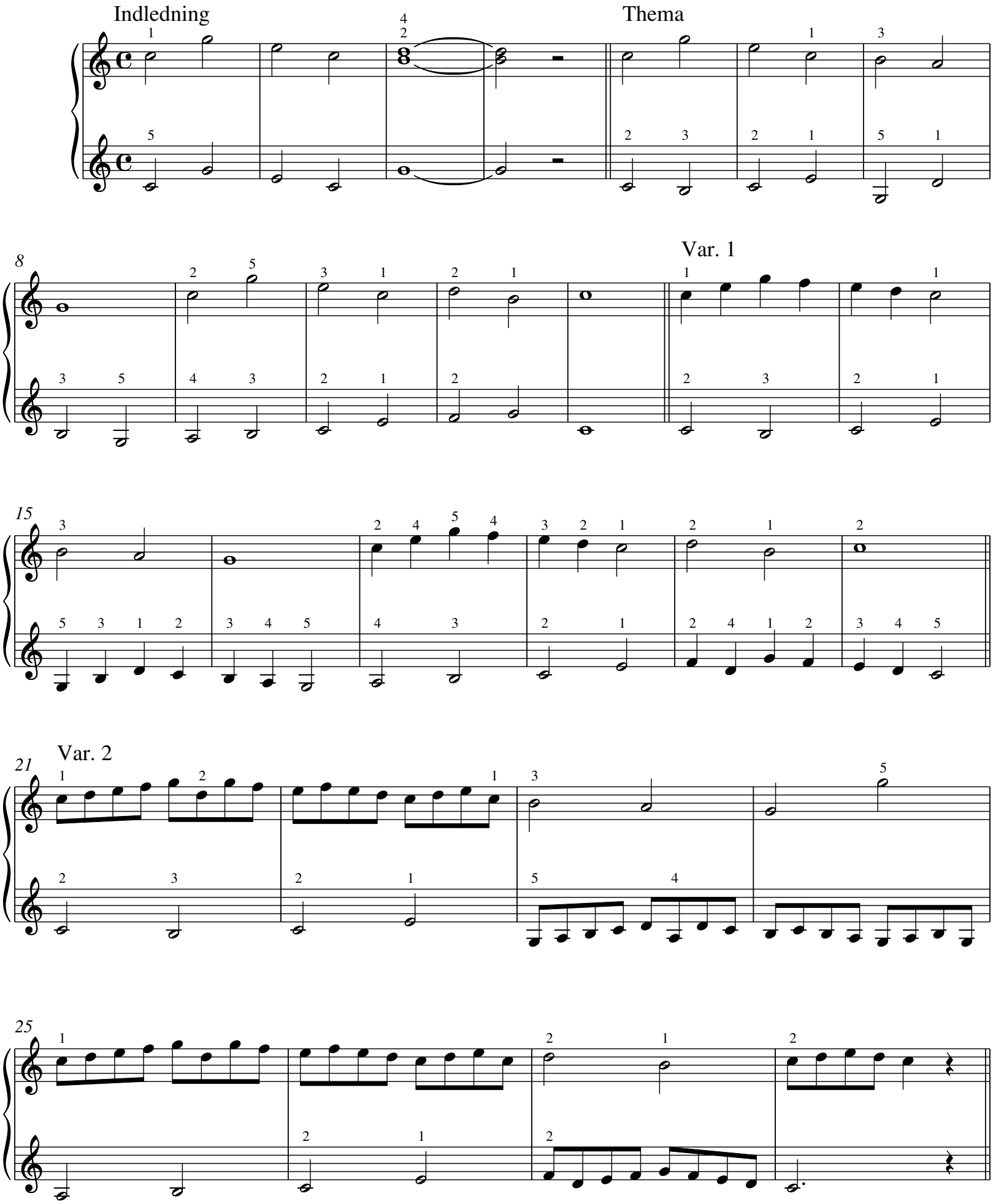
Allegro

cresc. *f*

95

ff

24



Var. 3

29

32

35

Var. 4

39

Var. 5

43

Var. 6

49

55

60

Var. 7

66

Var. 8

71

Var. 9

77

Var. 10

83

Var. 11

87

94

Var. 12

102

stacc.

108

p

113

p

Var. 13

118

dim.

124

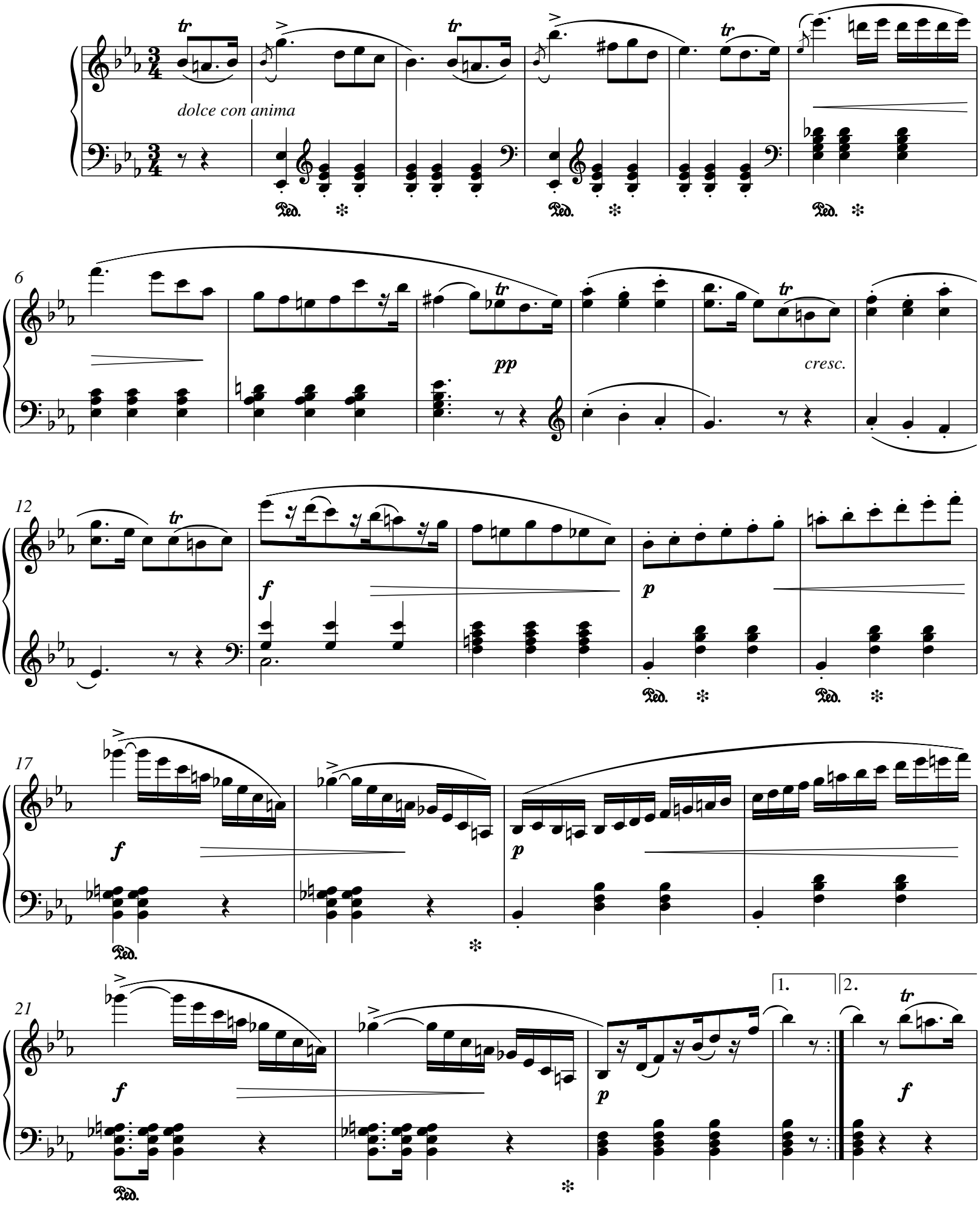
130

136 Var. 14

141

146

25



25

Ped. ✻ Ped. ✻ Ped. ✻

30

p *f*

Ped. ✻

35

mf

Ped. ✻ *p*

40

tr *tr* *tr*

pp dolce

45

ff *p*

col ped.

50

pp

poco a poco cresc.

Ped. ✻ Ped. ✻ Ped.

56

f

p

✻ Ped. ✻

62

tr *tr* *tr*

dolce

Ped. ✻ Ped. ✻ Ped. ✻

68

tr *tr*

pp

74

tr *tr*

p

79

dolce

mf *sempre cresc.*

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

85

sempre ***f*** *e ben marcato*

mf

decresc.

✻

91

ff

Ped. ✻

97

Ped. ✻

103

p

p

108

8

f

Ped. ✻ Ped. ✻

113

Fine

Ped. ✻ Ped. ✻

119

TRIO

p dolcissimo

Ped. ✻ Ped. ✻ Ped. ✻

125

f

Ped. ✻

131

p

1. 2.

Ped. ✻ Ped. ✻

135

lusingando

Ped. ✻ Ped. ✻ Ped. ✻

140

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

145

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

150

D.C. al Fine

Ped. ✻ Ped. ✻ Ped. ✻

FANTASI

26

Op. 7

Allegretto

sost.

pp

pp

6

sost.

sempre ***p***

11

16

con espressione

Ped. Ped. ✻

20

Ped. Ped. ✻

24

28

dolce

Ped. ✻

33

38

p

dim.

fz

rit. e dim.

43

Allegro con brio

p

ff

48

Ped. ✻

p

Ped. ✻

54

f

p

Ped. ✻ Ped. ✻

60

f

fz

p

fz

Ped. ✻ Ped. ✻

65

p

fz

ff

p con grazia

Ped. ✻ Ped. ✻

71

76

cresc.

f

grazioso

Ped. ✻ Ped. ✻

82

cresc.

decresc.

p

cresc.

87

decresc.

p

f

risoluto

poco rit.

92

a tempo

p

p

97

p

cresc.

Ped.

*

102

p

cresc.

107

8

f

p

f

112

p

cresc.

f

p

117

scherzando

122

cresc.

f

127

132

ff risoluto

pp

ff

139

pp

molto legato e dolce

146

ff

p

152

cresc.

ff

p

ff

158

con anima

164

169

con fuoco

174

sempre cresc.

178

fz

p

fz

p

fz

183

p *cresc.* *f* *p* *cresc.*

Ped. Ped.

188

f

193

con fuoco

198

p *mf* *cresc.*

203

fz *fz*

208

poco a poco ritard. e dim.

Tempo I (Allegretto)

214

Ped. Ped. ✻

219

223

Ped. Ped. ✻

227

232

dolce

Ped. ✻

236

8

p

diminuendo

240

fz

rit. e dimin.

245

Allegro con brio

p *ff*

Ped. ✻

251

p

Ped. ✻ Ped. ✻

257

p

Ped. ✻

263

p *p* *cresc.*

268

– – – – *al* – – –

ff

273

decresc.

p

278

cresc.

284

f

dim.

289

con grazia

Ped.

296

grazioso

302

f

risoluto

pp

rit.

a tempo

p

309

Ped. ✻

314

8

319

crescendo

323

f

molto con fuoco sin' al Fine

Ped.

327

✻ Ped. ✻ Ped.

331

8

p

leggiero

✻

335

8

339

8

f

344

349

353

8

358

ff

Ped.

✻

Ped.

✻

27

Andantino

p

cresc.

5

f

dim.

p

9

13

smorz.

INTRODUCTION
Allegro non tanto

Op. 26

pp *mf* *pp*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

5

poco accel. *ritenuto*

Andantino

9

pp dolce

13

smorz. *rit. a piacere* *p*

ANDANTINO RELIGIOSO

18

sostenuto e dolce *dim.*

22

dim.

26

cresc.

Ped. ✻ Ped. ✻ Ped. ✻

29

smorz.

poco cresc.

p

33

cresc.

Ped. ✻ Ped. ✻

36

f

dim.

smorz.

dolcissimo

Ped. ✻ Ped. ✻ Ped. ✻

39

smorz.

pp

42

cresc.

f

f *pp*

Ped. ✻ Ped. ✻

45

f

Ped. ✻

48

f *pp*

Ped. ✻

51

dim.

pp

tranquillo

54

pp

cresc.

f

Ped. ✻

58

stringendo

p *dolce*

Ped. ✻

61

pp

smorz.

Ped. ✻ Ped. ✻

64

68

cresc.

f

Ped. ✻ Ped. ✻ Ped. ✻

71

f

dim.

pp *sost.*

Ped. ✻ Ped. ✻

75

mf

Ped. ✻ Ped. ✻

78

f *fz* *f* *fz* *f* *dim.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

81

pp tranquillo

84

87

dolce

90

smorz. *pp*

Ped. ✻

GAMLE MINDER

29

p

5

10

cresc.

f

dim.

14

f

dim.

1.

17 II

2.

p

21

f

25

dim.

smorz.

p *sost.*

29

8

33

36

39

42

46

51

55

8

8

58

62

65

69

74

HAMBORGER-SKOTSK

30

ff

6

p *dolce*

12

1. 2.

dim.

f

17

dolce e leggiere

22

dim.

p *ff* *p*

27

f *ff*

33

marc.

38

dim. *p* *dolce*

43

48

53

dim. *mf*

1. 2.

CANZONETTA

31

Andante

pp sempre sostenuto
ben marcato il canto

f

5

f

pp

9

pp

cresc.

13

p

p

f

3

1.

poco più animato

16

2.

sempre pp e legato

6 6

19

rubato

a tempo

22

pp

smorz.

25

dim.

p

29

f

33

p

pp

37

dim.

pp

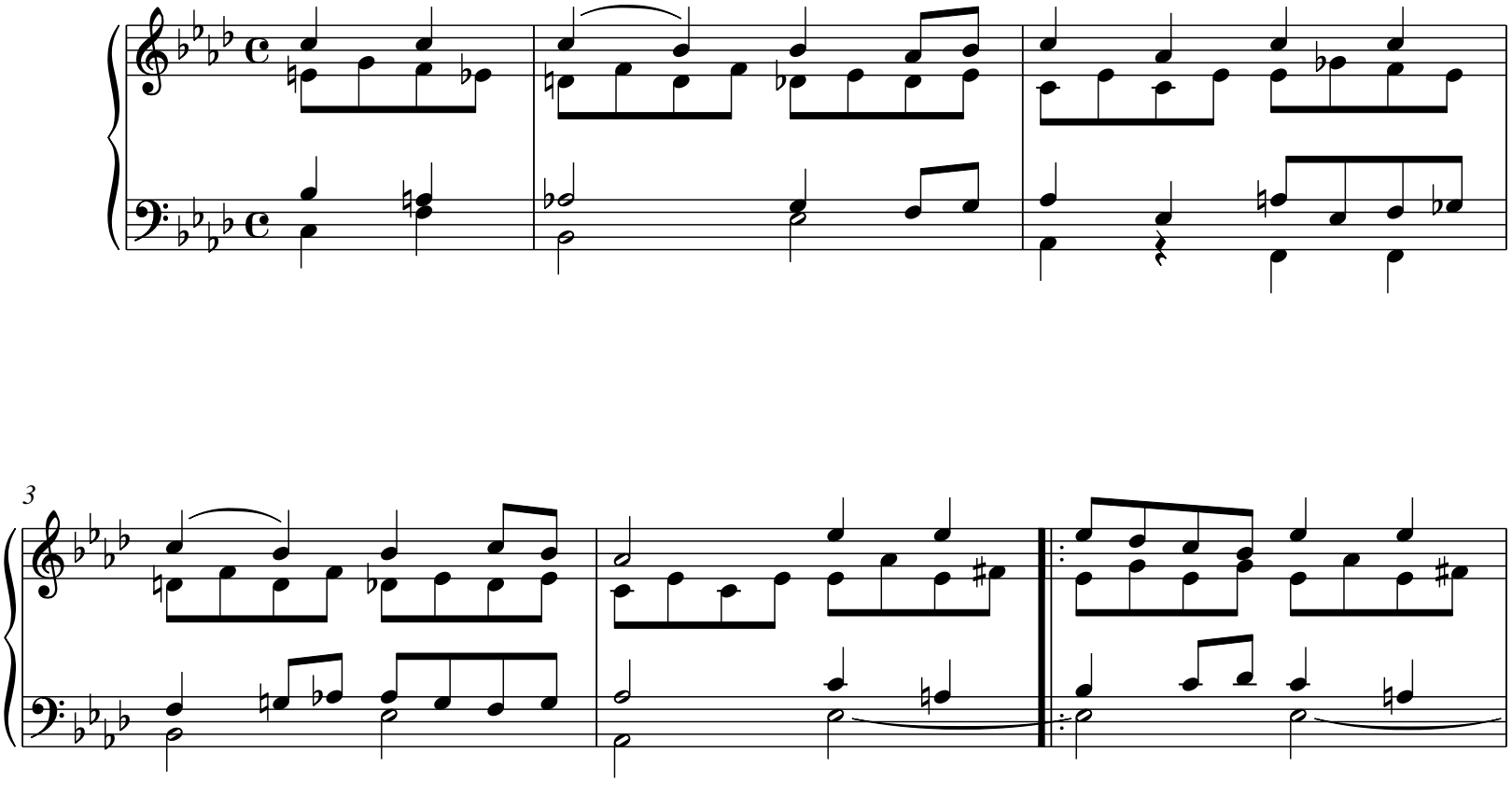
pp *smorz.*

INDFALD

32

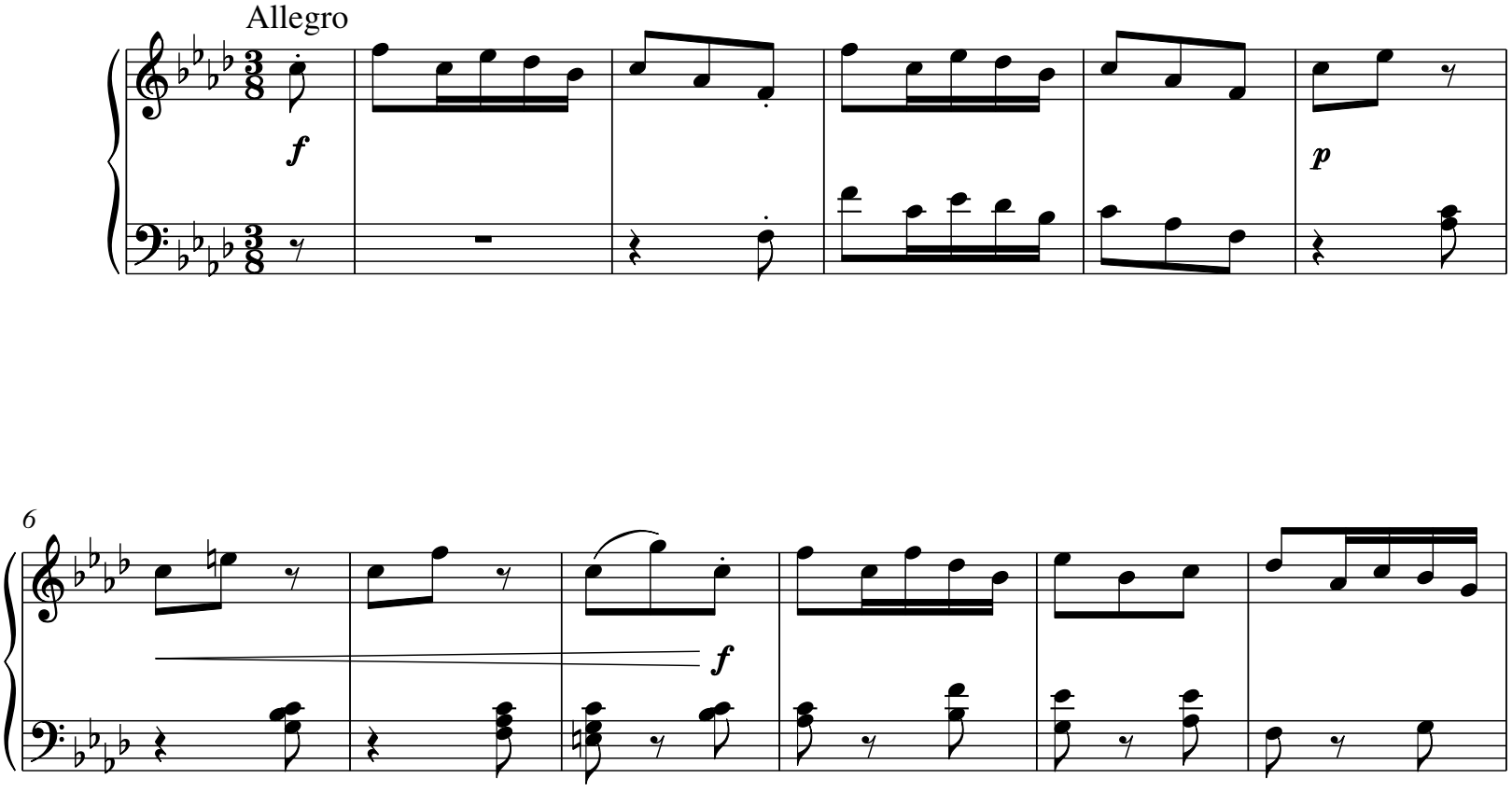
I

Moderato grazioso



II

Allegro



33

Allegro poco agitato

p

4

7

mf

l'istesso movimento

p

11

17

Tempo I

smorz.

p

20

23

pp

26

dim. e rit.

risol.

31

1.

2.

dim.

p

f

f

34

smorz.

f

pp

OM FORAARET

34

Presto

p

grazioso

7

13

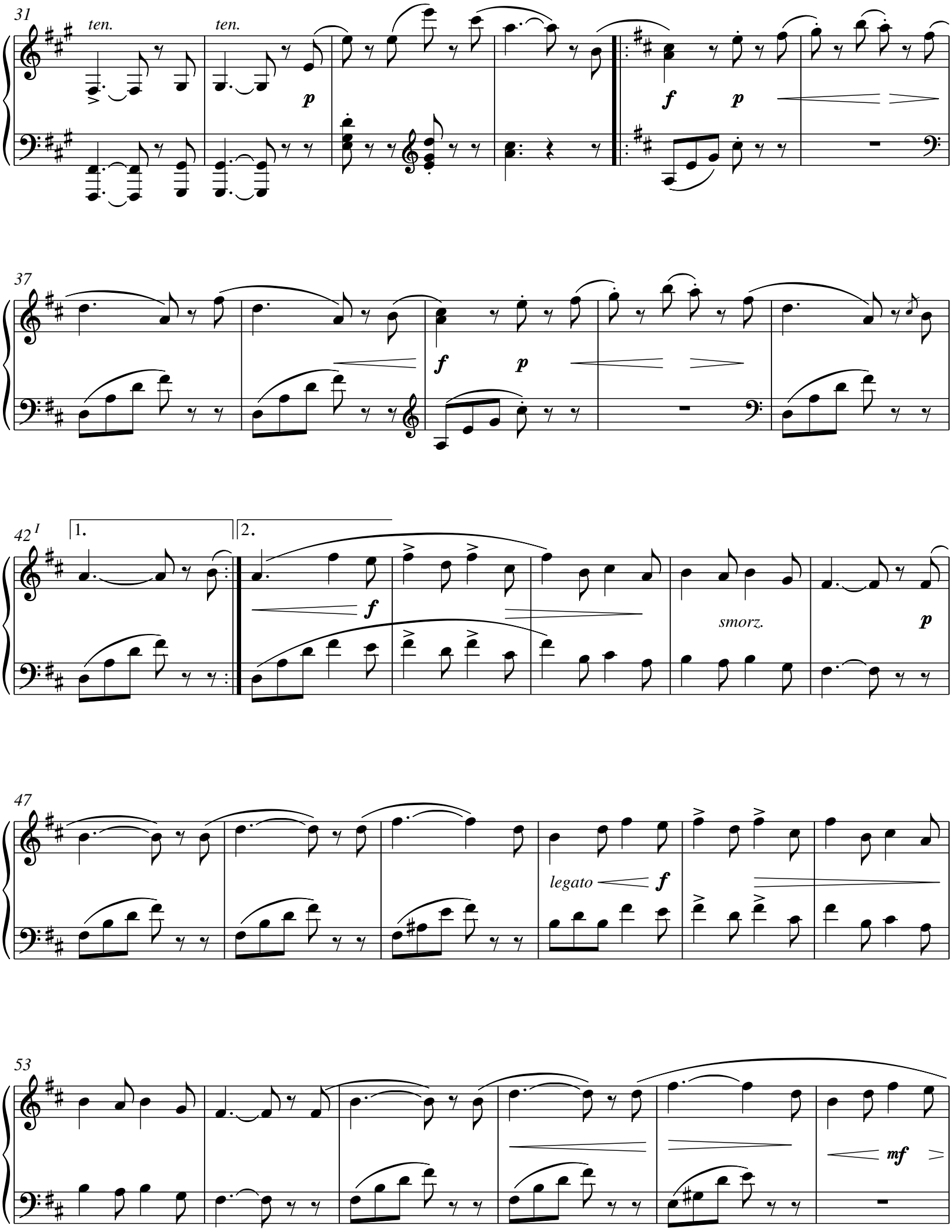
19

ten. *ten.* *ten.* *ten.*

p *ff* *p*

25

ff *ten.* *ten.* *p* *ff*


31
ten.
ten.
p
f
p
37
f
p
42 I
1.
2.
f
smorz.
p
47
legato
f
53
mf

59

dim.

mf

65

smorz.

p

f

p

70

f

75

dim.

f

dim.

82

f

pp

leggiere

f

88

pp

smorz. e dim. poco a

93

poco sin' al fine

98

pp

104

riten.

f

pp

109

ten.

VINTEREN

35

Tempo di menuetto moderato

ff risoluto energico

p

9

ff

p

14

tr

p

20

ff

25

pp

Ped. ✻ Ped. ✻ Ped. ✻

31

pp

ten.

37

ten.

pp

43

pp

49

ff risol.

p

57

ff

62

tr

p

68

Ped.

74

pp

sostenuto

80

di - mi- - nu - en - do

f

pp

86

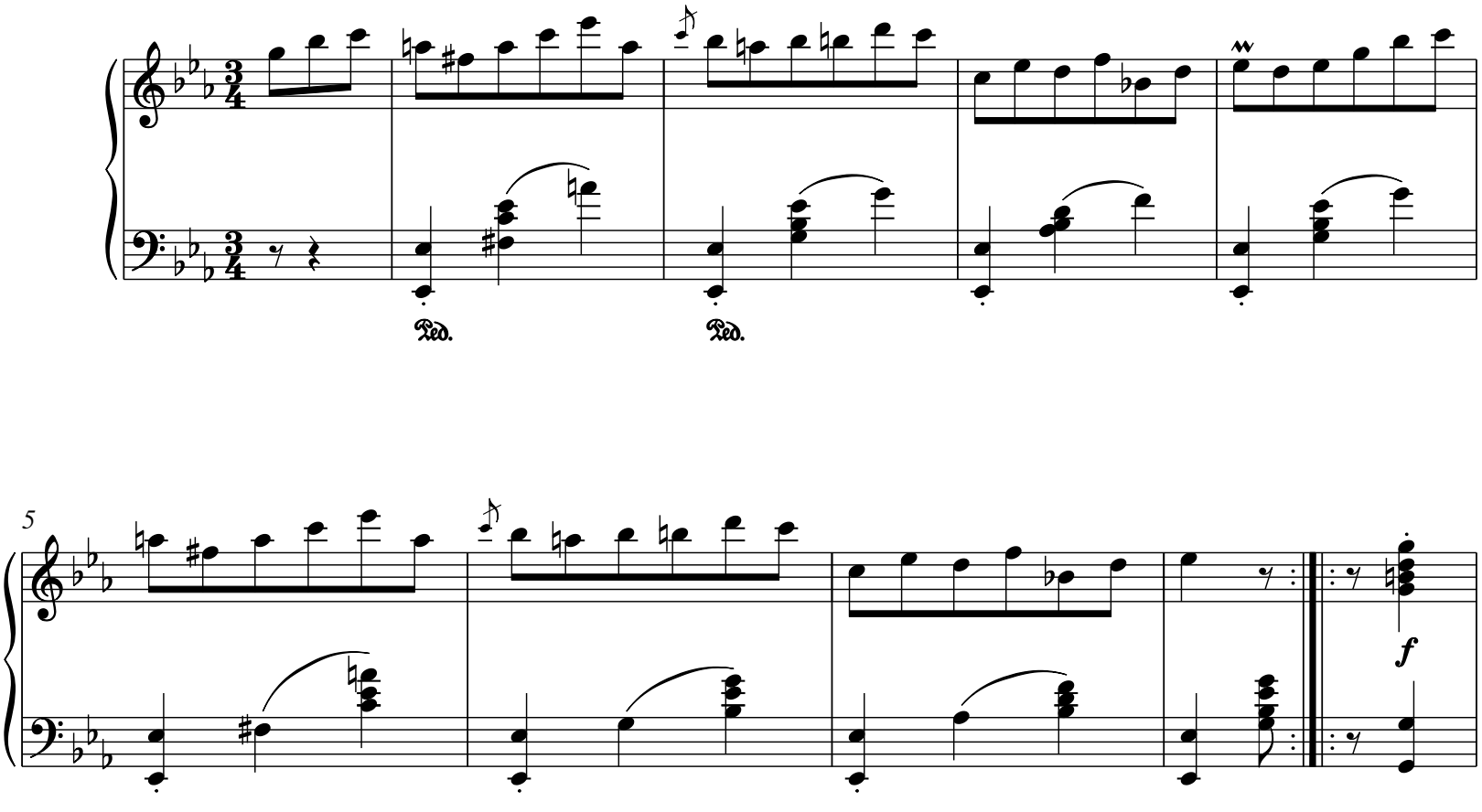
f

p

Ped.

LANGSOM VALS

36



STAMBOGSBLAD

(Stork, Stork Langeben)

37

Allegro vivace

p *leggiere*

Stork! Stork! Lan-ge-ben,

4

hvor var du saa læn - ge

mf

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

p *dolce*

12

mf *dim.*

p

mf *dim.*

16

p

fp

dim.

p

‘DEN 20DE JANUAR 1848’

38

Moderato, non troppo ♩ = 92

pp

5

9

p

3 3

p

mf

13

p

sostenuto

* The date refers to the day of King Christian VIII’s death.

17

22

27

dim.

pp *dolente*

31

dim.

p

35

cresc. *e* *poco* *ac - cel - le - - ran - - do*

f

39

p

p
smorz.

fz

dim.

44

48

p

3

3

p

52

dim.

pp

fz

56

pp

62

p

68

dolce

74

dim.

p

80

smorz. - - - - - - - - e - - dim.

8

86

sempre pp

3

91

ritenuto

a tempo

fz

96

LANGSOM MENUET

39

dim.

6

11

Fine

17 Allegro

segue

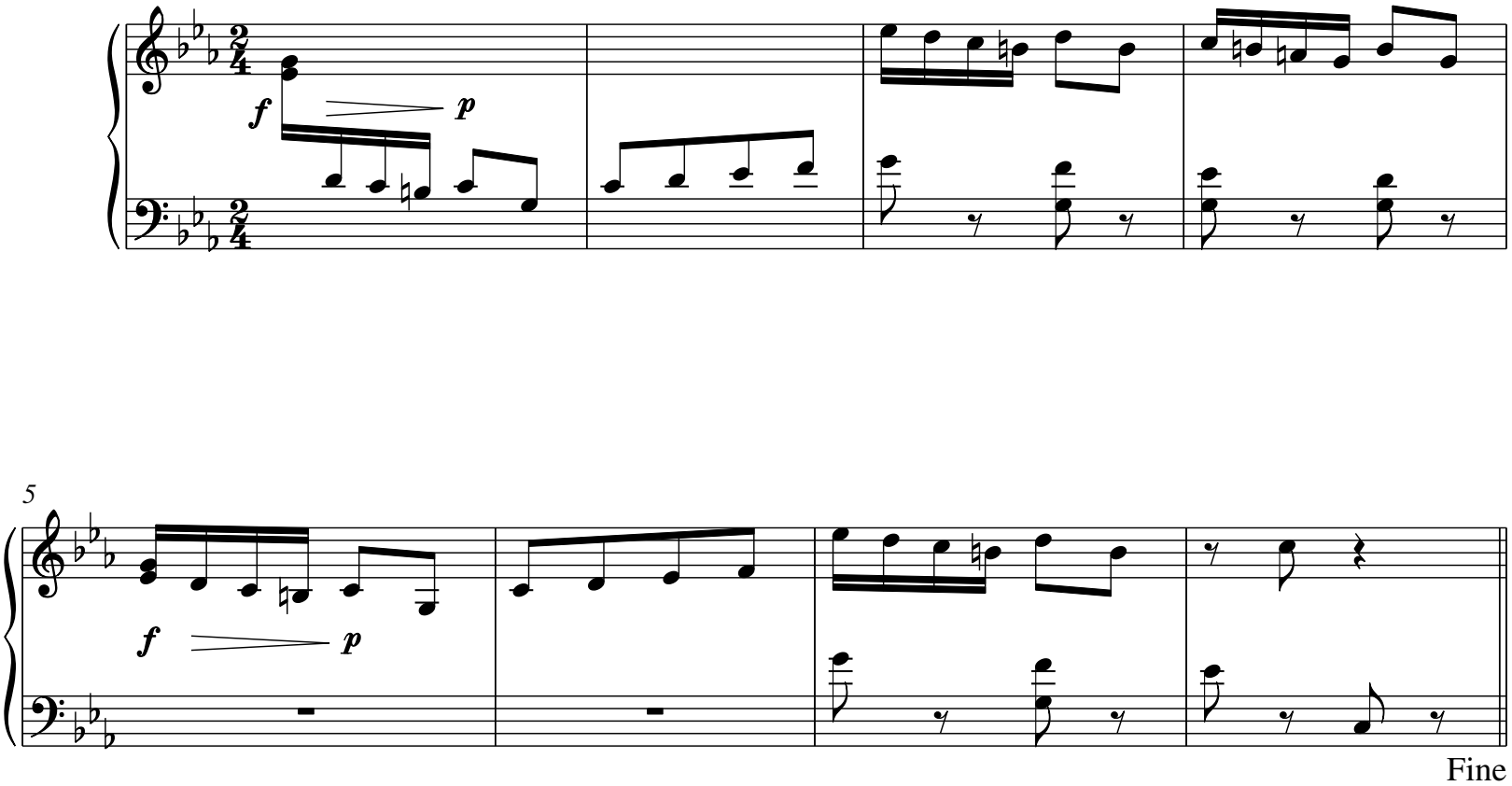
23

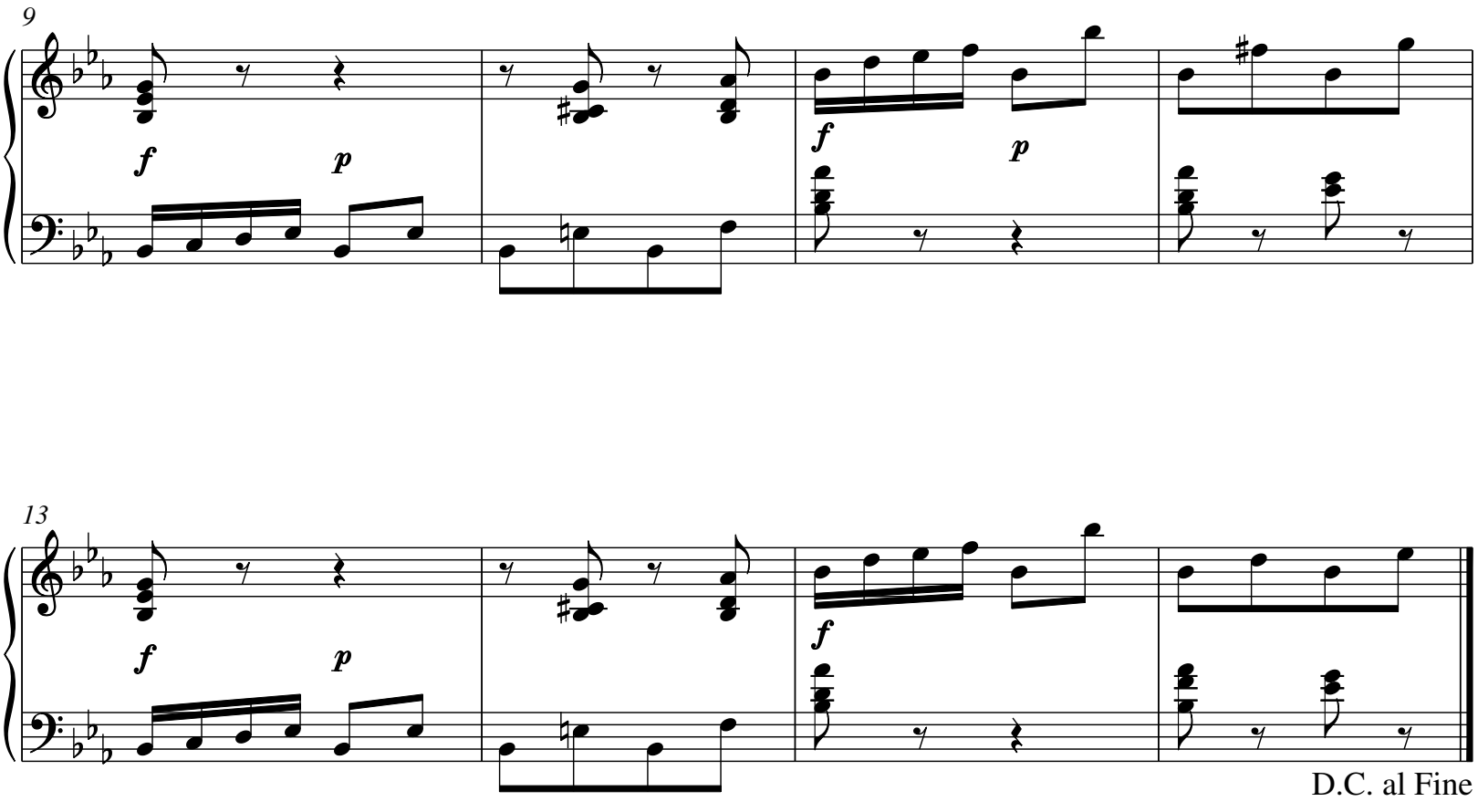
28

D.C. al Fine

KLAVERSTYKKE, 1849

40





ALBUMSBLAD

41

Allegretto

p *legiero*

Ped. ✻ Ped. ✻ Ped. ✻ *simile*

5

9

14

a tempo

p *pp* *poco ritenuto* *mf* *f*

19

con fuoco

p espressivo

24

poco ritenuto

a tempo

dolce e ***p***

29

cantabile

attaque

36

42

48

dim.

pp

54

pp

58

62

p

3

67

73

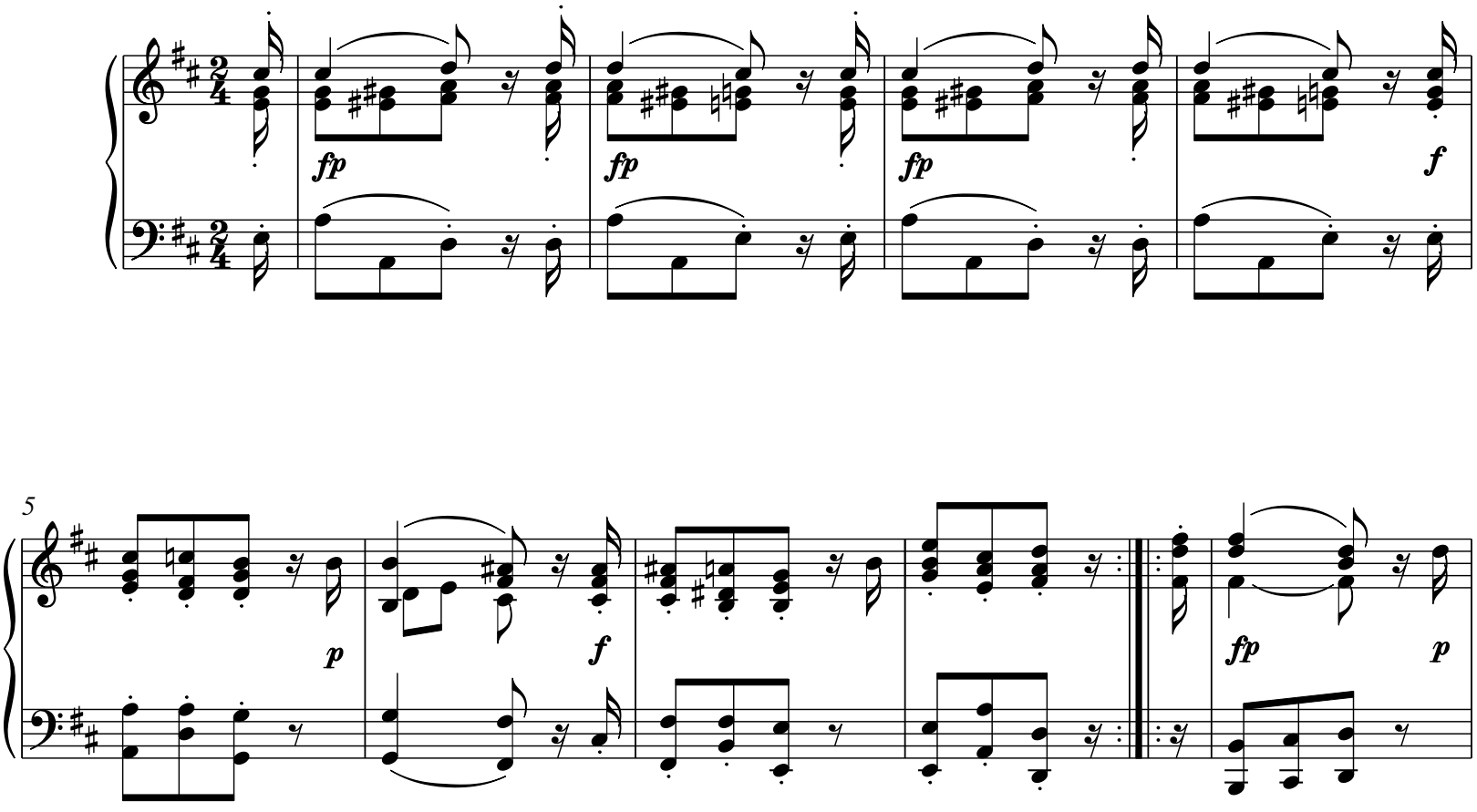
pp

smorz.

79

POLKAMÆSSIG

42



20

fp *f* *p* *f* Fine

25

dolce

30

34

1. 2.

p D.C.

SCT. HANSAFTEN VALS

INDLEDNING
INTRODUCTION

f *risoluto*

dim.

VALS
WALTZ

p

9

15

21

p

mf

27

33

39

p

p

46

53

cresc.

p

Ped. ✻ Ped. ✻ Ped. ✻

59

65

p

70

75

p

80

mf

85

dim.

Ped. ✻ Ped. ✻

90

Ped. ✻ Ped. ✻ Ped. ✻

94

p *mf*

Ped. ✻

98

fp *dim.*

Ped. ✻ Ped. ✻

103

f

Ped. ✻ Ped. ✻

107

Ped. ✻ Ped. ✻

SJÆLLANDSK REEL

44

Allegro agitato

Pianoforte

p

7

f *p* *f* *fp* *p*

Ped. ✻ Ped. ✻

15

f

Ped.

20

1. 2.

dim.

p *f*

✻ Ped. ✻

23

29

p

cresc.

f

Ped.

35

1.

2.

p

39

p

p

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

45

f

Ped. ✻

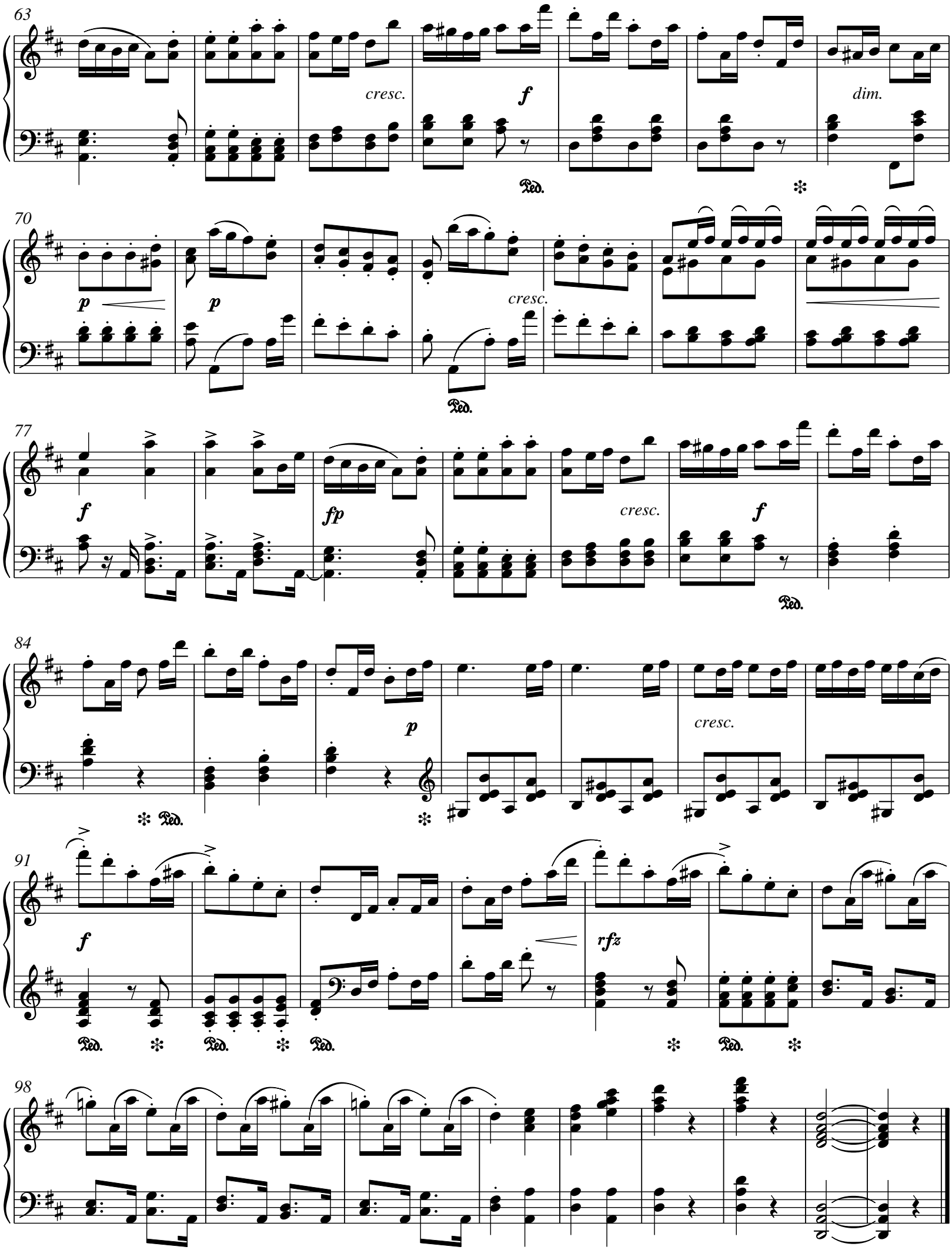
51

Ped. ✻ Ped. ✻

57

Ped. ✻ Ped. ✻

p


63
cresc.
f
dim.
70
p
p
cresc.
77
f
fp
cresc.
f
84
p
cresc.
91
f
rfz
98

Menuetter

Allegro non troppo (♩ = 100)

f *marcato*

pp

a tempo

ritenuto assai

f

p

a tempo

ritenuto assai

f

15

dim.

p

m.d.

cresc.

17

fz

3

19

più lento

fz

p

3

21

ritard.

p

pp

24

m.s.

m.d.

MENUETTO I

Moderato (♩ = 88)

26

mf

31

37

dim.

44

f

p

50

p sostenuto

ten.

ten.

fp

57

cresc.

dim.

p sostenuto

63

fp *dim.* *p* *mf*

Ped. ✻ Ped. ✻

70

77

Ped. ✻ Ped.

82

f *p* *smorz.*

89

pp *riten.* *smorz.*

Ped. ✻ Ped. ✻

95 Più moto (♩ = 144)

pp

m.s.

m.d.

m.s.

ritenuto

Ped. ✻ Ped.

a tempo

102

mf

p con anima

✻

107

p *smorz.*

Ped.

MENUETTO II

Allegro moderato (♩ = 116)

112

f risoluto

pp e rit.

f con anima

✻ Ped. ✻ Ped. ✻ Ped. ✻

118

p

Ped. ✻

124

f marc.

130

rfz *rfz* *rfz* *dim. e smorzando*

136

p

poco ritenuto

pp *f*

142

a tempo

3

148

p *f* *dim.* *fp* *fp* *ff*

154

pp

159

3

164

dolce

170

176

cre - - - - - - scen - - - - - do

f

182

sfz

sfz

dim.

p

poco cresc.

188

pp

smorz.

194 *a tempo*

3

p

200

f

207

rfz *rfz* *rfz*

dim. e smorzando

213

pp

poco riten.

pp *f*

219 *a tempo*

con anima

3

225

cresc.

f

231

dim. e rit.

pp

a tempo

p *cre -*

237

scen - - - - - - do e accelerando poco a poco

mf

243

cre - - - - - scen - - - - - do

250

8

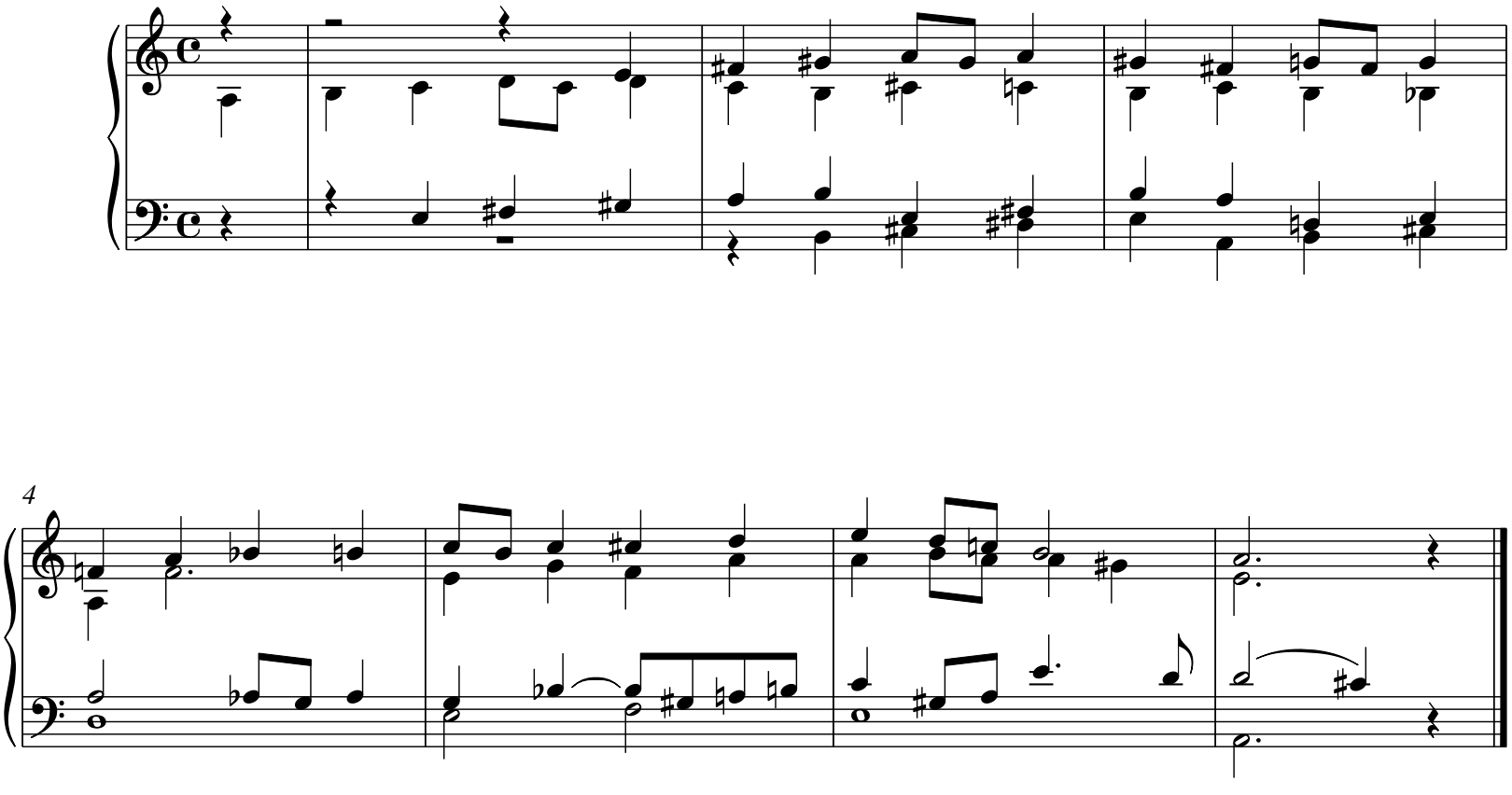
ff

8

STAMBOGSBLAD

46

Andante sostenuto



AFTENSTEMNING

47

Poco Andante

mf *mf* *mf*

4

dim. *pp*

7

mf

10

p *fp* *fp* *p* *cre - -*

13

scen - - - - - - - - - - - do

f

p

dim. e

16

smorz.

p

19

p

22

pp

pp

25

pp

* See a discarded version of this piece in B major in Appendix 5.

I FOLKEVISE-TONE

48

Moderato

p

dim.

4

7

dim.

smorz.

10

mf

mf

dim.

ALBUMSBLAD

49

Poco andante

p

Ped.

7

p *p*

Ped.

13

cresc.

p

Ped.

18

p

Ped.

23

cresc.

29

fp *fp* *fp*

35

p *p* *p* *p*

Ped.

41

p

cresc. assai

Ped. Ped. Ped. Ped.

45

f *mf* m.d. *p* *smorz.*

Ped.

50

mf *p* *dim.*

56

m.s. *pp*

Ped.

50

p

4

1.

2.

p

6

p

p

fp

10

14

p

p

STAMBOGSBLAD Nº 1

51

Andante sostenuto

passion

p *una chorda*

sempre legato

5

p

10

3

p ***f*** ***p***

Ped. ✻

15

f ***p***

Ped.

STAMBOGSBLAD Nº 2

52

Allegretto

p

Ped. ✻

6

mf

p

11

Ped. ✻

Ped. ✻

16

cresc.

Ped. Ped. ✻ Ped. ✻ Ped. ✻

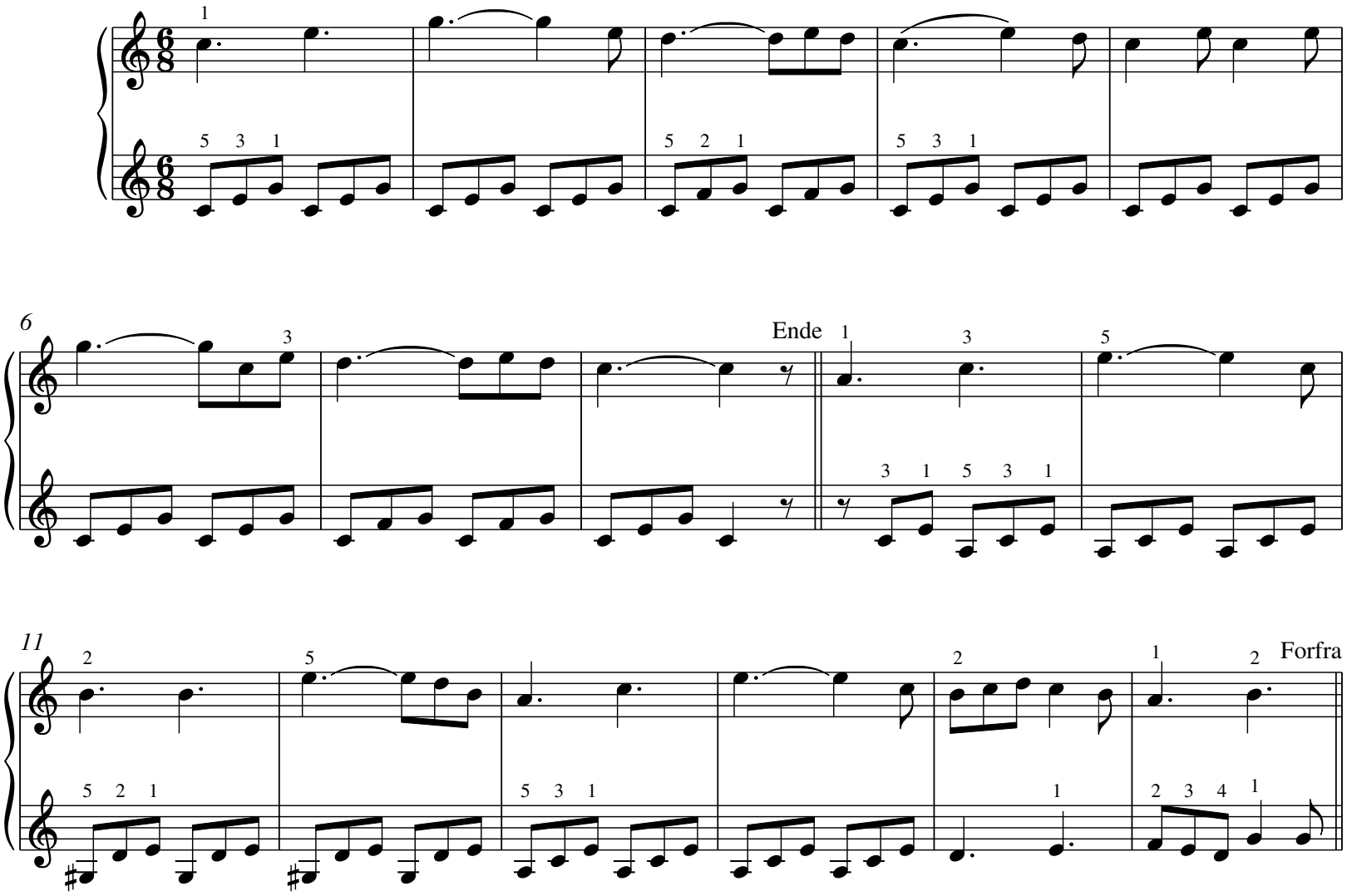
21

smorz.

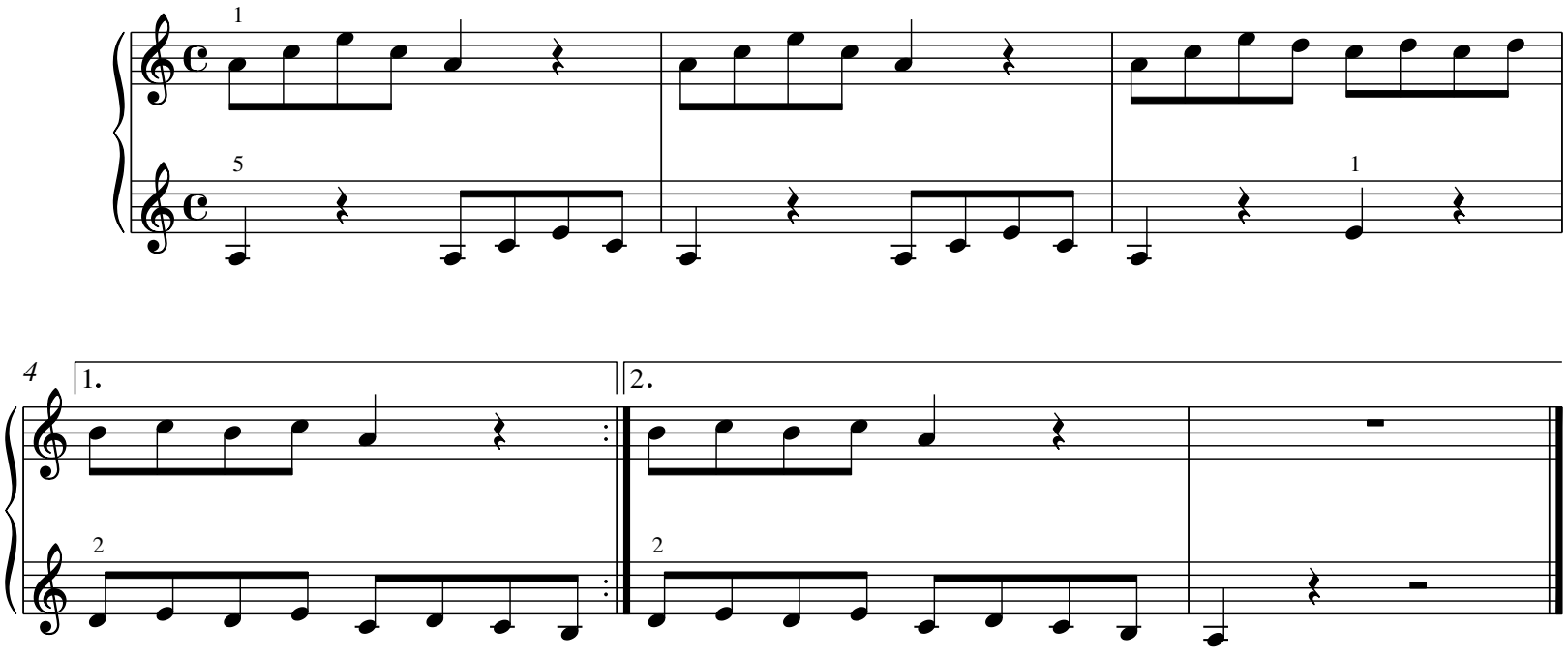
Ped. Ped. Ped. Ped. ✻ Ped.

53

I



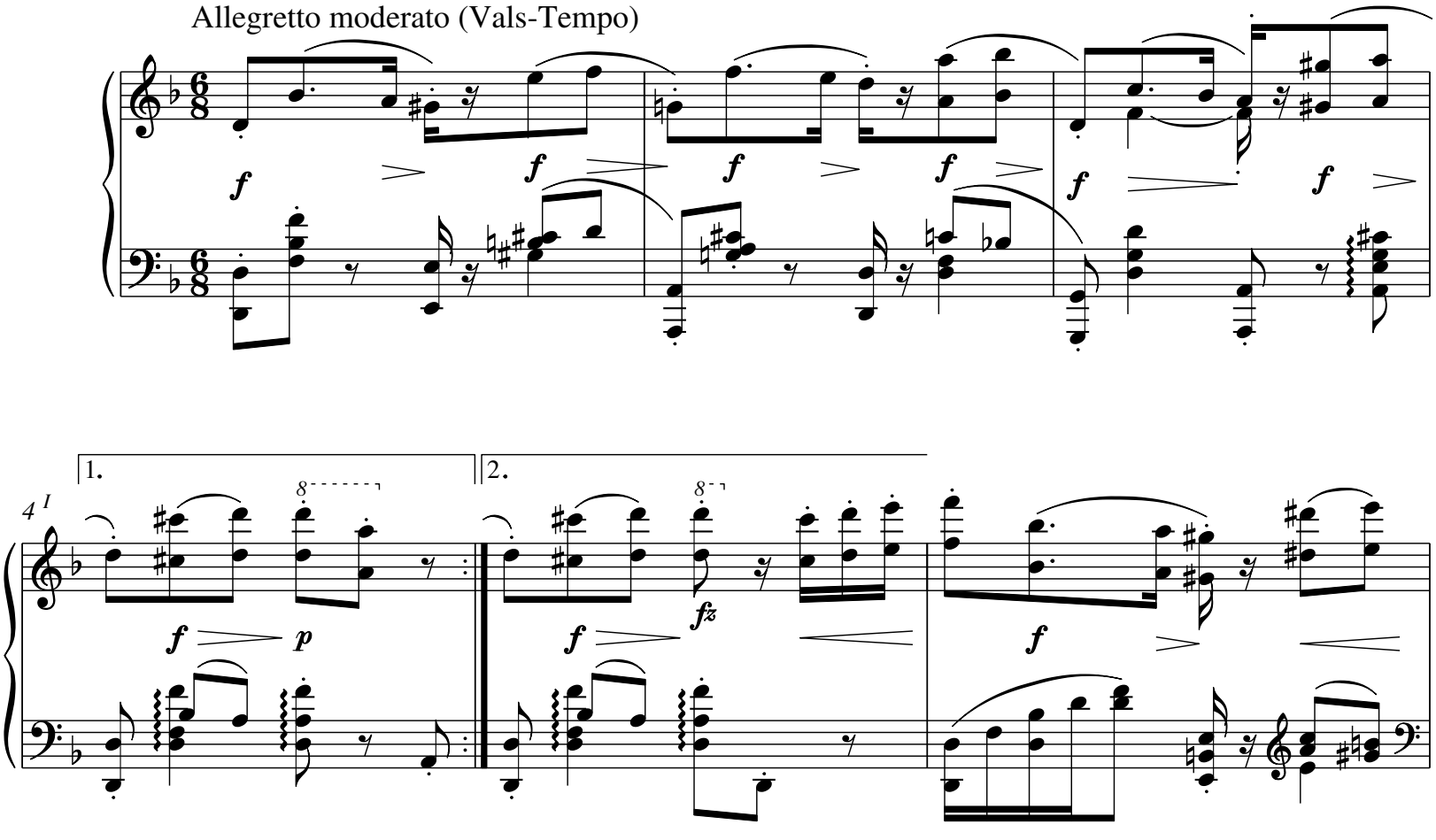
II



SVANERNE

Humoreske

Allegretto moderato (Vals-Tempo)



10

a tempo, poco più moto

f

poco rit.

p *grazioso*

12

mfp ***mf***

14

mfp ***mp***

16

f ***p*** ***f*** ***p*** ***p*** ***gratu - le - rer til de***

dim.

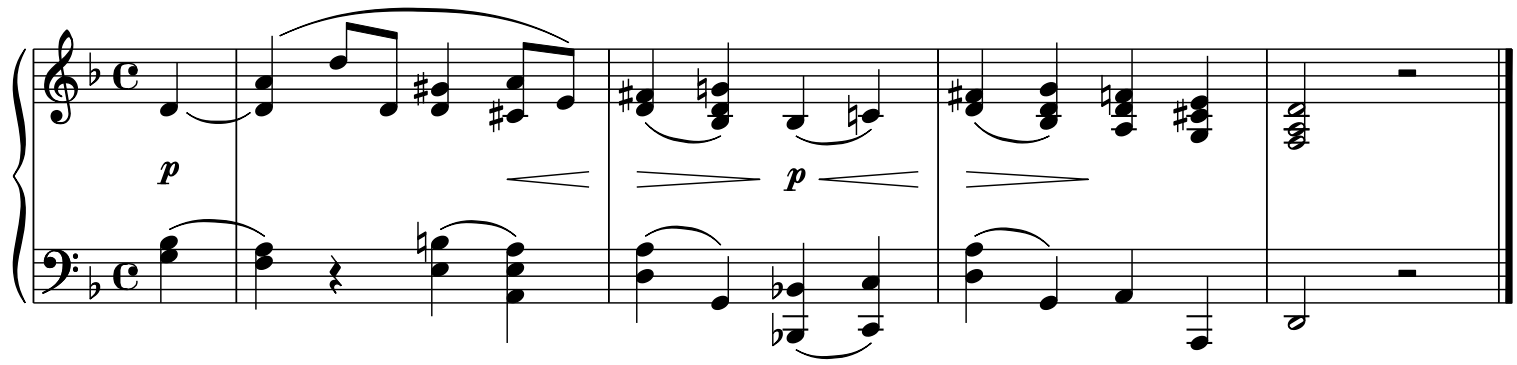
19

fem! . . .

8

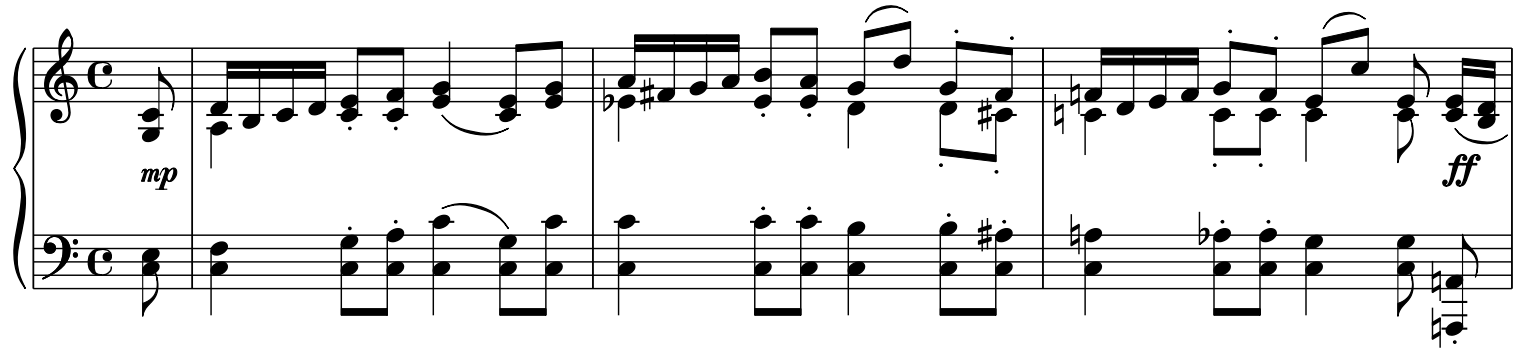
I EN STAMBOG

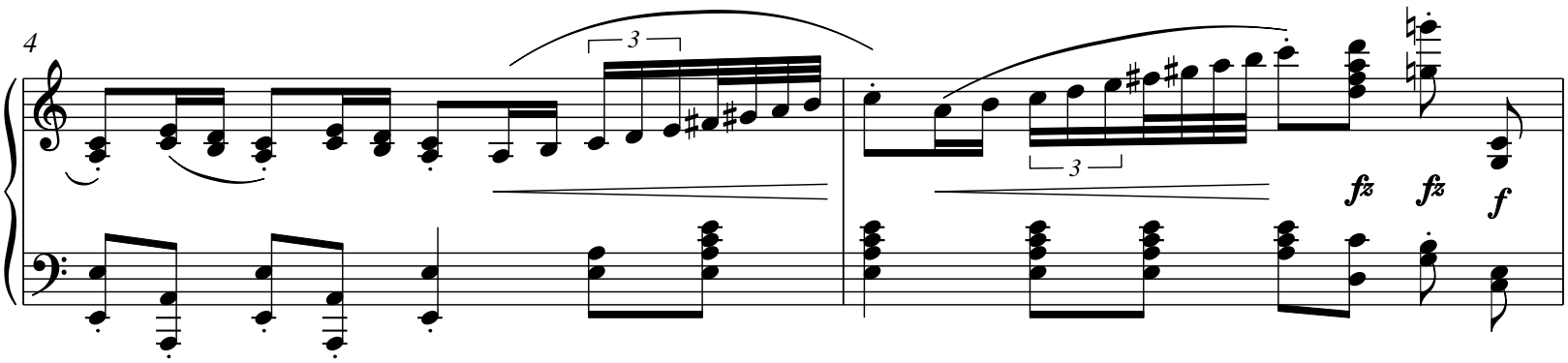
55

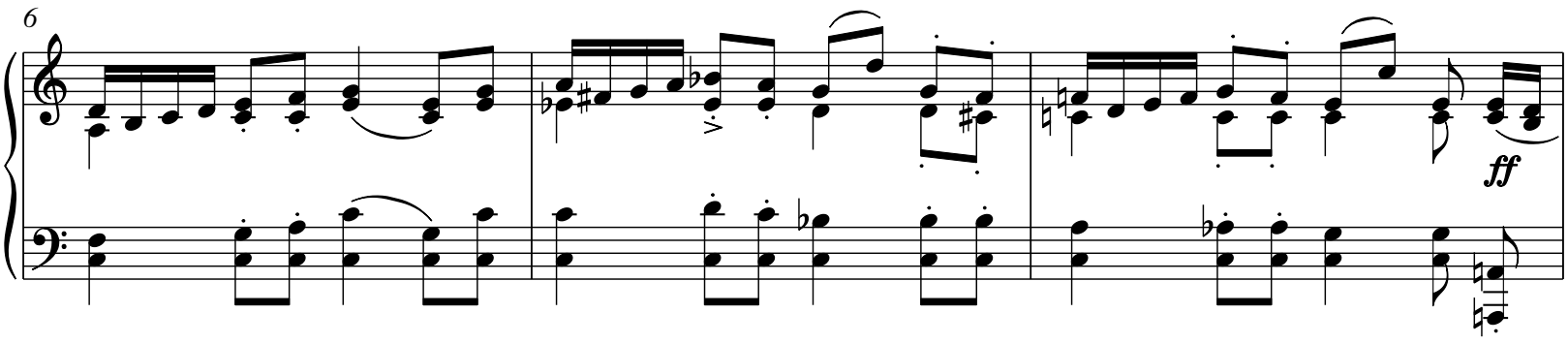


MARSCH

56







9

6

6

fz

fz

Fine

TRIO

11

pp

segue

segue

14

1.

17

2.

rit.

D.C. al Fine

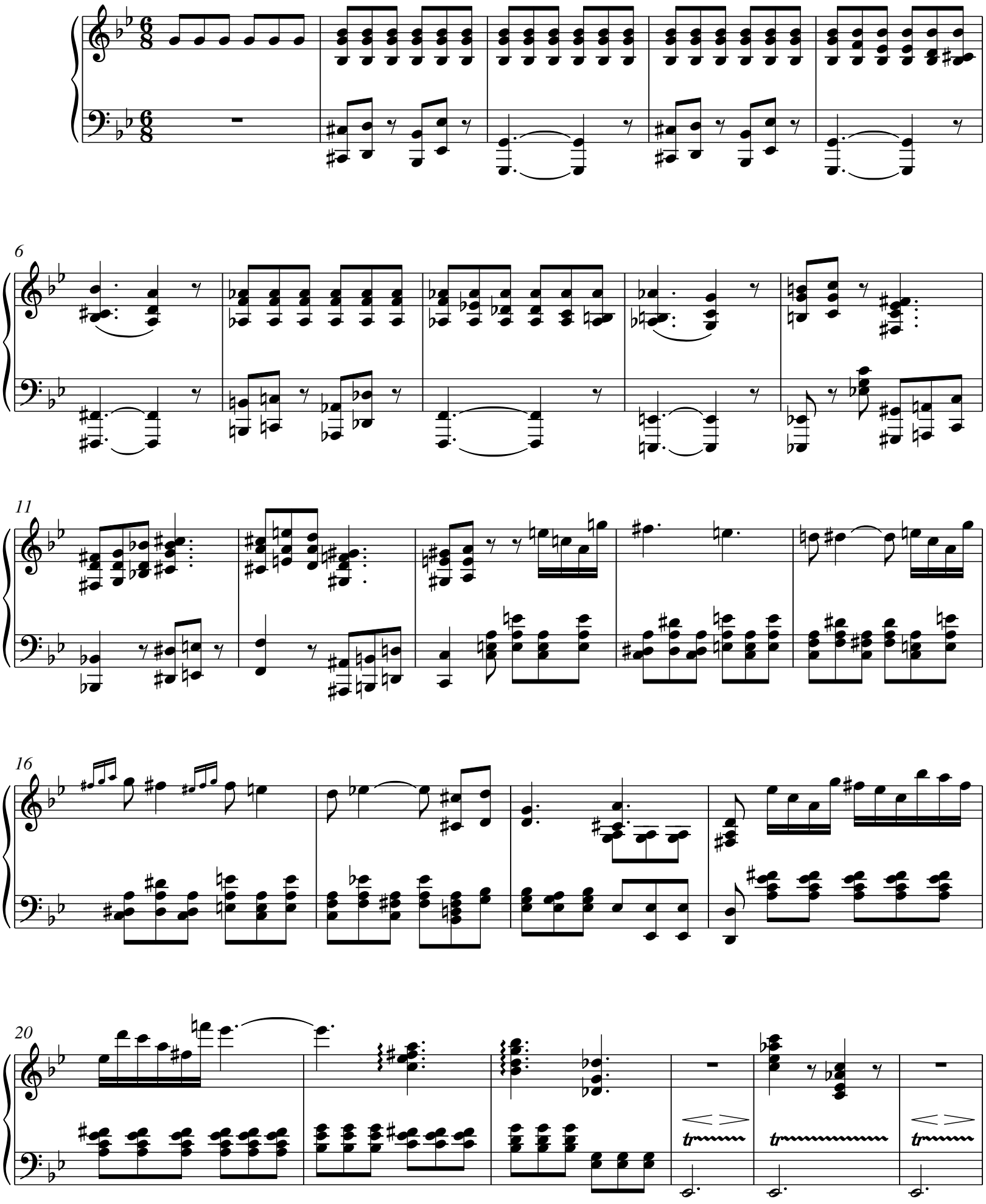
APPENDIKS | APPENDIX | ANHANG

SONATE. TIDLIG VERSION AF OPUS 80

App. 1

I

Andantino con moto



26

tr tr fp pp segue allo mode

Ped. Ped.

Allegro moderato

32

36

ten.

40

44

2 2

48

52

56

1 2 3 4 3

60

65

Poco più moderato

70

74

78

82

smorz.

Tempo I

86

90

94

98

8

102

107

8

112

116

121

8

126

8

131

136

141

146

5
2

151

Poco più moderato

156

162

marc.

accelerato e cresc. assai

167

172

Tempo I

pp

178

183

188

193

198

203

208

più moderato

214

219

dextra

Ped. * Ped. * Ped. *

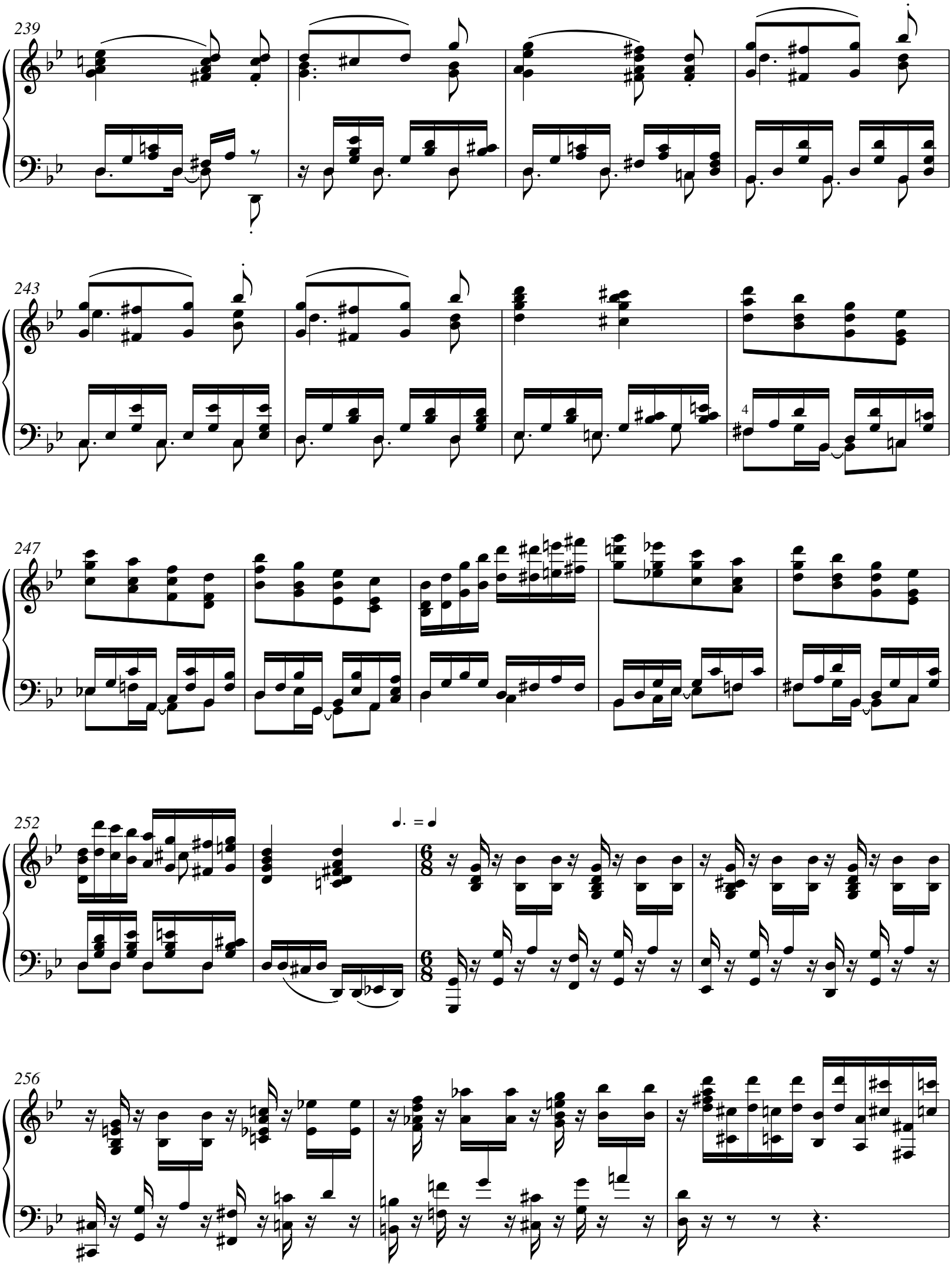
224

229

234

p

8


239
243
247
252
256

259

262

265

268

271

274

277

Più allegro

280

marc.

286

Ped.

II

Andante con moto

7

12

17

22

28

fp

Ped.

fp

Ped.

33

f

p

38

42

p

cresc.

45

fp

cresc.

f

dim.

48

p *fp* *p* *cresc.* *f*

52

p

56

f *p* *f*

Ped.

60

5

64

69

73

77

fp

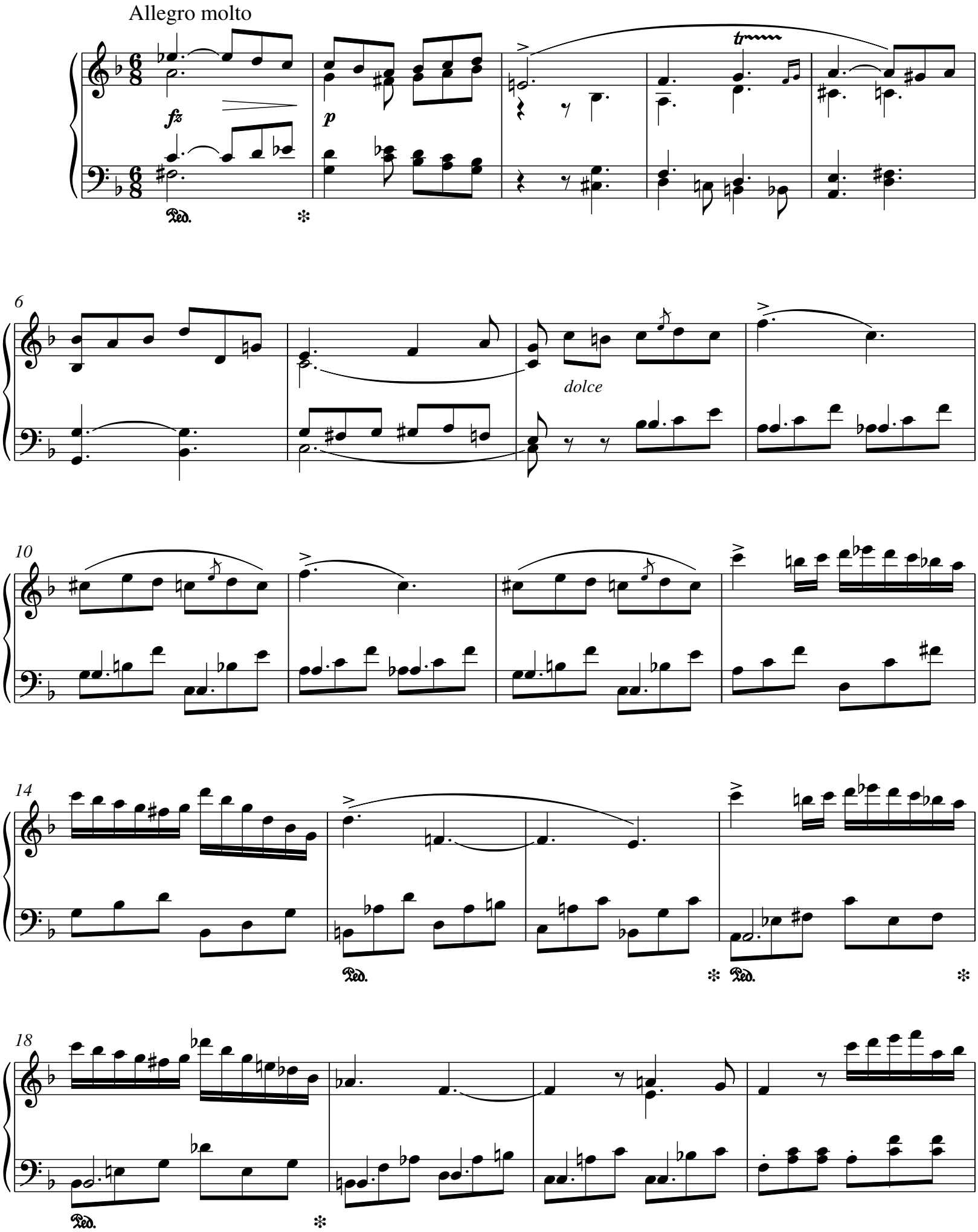
81

fp

84

SONATE-FRAGMENT I

App. 2



22

25

28

mf

dim.

32

mf

36

dim.

dolce

fz

40

f

p

f

Ped. ✻ Ped. ✻

44

p

dim.

dim.

Ped. ✻ Ped. ✻

48

dolce, con anima

52

cresc. poco a poco

Ped.

56

f passionato *dim.*

p

Ped. ✻ Ped. ✻

60

f *dim.*

p

Ped. ✻ Ped. ✻

64

f

Ped.

67

p

71

cresc.

f

76

ff con fuoco

p dolce

Ped.

Ped.

80

Ped.

84

1.

2.

tr

dolce

Ped.

88

dim.

Ped.

93

fp

Ped. ✻ Ped. ✻ Ped. ✻

98

Ped.

103

Ped. ✻ Ped.

107

Ped. Ped.

111

con amina

115

cresc.

f

p

Ped.

118

cresc.

f

121

124

p

127

fp *fp*

130

p

133

cresc. *f*

Ped.

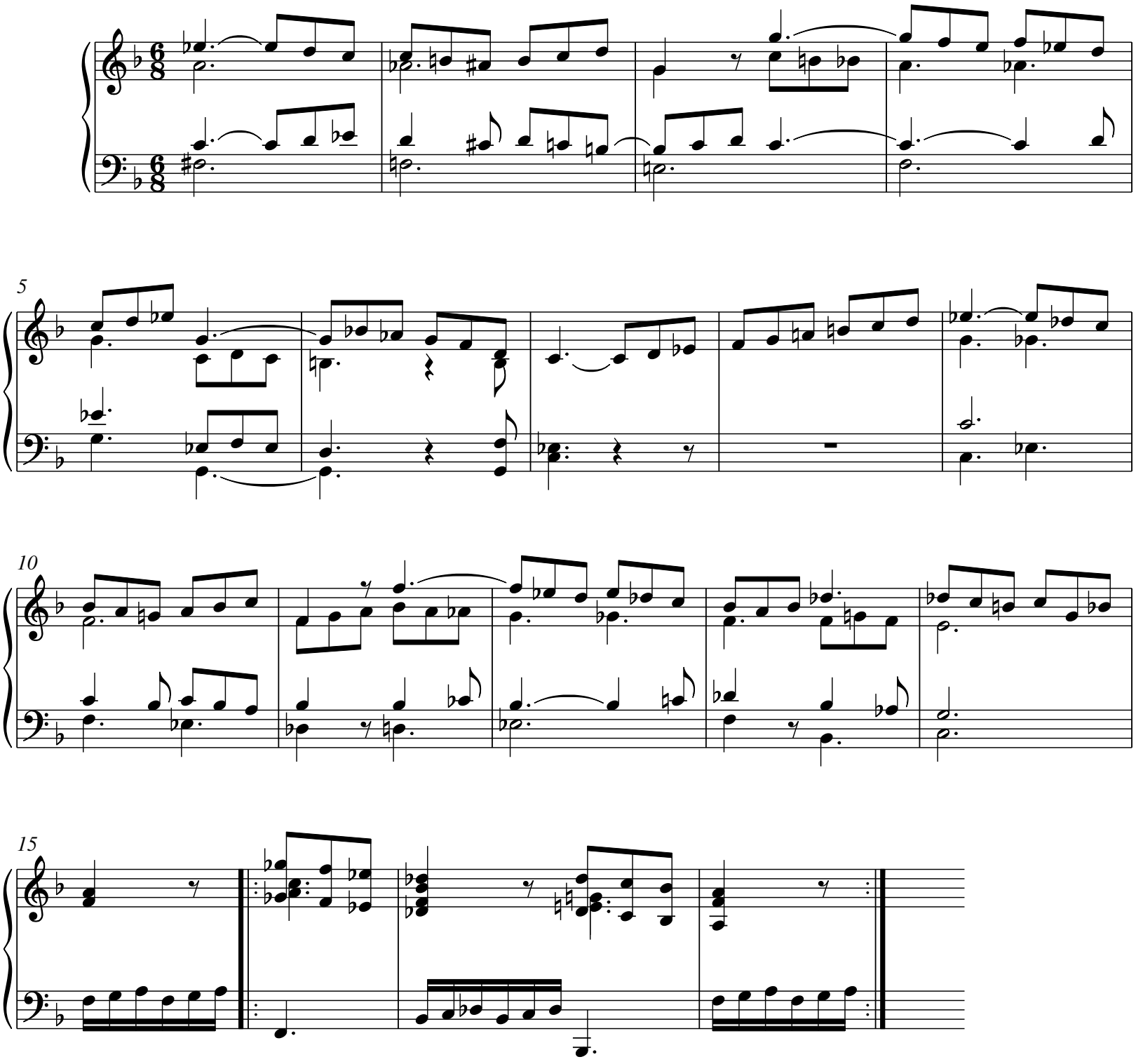
136

p *f*

Ped.

SONATE-FRAGMENT II

App. 3

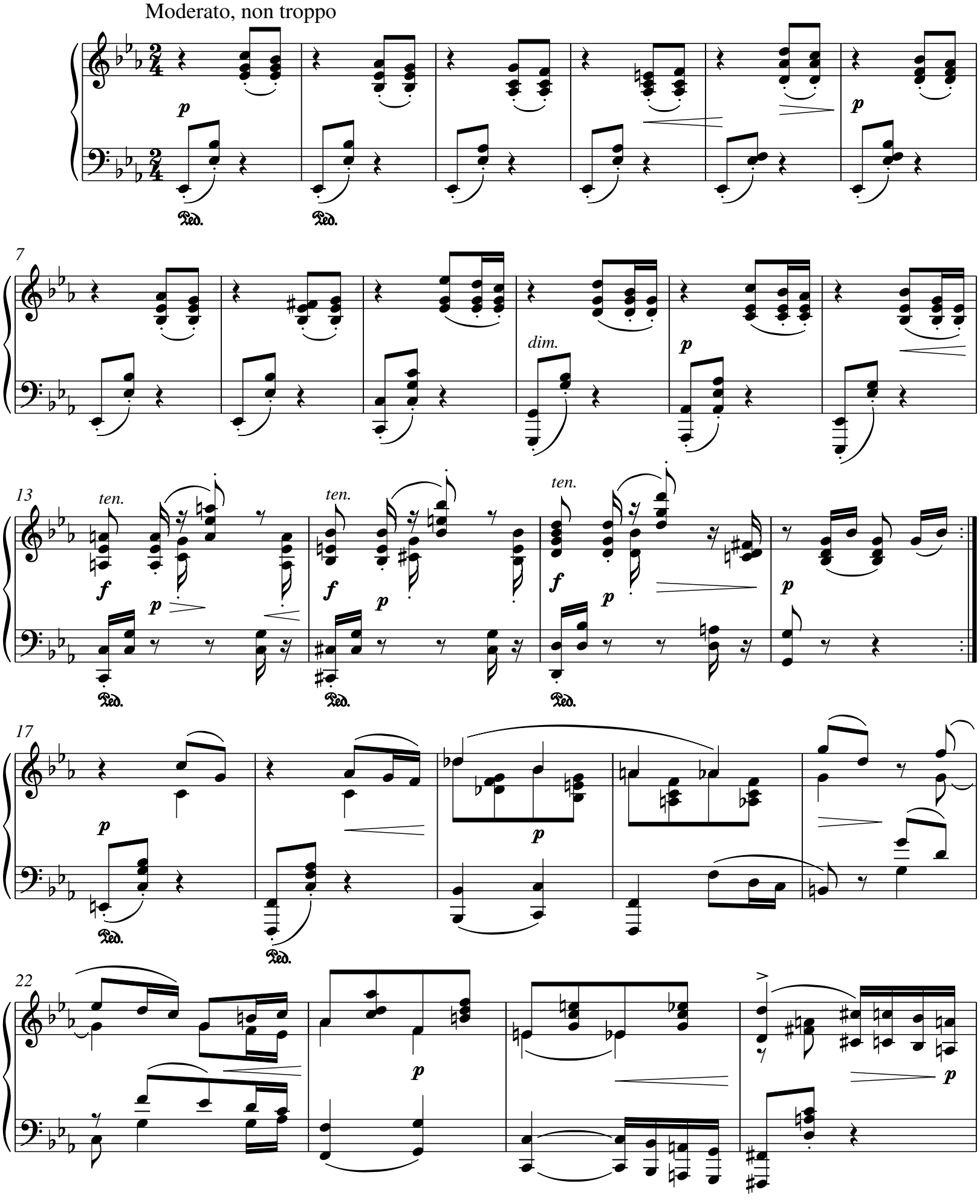


KLAVERSTYKKE

(Opus 20/II)

App. 4

Moderato, non troppo



26

mf *p* *mf*

30

f *dim.*

Ped. Ped. Ped. Ped.

34

smorz. *p*

Ped. Ped. Ped.

39

mf *dim.* *p*

Ped. Ped.

43

mf *p*

Ped. Ped.

47

legato *cresc.* ***f*** *dim.*

51

p ***f***

Ped. Ped. Ped.

56

p ***p***

61

dim. ***pp***

Ped. Ped.

AFTENSTEMNING

App. 5

Poco Andante

p sostenuto

4

p

7

p

p

11

p

p smorzando

smorzando

15

pp

dim.

Discarded version of No. 47

FORKORTELSER | ABBREVIATIONS | ABKÜRZUNGEN

b.	bar
bb.	bars
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen / Die kgl. Bibliothek, Kopenhagen)
marc.	marcato
m.d.	mano destra
m.s.	mano sinistra
No.	number
Pl.No.	plate number
pf.1	upper staff
pf.2	lower staff
stacc.	staccato
t.	takt
ten.	tenuto

CRITICAL COMMENTARY

[NO. 12] TRE KLAVERSTYKKER, OPUS 38

A Print, first edition
B Print
C Print (Nos. II and III)
D Autograph, fair copy (No. II)

A Print, first edition.
Title page: "BALLO MILITARE / CANTILENA ELEGIACA / ALLEGRO GRAZIOSO / für / Piano=forte / componirt von / I.P.E. HARTMANN. / Ehremitglied des Norddeutschen Musikvereins in Hamburg / Ritter vom Dannebrog / Op. 38 / […] / Schuberth & Cº Hamburg Leipzig & New York / Kopenhagen, Lose & Olsen / […]"
11 pages.
Pl. No. 757 (1845).[43]

B Print.
Title page: "TRE KLAVERSTYKKER / AF / J.P.E. HARTMANN / Op. 38. / Nr. 1. Ballo militare / Nr. 2. Cantilena elegiaca. / Nr. 3 Allegro grazioso. / Ny revideret Udgave. […] KJØBENHAVN. / WILHELM HANSENS MUSIK-FORLAG."
Three volumes with the same title page, 9 pages, 3 pages, 5 pages.
On the title page of No. 1, the copy in *DK-Kk* has the following addition in pencil: "Forsynet med Fingersætning af Aug.W."[44]
Pl. Nos. 8742, 8743 and 8744 (1884).[45]

C Print (Nos. II and III).[46]
No title page. Title on p. 1: "CANTILENA ELEGIACA."
At the bottom of p. 1: "Omnibus f. Pfte. 2r. Jahrg. Nº. 24. Verlags-Eigenthum v. Schuberth et Cº."
(1845).[47]
Contents:
Nos. II and III, presented as two parts under the same heading, as *Cantilena Elegiaca.*
4 pages. Apparently printed from the same plates as **A**, omitting the plate number and with new pagination.

D Autograph, fair copy (No. II).
DK-Kk, Hartmanns Samling, Kapsel H-K.
Title above the first stave: "Nº 2 Cantilena elegiaca". No indication of name of the composer.
One bifolio, 10 staves, 24.5x34.5 cm; pp. 3-4 blank.
Written in ink. The manuscript is heavily damaged.
Because of the fact that bb. 17-18 of all the printed editions are missing in **D**, it is not likely that **D** was the printing copy for any of these editions.

It is not quite clear whether Nos. II and III are to be understood as two separate pieces or two movements of the same piece. The typography of the printed editions **A** and **C** indicates that the title *Cantilena elegiaca* may refer to both pieces, even though they are numbered "2" and "3". Especially **C** is ambiguous on this issue.

D was probably used as the printing copy of No. II, *Cantilena elegiaca*, in **A** (no manuscript sources are known for Nos. I and III of **A**). No differences between the print from 1845 (**A**) and 1884 (**B**) apart from the fact that **A** is almost without indication of articulation which is amply marked in **B.**

Accordingly, **B** is chosen as the main source, even if it is not known whether Hartmann was involved in this edition from 1884; the indication of fingering in **B** was probably added by August Winding and is not included in the present edition.

[NO. 13] SEKS KARAKTERSTYKKER, OPUS 50

A Print, first edition
B Print
C Print

A Print, first edition.
Title page: "6 / CHARACTEERSTYKKER / componerede / som Studier for Pianoforte / AF / J.P.E.HARTMANN. / Med indledende Smaavers / af / H.C.Andersen / 1ste Hefte Op. 50. [2det Hefte.] / *Kjöbenhavn.* / forlagt af C.C. Lose & Delbanco."[48]
2 volumes, 7 pages and 13 pages.

43 Dating according to *DF*, p. 16. Hofmester XIX. March 1845.

44 "Fingering added by Aug[ust] W[inding]."

45 Dating according to *DF*, p. 16.

46 Copy in *DK-Kk*. The edition is not mentioned in *DF*.

47 In *Hofmeister XIX*, March 1845.

48 "6 Character Pieces, Composed as Studies for the Piano by J.P.E. Hartmann. With introductory small poems by H.C. Andersen".

Pl. No. 2262 (February 1849).[49]
Each of the pieces is introduced by a stanza by H.C. Andersen.[50]
New impression with the same plate number by C.C.Loses Bog- og Musikhandel.

B Print.
Title page: "6 Karakterstykker / komponerede som / Studier for Pianoforte / AF / J.P.E.HARTMANN / med indledende Smaavers / af / H.C.Andersen / Op. 50. Hefte 1 [2] / […] / KJÖBENHAVN. / Wilhelm Hansens Musik-Forlag."
2 volumes, 7 pages and 13 pages.
Pl. Nos. 5532, 5530 (1882).[51]
Each piece is introduced by a poem by H.C. Andersen.

C Print.
Title on cover: "J.P.E.Hartmann / Klaverstykker / med / Mottoer / af / H.C.Andersen".
Title page: "J.P.E.Hartmann / Klaverstykker / med Mottoer / af / H.C.Andersen. / […] / Kjøbenhavn & Leipzig. / Wilhelm Hansen, Musik-forlag."
40 pages.
Pl. No. 11905 (1896).[52]
Contents:
All of Hartmann's published piano compositions having introductory poems by H.C. Andersen (Nos. 13, 17, 14 and 18 of the present edition), including a vignette by V. Jastrau on the title page:

Seks Karakterstykker Opus 50 (pp. 16-33)
Novelette Opus 55 (pp. 3-15)
Andantino quasi Andante ("Hun sidder og spiller Klaver" p. 34-35)
Fire Klaverstykker, Nos. 1-2 (pp. 36-40).

Hartmann's autograph is lost which may be due to the fact that he never got it back from his copyist, F. Westmann; according to a letter from Hartmann to music dealer Delbanco of 28.11.1848, Westmann had received the autograph in order to make a printing copy for the edition to be published by Lose & Delbanco.[53]

The Wilhelm Hansen edition was published in a number of impressions, each one with a different catalogue of works on the back cover, showing that this work by Hartmann was extremely popular in the1880s; it was republished by Wilhelm Hansen in 1912 (edited by Adolf Ruthardt), this time with the title page and the added poems in three languages (Danish, German and English).[54]

According to *Hofmeister XIX* , June 1869, the collection was also published by Kistner in Leipzig with the title "Kleine Characterstücke mit einleitenden Strophen von Andersen"[55]; this edition is not known today.

The first edition (**A**) has been chosen as the main source. Wilhelm Hansen's edition from almost 40 years later (**B**) reused the plates of the first edition – with a new plate number and a new title page.

Translation of the texts from Wilhelm Hansen's posthumous edition from 1912:

1.
Die ältre Schwester mit dem Bruder steht
Vorn auf dem Schiff und sieht die Sonne steigen,
Hin über Meer und Himmel glänzend geht
Der Strahlen Gold mit feierlichem Schweigen.
Ein Heer von wilden Schwänen ziehet fort,
Und sanft erklingt des Sanges Moll-Accord.

The elder sister and her brother stand,
onboard the ship, and see the sunrise gilding
the sea and sky – a wondrous fairy-land,
where Sun – the King – his radiant sceptre is wielding.
The wild swans spread their wings, to th'southward bound,
and in the air sad harmonies resound.

2.
Wild jagt der Knabe durch Gras und durch Hecken,
Hin über Blumen bald hier und bald dort,
Schmetterling weiss sich gar schlecht zu verstecken,
Nun bleibt er sitzen – nein, nun flog er fort!
Röslein es flüstert, noch warm von dem Küsschen;
"Schmetterling, rett dich! über das Flüsschen"!

Over the meadows so merrily racing,
jumping the hedges that stand in his way,
th'boy is a gay winged butterfly chasing,
now he is near it, – now't flies away!
Dew-spangled dog-roses tremble and shiver:
"Butterfly, hie thee! fly over the river"!

3.
In Sonnenschein reit'ich, in Regen und Wind,
Mein Schaukelpferdchen es läuft geschwind.
Der Wald ist so schaurig, die Nacht so kalt!
Die Riesen und Drachen erschlag' ich gar bald!

49 Dating according to Birger Frank Nielsen, *H.C.Andersen Bibliografi*, Copenhagen 1942, Nos. 543-548. *Hofmeister XIX*, March and April 1849.

50 According to Birger Frank Nielsen, *op. cit.*, this is the first edition of these poems by Andersen.

51 Dating according to *DF,* p. 19.

52 Dating according to *DF,* p. 158 and Wilhelm Hansen's Engraver's Diary.

53 *Letters* No. 370

54 With the plate number 15119 (copyright 1912); in additon, No. 2, *Sommerfuglen*, was published separately the same year with the plate number 15119b.

55 "Little Character Pieces with Introductory Stanzas by Andersen".

Mein Säbel ist scharf, und mein Pferd läuft gut,
Heim kehren wir beide goldbeschuht.

I ride in sunshine, in rain and in blast
my rocking-horse is running so fast.
The wood is dark, and the night is chill,
but all the giants I quickly kill!
My sword is sharp, and my horse is fleet, –
and home we return with gold-shod feet!

4.
Dicht neben uns beiden ein Engel stand,
Gleich ihr mit Reiz umfangen,
Das helle Auge dem ihren verwandt!
Dieselben rosigen Wangen!
Und sinnend tät er zur Erde sehn
Und deckt uns mit seinen Schwingen.
Wenn Engel unsre Liebe verstehn,
Des Himmels Glöcklein klingen.

Beside us stood an angel fair,
her sister in beauty and grace,
with soulful eyes; the golden hair
was framing a rosy face.
And downwards gazing it waved its hand
and screened us with wide-spread wing.
When angels our love do understand,
the heavenly bells will ring.

5.
Ja, wo es geschah? un wie lange es her?
Ich sinne und sinne und weiss es nicht mehr!
Ein Schloss ich sah mit Türmen und Toren,
Stolz tanzten die Ritter mit klirrenden Sporen,
Der Saal erdröhnte, die Flöte klang,
Und Frauen sah ich, und hörte Gesang;
Wo war es? Wann war es? Wie komm' ich d'rauf?
Dort ging meine junge Liebe auf!

I know not where, and I know not when.
I cannot call it to mind again!
I saw a castle with tower and wall,
and bold knights danced in the lofty hall.
I saw fair ladies, I heard them sing,
With lovely music the hall did ring.
I know not when, and I know not where.
I know my young love was born there!

6.
Mädchen und Knaben die jagen sich, husch,
Da setzt sich Amor versteckt in den Busch,
Wo jung die Herzen und schön der Mai,
Da ist auch Amor sogleich dabei.

Lads and lassies play on the lea,
Cupid is hiding behind the tree!
Love is sweet in the youthful day!
Cupid's arrow will have its way!

[NO. 14] TRE KLAVERSTYKKER

A Print, first edition
B Print
C Print
D Print (No. III)
E Print (No. III)

A Print, first edition.
Title page: "JULEHILSEN / til / Store og Smaae / fra/ DANSKE COMPONISTER / med Bidrag af / […] / KJÖBENHAVN / Forlagt af C.C.Lose & Delbanco. [1.-3 Aargang 1848-1851]".
First volume ("med Bidrag af Gade, Gebauer, Hartmann, Lumbye, Lövenskjold, Ravnkilde Rée, Rongsted, Rung, Willmers."), No. 1 (pp. 10-13): *Svensk Hjemvee.*
The following stanza by H.C. Andersen prefaces the volume:

Du veed det gamle Eventyr om
"Det syngende Træ", kjendt af Mange;
Hvert Blad havde Toner og deiligt kom
De frem i Accorder og Sange.
– Her har Du Træet, men i det Smaa,
Melodier fra Bladene gaae!

Second volume ("med Bidrag af Fröhlich, Gade, C.J.Hansen, Hartmann, Ravnkilde, Rée, Rung, Siboni og T-ts."),[56] No. 2 (pp. 16-28): *Capriccio.*
Third volume ("Med indledende Smaavers af H.C. Andersen og Bidrag af N.W. Gade, J.P.E. Hartmann, Ed. Helsted, E. Horneman, H.S. Paulli og A. Rée."), No. 3 (pp. 8-11): *Andantino quasi Allegretto.*
The stanzas by H.C.Andersen (both the introductory stanza in the first volume from 1848 and the various stanzas in the third volume from 1851) are here published for the first time.[57]

B Print.
Title page: "TRE KLAVERSTYKKER. / *Svensk Hjemvee Sommeren 1848.* / *Capriccio.* / *Andantino.* / AF / J.P.E.HARTMANN. / Særtryk af 'Julehilsen'. / […] / KJØBENHAVN. / C.C.LOSE'S FORLAG."
The three pieces were published collectively in one volume, as well as in three separate volumes (but with the same title page and the same pagination as the collected edition).
11 pages.

56 The second volume is listed in *Hofmeister XIX*, April 1850.

57 Jf. Birger Frank Nielsen, *op. cit.*, p. 155; the poems are published in *H.C. Andersen, Samlede Skrifter* XII, p. 316-318.

C Print.
Title page: "TRE / KLAVEERSTYKKER. / for / PIANO / componerede af / J.P.E.HARTMANN. / 1. Svensk Hjemvee, Sommeren 1848. / 2. Kapriccio. 3. Andantino. (Hun sidder derinde og spiller Klaveer.) / Fingersætning af Aug. Winding. / […] / KJØBENHAVN & LEIPZIG, / Wilhelm Hansen, Musik-Forlag."
Pl. No. 9329 (1886).[58]
9 pages.
Later impressions with slightly changed title pages.
Apart from a few changes in articulation, **C** is identical with **A** and **B** – apart from the added fingering by August Winding in **C**.

D Print (No. III).
Title page: "HARTMANN-ALBUM. / UDVALGTE KOMPOSITIONER / AF / J.P.E.HARTMANN. / […] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG."
Pl. No. 11.660 (1895).[59]
39 pages.
As No. 14 (pp. 36-37): "Hun sidder derinde og spiller Klaveer. Klaveerstykke med Motto af H.C.Andersen".

E Print (No. III).
See *6 Karakterstykker*, Opus 50 (No. 13 above), **C.**

The motto of the andantino by H.C. Andersen in English translation by Colin Roth:

She sits in there and plays the piano.
Hear how the notes swell with happiness;
Here outside I stand, looking towards the window,
Ah, could I still see her shadow there.
That would move my eye and heart so well –
Far more than a picture by Raphael.

The musical text of **A** and **B** is identical. **C** has been chosen as the main source for the present edition.

[NO. 15] ETUDES INSTRUCTIVES, OPUS 53

A Print, first edition
B Print

A Print, first edition.
Title page: "ETUDES INSTRUCTIVES / composées / pour le Piano / par / J.P.E.HARTMANN. / Op. 53 / […] / Copenhague / *chez C.C.Lose & Delbanco*, / […]"
13 pages.
Pl. No. 2355 (January 1852).[60]
New impression by C.C.Loses Bog- og Musikhandel (F. Borchorst) with the same plate number and identical musical text.

B Print.
Title page: "SEX / Etudes instructives / for / PIANO / componerede af / J.P.E.HARTMANN. / Op.53 / […] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. […]"
13 pages.
Pl. No. 2355 (1852?).
Reprint of **A** (using the same plates) with few changes in articulation and in some of the impressions with fingering by August Winding (the latter piece of information is given in a footnote at the bottom of p. 2); the fingering in **B** is different from that of **A**. Wilhelm Hansen also published a number of impressions with the same musical text during the 1880s.

A has been chosen as the main source.

According to *Hofmeister XIX* (May-June 1877 and Mai 1882) the collection was published by Simon in Berlin; this edition is not known today. *Hofmeister* may have mixed up this collection with the German edition of *Noveletten*, (see below, No. 17, **C**).

[NO. 16] FANTASISTYKKER, OPUS 54

A Print, first edition
B Print
C Print (Nos. I-III)

A Print, first edition.
Title page: "FANTASIESTÜCKE / für das / PIANOFORTE / componirt / und / Frau D[r]. Clara Schumann / gewidmet / von / J.P.E.HARTMANN. / Op. 54 […] / LEIPZIG, FR. KISTNER."
Pl. No. 2063 (1855).[61]
19 pages.
Containing all six pieces in one volume.

B Print.
Title page: "Fantasistykker / for / PIANOFORTE / componerede og / Fru Dr Clara Schumann / tilegnede af / J.P.E.HARTMANN. / H. 1. Op. 54. [H. 2.] / KJØBENHAVN. / Wilhelm Hansen[s]. Forlag & Eiendom / (forhen Kistner i Leipzig.)".
Pl. No: 5032 (Vol. 1), 3032 (Vol. 2) (1876).[62]
Two volumes with three pieces in each. Consecutive pagination through the two volumes, pp. 3-9 and 10-19.

58 Dating according to *DF*, p. 18.

59 Dating according to *DF*, p. 157 and Wilhelm Hansen's Engraver's Diary.

60 Dating according to *DF*, p. 19; *Hofmeister XIX*, July 1856. Letter of 31.12.1851, however, indicates that it might have been published shortly before New Year 1851 (*Letters* No. 376).

61 Dating according to *DF*, p. 20; *Hofmeister XIX*, November 1854.

62 Dating according to *DF*, p. 20.

Footnote at the bottom of b. 3: "Fingersætning af Aug. Winding."[63]
Several impressions made from the same plates and with the same musical text.

C Print (Nos. I-III).
Title page: as in **B**.
Pl.No: 3032.
Only the three pieces from Vol. 1, paginated 3-9.
In spite of the different plate number, the edition seems to have been printed from the same plates as **B** (there are, however, very slight differences between **B** and **C**).

A has been chosen as the main source.

[NO. 17] NOVELLETTE I SEKS SMAASTYKKER, OPUS 55

A Autograph, fair copy
B Print, first edition
C Print
D Print

A Autograph, fair copy.
DK-Kk, Hartmanns Samling. Kapsel Voksende samling (CII, 65), mu 6604.2761.
Title on the first music page: "Børnestykker." [added in pencil]: "Lykønskning til en Fødselsdag".[64]
Librarian's addition in pencil: "[J.P.E.Hartmann: Novelette i sex Smaastykker satte i Text af H.C. Andersen. Op. 55]".
End datings after each piece:
Allegretto: "15/12 52."
Allegretto moderato: "23/12/52"
Mazurka: "27/8 53
Allegro molto vivace; "Tagfat" [added in pencil]: "24/6 53"
Andantino; "Morgenbøn" [added in pencil]: "30/5 55"
Allegro; "Eventyr" [added in pencil]:[65] "6/6 55"
2 bifolios and 1 folio, stitched together and later bound in stiff library binding. Paginated in pencil:
pp. 1-3;
unpaginated page with various pencil sketches added between pp. 3 and 4 in the middle of No. IV;
pp. 4-8; the page number "7" is written on the middle of the page, because the six upper staves do not belong to No. VI, being a sketch for bb.10-17 of No. II (No. VI, beginning on p. 6 is thus continued on the middle of p. 7 and ends on p. 8, which is in a different format.)
fols. 1-4: 16 staves, 35x26 cm
fol. 5: 18 staves, 30.5x24 cm
No. III comes after No. IV.
No H.C. Andersen stanzas added to the manuscript.
Brownish mottled library binding with a label stuck on: "J.P.E.Hartmann / Børnestykker / (Novelette … Op.55) Klaver".
The manuscript has been restored by the Preservation Department of the library.
A few corrections and deletions in ink. Fingering added in pencil in No. I.
A was probably not used as the printing copy for **B**.

B Print, first edition.
Title page: "Novellette / i / sex Smaastykker for Pianoforte / AF / J.P.E.HARTMANN / sat i Text af / H.C. ANDERSEN / Op. 55. / […] / Kjöbenhavn, / forlagt af C.C. Lose & Delbanco. / Bog- og Musikhandlere."
Pl. No. 2427 (December 1855).[66]
15 pages.
The six stanzas by H.C. Andersen are printed on p. 3.[67]

Later impressions from the same plates: C.C.Lose, c. 1865; C.C.Loses Bog- og Musikhandel (F.Borchorst), c. 1875; Wilhelm Hansen, Musik-Forlag. Kjøbenhavn & Leipzig (various impressions, after 1880); all of them including H.C. Andersen's stanzas on a separate page before the music.

C Print.
Title page: "NOVELLETTEN / sechs kleine Stücke / für das / Pianoforte / componirt von / J.P.E.HARTMANN. / OP. 55. / […] / Carl Simon, Musikverlag, Berlin."
Pl. No. C.S.443 (1877).[68]
13 pages.
Without H.C. Andersen's stanzas.
No. I, Allegretto, also as a separate edition.

D Print.
See *Seks Karakterstykker*, Opus 50 (No. 13), **C**

Even though the German edition **C** was printed from plates, which are different from those of **B**, **C** is identical with **B** both when it comes to spacing, fingering and articulation.

The first print **B** from 1855 has been chosen as the main source. It has been collated with **A** and **C**.

63 Fingering by August Winding.

64 "Children's Pieces. Congratulations at a Birthday." The pencil addition may either be interpreted as a common headline to the whole collection or as the title of the first piece, in the latter case as a parallel to "Tagfat", "Morgenbøn" and "Eventyr".

65 Titles of Nos. IV-VI: "Game of Tag", "Morning Prayer", "Fairy Tale".

66 Dating according to Birger Frank Nielsen, *op. cit.* p. 246.

67 According to Birger Frank Nielsen, *op. cit.* , p. 246, this is the first edition of these poems.

68 Dating according til *DF*, p. 21: "ca. 1874". *Hofmeister XIX*, September 1877, July 1878, November 1889

[NO. 18] KLAVERSTYKKER

A Print, first edition
B Print
C Print (Nos. I and II)

A Print, first edition.
Title page: "Claveerstykker / componerede / af / I.P.E.HARTMANN./ 1. Gudfa'er fortæller. / 2. Vikingefruens Dröm. / 3. Tys! / 4. Juletröst.[69]/ […] / KJÖBENHAVN / hos / Horneman & Erslev. / (Emil Erslev.) / […]"
Pl. No. 631 (1864).[70]
13 pages.
Short texts by H.C.Andersen (Nos. I og II) and Carl Andersen[71] (Nos. III and IV) as introduction to each of the four pieces.
No. II is a revised version of *Vinteren* from 1847, which is only known from a manuscript (see the present edition, No. 35).
The first 18 bars of No. IV are identical with *Canzonetta* from 1842 (see the present edition No. 31).
Impression from the same plates by "Horneman & Erslev" (title page with few deviations). Impression from the same plates by "Wilhelm Hansens Musik-Forlag" with a new title page.

B Print.
Title page: "HARTMANN-ALBUM. / UDVALGTE KOMPOSITIONER / AF / J.P.E.HARTMANN / […] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG."
Pl. No. 11.660, (1895).[72]
39 pages.
As No. 13: "Gudfa'er fortæller" (pp. 34-35).
A number of impressions with deviating title page and identical plate number.
The music was printed from the same plates as **A**, the introductory mottoes, however, being presented in a different layout.

C Print (Nos. I and II).
Title page: "J.P.E.Hartmann / Klaverstykker / med Mottoer / af / H.C.Andersen. / […] / Kjøbenhavn & Leipzig. / Wilhelm Hansen, Musik-forlag."
Pl. No. 11905 (1896).[73]
40 pages.
On pp. 36-40 the two first of the four pieces.
The music was printed from the same plates as **A**, the introductory mottoes, however, being presented in a different lay out.

A has been chosen as the main source.

[NO. 19] STUDIER OG NOVELLETTER, OPUS 65

A Print, first edition
B Autograph, draft
C Fair copy, printing copy

A Print, first edition.
Title page: "STUDIER / OG / NOVELLETTER / FOR / PIANO / componerede af / J.P.E. HARTMANN / OP. 65. / …. / KJØBENHAVN. / hos / Emil Erslev (Horneman & Erslev).
Pl. No. 645 (1866).[74]
17 pages.
Several impressions from the same plates by Wilhelm Hansens Musikforlag.

B Autograph, draft.
DK-Kk, Hartmanns Samling, Kapsel S- (the same gathering as **C**)
7 bifolios and one folio. 14 staves, 26x35 cm. Written in ink.
Paginated pp. 1-24: unpaginated page with pencil sketches between pp. 23 and 24 and three unpaginated pages after p. 24 with pencil and ink sketches.
Obviously the source for the printing copy **C**, even though there are deviations in musical details and in the order of the pieces (see below).
Contents:

s.1-3: Allegro non troppo: "N° 2" added in pencil (=Opus 65,II).
s. 3-5: Moderato, non troppo, the whole movement being crossed out in pencil; pencil addition (IPEH) after the tempo indication: "Senere omskrevet"[75]; original (but discarded) version of Poco Andante on pp. 17-18 (App. 4 of the present edition).
s. 6-7: Allegro agitato assai, capriccioso; pencil addition (IPEH) after the tempo indication: "NB udskrives for sig i et aparte Hefte som No 2 med stykket i Es dur pag. 17"[76] (see below, No. 20, *To klaverstykker*).
s. 8-9: Poco [added in pencil and crossed out in pencil] Moderato non troppo, pastorale: "N° 5" ["non troppo, pastorale" and "No 5"added in pencil] (=Opus 65,V).
s. 9-10 Allegro poco moderato: "N° 3" added in pencil (=Opus 65,III).
s. 11 Poco Andante. Pencil addition (IPEH): "Udskrives ikke".[77] (=B major version of *Aftenstemning*, See No. 47, **E** and App. 5), the printed version, however, being a much revised version).

69 "Godfather Narrates"; "The Dream of the Viking Lady" (the text is a quotation from H.C. Andersen's fairy tale *Dynd-Kongens Datter* from 1858); "Hush!"; "Christmas Consolation".

70 Dating according to *DF*, p. 22.

71 1828-1883, curator at Rosenborg Castle in Copenhagen.

72 Dating according to *DF*, p. 157.

73 Dating according to *DF*, p. 158.

74 Dating according to *DF*, p. 24.

75 "Later rewritten".

76 "NB. To be copied in a separate volume as No. 2 together with the E flat major piece p. 17".

77 "Not to be copied".

s. 12-14 Allegretto, "N° 6" added in pencil (=Opus 65,VI).
s. 14-16 Allegro moderato, "N° 1" added in pencil (=Opus 65,I).
s. 17-18 Poco Andante, cantabile ("Moderato tranquillamente" crossed out in ink). Addition in ink at the bottom of p. 17: "udskrives for sig i et særskilt Hefte som N° 1 med stykket i h mol pag. 6"[78] (see below, No. 20, **B** and **C**).
s. 19-21 Allegro vivo scherzando ["vivo" added in ink], "N° 7" added in pencil (=Opus 65,VII), latter half of p. 20 crossed out in pencil.
s. 22-23 Allegretto grazioso, "N° 9" added in pencil (Opus 65,IX).
unpag. non identifiable pencil sketches.
s. 24-25 Allegretto (crossed out), "Moderato N 8" added in pencil (=Opus 65,VIII).
s. 25-26 Allegro agitato "N°4" added in pencil (=Opus 65,IV).
unpag. 3 pages with unidentifiable sketches in ink and pencil.

Thus, the source contains 13 movements, of which nine are included in Opus 65 (in a different order), one was published as *Aftenstemning*, one is a discarded early version, whereas the remaining two were apparently not published in Hartmann's lifetime.
The volume mentioned by Hartmann with the two movements in B minor and E flat major were apparently never published; instead, they became part of a volume with piano pieces published by Foreningen Fremtiden (see No. 20 of the present edition).

C Fair copy, printing copy.
DK-Kk, Hartmanns Samling, Kapsel S- (the same gathering as **B**).
Title on the cover: "Studier og Noveletter / (eller saadant noget)[79] / for Pianoforte / Op." (pencil in IPEH's hand). On the upper, right corner in foreign hand: "A-VI-a […] Op. 65".
7 bifolios, stitched together at the back, paginated 1-21.
25.5x36 cm, 12 staves.
Instructions for the engraver added in pencil. The pagination of the printed edition added in pencil after each piece. Printing copy, based on **B**.
The name of the composer on p. 1 above the first stave has been added in different ink and writing utensil in Hartmann's hand.
Few corrections in pencil and ink.
Containing all nine movements from the first print.

B contains the earliest fair copy of all the nine movements from Opus 65 (the order of the movements deviating from that of the first edition) plus another three movements (see above). In connection with the future printed edition, Hartmann selected nine movements, which were then copied in a foreign hand – in a different order from that of **C**. The copy was used as printing copy for the printed edition (**A**). There are only few differences in articulation and dynamics between the two manuscripts **B** and **C**, and furthermore the first edition follows the printing copy with only slight deviations.

As it may be seen, the two movements from **B**, which were not included in the printed edition (and therefore are not included in the printing copy **C**), are only known in one version.

The polyphonic piano notation and the meticulous articulation of the printed edition is also be found in the two manuscripts.

[NO. 20] TO KLAVERSTYKKER (MUSIKBLADE … 1866)

A Autograph
B Print, first edition
C Print (No. I)

A Autograph.
DK-Kk, Hartmanns Samling, Kapsel S- .
Contained in **B** of Opus 65 (see description of the source above, No. 19).
Note that the source contains two versions of one of the pieces (in E flat major), one of which has been crossed out in pencil by Hartmann with the following addition in pencil: "Senere omskrevet",[80] (the crossed-out version is published in App. 4 of the present edition).

B Print, first edition.
Title page: "Musikblade / udgivne af / Foreningen / Fremtiden / 1866" / Indhold: […]".
19 pages.
Among the seven compositions of the volume two piano pieces by Hartmann can be found: as No. 3 *Allegro for Pianoforte* (pp. 8-9), and as No. 5 *Andante cantabile for Pianoforte* (pp. 14-15).
The other compositions in the volume are: Niels W. Gade (*Folkedands for Pianoforte*), C.I. Hansen (*Vuggesang af Knud Vallöe f. 1 St. m. Pf.*), F. Neruda (*'To og To' af P.Hansen f. 1 St. m. Pf.*), P. Heise (*'Örkenens Sön' af H.C.Andersen f. 1 St. m. Pf.*), and Niels W. Gade (*Romanze for Pianoforte*).
Without Pl. No. and publisher's name.
The same year (1866) *2den forøgede Udgave*[81] was published with the same contents as the first edition, but increased by three further works, by Valdemar Schiött, August Winding and G. Matthison-Hansen, respectively.

C Print (No. I).
Title page: "Kompositioner for Pianoforte […] J.P.E. Hartmann: Allegro agitato, H-moll […] Kjøbenhavn. Wilhelm Hansen Musik-Forlag".

78 "to be copied in a separate volume as No. 1 together with the B minor piece p. 6".

79 "(or something like that)".

80 "Later rewritten".

81 "Second enlarged edition".

Pl. No. 4254 (1880).[82]
3 pages, 27x35 cm.
Publisher's catalogue of music for the piano on the title page.
Containing only the first of the two pieces.
C is an impresssion from about 1880 of **B** from 1866, made from the same plates but with added plate number and changed pagination.

A has been chosen as the main source.

[NO. 21] FANTASISTYKKE (MUSIKBLADE ... 1871)

A Print, first edition
B Print
C Autograph, sketch

A Print, first edition.
Title page: "Musikblade / udgivne af / foreningen / Fremtiden / 1871 / 3die Hefte / Indhold: […]".
25 pages, (1871).[83]
On pp. 10-12: "Fantasistykke".
Without Pl. No.
Other works in the volume: Aug. Winding, *Albumsblad* and *Impromptu*; Julius Steenberg, *Alverden er syg*; G. Matthison-Hansen, *Fest-Polonæse;* F. Andersen, *Søndag*; P. Heise, *I Dandse-salen.*

B Print.
Title page: "FANTASISTYKKE / (G-DUR) / FOR / PIANO-FORTE / AF / J.P.E.HARTMANN / […] / KJØBENHAVN. / WILHELM HANSENS MUSIK-FORLAG."
3 pages, paginated 10-12.
Pl. No. 4046 (c. 1880).[84]
Reprint of **A**.

C Autograph, sketch.
DK-Kk, MA ms 454, mu 8307.1184.
Contents:
pp. 1-2 (10 upper staves): original version in F sharp major (without title and name of composer) with the end dating "Fredensborg 13/10 69".
pp. 2 (staves 11-14) and 3: various insertions to be added into the original version, and which are included in the final printed edition (in G major).
p. 4: blank.
One gathering, 4 pages, 35x25.5 cm, written in pencil.
Slip of paper enclosed (by Sven Lund)[85]: "I sin endelige Udformning trykt i Klaverstykker I,69."[86]
Because of the different key and a number of other deviations compared with the printed edition, **C** has not been taken into consideration in the present edition.

[NO. 22] FANTASISTYKKE (FREMTIDENS NYTAARS-HEFTE 1875)

A Autograph, fair copy
B Print
C Print

A Autograph, fair copy.
DK-Kk, Hartmanns Samling, Kapsel F-G.
Title page: "Fantasistykke / til 'Fremtidens' Nytaars- / Hefte 1875".
Title above the first stave: "Fantasistykke".
End dating: "J:P.E:Hartmann / Nærum 3 October 1874".
2 bifolios, pp. 1-2 blank. 14 staves, 26x34.5 cm. Blank stave between each of the systems with music.
Written in ink; few cancellations and corrections.

B Print.
Title page: "Musikblade / udgivne af / Foreningen / Fremtiden / 1875 4de Hefte. / Indhold: […]".
Title above the first stave of p. 10: "Fantasistykke. J.P.E.Hartmann".
Including compositions by F. Andersen, C.J. Hansen, P. Heise, G. Matthison-Hansen, Valdemar Schiött, and Aug. Winding.
Without Pl. No.
39 pages, Hartmann's piece on pp. 10-13.

C Print.
Title page: "Fantasistykke / komponeret / for / Pianoforte / af / J.P.E.Hartmann. / KJÖBENHAVN / Wilhelm Hansens Forlag og Eiendom."
Pl. No. 3720 (1880).[87]
5 pages.
Slight differences in articulation between **B** and **C**.

82 Dating according to *DF*, p. 23. Wilhelm Hansen's impressum on the front page indicates the period 1882-1887 (see Dan Fog, *Musikhandel og Nodetryk i Danmark efter 1750*, vol. 2, pp. 211-212).

83 Dating according to *DF*, p. 24.

84 Dating according to *DF*, p. 25.

85 Former head of the Music Department of The Royal Library, organized the earliest cataloguing of the library's Hartmann collection.

86 "In its final version printed in Piano Pieces I/69"; "I/69" refers to Wilhelm Hansen's edition of Hartmann's collected piano music from 1885, mentioned as the first record of the present *Description of Sources*.

87 Dating according to *DF*, p. 26.

[NO. 23] KLAVERSTYKKER FRA ÆLDRE OG NYERE TID[88]

A Print
B Autograph, sketch, fragment
C Sketches
D Autograph, fair copy of No. III

A Print.
DK-Kk.
Title page: "Til Emil Hartmann. / Klaverstykker / fra ældre og nyere Tid / af / J.P.E.HARTMANN / op. 74. […] / KIØBENHAVN / C.C. Loses Bog- og Musikhandel / (F. Borchorst.)".
Pl.No. 2683 (1878).
25 pages. 27x34 cm.

B Autograph, sketch, fragment.
DK-Kk, Hartmanns Samling.
Title page: "Nyt og Fornyet / Fantasistykker / for / Pianoforte / af J.P.E. Hartmann."
Dating: after No. I, "5/3 77."; after No. II, "12/1 77."; after No. IV, "20/3 77".
35x26 cm, 1 folio (title page unpaginated, blank), 12 folios, paginated 1-19 and 23-35 and one unpaginated folio with corrections for pp. 13, 14, 24 and 25 (thus pp. 20-22 and a number of pages after p. 35 are missing). The missing pp. 20-22 are to be found in the manuscript from 1854 for the F major Sonata (see No. 3); they have been removed from the sonata by Hartmann in order to be reused as the third movement of Opus 74 (see also the F major Sonata, **D**).
The missing pages of the finale after p. 35 are not known.
pp. 1-5: 14 staves
pp. 6-13: 12 staves
pp. 14-27: 14 staves
pp. 28-35: 12 staves
Folio with corrections (12 staves): "Indlæg til pag. 13" (Addition to p. 13) concerning the first movement, bb. 107-117; "Indlæg til pag. 24 og 25" (Addition to pp. 24 and 25) concerning the fourth movement, bb. 30, 36-38, 48, 62-72.
Ink with numerous corrections and deletions in blue crayon and pencil. Almost all corrections, deletions and additions are reflected in the printed edition from 1878.
Contents:
Nos. I, II, IV and V (bb. 1-70).

First movement
Lengthy passages are based on the G minor Sonata of 1851, either *verbatim* or paraphrased. Only bb. 45-64 are completely without connection to the model. Some time after the date of the fair copy ("5/3 1877") it has been revised in pencil, probably in connection with the published version, which appeared the year after.

Thus the source presents two versions of the movement: the original version (ink without the pencil corrections) and the revised version for the print (ink and pencil corrections).

Second movement
Numerous ink and pencil corrections aimed at the printed edition. But also numerous differences in articulation and – to a lesser degree – dynamics compared with the printed edition. The fact that bb. 115-117 of the printed version are missing altogether in **B** might indicate that **B** was not used as printing copy for the edition of 1878, and that the printing copy is no longer extant.

The source reflects two different versions of the movement: the original version written in ink and a later version with numerorus corrections in pencil and ink; the latter version is very close to the printed version of 1878 and has thus been consulted in various instances in connection with the present edition. In *List of Emendations* the original version is shown in all instances where there are pencil or ink corrections aiming at the printed edition of 1878.

This movement is the only movement of Opus 74 which does not have any relation to earlier works. It is not possible to decide whether it was composed explicitly with an eye to the printed edition, or whether it belongs to an earlier date – as is the case with the other movements. It must, however, be pointed out that the handwriting of the pencil corrections is very different from the handwriting of the original ink version.

Third movement
F major Sonata, second movement.

Fourth movement
Written on the same bifolio as the end of the second movement with its end dating 12/1 1877. The fourth movement is end-dated 20/3 1877. This indicates that the fourth movement has been rewritten in spite of the fact that it was already available in a number of sources for the F major Sonata 20 years before. Furthermore, the ink fair copy has been revised in connection with the publication of Opus 74. One wonders why Hartmann did not use any of the earlier sources of the movement belonging to the F major Sonata for his revisions, but rather preferred to write it down once more. The printed edition is used as the main source for the present edition with a few corrections based on **B** (in cases where pencil corrections in **B** have not been followed in the printed first edition).

Fifth movement
The first 12 bars are taken from the last movement of the G minor Sonata. Apart from this passage, the rest of the movement seems to be newly composed in connection with Opus 74; like the G minor Sonata, the middle part of the movement is in A flat major. This movement also contains ink and pencil corrections, which are re-

88 "Piano Pieces From an Earlier and a More Recent Time".

flected in the printed edition, but not to the same extent as in the other movements. **B** is incomplete, in that bb. 71-97 are missing.

C Autograph, sketches.
DK-Kk, MA ms 466, mu 8308.2685.
35x26 cm. 12 and 14 staves.
6 pages (2 bifolios and 2 folios) with various sketches, including a few sketches for Opus 74, second movement, bb. 41-106, beginning on top of one of the bifolios.

D Autograph, fair copy of No. III (transferred from Piano Sonata in F major).
DK-Kk, Hartmanns Samling, Kapsel S.
One gathering, originally paginated: 13, 14, 15, unpaginated; pagination 13-14 crossed out and new pagination added: unpaginated, 20, 21, 22.
The original page numbers refer to the fact that the gathering originally belonged to the Sonata in F major, **D** (see source description for the Sonata); the corrected page numbers refer to the fact that the gathering has been transferred as pp. 20-22 of **B** of Opus 74. On the first page (originally p. 13 which is crossed out) added in pencil "Skrives ikke" (not to be copied), because this page belongs to the piano sonata.
The second page (p. 20, originally p.14, which is crossed out): the three top staves crossed out because they belong to the sonata with pencil addition on top ("skrives ikke"); on the fourth stave the Andante sostenuto, con largezza, corrected in pencil to Andantino, begins; the movement originally belonged to the sonata, but is now reused as No. III in Opus 74; "No 3" added before tempo indication. After the end of the movement at the bottom of p. 22 added in pencil in connection with the reuse in Opus 74: "Efter No 3s Slutning tilbage til No. 4 pag. 19, Allegretto moderato" (after the end of No. 3, go back to No. 4 on p. 19, Allegretto Moderato) – a reference to **B** above (see **facs. 1** p. xlviii).

Filiation
The source material reflects the fact that much of the music is based on previous works and that Hartmann worked on **B** at various – partly unknown – situations. Apparently, the main source for the printed edition **A** consisted of a combination of **B**, **D**, and a no longer existing source for the second movement (see above). **A** is the main source for the present edtion, modified as listed above in the description of the four sources.

[no. 24] thema med 14 variationer

A Autograph, fair copy.
DK-Kk, Hartmann Supplement. Kompositioner og Udkast.
Title at the bottom of the page: "Thema med 14 Variationer, skrevne for Johan Peter Hartmann / Nærum 5/8 81 / JPEH."[89]
26x34.5 cm.
2 bifolios, stitched together, fol.1 med 16 staves, fol. 2 med 12 staves.
p. 1: blank
p. 2: two-part piano piece without title, crossed out, apparently intended for a pedagogical context like *Thema med 14 Variationer* (the piece is published in the present edition as No. 53)
p. 3: final bars of Var. 8, 7, 2 and 9
p. 4: Var. 3, 4, 5
p. 5: Thema, Var. 1, Indledning (Introduction)
p. 6: Var.10, 6, 8
p. 7: Var. 11, 12
p. 8: Var. 13, 14
Apparently the two bifolios have been cut apart and glued together again in a new way, thereby changing the order of the variations. Furthermore, some of the original numbers of the variations have been crossed out and new numbers added in pencil. The present edition follows the new numbering.

The work was written for the composer's eight year old grandchild Johan Peter.[90] On a couple of empty staves the latter has practiced the notation of scales in pencil.

III. SINGLE WORKS

[no. 25] grand vals

A Autograph, fair copy.
DK-Kk, Hartmanns Samling, Kapsel F-G.
Title above the first stave: "Grand Vals pour le Piano-Forte" (title perhaps in a foreign hand).
No indication of composer.
End dating: "3/3 26".
One bifolio and one folio stitched together, unpaginated (6 pages with music), oblong format, 10 staves, 24x33.5 cm.
Addition in pencil above b. 3: "Xerox" and at bb. 9-10: "B" (presumably copy of an old lending ticket in the reading room of the library, transferred on to the manuscript via carbon paper!)
One of Hartmann's earliest piano compositions.

[no. 26] fantasi, opus 7

A Print, first edition
B Print
C Print

89 "Theme with 14 Variations, Written for Johan Peter Hartmann."

90 Johan Peter Hartmann (1873-1942), doctor, son of Frederik August Hartmann ("Frits").

A Print, first edition.
Title page: "FANTAISIE / pour le / Piano-Forte / *composée* / PAR / I.P.E.HARTMANN. / Oeuv.7. / […] / *Copenhague chez C.C.Lose*".
15 pages, 25.5x33 cm (August 1831).[91]

B Print.
Title page: "ODEON / Et Musikalsk Maaneds Skrift / FOR / Piano=Forte. / 4. Aargang 1. Bind / Kiøbenhavn, hos C.C.Lose".
Title on p. 55: "FANTASIE. I.P.E.Hartmann".
Same music plates as **A**.

C Print.
Title page: "FANTASIE / pour / PIANO / par / J.P.E.HARTMANN. / Op.7. / […] / COPENHAGUE & LEIPZIG. / WILHELM HANSEN, EDITEUR."
Pl. No. 7839 (April 1888).[92]
13 pages.
Footnote added on p. 2: "Fingersætning ved Aug. Winding."[93]

A and **B** are identical. **A** and **C** are different, both when it comes to musical substance (see Concordance below) and articulation, **C** being a later revision of **A**, 57 bars shorter ; **C** has been chosen as the main source.

Concordance:

Source A (print 1831)	**Source C (print 1888)**
1-35	1-35
36-50	–
–	36-42
51-88	43-80
–	81
89-93	–
94-173	82-161
174-181	–
182-213	162-193
214-221	–
222-230	194-202
231-235	–
–	203-204
236-266	205-235
267-270	–
–	236-237
271-274	238-241
275-281	–
–	242
282-334	243-295
335-338	–
339-369	296-326
370-383	–
384-421	327-364

[NO. 27] (KLAVERSTYKKE, 1837)

A Autograph, fair copy.
DK-Kk, CII, 65, mu 6305.2008.
No name of composer, no title apart from "Andantino".
One folio, 10.5x17 cm, hand ruled staves: four staves on the recto side, two staves on the verso side.
End dating: "Kjøbenhavn, d: 25 Juni 1837. Til venskabelig Erindring fra J:P:E:Hartmann".[94] The receiver is not known.

[NO. 28] INTRODUKTION OG ANDANTINO RELIGIOSO, OPUS 26

A Autograph, fair copy
B Print, first edition
C Print
D Print
E Print

A Autograph, fair copy.
DK-Kk, Hartmanns Samling, Kapsel H-K.
Title above the first stave: "Andantino religioso [later addition in another pen:] (NB Introductionen staaer på sidste Side)".[95]
No indication of composer's name.
One folio, paginated 1-4, 14 staves, 25x31.5 cm.
As it is evident from Hartmann's addition to the title, *Andantino religioso* was written before *Introduction*. The introduction is added on the last page (p. 4), right after the andantino.
The added introduction corresponds to bb. 1-17 of the present edition.
The introduction is written in a pen different from that of the andantino (the same pen as is used for the corrections in the andantino).
Addition in the margin of the first music page (IPEH): "N^{b} dette Stykke afskrives i 6/8 med Udeladelse af hver anden Taktstreg".[96] In accordance with this instruction, the metre has been corrected from 3/8 to 6/8 and the relevant barlines on the top stave have been crossed out.
Addition after the last bar of p. 4. "Segue Andantino relig: pag 1".
On pp. 3 and 4 there are a number of corrections and cancellations.
A was probably used as the printing copy for **B**.

B Print.
Title page: "INTRODUCTION / et / ANDANTINO / religioso / pour le Piano / composé / par /J.P.E.HARTMANN / *Oeuv. 26* / […] *Leipzig chez Frédéric Hofmeister*".
Pl. No. 2513 (1840).[97]
27x34.5 cm 5 pages.

91 Dating according to *DF*, p. 10.

92 Dating according tio *DF*, p. 10.

93 "Fingering by August Winding".

94 "Copenhagen 25 June 1837. In faithful memory of J.P.E. Hartmann".

95 "The introduction is written on the last page".

96 "This piece to be copied in 6/8 by leaving out every second barline".

97 Dating according to *DF*, p. 12. *Hofmeister XIX* August 1840.

C Print.
Title page: "LE CONSERVATOIRE / de musique / pour le / PIANO. / [catalogue, N° 1-8] / 6. HARTMANN I.P.E. Introduction et Andantino religioso Op 26 / […] / COPENHAGUE, / chez Wilhelm Hansen".
Title on top of the first music page: "INTRODUCTION / et / ANDANTINO RELIGIOSO. / J.P.E.Hartmann. Op. 26."
Hartmann's work as No. 6 of this collection.
Without Pl. No. (1876).[98]
27x34.5 cm, 5 pages.

D Print.
Title page: "LE CONSERVATOIRE / de musique / pour le / PIANO. / [catalogue without numbering] / HARTMANN J.P.E. Introduction et Andantino religioso Op. 26 / […] / COPENHAGUE / Wilhelm Hansen".
Title on top of the first music page: "INTRODUCTION ET ANDANTINO RELIGIOSO. / J.P.E.Hartmann, Op. 26."
Pl. No. 4384 (1882).[99]
27x34.5 cm, 5 pages.

E Print.
Title page: "MODERNE / OG / KLASSISK / Pianofortemusik [catalogue, N° 25-28] / N° 29 Hartmann I.P.E. Introduction et Andantino religioso / Op 26 […] KJÖBENHAVN. / Paa Wilhelm Hansen's Forlag".
Title on top of the first music page: "INTRODUCTION / et / ANDANTINO RELIGIOSO. / *J.P.E.Hartmann. Op. 26.*"
Without Pl. No. (1882).[100]
27x34.5 cm, 5 pages.

B, **C** and **E** are identical, and they are all different from **D**. **B** is chosen as the main source.

[NO. 29] GAMLE MINDER

A Autograph, fair copy.
Discarded movement in **A** of Opus 37 (see No. 11).

[NO. 30] HAMBORGER-SKOTSK

A Autograph, fair copy
B Print, first edition

A Autograph, fair copy.
DK-Kk, Hartmann Supplement. Kompositioner og Udkast.
16 bars, without title; name of composer: "Hartmann".
1 folio, 4 staves, 12.5x27 cm.
Included in a sheet with other compositions by Hartmann, Ad. Henselt and others, with the title: "Noder / Erindringer fra en tidligere Tid / 1843 "[101].
Comprising the first 16 bars of **B** – without indication of articulation and dynamics.

B Print.
Title page: "Dandse / componerede / *for Ballet* i / STUDENTERFORENINGEN / *den 5 Februar 1841*. / MANN KANN NICHT IMMER FORT STUDIREN / *Kjöbenhavn, forlagt af C.C.Lose & Olsen.*"
7 pages.
Without Pl. No. (1841).
On pp. 4-5: Hamborger-Skotsk.
Other works in the collection: E.H. [=Emma Hartmann][102], *Wiener-Vals*; E.H., *Galopade*; E. Smidt, *Langsom Vals*; J.F. Fröhlich, *Galopade*; F.J. Hansen, *Galopade*; H. Callisen, *Vals.*
By all appearances **B** is a revised and enlarged version of **A**. **B** has been chosen as the main source for the present edition.

[NO. 31] CANZONETTA

A Autograph
B Print, first edition

A Autograph.
"No 5" (crossed out) in **A** of *Acht Skizzen,* Opus 31 (see No. 10 above).

B Print, first edition.
Title page: "SANGFUGLEN, / DER SINGVOGEL / et Blad for / Kjendere og Elskere af Musik. / (ein Blatt für Kenner und Liebhaber der Musik) / redigeret af flere Musikkyndige / udgivet af / J.C.Gebauer. / 2. Hefte. / Kjöbenhavn, / […] / 1842."
On pp. 14-15, with the title: Canzonetta. Andante.
Small differences in articulation and dynamics between **A** and **B.** In **A**, the original bb. 22-24 have been substituted by two new bars (bb. 23-24 of the present edition); the three original bars in **A** are part of the later printed edition **B** (see *List of Emendations*).
As Hartmann's corrections in **A** do not seem to have had influence on the version in **B**, the autograph **A** has been chosen as the main source, whereas variants in **B** have been listed in *List of Emendations.*
Pencil instructions in **A** for the engraver, however, indicate that **A** was used as the printing copy for **B**.

98 Dating according to *DF,* p. 12.

99 Dating according to *DF,* p. 12. According to *DF,* source **C** is a reprint ("titeloplag") of **B**.

100 Dating according to *DF,* p. 12.

101 "Music/remembrances from an earlier time / 1843".

102 In the following years Emma Hartmann wrote a number of songs ("romancer"), which were published under the pseudonym "Frederik Palmer".

[NO. 32] INDFALD

A Fair copy, autograph
B Facsimile (No. I)

A Fair copy, autograph.
DK-Kk, MA ms 478, mu 8309.0585.
Title on top of the music page: "Indfald".[103]
Autograph, fair copy.
The two "Indfald" are:
Moderato grazioso (12 bars), end dated "J.P.E.H. d. 10 Novbr: 44".
Allegro (16 bars).
Cut music sheet with 7 staves. 38.5x12 cm.
It appears from the first piece that this originally should have been the only "Indfald", and that the second "Indfald" was added afterwards. In the last bars of *Allegro* the left hand system is blank (the missing bars have been added by the editor).
Back side blank.

B Facsimile (No. I).
Facsimile in *Illustreret Tidende* (1905), Vol. 33, p. 479 (showing only the first of the two "Indfald").

[NO. 33] SANG UDEN ORD. HJEMVEE

A Autograph, fair copy.
DK-Kk, Hartmanns Samling, Kapsel: Til Anskariusfesten-Undine.
Title above the first stave: "Sang uden Ord. Hjemvee", Allegro poco agitato.
End dating: "19/10 47".
No. 1 in the collection described below:
Title page in different format: "N° 11 / Manuskript ~~af~~ til trykte og ikke- ~~t~~ trykte mindre / Compositioner f. Piano og Sang af J.P.E. Hartmann.[104] / 1. Hjemvee (uden Ord) / 2 Om Foraaret (do) / 3 Vinteren (do) / 4 Salomons Sang i Vinhaven / 5 Salomons Sang blandt Nomaderne / 6 Sulamiths Sang bag Gitteret / 7 Holger Danskes Vugge / [brace for Nos. 5-7] af Ingemann / 8 Barnet synger til sin Dukke / 9 Hilsen til Frænderne (af Ingemanns Holger Danske) /10 Mødet af Hertz".
On p. 7 (between Nos. 6 and 7): *Langsom Vals* (not mentioned in the list of contents of the volume, quoted above; see No. 36).
Gathering with 12 pages and a loose title page in different format; pp. 5-8 (the middle bifolio of the gathering) is missing; the missing pages, however, are available as photocopies made in the late 1990s, indicating that at that time the missing pages must have been extant.
24.5x31.5 cm, 20 staves.
Datings of the pieces in the gathering other than the three piano pieces Nos. 1-3: "28 Octbr. 47", "16. Mai 1848", "22 Mai 1848".
Presumably the gathering is a printing copy for a planned edition which was never published.

[NO. 34] OM FORAARET

A Autograph, fair copy.
Title above the first stave: "Om Foraaret", (Presto).
End dating: "25/10 47".
No. 2 of the collection in **A** of No. 33 above
The opening theme is related to the rondo theme of the last movement of Sonatina in G major (No. 4).

[NO. 35] VINTEREN

A Autograph, fair copy.
Title above the first stave: "Vinteren" (Tempo di Menuetto moderato).
End dating: "26/10 47".
No. 3 of the collection in **A** of No. 33 above.

[NO. 36] LANGSOM VALS

A Autograph, fair copy
B Manuscript copy

A Autograph, fair copy.
Title: "Langsom Vals".
End dating: "d. 8. Novbr. 1847."
16 bars.
Written on the six upper staves of p. 7 in the manuscript of No. 33 described above. As mentioned above, *Langsom Vals* is not listed in Hartmann's table of contents of this manuscript.

B Manuscript copy.
DK-Kk, Hartmanns Samling, Skitser.
Title. "Langsom Vals".
End dating: "d. 8 Novbr 1847."
35x30 cm, 20 staves.
Written music on the six upper staves only.
B is apparently a direct copy of **A**, even though there are a few differences due to slips of the pen; **B** may have been copied by Emma Hartmann, who at this very time was in close collaboration with her husband, partly in connection with her own songs, partly in connection with Hartmann's cycle of songs, *Sulamith og Salomon.*

[NO. 37] STAMBOGSBLAD (STORK, STORK LANGEBEN)

A Autograph, fair copy.
DK-Kk, MA ms 481, mu 8309.0588.

103 "Ideas".

104 "N° 11 / Manuscript of printed and unprinted minor/ Compositions for Piano and Voice by J.P.E. Hartmann".

Title above the first stave: "Stambogsblad", Allegro vivace.
End dating: "9/7 47". Written in ink.
In bb. 3-4 added between the staves: "Stork! Stork! Langeben, hvor var Du saa længe"[105] (Hartmann had composed this song to a text by Ingemann the previous year; autograph of the song is dated "29/6 46").
1 bifolio, with music written on the first 8 staves of p. 1.
16 staves, 26x35 cm.
Facsimile of **A** in *Illustreret Tidende* (1905), Vol. 33, p. 482.

Posthumously printed in: "HARTMANNS MELODIER. / FOLKELIGT UDVALG AF J.P.E.HARTMANNS SANGE [….] VED OTTO MALLING og AXEL SØRENSEN / […] / WILHELM HANSEN, MUSIK-FORLAG."
Pl. No. 12787 (1900)
On p.110: *Stambogsblad. J.P.E. Hartmann (9 Juli 1847.)* with the following footnote: "Denne Fantasi uden Ord over en af Hartmanns mest folkeyndede Sange "Stork, Stork, Langeben," har aldrig været trykt. Den fandtes af Familien efter hans Død og meddeles her som en sidste Hilsen fra Romancernes barnligmilde Komponist".[106]

[NO. 38] 'DEN 20DE JANUAR 1848'

A Print.
Title page: "'DEN 20de JANUAR 1848' / AF / J.P.E.HARTMANN / De Alle følte, hvad i ham de eied', / Bad for hans Liv, bad ret i Angst og Sorg. / H.C.Andersen. / KJÖBENHAVN. / PAA C.C.LOSE & DELBANCOs FORLAG."[107]
7 pages.
Pl. No. 2240 (1848).
The date mentioned in the title is the day of Christian VIII's death; thus, all the pages carry a black edge.
DF (p. 17) lists a "title impression" edited by Wilhelm Hansen *c.*1879 with the plate number 7806; this edition is not available in The Royal Library. *Hofmeister XIX*, April 1848, quotes the work under the following title: "Der 20. Januar 1848. Trauer-Fantasie f. Pfte. Copenhagen, Lose u. Delbanco 10 Ngr."; neither is a copy of this edition known today.

[NO. 39] LANGSOM MENUET

A Autograph, fair copy and sketches.
DK-Kk, MA ms 482, mu 8309.0589.
Title above the top stave: "Langsom Menuet"; no name of composer.
End dating: "2/8 49".
One folio, written in ink on both pages, 34x25.5 cm, 20 staves.
Front page, staves 1-13 : "Langsom Menuet", with end dating.
Front page, staves 14-17: movement in C minor, 2/4, 16 bars (No. 40 of the present edition).
Back page, staves 1-12: unfinished dance movement in B flat major dur, 3/4.
Back page, staves 14-15: 4 cadence bars in B flat major with the designation "Coda".
Back page, staves 16-17: unfinished "Gallop", 8 bars in D major.
Back page, staves 19-20: 8 bars, of which the first four belong to "Langsom Menuet" (according to addition on the front page: "nederst forrige side".[108]

[NO. 40] (KLAVERSTYKKE, 1849)

A Autograph, fair copy.
DK-Kk, MA ms 482, mu 8309.0589.
See No. 39 above.

[NO. 41] ALBUMSBLAD

A Autograph, fair copy.
DK-Kk, MA ms 465 mu 8308.2684.
Title above the first stave: "Albumsblad."
1 folio, 16 staves, 25.5x34.5 cm. The back page is blank.
End dating: "14 Mai 1854".
Slip of paper enclosed (by Sven Lund): "Er det Hartmann?"[109] crossed out.

[NO. 42] POLKAMÆSSIG

A Autograph, fair copy and sketches.
DK-Kk, MA ms 474, mu 8309.0581.
Title on top of the first page with music: "Polkamæssig".
End dating: "5/1 57 J.P.E.H".
1 bifolio (4 pages, unpaginated), 20 staves, 29.5x34.5 cm.
1r: *Polkamæssig.*
1v: blank.
1r: piano fragment on the four upper staves; the rest is blank.
1v: pencil sketches for an unknown work.
Facsimile in *Illustreret Tidende* (1905), Vol. 33, p. 479.

105 "Stork, Stork with the long legs" (first line of a childrens' poem by B.S. Ingemann).

106 "This fantasy without words of one of Hartmann's most beloved songs, "Stork, Stork Langeben", was never published. It was found by the bereaved after his death, and is here made known as a final greeting from the childishly mild composer of the songs."

107 "'20th JANUARY 1848' / BY / J:P:E:HARTMANN / They all felt, what they owned in him, / Prayed for his Life, Prayed both in Fear and in Sorrow. / H.C.Andersen".

108 "at the bottom of the previous page".

109 "Is this Hartmann?"

[NO. 43] SCT. HANSAFTEN VALS

A Autograph, fair copy
B Print, first edition
C Print

A Autograph, fair copy.
DK-Kk, CII, 65 Diverse.
Title on p. 3: "Sct. Hansaften-Vals / til Intermediet i "Kildereisen" / af / J.P.E. Hartmann".
1 bifolio, last page blank; 14 staves, 27x34 cm.
On top of the first page with music added in pencil: (IPEH): "Til indledning kan bruges Takterne efter Slutningen."[110] In the left corner of the first page added in foreign hand: "pag. 10-11 Vals" (referring to the pagination of the printed edition, **B**).
Printing copy for **B** (the few pencil additions in **A** can be found in **B**).

B Print, first edition
Title page: "**MUSIKALSK MUSEUM. /** DANDSE, CLAVEERSTYKKER, SANGE / udgivne af / HORNEMAN & ERSLEV / […] Femtende Aargang / […] No. 2. Hartmann, J.P.E. Sct. Hansaften, Vals af "Kildereisen" / […] KJØBENHAVN. / På Horneman & Erslevs Forlag".
Title on the first page with music: "SCT. HANSAFTEN VALS / til Intermediet i "Kildereisen" / af / J.P.E. Hartmann."
September 1860.
2 pages, paginated 10-11.

C Print.
Title page: "Undervisnings-Musikalier / ordnede i fremadskridende Rækkefølge i 14 Klasser … Horneman & Erslev".[111]
As "Klasse 10": "St. Hansaften Vals & Sjællandsk Reel".
Title on the first page with music: "Sct. Hansaften Vals til Intermediet i 'Kildereisen' af J.P.E. Hartmann." Pl. No. 847 (1872).
2 pages, paginated 10-11.
Title impression of **B**.

Piano version of the version for orchestra, *Wexelsang ved Kilden,* which is part of Bournonville's intermedium between the second and third acts of Holberg's play *Kilderejsen*, performed at The Royal Theatre in 1859.[112]

The following parts of the orchestral version of the theatrical performance (cf. Hartmann's autograph score of *Kilderejsen, DK-Kk*, C II, 114) are left out of the piano version: a four part choral movement (to which the present waltz originally was used as an instrumental accompaniment), the original introduction (which in the piano version is substituted by eight bars on p. 3 of **A**), and a couple of shorter passages. A piano score of the full orchestral movement (including the choral movement mentioned above) is published in Axel Grandjean, *Traditionel Musik til Ludvig Holberg Komedier*, Kbh. 1888, s. 44 ff.).[113]

The changes mentioned above, and the meticulously worked out piano texture in **A** (and the change of the title of the piece in connection with the publication by Horneman and Erslev) legitimise, that the movement is considered an individual work for piano and not just a piano reduction of the music of *Kilderejsen*.[114]

Differences between the piano version (**A**, **B** and **C**) and the theatre versionen (autograph score of *Kildereisen* and piano score in Grandjean's edition mentioned above) comprises:
15 bar introduction in 6/8 substituted by an 8 bar introduction in ¾ (bb. 1-8 of the present edition)
4 part homophonic choral movement with the text "Sanct Hans du bringer os Sommertid", sung in the theratrical performance with the Waltz of a as accompaniment, left out of the piano version;
between bb. 40 and 41 of the piano version 7 bars are left out
between bb. 48 and 49 of the piano version 5 bars are left out.

[NO. 44] SJÆLLANDSK REEL

A Autograph, fair copy
B Print

A Autograph, fair copy.
DK-Kk, MA ms 4477, mu 9705.2800.
Title above the first system: "Reel af Kildereisen." In a different hand: "Sjællandsk Reel / til Intermediet i 'Kildereisen' / af / J.P.E. Hartmann."
1 folio, written on both sides.
20 staves. 32.5x29 cm.
Ink with a few corrections in ink.

B Print.
On pp. 26-27 of **B** and **C** of *Sct. Hansaften Vals* (No. 43) above.

[NO. 45] BELLMANSKE BILLEDER. MENUETTER

A Print, first edition
B Print
C Print
D Autograph, fair copy (the two minuets without the introduction)

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110 "The bars after the ending may be used as an introduction".

111 "Educational music / organized in a progressive order in 14 classes … Horneman & Erslev".

112 See Knud Arne Jürgensen, *The Bournonville Tradition*, Vol. II, London 1997. p. 237 (the song and the sources above are not explicitly mentioned here).

113 Added below the title: "(Motiverne til Valsen af August Vilhelm Hartmann)" ("Motifs for the waltz by August Vilhelm Hartmann"); A.W.Hartmann was J.P.E. Hartmann's father.

114 The printed version of Hartmann's music for *Kildereisen*, published in *Jubeludgaven af Holbergs Comoedier…Tomus III. Tillæg II: Traditionel Musik til Ludvig Holbergs Komedier. Samlet af Axel Grandjean*, København 1888, pp. 37-59, is not included in the source hierarchy of *Skt Hansaften Vals*..

A Print, first edition.
Title page: "Bellmanske Billeder / MENUETTER / for / Pianoforte / af / J.P.E.HARTMANN / […] / *Kjöbenhavn.* / På Horneman & Erslevs Forlag / […]"
Pl. No. 475 (dec. 1859).[115]
9 pages.

B Print.
Title impression with same Pl. No. as **A**: "KJÖBENHAVN. / Wilhelm Hansens Musik-Forlag" (1885).

C Print.
Title impression with same Pl. No. as **A**: "KJÖBENHAVN & LEIPZIG. / Wilhelm Hansen, Musik-Forlag".
On the title page added under the Danish main title: "(Bellmansche Bilder.)".

D Autograph, fair copy (the two minuets without the introduction).
DK-Kk, MA ms 471, mu 8308.2690.
Title on top of the first page with music: "Menuetto N° 1" ("1"corrected in pencil to"2"), equivalent of bb. 26-94 of the present edition.
Title on top of the second page with music: "Menuetto N° 2" ("2" corrected in pencil to "3"), equivalent of bb. 112-256.
End dating: "4. Febr.1852". No name of composer.
1 bifolio (4 pages, unpaginated), 20 staves, 29.5x34.5 cm.
1^{r}: Menuet 2.
2^{r}-2^{v}: Menuet 3.
The last staves of 2^{v} contain ink and pencil sketches of an unknown work.
The following details indicate that the minuets were originally composed independent of *Bellmanske Billeder*:
The dating of **D** (1852) seen in connection with the year of the first printed edition **A**, 1859;
the fact that the two minutes of **D** are two independent compositions with their own titles and their own double bars.

A has been chosen as the main source.

[NO. 46] STAMBOGSBLAD

A Autograph, fair copy.
DK-Kk, MA ms 479, mu 8309.0586.
Title on top of the music page: "Stambogsblad".
End dating: "J.P.E.Hartmann Kjøbenhavn / Juli 1862".
Andante sostenuto, 7 bars. Written in ink.
1 leaf, 6 staves, 13x20 cm. Only written on one side.
Title and tempo designation written in blue ink, music and end dating written in black ink.
The leaf has been folded three times to fit into a small envelope.
Facsimile in *IllustreretTidende* (1905), Vol. 33, p. 482.

[NO. 47] AFTENSTEMNING

A Print, first edtion
B Print
C Print
D Print
E Autograph, discarded version

A Print, first edition.
Title page: "Musikblade / udgivne af / Foreningen / Fremtiden / 1869 / 2det Hefte. / Indhold: […]."
Pl. No. 5 (1869).
As No. 3 (pp. 14-15): "Aftenstemning for Pianoforte."
Other works in the volume by F. Neruda, Aug. Winding, G. Matthison-Hansen, P. Heise, C.I. Hansen and F. Andersen.

B Print.
Title page: "AFTENSTEMNING / Klaverstykke / af / J.P.E.Hartmann. / KJÖBENHAVN, / Wilhelm Hansens Forlag og Eiendom".
2 pages.
Pl. No. 5 (November 1880).[116]

C Print.
Title page: "KOMPOSITIONER / FOR / PIANOFORTE / AF J.P.E.HARTMANN. [a catalogue of most of Hartmann's piano music, the latest being dated 1881] / KJØBENHAVN. WILHELM HANSENS MUSIK-FORLAG."
Title on top of the first music page: "Aftenstemning".
2 pages.
Pl. No. 7248 (c. 1881).

D Print.
Title page: "HARTMANN-ALBUM. / UDVALGTE KOMPOSITIONER / AF / J.P.E.HARTMANN. / […] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG."
Pl. No. 11.660 (1895).[117]
39 pages.
As No. 15 (pp. 38-39): "Aftenstemning. Klaveerstykke".

E Autograph, discarded version.
Strongly different version, in B major.
See **B**, p. 11 of No. 19, *Studier and Novelletter* opus 65, above.
Published as App. 5 of the present edition.
Only bb. 1-10 of **E** has been reproduced in the printed versions **A**-**D**, which may be seen from the concordance below:

115 Dating according to *DF*, p. 21.

116 Dating according to *DF*, p. 24.

117 Dating according to *DF*, p. 157 and Wilhelm Hansen's Engraver's Diary.

E	A-D
1-4	1-4
5-10	9-13

The music of all the prints is identical and seems to be made from the same plates, in spite of the fact that the plate numbers are different.

[NO. 48] I FOLKEVISE-TONE

A Autograph, fair copy.
DK-Kk, Hartmanns Samling, Kompositioner og Udkast, mu 1944-45.64.
Title above the music: "I Folkevise=Tone". No name of the composer.
One leaf, 8 staves, 13x20 cm.
The back page is blank, apart from the following dating: "(Rom 24 Marts 1870)", presumably in Carl Hartmann's hand. (J.P.E.Hartmann's son, Carl Hartmann, dwelt in Rome in 1869 and 1870).
Written in ink.

[NO. 49] ALBUMSBLAD

A Print.
Title page: "FRA NORDISKE KOMPONISTER / SAMLING AF NYE PIANOFORTE- OG / SANGKOMPOSITIONER / MED ET INDLEDNINGSDIGT / AF / CARL ANDERSEN. / BIDRAGENE SAMLEDE AF AUGUST WESTRUP. / […] / KJØBENHAVN 1871. / IMMANUEL RÉE'S FORLAG. / […]"
83 pages, 1871.
On pp. 48-50: *Albumsblad.*
The collection with music by a number of Nordic composers is introduced by eight stanzas by Carl Andersen. On the cover is a drawing by August Jerndorff showing a young man playing the harp including various antique landscapes.

[NO. 50] EFTER MOTIV AF EN SVENSK FOLKEVISE

A Autograph, fair copy.
DK-Kk, MA ms 480, Mu 8309.0587.
Title: "Efter Motiv af en Svensk Folkevise".
End dating: "J.P.E.H: 24/9 74".
1 cropped folio of music, 12 staves, 26x18.5 cm. Back page blank. Written in ink.
Facsimile in *Illustreret Tidende* (1905), Vol. 33, p. 482.

[NO. 51] STAMBOGSBLAD NO. 1

A Autograph, fair copy and sketches.
DK-Kk, MA ms 475, mu 8309.0582.
Title on top of the page: "Stambogsblad N° 1", Andante sostenuto. No name of composer.
Below the tempo indication is added: "/ Passion / ".
End dating: "30/7 78".
1 folio, 14 staves, 26x35 cm.
Front page: Stambogsblad, Andante sostenuto on the 10 upper staves; sketch for a fugue section based on the fugue theme with the title "Fughetto", and pencil sketches for an unknown work on the remaining staves of the page.
Back page: pencil sketches for an unknown work.

[NO. 52] STAMBOGSBLAD NO. 2

A Autograph, fair copy and sketches.
DK-Kk, MA ms 476, mu 8309.0583.
Title: "Stambogsblad N° 2".
End dating before the addition mentioned below: "18/8 79" (crossed out). End dating after the addition mentioned below: "30/8 79".
Sheet of music cut in half (14 staves, 26x23 cm) glued to a quarter of a sheet of music (5 staves, 21.5x11cm).
Front page of the halved sheet of music: Stambogsblad No. 2, Allegretto.
The added quarter of a page: new ending added to the original erased ending.
Back of the halved sheet: various sketches in pencil, the whole page later being crossed out.

[NO. 53] (STYKKER FOR JOHAN PETER HARTMANN)

A Autograph, fair copy.
DK-Kk, Hartmann Supplement. Kompositioner og Udkast.
On p. 2 of No. 24, *Thema med 14 Variationer* (see the description of this manuscript above).
Presumably written for Hartmann's grandchild, Johan Peter.

[NO. 54] SVANERNE. HUMORESKE

A Autograph, fair copy.
DK-Kk, MA ms 477, mu 8309.0584.
Title on top of the music page: "Svanerne, Humoreske.", Allegretto moderato (Vals-Tempo).
Text added to the music of bb. 17-19: "gratulerer til de fem!..."[118] (see *Introduction*).
End dating and dedication at the bottom of the page. "Til Vigo Neergaard, med Hilsen og Tak for Brevet fra hans hengivne J.P.E.Hartmann. Nærum 17-6-82."[119]
1 folio (back page blank). 14 staves. 34.5x26 cm.

118 "Congratulations with the five".

119 "For Viggo Neergaard (owner of Fuglsang Estate, and married to Hartmann's grandchild Bodil Neergaard), greetings and thanks from his devoted J.P.E. Hartmann. Nærum, 17-6-82".

[NO. 55] I EN STAMBOG

A *DK-Kk*, MA ms 710.
Title: "I en Stambog!"
No name of composer.
End dating "6/7 85" (Hartmann's latest dated piano piece).
1 folio among a number of unidentified sketches. 19.5x26.5 cm.
4 bar D minor cadence.
On the back page, sketches for the cantata *Tonernes Verden, Festkantate* written for the celebration of the centenary of the Music Society on 5 March 1886. The text of the sketch is "saa lydig under Lovens Tvang / som Jupiter og Jordens Gang, / og dog saa fri som Vinden" (Chr. Richardt).

[NO. 56] MARSCH

A Fair copy autograph.
DK-Kk, Hartmanns Samling, Kompositioner og udkast, mu 1939-40.448.
Title: "Marsch".
1 bifolio, first and last pages blank.
26.5x34.5 cm, 12 staves.
No name of composer.
Written in blue ink, which indicates a rather late work.
137 bars of an Allegro Moderato. Ends without cadence or double bar in the middle of p. 4 of the bifolio.
Sheet in upright format:
19 bars with a repeat sign and double bar after b.19; only music on the upper half of the front page of the sheet; back page blank. Same thematic material as in the bifolio.

[APP. 4] KLAVERSTYKKE

See Nos. 19 and 20 above.

[APP. 5] AFTENSTEMNING

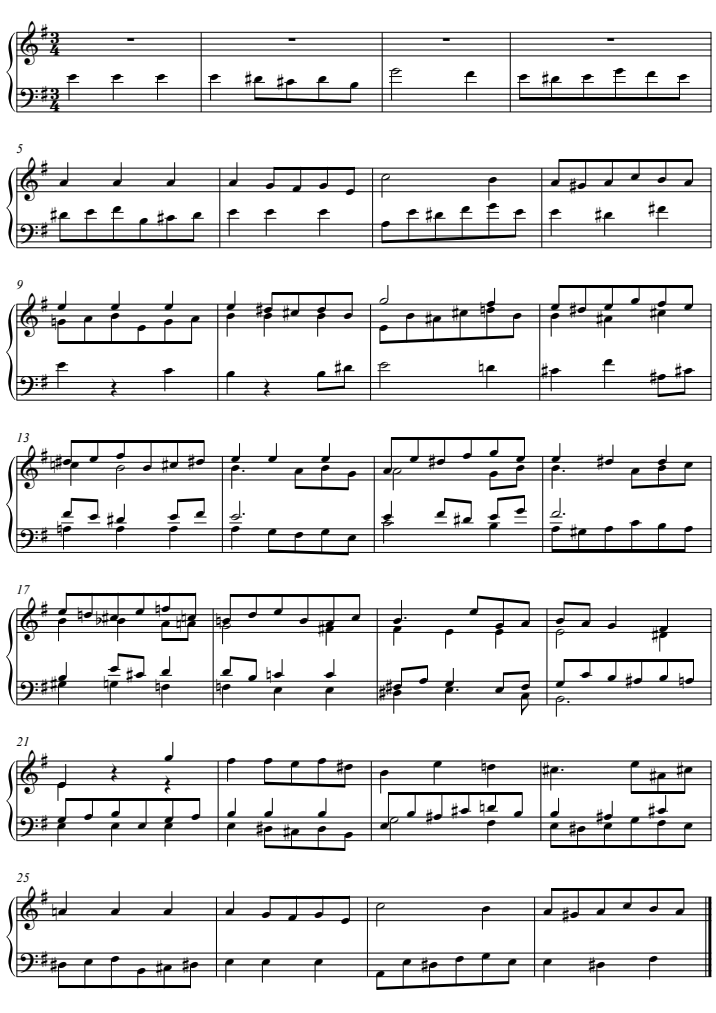
See No. 19 above, **B**.

LOST WORKS AND TORSOS

A review of the collected source material has, for one thing, served to disclose a number of unfinished piano works and has, for another, brought to light a very few completed works that nonetheless appear to have gotten lost.

The unfinished works include:[120]

(FUGUE), FRAGMENT, 28 BARS[121]



IV. APPENDIX

[APP. 1] SONATE (EARLY VERSION OF SONATA OPUS 80)

See No. 1 above, Sonata in A minor.

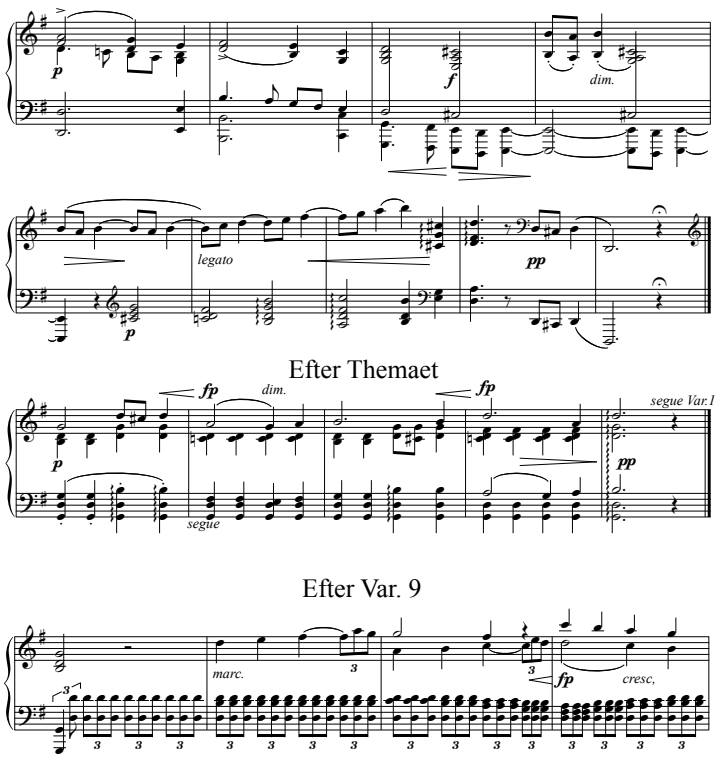
[APP. 2 AND 3] SONATA FRAGMENTS IN F MAJOR

A Autograph, fair copy, fragment.
DK-Kk, MA ms 470, mu 8308.2689.
1 bifolio in oblong format (27x38 cm, 12 staves) and one sheet in upright format (31.5x24.5 cm, 14 staves).
Bifolio:
Title on the first page. "Sonate for P: F:" with Hartmann's autograph signature.

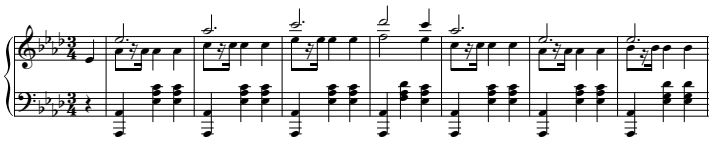
120 Of course, App.1-3 ought to be included among the unfinished pieces.

121 Autograph, fair copy, fragment, *DK-Kk*, MA ms 0484 mu 8309.0591. A bifolio in oblong format, 14 systems, 24x34 cm., written on the first 6 systems of p. 1. Without title and without identification of the composer. See <http://img.kb.dk/ma/hartmann/hart_org_fuga-xl.pdf>

INTRODUCTION TO VARIATIONS IN G MAJOR[122]



MARIE-POLKA NO. 2[123]



The lost works include:

IMPROMPTU-VALS TIL CLARA OG EMMA

Registered in The Royal Library's database under the catalogue signature, C II, 7, mu 6406.2360, as an autograph manuscript by Hartmann, "For Klaver, F-dur" [Work for piano in F-major]. The work, however, does not appear to be on its expected shelf in the library.

ALLEGRO DI BRAVURA AND ANDANTE, OPUS 10

Both in Dan Fog's Hartmann catalogue and in the secondary literature about Hartmann,[124] an unknown work with this title turns up. It is quite possible that the work was inspired by C.E.F. Weyse's piano works entitled *Allegro di bravura.*[125] However, no specific work by Hartmann with this title is known to be in either The Royal Library's collections or in any other collection. Nor is such a work listed in Hartmann's own index of his oeuvre, even though the opus number might otherwise suggest that the piece was originally slated for publication. It must therefore be considered a lost work.

122 Autograph, fair copy. *DK-Kk.* MA ms 472, mu 8308.2691. Without any identification of the composer, 1 folio, 16 systems, 26x35 cm. The one page is blank. Systems 1-4: "Theme"; System 5: "After the theme"; Systems 6-7: "After Var. 9". What we have before us, then, is one page that refers to an unknown work, which contains a number of variations on the theme stated at the beginning of the piece.

123 Autograph, fair copy. *DK-Kk.* MA ms 494b. Fair copy in ink without any identification of the composer, although it has clearly been made in Hartmann's hand. 36 bars (the piece breaks off at the bottom of the page, as if there has been another page, following this one, with the ending) in A flat major, notated on the one side of a folio, on the other page of which is inscribed "Reisen til Viinhøsten af H. Hertz" [Trip to the Wine-Harvest of H. Hertz] for soli and 4-voiced male choir.

124 Dan Fog, *Op. cit.,* p. xiv; Angul Hammerich, *J.P.E. Hartmann. Biografiske Essays*, Copenhagen 1916 (p. 97); Richard Hove, *Op. cit.,* p. 150; William Behrend, *I.P.E. Hartmann*, Copenhagen 1918 (p. 89); and Lothar Brix, *Op. cit.,* p. 37.

125 The title is also known from Franz Liszt's oeuvre.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

NO. 12
TRE KLAVERSTYKKER, OPUS 38

No. 1

Bar	Part	Comment
		A: *Allegro marcato.* ***MM*** ♩ *= 208*
2-3	pf.2	lower part: slur added by analogy with pf.1
9	pf.2	third crotchet: stacc. added by analogy with b.8
27, 28, 32	pf.2	**A**: chord 2: marc.
35, 36	pf.1	chord 1: *ten.* added by analogy with bb.210, 211
38	pf.1	second crotchet lower part: stacc. added by analogy with pf.2
39, 40	pf.1	chord 1: *ten.* added by analogy with bb.214, 215
42	pf.1	second and third crotchet lower part: stacc. added by analogy with pf.2
43-44	pf.1	lower part: slur added by analogy with pf.2
45-46	pf.1	lower part: slur added by analogy with pf.2
47-48	pf.1	lower part: slur added by analogy with pf.2
49, 50	pf.1	lower part: stacc added by analogy with pf.2
69	pf.2	note 1: stacc. added by analogy with pf.1 and b.176
76, 77, 79.		
82, 83	pf.1	lower part note 1: stacc. added by analogy with pf.2
78	pf.1	chord 1: stacc. added by analogy with pf.2
80	pf.1	chord 1: stacc. added by analogy with pf.2
84	pf.1,2	chord 1: stacc. added by analogy with b.80
99	pf.1	marc. added by analogy with pf.2
110, 111	pf.2	lower part note 2: stacc. added by analogy with upper part
112	pf.1	upper part note 1: stacc. added by analogy with notes 2-3
118, 119	pf.2	lower part note 2: stacc. added by analogy with upper part
120-121	pf.1	lower part: stacc. and slur added by analogy with upper part and pf.2
146, 147	pf.2	last chord: stacc. added by analogy with bb.118, 119
159, 160,		
163, 164	pf.1	chord 1: marc. added by analogy with bb.27, 28, 31, 32
163, 164	pf.2	chord 2: $D^{\flat}$, $d^{\flat}$ emended to $D^{\natural}$, $d^{\natural}$ by analogy with bb.31, 32 (copyist's error?); chord 2: stacc. added by analogy with bb.159, 160
177-178	pf.2	lower part: slur added by analogy with pf.1
181	pf.2	note 2: marc. added by analogy with b.6
202	pf.1	chord 4: stacc. added by analogy with b.203
213	pf.1	lower part second crotchet: stacc. added by analogy with pf.2
217	pf.1	lower part second and third crotchet: stacc. added by analogy with pf.2
218	pf.2	beginning of slur emended from note 1 to note 2 by analogy with pf.1 and b.43
218-219	pf.1	lower part: slur added by analogy with pf.2
220-221	pf.1	lower part: slur added by analogy with pf.2
222-223	pf.1	lower part: slur added by analogy with pf.2
224, 225	pf.1	lower part: stacc added by analogy with pf.2
249	pf.2	note 1: stacc. omitted by analogy with pf.1 and bb.6, 74
264-265	pf.2	tie from second crotchet of b.264 to first crotchet of b.265 added by analogy with bb.263-264
283-284	pf.1,2	**A**, **B**: notated as one bar of double length

Bar	Part	Comment

No. 2

Bar	Part	Comment
		A: ♩ *= 56*; **D**: *Andantino*
+1		**A**: *legato*
13	pf.2	third and fourth quavers: as in **A**, **B**, **C**; **D**: third and fourth quavers: $d^{\flat}$, $d^{\flat}$
14	pf.1	**A**: chord 1: $G^{\flat}$, $g^{\flat}$; **D**: lower part, note 1: f'; **D**: ***p***
16	pf.1,2	**D**: chord 5: *cresc.*
17-18		missing in **D**
19	pf.1,2	**D**: *dim.*
26	pf.1	**A**, **C**, **D**: upper part chord 5: $b^{\flat\prime}$
27	pf.2	beginning of slur moved from note 5 to note 6 by analogy with pf.1
30	pf.2	**A**, **D**: chords 1-4: arpeggio missing
31	pf.1	**A**: upper part, notes 7-8: $a^{\flat\prime}$-$b^{\flat\prime}$
32-43	pf.1,2	**A**, **C**: erroneously notated with four key signatures instead of five
33	pf.2	**D**: last chord: $b^{\flat}$, $d^{\flat\prime\prime}$, $a^{\flat\prime\prime}$ ($d^{\flat\prime\prime}$ instead of $d^{\natural\prime\prime}$ probably being a slip of the pen on Hartmann's part)
35	pf.1	chords 2-3, 5-6: redundant slurs omitted because of the slur of bb.35-36
35, 36	pf.1	**D**: lower part: marc.
36	pf.1	chords 2-3: redundant slur omitted because of the slur of bb.35-36
39	pf.2	chord 3: as in **A**, **B**, **C**; **D**: chord 3: *a*, *c* (not $a^{\flat}$, *c*) with a ♮ before the *a* (probably a slip of the pen on Hartmann's part)

No. 3

Bar	Part	Comment
		A: *Allegro commodo grazioso.* ***M.M.*** ♩ *= 152* (♩ should probably be read ♩.); **A**, **C**: erroneously notated with three key signatures instead of four
16	pf.1,2	**A**: double bar
18	pf.1	upper part note 2: stacc. added by analogy with bb.17, 19
27, 28	pf.1	seventh quaver: stacc. omitted because of slur and tie
30	pf.2	**A**: note 5: 𝄽
32	pf.2	**A**: note 5: 𝄽
52	pf.2	**A**: notes 2-3: f'-$a^{\flat\prime}$
65	pf.1	lower part note 2: marc. added by analogy with b.61

NO. 13
SEKS KARAKTERSTYKKER, OPUS 50

No. 1

Bar	Part	Comment
13	pf.2	slur and stacc. added by analogy with bb.9, 11
15	pf.2	slur added by analogy with bb.12, 14
16	pf.2	chord 1: stacc. added by analogy with bb.17

No. 2

Bar	Part	Comment
3, 4	pf.2	first quaver: stacc. added by analogy with bb.6-9
5	pf.2	first and fourth quaver: stacc. added by analogy with bb.6-9
7	pf.2	fifth and sixth quaver: stacc. added by analogy with b.8
18^{ii}		*smorz.* added by analogy with $b.18^{i}$
20	pf.1	note 5: stacc. added by analogy with note 1
22	pf.1	note 5: stacc. added by analogy with note 1

Bar	Part	Comment

No. 3

Bar	Part	Comment
15, 16^{i}, 16^{ii}	pf.1	stacc. added by analogy with bb.9, 11-13
25	pf.1	note 2: stacc. added by analogy with note 1
31	pf.1	chord 2: stacc. added by analogy with chord 1
32^{i}, 32^{ii}	pf.1	stacc. added by analogy with bb.16^{i}, 16^{ii}

No.4

Bar	Part	Comment
5, 6, 9-15	pf.1	lower part: slurs added by analogy with bb.1-4
14	pf.2	last note: stacc. added by analogy with b.13
18	pf.1	last note: stacc. added by analogy with bb.17, 19
25	pf.2	note 8: stacc. omitted by analogy with note 4 and b.26
32-37	pf.1	lower part: slurs added by analogy with bb.1-4
41-43	pf.2	slur and stacc. added by analogy with b.40
49	pf.1	inner part note 3 (*a″*): stacc. added by analogy with last note

No. 5

Bar	Part	Comment
2	pf.1	notes 2-4: slur added by analogy with bb.5, 6
5	pf.2	slur added by analogy with bb.6-8
18	pf.1	note 3: $g^{\flat\prime}$ emended to $g^{\natural\prime}$ by analogy with b.75
19	pf.1	note 2: $g^{\flat\prime}$ emended to $g^{\natural\prime}$ by analogy with b.76
24-26	pf.2	slurs added by analogy with bb.1-3
28	pf.1	slur from note 7 of b.27 to note 3 of b.28 emended to slur from notes 1-3 of b.28 by analogy with b.5
28, 30	pf.2	slur added by analogy with bb. 29, 31
30-31	pf.1	end of slur emended from last note of b.30 to first note of b.31
34	pf.2	notes 1-6: stacc. added by analogy with notes 7-12
35	pf.2	first grace note: $d^{\flat}$ emended to $d^{\natural}$
42, 44-45, 47-49, 52, 54-55	pf.2	missing stacc. added by analogy with bb.43, 46, 50-51, 53
50-51	pf.1	tie added by analogy with bb.42-43
86, 87	pf.2	slur added by analogy with b.85
101, 102	pf.2	slur added by analogy with bb.99, 100

No. 6

Bar	Part	Comment
1, 11, 13, 14, 16	pf.1	missing stacc. added
7-11, 13-14	pf.2	missing stacc. added
16	pf.2	stacc. added by analogy with b.8
21	pf.2	stacc. added by analogy with b.18
23, 24	pf.1,2	missing stacc. added by analogy with bb.21, 22
30	pf.2	note 2: stacc. added by analogy with note 1
32	pf.1	note 1: marc. added by analogy with b.31
33	pf.1	note 1: marc, added by analogy with b.35; chords 3, 4: stacc. added by analogy with chords 1, 2
34	pf.1	stacc. added by analogy with b.36^{i}
35	pf.1	first and second quaver: stacc. added by analogy with b.33
35	pf.2	fourth quaver: stacc. added by analogy with b.33
36^{i}, 36^{ii}	pf.1	stacc. added by analogy with bb.34, 35
36^{ii}	pf.2	notes 6-7: stacc. added by analogy with notes 1-5
49	pf.2	stacc. added by analogy with b.57
50	pf.2	note 2: stacc. added by analogy with b.58
56	pf.1	sixth quaver: *b*, *d′* emended to *b*, $d^{\sharp\prime}$ by analogy with b.48
58	pf.1	sixth quaver: *a′*, $b^{\sharp\prime}$ enharmonically emended to *a′*, *c″* by analogy with b.50
64	pf.2	last chord: stacc. added by analogy with b.65

NO. 14
TRE KLAVERSTYKKER

No. 1

Bar	Part	Comment
11	pf.1	upper part notes 1, 3: marc. added by analogy with b.3 and as in **A**, **B**

No. 2

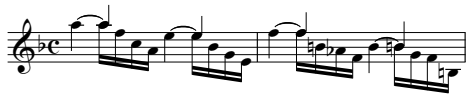
Bar	Part	Comment
1-47	pf.1,2	tuplets added where necessary; **A**: all tuplets missing
11	pf.2	note 2: marc. added by analogy with pf.1
15	pf.2	note 2: marc. added by analogy with pf.1
22	pf.2	stacc. added by analogy with pf.1
23	pf.2	chord 2: stacc. added by analogy with pf.1
27	pf.2	note 2: marc. added by analogy with pf.1
29-31	pf.2	slur added by analogy with pf.1

No. 3

Bar	Part	Comment
5	pf.2	lower part notes 2-4: slur added by analogy with b.6
5-6	pf.1	lower part: slur added by analogy with upper part
10-13	pf.2	slurs added by analogy with b. 9
15	pf.2	upper part note 3: stacc. omitted by analogy with b.17; upper part notes 4-6: slur added by analogy with notes 1-3
16-18	pf.2	slurs added by analogy with b.9-13
20	pf.2	lower part: marc. added by analogy with pf.1 (lower part)
42	pf.1	eleventh and twelfth semiquaver: stacc. and slur added by analogy with pf.2 and as in **A**, **B**

NO. 15
ETUDES INSTRUCTIVES, OPUS 53

No. 1

Bar	Part	Comment
20	pf.2	**A**: chord 1: *ossia* notation: either *f*, *a* or *F*, *c*, *a* with arpeggio and printed with smaller noteheads; in the present edition the latter option has been chosen as in **B**
22	pf.2	**A**: chord 1: *ossia* notation: either *g*, $b^{\flat}$ or *G*, *d*, $b^{\flat}$ with arpeggio and printed with smaller noteheads; in the present edition the latter option has been chosen as in **B**
29-30	pf.1	notated as in **B**; **A**: 
31	pf.2	slur added by analogy with bb.27-30
35	pf.2	note 3: stacc. added by analogy with b.33

No. 2

Bar	Part	Comment
6	pf.1	note 1: marc. added by analogy with b.2
22	pf.1	marc. added by analogy with b.18
54	pf.1	note 1: marc. added by analogy with b.50

Bar	Part	Comment
56	pf.2	note 1: stacc. added by analogy with b.8 and as in **B**
60	pf.1	chord 1: marc. added by analogy with b.58
60	pf.2	stacc. added by analogy with b.58
62	pf.1	chord 1: marc. added by analogy with b.58
62	pf.2	stacc. added by analogy with b.58
72-80	pf.1	first crotchet: redundant 𝄽 in lower part omitted

No.3

Bar	Part	Comment
4	pf.1	chord 3: *ten.* emended from pf.2 to pf.1 by analogy with b.44 and as in **B**
4	pf.2	note 3: marc. added by analogy with b.44
5-6	pf.2	slur added by analogy with b.45-46
10	pf.1	third and fourth quaver: stacc. added by analogy with b.50 and as in **B**
10	pf.2	notes 5-6: stacc. added by analogy with b.50 and as in **B**
11	pf.1,2	third and fourth quaver: stacc. added by analogy with b.10 and as in **B**
15	pf.1	first and third quaver: stacc. added by analogy with pf.2, b.55 and as in **B**
40ii	pf.2	note 1: stacc. added by analogy with the two following chords and as in **B**
42	pf.1	note 1: stacc. added by analogy with b.2 and as in **B**
51	pf.2	notes 3-4: stacc. added by analogy with pf.1 and as in **B**
53	pf.1	chord 1: 𝅘𝅥𝅯𝄾 emended to 𝅗𝅥 by analogy with b.13
54		emended to by analogy with b.14 and because of the dynamic level of bb.52-54
55	pf.1	fourth quaver: slur added by analogy with second quaver and b.15; **B**: third quaver: stacc.
61	pf.2	marc. added by analogy with b.21
71	pf.1	chord 1: stacc. added by analogy with pf.2
71	pf.2	chord 1: marc. added by analogy with pf.1

No. 4

Bar	Part	Comment
9	pf.1	chord 2: arpeggio added by analogy with chord 1
10	pf.1	**B**: chord 1: arpeggio
15, 16, 17	pf.1	lower part: slurs added by analogy with bb.11, 12
17	pf.1	upper part: crotchets emended to quavers by analogy with bb.11, 12, 15, 16
18	pf.1	upper part note 2: marc. added by analogy with note 1
26	pf.1	chord 1: arpeggio added by analogy with b.25
27	pf.2	fourth quaver: $b^{\natural}$ emended to $b^{\flat}$ by analogy with pf.1
34	pf.1,2	tuplets added to fit the metre

No.5

Bar	Part	Comment
3	pf.2	second semiquaver: stacc. added by analogy with b.35; fourth quaver: stacc. added by analogy with b.7 and as in **B**
5	pf.2	stacc. added by analogy with b.9 and as in **B**
5-6	pf.1	two slurs emended to one slur by analogy with b.3-4
7	pf.2	second semiquaver: stacc. added by analogy with b.39
9-10	pf.1	beginning of slur emended from note 1 of b.10 to note 1 of b.9 by analogy with bb.41i-42ii
35	pf.2	fourth quaver: stacc. added by analogy with b.3
37, 41i	pf.2	stacc. added by analogy with bb.5, 9
42i	pf.1	note 5: stacc. added by analogy with b.10

Bar	Part	Comment

No. 6

Bar	Part	Comment
2	pf.2	**B**: fourth crotchet: stacc
3	pf.2	**B**: stacc.
4	pf.2	**B**: chords 1-3: stacc.
8	pf.1	fifth quaver: stacc. added by analogy with pf.2
9-10	pf.2	slur added by analogy with pf.1
16-17	pf.2	slur added by analogy with bb.14-15
17	pf.2	chord 1: stacc. added by analogy with b.15
19	pf.2	**B**: second to fourth crotchet: stacc.
20	pf.2	**B**: first and second crotchet: stacc.
23	pf.2	fourth crotchet lower part: marc. added by analogy with b.24; **B**: second to fourth crotchet: stacc.
24	pf.2	**B**: first and second crotchet: stacc.
32-33	pf.1	slur from note 6 of b.32 to note 1 of b.33 omitted by analogy with bb.30-31
60	pf.1	notes 4-5: slur added by analogy with b.53 and as in **B**

NO. 16
FANTASISTYKKER, OPUS 54

No. 1

Bar	Part	Comment
7	pf.2	seventh quaver: $G^{\times}$ emended to $F^{\times}$ by analogy with b.31 (pf.2, fourth crotchet) and as in **B**; **A** and **C**: $G^{\times}$
10	pf.2	slur added by analogy with pf.1
11	pf.1	**B**, **C** : first to second quaver: slur omitted
12	pf.1	**B**, **C**: chords 1-2: slur omitted
13	pf.1	end of slur emended from the thirteenth to the fifteenth semiquaver by analogy with bb. 14, 15
33	pf.1	last note: redundant *M.S.* omitted

No. 2

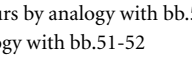
Bar	Part	Comment
1-4	pf.2	upper part: as in **A**, **C**; **B**: ten.
3	pf.2	fourth quaver: stacc. added by analogy with bb.1, 2
9	pf.1	fourth quaver: stacc. added by analogy with b.11 and as in **B**, **C**
10	pf.1,2	fourth quaver: one marc. interpreted as being valid for both pf.1 and pf.2
12	pf.1	note 1: stacc. added by analogy with b.10 and as in **B**, **C**
24	pf.2	fourth quaver: stacc. added by analogy with b.+1 and as in **B**, **C**
25-28	pf.2	upper part : as in **A** and **C**; **B**: ten.
26	pf.2	lower part notes 2, 4: stacc. added by analogy with b.2 and as in **A**, **C**
27	pf.2	fourth quaver: stacc. added by analogy with b.3 and as in **A**, **C**
55	pf.1	slur added by analogy with b.51
80, 81, 82	pf.1	**B**, **C**: note 1: marc. omitted
86	pf.2	fourth quaver: stacc. omitted by analogy with bb.87, 88, 89 and as in **B**, **C**
89	pf.1	chord 1: marc. added by analogy with b.88

No. 3

Bar	Part	Comment
14, 15	pf.2	stacc. and slur added by analogy with pf.1 and bb.6, 7
18	pf.1	lower part: stacc. and slur added by analogy with upper part

Bar	Part	Comment
18	pf.2	chords 1, 2: as in **A** and **C**; **B**: upper note $e^{\flat\prime}$ missing
25	pf.2	chord 4: marc. added by analogy with pf.1
28	pf.2	chord 2: marc. added by analogy with pf.1
29	pf.2	chord 2: stacc. omitted by analogy with pf.1 and as in **B**, **C**; chord 3: marc. added by analogy with pf.1
34	pf.1	lower part: stacc. and slur added by analogy with upper part
41	pf.2	chord 4: marc. added by analogy with pf.1
45	pf.1	upper part note 3: stacc. added by analogy with b.44 and pf.2
45, 46	pf.1,2	lower part third quaver: stacc. added by analogy with upper part
47	pf.2	chord 3: stacc. added by analogy with chords 1-2 and as in **C**
51	pf.2	stacc. added by analogy with b.47
52, 53	pf.1	lower part: stacc. and slur added by analogy with upper part

No. 4

Bar	Part	Comment
+1		***p*** added because of  and ***p*** in b.1
19	pf.1	note 1: stacc. added by analogy with notes 3, 5, 7
20	pf.1	notes 1, 3: stacc. added by analogy with b.19 and as in **B**
25	pf.1	note 1: stacc. added by analogy with b.23 and as in **B**
27	pf.1	note 3: stacc. added by analogy with note 1 and bb.25, 26
28	pf.1	notes 1, 3: stacc. added by analogy with b.27
43	pf.1	chords 2-3: slur added by analogy with b.41
46	pf.1	notes 5, 7: stacc. added by analogy with notes 1, 3
48	pf.1	notes 2-3: slur added by analogy with b.47

No. 5

Bar	Part	Comment
2	pf.2	third crotchet: marc. added by analogy with pf.1
2-3	pf.1	tie added by analogy with bb.78-79
3	pf.2	third crotchet: marc. added by analogy with pf.1
16	pf.2	chord 3: stacc. added by analogy with pf.1
18	pf.1,2	third crotchet: stacc. added by analogy with b.16
20	pf.2	chord 1: stacc. added by analogy with pf.1
20	pf.1,2	third crotchet: stacc. added by analogy with first crotchet
21	pf.2	third crotchet: stacc. added by analogy with pf.1
49	pf.1	lower part: slur added by analogy with upper part
49	pf.2	slur added by analogy with pf.1
51-52	pf.2	slur added by analogy with pf.1
53-54	pf.1,2	slur added by analogy with bb.51-52
68	pf.1	sixth quaver: marc. emended from note 1 of b.69 because of tie and as in **B**
78, 79	pf.2	third crotchet: marc. added by analogy with pf.1
79-80	pf.1	slur added by analogy with bb.3-4
92	pf.1,2	chord 3: stacc. added by analogy with b.18
94	pf.1,2	third crotchet: stacc. added by analogy with b.18
95, 96	pf.2	stacc. added by analogy with pf.1
103	pf.1	chord 6: stacc. omitted by analogy with b.27
121	pf.1	lower part notes 1-2: slur added by analogy with b.45
125	pf.1	lower part: slur added by analogy with upper part
125	pf.2	slur added by analogy with pf.1
127-128	pf.1	slur from note 1of b.127 to note 1 of b.128 emended to two slurs by analogy with bb.51-52
127-128	pf.2	slur added by analogy with bb.51-52
129	pf.2	chord 1: marc. added by analogy with pf.1
129-130	pf.1,2	slur added by analogy with bb.53-54

Bar	Part	Comment

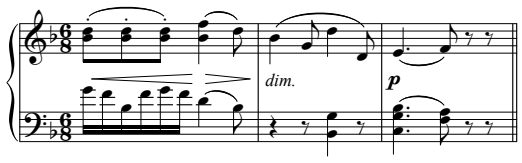
No. 6

Bar	Part	Comment
19-21	pf.2	stacc. added by analogy with pf.1 and as in **B**
36	pf.1	note 2: stacc. added by analogy with b.35
56, 57	pf.2	nugatory slurs moved to the lower part
57	pf.1	upper part notes 2-3: slur added by analogy with b.56
84	pf.1	second quaver lower part: $\♪ e^{\flat\prime}$ added by analogy with bb.85-90
92	pf.1	**A**: third quaver: *segue*; the full implication of *segue* is not clear: it might relate either to stacc. or to the slur or to both in bb. 90-92
+93-100	pf.1	stacc. and slur added by analogy with bb.+91-92 and because of *segue* in b.92
95	pf.2	third quaver: slur omitted by analogy with bb.84-94 and 96-99 and as in **B**

NO. 17
NOVELLETTE I SEKS SMAASTYKKER, OPUS 55

No. 1

Bar	Part	Comment
+1-4	pf.1,2	missing in **A**
4	pf.1	chord 3: stacc. added by analogy with b.20
5	pf.2	**A**: *legato*
6	pf.2	**A**: fourth to sixth quaver: $\♩ a - \♪ f$
11-12	pf.1,2	slur from note 3 of pf.2 (b.11) to note 7 of pf.1 (note12) added by analogy with bb.9-11
12	pf.2	slur added by analogy with bb.9-11 and as in **A**
12-13	pf.1	lower part: last note of b.12 to first note of b.13: tie omitted by analogy with pf.2; last chord of b.12 and chords 1-4 of b.13: stacc. and slur added by analogy with pf.2
16	pf.1,2	note 7: stacc. added by analogy with b.15
17	pf.2	**A**: note 1: stacc.
19	pf.1	note 7: stacc. added by analogy with pf.2 (b.20) and as in **A**
28	pf.1	note 5: stacc. added by analogy with bb.4, 20
30-36	pf.1,2	not in **A**; **A**:

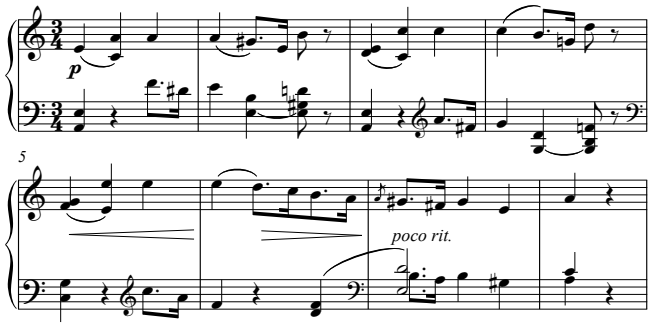
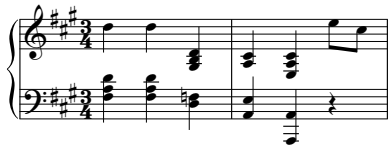
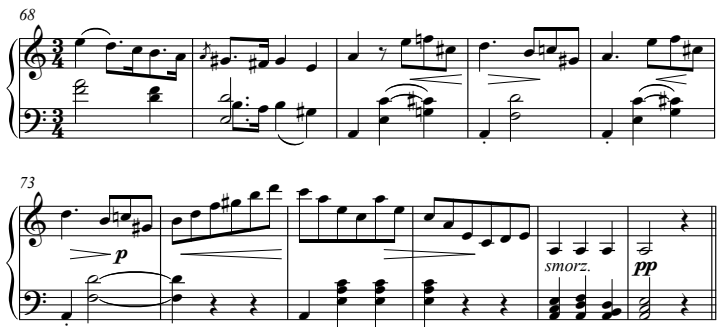
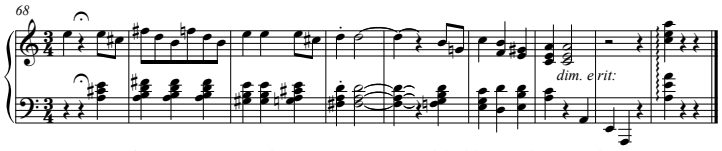


No. 2

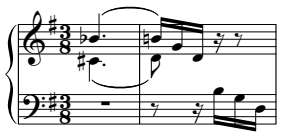
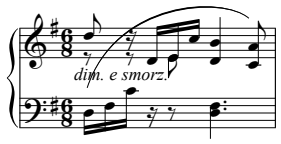
Bar	Part	Comment
		A: *Allegro moderato*
6-8	pf.2	stacc. added by analogy with bb.1-5
10	pf.2	stacc. added by analogy with b.12
17-26	pf.1	**A**: stacc. on all semiquavers except bb.25-26
19	pf.2	third quaver: stacc. added by analogy with pf.1 and b.7
24	pf.1,2	**A**: repeat missing
24	pf.2	chord 2: stacc. added by analogy with chord 1
25	pf.2	**A**: *legato*
28-29	pf.1,2	**A**: *dim. e smorz.*

No. 3

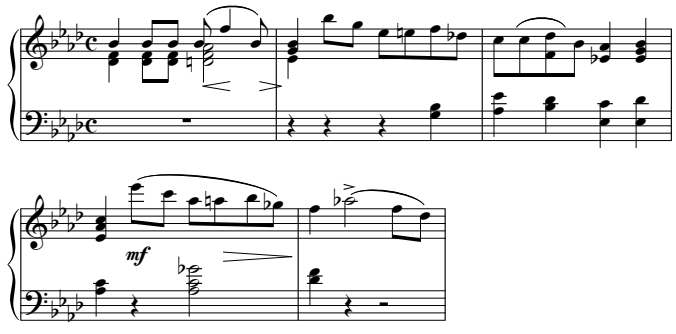
Bar	Part	Comment
		A: *Mazurka*
7	pf.2	chord 2: stacc. added by analogy with pf.1
15-16	pf.2	slur from last chord of b.15 to first chord of b.16 omitted by analogy with pf.1 and b.33-34

Bar	Part	Comment
17-23	pf.2	**B**: lower note of chord 1: notated with small note head
19	pf.1,2	**A**: *dim.*
19	pf.1	**A**: note 2: *d′* (not *d*♯‴)
19	pf.2	chord 2: stacc. added by analogy with b.20
21	pf.1	**A**: ♩. *b′* – ♪*b′* – ♪*c″* – ♪*g*♯′
27-34	pf.1,2	**A**: 
37	pf.2	**A**: chord 1-2: *g*, *b*, *d′*, *e′*
38-39	pf.1,2	**A**: 
41	pf.2	**A**: chord 1-2: *g*, *b*, *d′*, *e′*
42	pf.1,2	**A**: chord 1: ♪𝄾; **A**: double bar
42	pf.2	chord 1: stacc. added by analogy with pf.1
45-46	pf.2	slur and stacc. added by analogy with pf.1 and bb.38-39
49-50	pf.2	slur and stacc. added by analogy with pf.1 and bb.38-39
51, 52	pf.1	marc. added by analogy with pf.2
53	pf.1,2	note 1: marc. added by analogy with bb.51,52
53	pf.2	note 4: marc. added by analogy with pf.1
64, 66	pf.1	**A**: note 4: ♪𝄾
68-76	pf.1,2	**A**: original version crossed out in ink:  **A**: alternative ending added at the bottom of the page: 
73-74	pf.1	lower part: stacc. added by analogy with upper part

No. 4

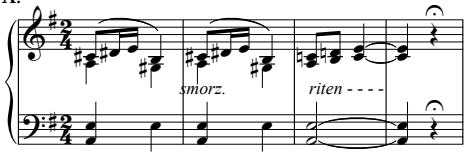
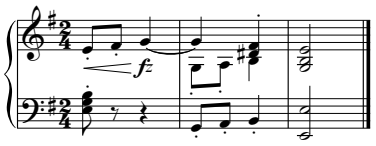
Bar	Part	Comment
		A: *Allegro molto vivace*, **A**: *Tagfat* (game of tag) added in pencil
+1		**A**: ***f***
5		**A**: *dolce*
7, 11	pf.1	note 3: stacc. added by analogy with bb.85, 89
11	pf.1	**A**: note 2: stacc.
19, 20, 21	pf.1	**A**: note 1: marc.
26		**A**: ***f***
38		**A**: ***p***
47		**A**: *cresc.*
47-53	pf.2	stacc. added by analogy with bb.39-46 and as in **A**
48-50		***p*** added by analogy with bb.40-42 and as in **A**
54-55		**A**: double bar after bb.54
62		**A**:
63		**A**: third quaver: ***p***
70	pf.1	**A**: third quaver: ***p***
71, 72, 73	pf.1	**A**: note 1: marc.
78		**A**: ***f***
97	pf.1	**A**: note 1: marc.
99-100	pf.1,2	the two bars are missing in **A**
102-103	pf.1,2	**A**: 
107		**A**: ***p***
114		**A**: *dim. e smorz.*
114	pf.2	**A**: 
115	pf.1,2	**A**: *risol:.*

No. 5

Bar	Part	Comment
		A: *Andantino*; *Morgenbøn* (Morning Prayer) added in pencil; notated in A♭ Major
2	pf.2	𝄾♩♩♩♩♪ emended to ♩♩♩♩ by analogy with b. 6
6	pf.1	upper part note 1: marc. added by analogy with upper part note 2
8-9	pf.2	lower part: slur added by analogy with pf.1 (lower part)
10	pf.1	**A**: second and sixth quaver: marc.
11	pf.1	**A**: sixth quaver: marc.
12	pf.1	**A**: second quaver: marc.
13-17	pf.1,2	**A**: 
19	pf.2	chord 2: stacc. added by analogy with b.20 and beginning of slur emended from chord 1 of b.20 to chord 2 of b.19 (both emendations are also based on the melodic line of pf.1)

No. 6

Bar	Part	Comment
		A: tempo indication missing; *Eventyr* (Fairy Tale) added in pencil

Bar	Part	Comment
8	pf.1,2	**A**: *cresc.*
10-12	pf.2	lower part: stacc. added by analogy with pf.1
12-13	pf.1	stacc. added by analogy with bb.10-11, 14-19
15	pf.2	note 1: stacc. added by analogy with bb.13-14 and pf.1
20	pf.1	chord 1: stacc. added by analogy with pf.2
20	pf.1,2	**A**: fourth quaver: 𝄾
21	pf.2	**A**: first quaver: *G*, *g*
22, 24	pf.1	lower part: stacc. added by analogy with pf.2
22-36	pf.2	**A**: blank
30	pf.1	lower part: stacc. added by analogy with upper part and pf.2
31-32	pf.2	stacc. added by analogy with bb.29-30
32	pf.1	lower part: stacc. added by analogy with upper part and pf.2
43	pf.1	**A**: chords 1-2: *e′*, *g′*, *b′*
45-49	pf.1	**A**: lower note of chords notated with stems downwards and small note-heads
47	pf.2	last note: stacc. added by analogy with b.45
48	pf.2	stacc. added by analogy with b.46
57	pf.1	note 1: stacc. added by analogy with notes 4-5 and pf.2 and as in **A**
59, 61, 62, 63, 64	pf.1	chord 1: stacc. added by analogy with pf.2; third quaver: stacc. added by analogy with b.57 and as in **A**
69	pf.1	**A**: *dolce*
69-70	pf.2	slur added by analogy with pf.1
71-72	pf.2	slur added by analogy with pf.1
73-78	pf.1,2	**A**:  (thus, the repetition in bb.75-78 of the opening motif of No. III is not to be found in **A**, but only in the printed editions)
79-80	pf.2	**A**: *e*, *f*♯, *a*, *c′*
83-86	pf.1,2	**A**: 
83	pf.1	lower part: stacc. added by analogy with upper part and b.84 (pf.2)
84	pf.1	chord 1: stacc. added by analogy with chord 2
84	pf.2	note 3: stacc. added by analogy with pf.1

NO. 18
KLAVERSTYKKER

No. 1

Bar	Part	Comment
7	pf.2	upper part: slur added by analogy with b.11
10	pf.1	slur added by analogy with b.6
20	pf.1	last note: open slur on first note of b.21 emended to beginning of slur on last note of b.20 (**A**: page turn after b.20)

No. 2

Bar	Part	Comment
1	pf.2	chord 1: marc. added by analogy with pf.1
3	pf,2	chord 3: marc. added by analogy with pf.1
9	pf,2	marc. added by analogy with pf.1

Bar	Part	Comment
31	pf.2	slur and stacc. added by analogy with pf.1
49	pf.2	chord 1: marc. added by analogy with pf.1
59	pf.2	upper part: marc. added by analogy with pf.1 (lower part)
62	pf.2	stacc. added by analogy with pf.1 and b.63
79	pf.1	stacc. added by analogy with b.81
80	pf.1	chords 1,2: stacc. added by analogy with pf.2

No. 3

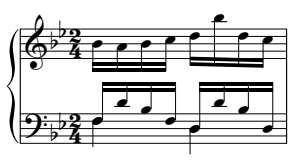
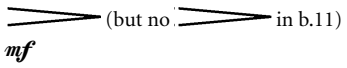
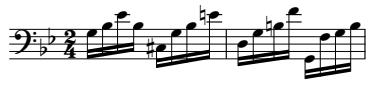
Bar	Part	Comment
18	pf.1,2	lower parts seventh and eighth semiquaver: stacc. added by analogy with upper parts
44	pf.2	upper part note 2: marc added by analogy with b.43
44-45	pf.2	slur added by analogy with bb.42-43, 43-44

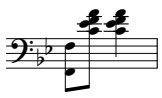
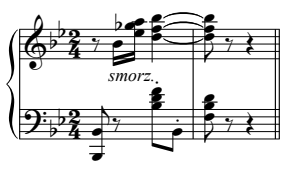
No. 4

Bar	Part	Comment
20	pf.2	fourth crotchet: marc. added by analogy with pf.1
37	pf.1	upper part note14: $g^{\natural\prime\prime}$ emended to $g^{\sharp\prime\prime}$ (engraver's error)
42-43	pf.1	slur from last note of b.42 to first note of b.43 omitted because of slur and stacc. of b.43
43	pf.1	chord 1: stacc. added by analogy with pf.2

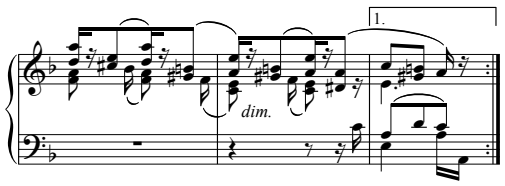
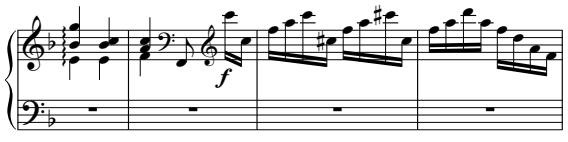
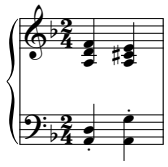
NO. 19
STUDIER OG NOVELLETTER, OPUS 65

No. 1

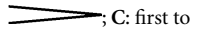
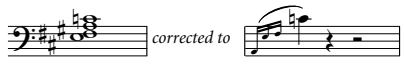
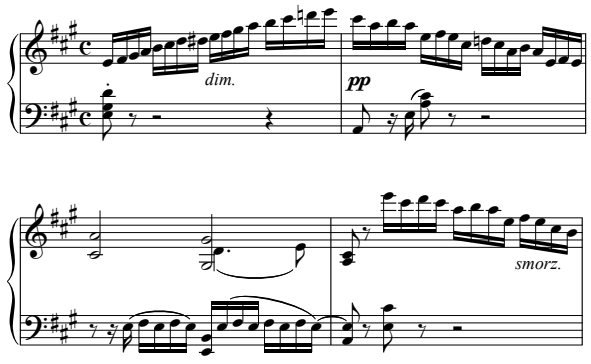
Bar	Part	Comment
		B, **C**: *Allegro moderato*; *N° 1* added in pencil
4	pf.2	**B**: third to fourth quaver: slur
7	pf.1,2	**B**, **C**:  **C**: corrected in ink to the text of **A**
8	pf.1	**B**: notes 1-2: $b^{\flat\prime}$- c''; **C**: notes 1-2: $b^{\flat\prime}$- c'' corrected in ink to a' – d''
12		**B**, **C**:  (but no in b.11)
17		**B**, **C**: ***mf***
19		**B**: ***f***, not ***fp***
22	pf.2	**B**, **C**: notes 1-2: slur
27		**C**: crossed out in ink
29	pf.2	**B**, **C**: chord 1: *F*, *c*, *a* corrected in ink to *F*, *a*
33-34	pf.1	**B**, **C**: slur from note 2 of b.33 to note 1 of b.34
34[i]	pf.1	**B**, **C**: note 1: stacc
36	pf.2	chord 3: stacc. added by analogy with chord 2 and as in **C**
36-37	pf.1	**B**: slur added in pencil from note 2 of b.36 to note 1 of b.37
37	pf.2	chords 2-4: stacc. added by analogy with chord 1 and as in **B**
40	pf.1	note 2: marc. added by analogy with b.38 and as in **B**, **C**
40	pf.2	**B**:  corrected in ink to the text of **A**
43		**B**, **C**: *cresc.*
44	pf.2	missing 𝄾 added (also missing in **B**, **C**)

Bar	Part	Comment
45	pf.1	**B**: one slur corrected in pencil to two slurs
46	pf.2	**C**: *f′ – d′* corrected in pencil to *e′ – c′* (copyist's error)
46		**B**, **C**: ***p***
48-49	pf.1,2	**B**: the two bars added at the bottom of the page, indicated by *vi-de* between the present bb.47 and 50
50	pf.2	**B**: illegible correction in ink
52	pf.2	**B**:  corrected in ink to the text of **A**
57	pf.2	**B**, **C**: chord 1: stacc.
60		**C**: *cresc.* added in pencil
65	pf.1	**B**, **C**: note 1: end of slur of the previous bar
65	pf.2	**B**: chord 2: *E♭ – B♭ – e♭* corrected in ink to *E♭ – B♭*
71	pf.1	**B**: illegible correction in ink
73-74	pf.1,2	**B**:  corrected in ink to the text of **A**

No. 2

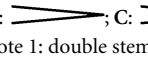
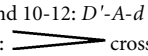
Bar	Part	Comment
		B: *N° 2* added in pencil
		B, **C**: *Allegro non troppo*
1	pf.2	**C**: fourth quaver: 𝅘𝅥𝅮 (not 𝅘𝅥𝅮♮)
5	pf.1	**B**, **C**: note 1: ***fz*** instead of ***fp***
5	pf.1,2	**B**, **C**: note 1: *ped.*
6	pf.1	**B**: note 8: *d♯′* corrected to *d′*
7-8	pf.1	**B**: tie added in pencil
8		**B**: ***p*** added in pencil
10-12	pf.1,2	**B**:  crossed out and the version from **C** and the present edition added at the bottom of the page
13	pf.2	**B**: chord 1: *c′*, *f′*, *a′*, *c″*; **C**: engraver's question mark in blue crayon in the margin, presumably referring to chord 1
14	pf.1,2	**C**: chord 1: ***p***; **B**: ***fp*** crossed out in pencil
14	pf.1	**B**: third quaver: stacc
15	pf.1,2	**C**: chord 1: ***p*** crossed out in ink; **B**: ***p*** on first quaver instead of last quaver of b.14
16-17	pf.1,2	**B**:  between the present bb.16 and 17 crossed out in ink
19	pf.1,2	**C**: chord 1: ***p*** crossed out in ink; **B**: ***p*** on first quaver instead of last quaver of b.18
20	pf.1	**B**: third quaver: stacc; fourth quaver: ***f*** added in pencil
24-25	pf.1	**B**: one slur
24-25	pf.2	**C**: one slur corrected to two slurs
30	pf.2	**C**: ***p*** corrected from note 1 to note 2
33	pf.1	end of slur added on note 2 after open slur of b.32 (change of system) as in **B**, **C**; notes 3-8: slur added by analogy with b.32 (second crotchet) and as in **B**, **C**
38	pf.1	**B**: note 1: stacc; **C**: notes 2-7: slur crossed out in ink
43	pf.1,2	**B**, **C**: third quaver: ***fz***
47	pf.1,2	**B**:  crossed out and the version of **C** and the present edition added; **C**: third quaver: ***p*** added in pencil
56	pf.2	**B**: ***fp*** crossed out in ink
57	pf.1,2	**B**: stacc.

No. 3

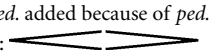
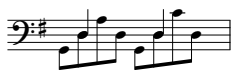
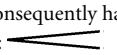
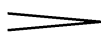
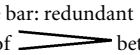
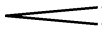
Bar	Part	Comment
		B: *N° 3* added in pencil
		B, **C**: *Allegro poco moderato*
2	pf.1	second to fourth crotchet: *marc.* emended to marc.
3	pf.2	redundant *sin.* omitted
4	pf.1	**B**: last semiquaver: *c‴ - e‴* corrected to *c‴ - e‴* in ink
8	pf.1,2	**B**: first to second crotchet:  ; **C**: first to second crotchet: crossed out in ink
12	pf.1	**B**: last chord: stacc.
13	pf.1,2	**B**: chord 1: *Ped.*
14	pf.1	**C**: chord 1: 𝅗𝅥.. instead of 𝅗𝅥.♮
17	pf.2	**B**: 
19	pf.1	last note: *b♭′* emended to *b♮′* by analogy with pf.2
21	pf.1	upper part notes 3-4: *marc.* emended to marc .
22	pf.1,2	**B**, **C**: chord 1: *Ped.*
23	pf.1	**B**: last semiquaver: *c‴ - e‴* corrected to *c‴ - e‴* in ink
23	pf.2	**C**: last note: stacc.
27	pf.1,2	**B**, **C**: second crotchet: ***fp***
28	pf.1	chord 1: marc. emended from last note of b.27 to first chord of b.28 by analogy with b.30 and as in **B**
33	pf.2	**B**: stacc.
33-36	pf.1,2	**B**:  crossed out and the version of **C** and the present edition added at the bottom of the page

Bar	Part	Comment
35	pf.1	**B**, **C**: upper part: notes 2-3: slur
36	pf.2	**B**, **C**: slur

No. 4

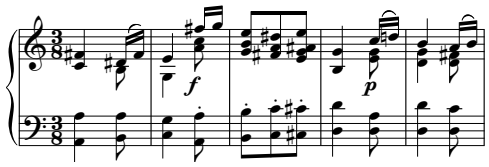
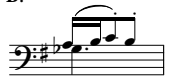
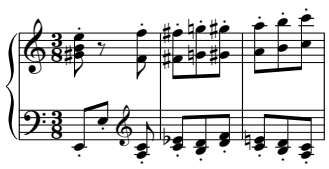
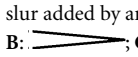
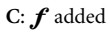
Bar	Part	Comment
		N° 4 added in pencil
8	pf.2	**B**, **C**: slur begins on note 2
9	pf.1	**C**: chords 3,4: stacc.
13	pf.1	chord 4: stacc. omitted by analogy with chord 3 and as in **B**; **C**: chord 3: stacc.
13	pf.1,2	**B**:  ; **C**: crossed out
18, 19	pf.1	note 1: double stem emended to single stem by analogy with b.20; notes 4-5: slur added by analogy with bb.20, 21, 22 and as in **B**
19, 20, 21, 22	pf.2	chord on seventh quaver: marc. added by analogy with b.19
20, 22	pf.1	note 1: marc. added by analogy with bb.19, 21
23	pf.1	note 1: stacc. added by analogy with b.24 and as in **B**
25		**B**: *accelerato* added in pencil
26	pf.2	chords 1-4: stacc. added by analogy with b.25 and as in **B**, **C**
27	pf.1	**B**, **C**: note 1: stacc.
29		**B**: *tempo 1mo* added in pencil
29	pf.2	**B**: notes 8-10: *D′-A-d*; **C**: notes 8-10: *D′-A-d* corrected to *A-d-A*
30, 31, 32	pf.2	**B**: notes 4-6 and 10-12: *D′-A-d*; **C**: notes 4-6 and 10-12: *D′-A-d* corrected to *A-d-A*
31	pf.1,2	**C**:  crossed out in ink
33	pf.2	**C**: notes 4-6: *D′-A-d* corrected to *A-d-A*; **B**: notes 4-6: *D′-A-d*
34		**B**: *a tempo* added in pencil

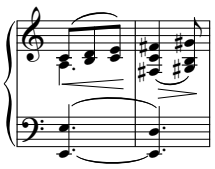
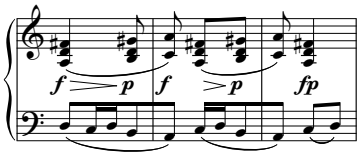
No. 5

Bar	Part	Comment
		B: *Moderato ~~pastorale~~* corrected in pencil to *moderato non troppo pastorale*; *N° 5* added in pencil; **C**: *moderato non troppo pastorale*
1-7	pf.2	**B**: upper part (the crotchets of the present edition): 𝅗𝅥. corrected to ♩; **B**: lower part: all slurs begin on the second note of the group of four quavers
1-8	pf.1,2	*ped.* added because of *ped. segue* in b.2
4	pf.2	**C**: 
7	pf.2	**B**:  corrected to the version of **C** and the present edition
11	pf.1	upper part: notes 1-2 and 4-5: slurs added by analogy with b.5 and as in **C**; **B**: first and fifth quaver do not belong to the upper part and consequently have no slur to the following note
14	pf.1,2	**B**: 
17	pf.2	**B**, **C**: first and fifth quaver: stacc.
18	pf.2	**B**, **C**: first quaver: stacc.
22	pf.2	second half of the bar: redundant  omitted because of  between the staves
22	pf.1,2	**C**:  crossed out
26	pf.2	**B**: lower part: 𝅗𝅥. *G*-♩ *G*; **C**: lower part : 𝅗𝅥. *G* (one crotchet of the bar thus missing)

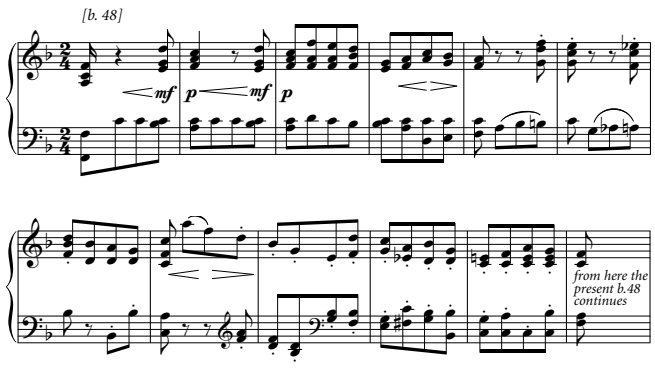
Bar	Part	Comment

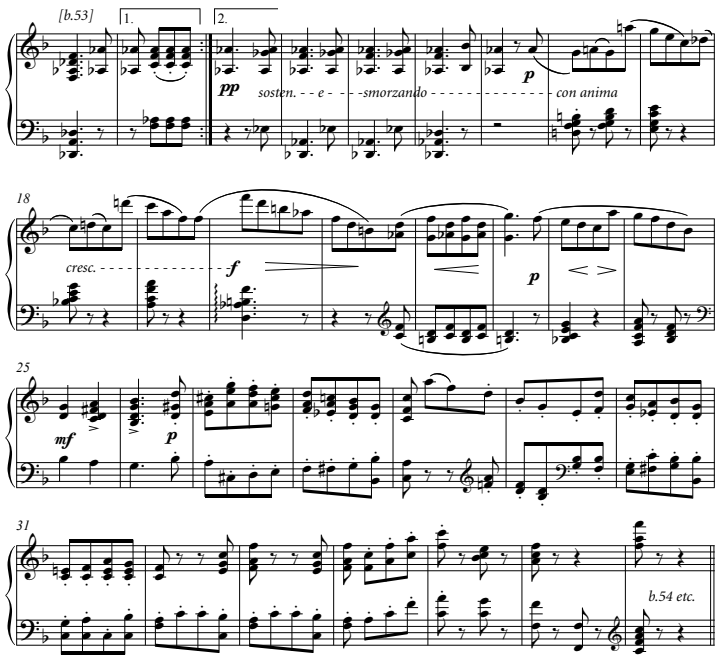
No. 6

Bar	Part	Comment
		B, **C**: *Allegretto*
+1	pf.1	stacc. added by analogy with b.48
+1	pf.1,2	**B**: *a*, *c′*, *e′*, *a′* corrected in ink to *a′*
2-3, 5-7	pf.1,2	stacc. added by analogy with b.1 and because of *stacc.* in b.3
8	pf.1,2	third quaver: stacc. added by analogy with bb.9-15
11-15	pf.1,2	stacc. added because of *stacc.* in b.11
13		**B**: ***mf***; **C**: ***mf*** corrected to ***f***
18-19	pf.1	**B**: two slurs corrected to one slur
28	pf.1	lower part: stacc. added by analogy with pf.2
30	pf.1	**B**, **C**: chord 1: marc.
31-35	pf.1,2	**B**:  corrected to the version of **C** and the present edition
32	pf.1	slur added by analogy with b.28
32, 33	pf.1	stacc. added by analogy with bb.28, 29
33	pf.1	**C**: chord 2: upper note: *d♯″* (copyist's error)
38, 39	pf.1	chord 2: stacc. added by analogy with bb.42, 43
40	pf.1	chord 2: stacc. added by analogy with b.36
40		**C**: ***pp*** corrected in pencil to ***p***
46, 48	pf.1	**B**: third quaver: *e♭″*, *b′* corrected to *b′*
47	pf.1,2	**B**:  corrected to the version of **C** and the present edition
55-56	pf.1,2	**B**: the following three bars crossed out in ink 
57	pf.2	lower part: note 1: stacc. added by analogy with upper part
58	pf.2	stacc. added by analogy with pf.1
60		**B**: ***mf***
64		*legato* emended from above the right hand stave to between the two staves as in **B** and **C**
68-69	pf.1	slur added by analogy with bb.64-65
72		**B**:  ; **C**: crossed out in ink
75		**C**: ***f*** added in pencil
77, 78	pf.2	note 1: stacc. added by analogy with bb.73, 74
81, 83	pf.2	 between the staves interpreted as marc. at first chord of pf.2 as in **B** and **C**; **B**: fourth semiquaver: *d*, *g* corrected to *g*, the lower note *d* being crossed out
86	pf.1	**B**: last chord: *c♯′*, *e′*, *g′*, *c♯″*
88[i]	pf.1	**C**: fifth to sixth semiquaver: *e′-g′* corrected to *d′-e′*
89	pf.1,2	see b.47 above
90, 91	pf.2	upper part: notes 3-4: stacc. added by analogy with bb.46, 48 and as in **B**, **C**:
90, 92	pf.1	**B**: third quaver: *e♭″*, *b′* corrected to *b′*
92	pf.1	last note: stacc. added by analogy with b.48

Bar	Part	Comment
96	pf.1	third quaver: stacc added by analogy with bb.97-102 and as in **B**, **C**
99, 100	pf.2	stacc. added by analogy with bb.55, 56
107		**B**: notated as one 6/8 bar, but with a broken line in the middle
110-111	pf.1,2	**B**:  corrected to the version of **C** and in the present edition
116-118	pf.1,2	**B**:  corrected to the version of **C** and in the present edition

No. 7

Bar	Part	Comment
		B: *Allegro scherzando* corrected to *Allegro vivo scherzando*
+1	pf.1	stacc. added by analogy with bb.1-2 and as in **B**
4	pf.1,2	stacc. added by analogy with b.1 and as in **B**
7	pf.1	**B**: slur ends on third quaver; forth quaver: stacc.
7-8	pf.1,2	**C**: music paper with bb.7-8 glued on to the page
8	pf.1	stacc. added by analogy with b.+1 and as in **B**
12	pf.2	chord 2: $b^{\flat}$ emended to $b^{\natural}$ by analogy with pf.1 and as in **B**, **C**
12	pf.1,2	stacc. added by analogy with b.4 and as in **B**
13		**B**: *dim.* (no); **C**: *dim.* corrected in pencil to
14		**C**: ***fp*** added in pencil
30	pf.1	stacc. added by analogy with pf.2 and as in **B**
31	pf.1	chord 2: stacc. added by analogy with pf.2
32	pf.2	**B**: chord 2: $b^{\flat}$, c', e', g' corrected to $b^{\flat}$ (the three top notes are crossed out)
33	pf.2	**B**: chord 2: stacc
34, 36	pf.2	**B**: chord 2: $b^{\flat}$, c', e', g' corrected to $b^{\flat}$ (the three top notes are crossed out)
36	pf.1,2	fourth quaver: stacc. added by analogy with b.34
43, 44	pf.2	marc. added by analogy with pf.1
48	pf.1,2	**B**: after the first chord of b.48 the following passage is crossed out until the movement continues with the three chords of b.48 after the 𝄐 as in **C** and the present edition: 

Bar	Part	Comment
53-54	pf.1,2	**B**: between bb.53 and 54 the following passage is crossed out:  the cut is indicated by the following addition in pencil below b.53: *til pag 21.*(go to p.21.)
58	pf.2	fourth quaver: stacc. added by analogy with pf.1
62	pf.2	fourth quaver: stacc. added by analogy with pf.1
63		**B**, **C**: ***mfp***
69, 70	pf.1	stacc. added by analogy with pf.2 and as in **C**
80	pf.1,2	**B**, **C**: last quaver: ***p*** (***fp*** missing)
83	pf.2	note 2: marc. added by analogy with pf.1
84	pf.2	note 1: marc. added by analogy with pf.1
91, 92	pf.1	stacc. added by analogy with pf.2 and as in **B**
93	pf.1	note 1: stacc. added by analogy with pf.2 and as in **B**

No. 8

Bar	Part	Comment
		B: *Allegretto* corrected to *Moderato*
1	pf.2	**C**: note 1: marc.
4	pf.1	lower part: last quaver: 𝄾 added because of the two-part writing
7		**C**: ***p***
8	pf.1	chord 1: stacc. added by analogy with chords 2-3 and as in **B**, **C**; **B**: tuplet numeral *3*; **C**: tuplet numeral *3* corrected to tuplet numeral *6*
9		**B**: *lo stesso movimento*
13, 14	pf.2	**B**: first to third quaver: ♪♪♪ corrected in ink to ♩.
15	pf.2	first and fourth quaver: stacc. added by analogy with b.17 and as in **B**
15, 16, 17	pf.2	**C**: no upper part with crotchets
16	pf.2	first note: stacc. added by analogy with bb.15, 17 and as in **B**
21	pf.2	**B**: stacc.
23		*a tempo* emended to *Tempo primo*
26	pf.1	**B**, **C**: notes 3-6: slur
26	pf.2	**B**, **C**: notes 7-13: slur

No. 9

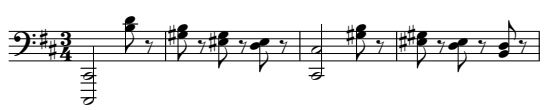
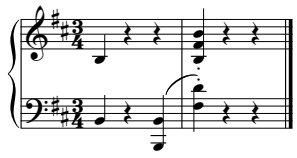
Bar	Part	Comment
+1	pf.1	stacc. added by analogy with pf.2 and as in **B**
1	pf.1	sixth quaver: stacc. added by analogy with pf.2 and as in **B**

Bar	Part	Comment
1, 2	pf.2	chord 1: stacc. added by analogy with pf.1 and as in **B**
2	pf.2	last chord: stacc. added by analogy with pf.1 and as in **B**
3	pf.2	stacc. added by analogy with pf.1 and as in **B**
4	pf.1,2	chord 1: stacc. added by analogy with b.3 and as in **B**
5	pf.2	notes 2-3: stacc. added by analogy with pf.1 and as in **B**
5, 6	pf.1	stacc. added by analogy with bb.1,2 and as in **B**
7	pf.1	**C**: marc. crossed out in ink
8	pf.1	lower part: stacc. added by analogy with b.7 and as in **B**
8	pf.2	third quaver: stacc. added by analogy with pf.1
11	pf.1	chord 1: stacc. omitted by analogy with pf.2 and as in **B**, **C**
14	pf.1	upper part: note 3: end of slur emended from note 2 by analogy with pf.2; note 4: stacc. added by analogy with note 5 and as in **B**
15	pf.2	upper part: note 5: stacc. added by analogy with pf.1
19	pf.1	chord 5: marc. omitted by analogy with bb.18, 20, 21; **B**: marc.
20	pf.2	end of slur emended from fourth to third quaver by analogy with bb.19, 21, 22
20-21	pf.1	tie added to the two middle parts of the last chord of b.20 and the first chord of b.21 by analogy with bb.18-19 and 19-20
21-22	pf.2	tie from last note of b.21 to first note of b.22 added by analogy with bb.18-19 and bb.20-21
22		**B**: first to third quaver:
26	pf.2	upper part: stacc. added by analogy with pf.1 and b.25 (pf.2)
28	pf.2	chord 3: stacc. omitted by analogy with pf.1 and as in **B**, **C**; **B**: chord 5: stacc.
29	pf.2	**B**: stacc.
30	pf.2	**B**: chord 1: stacc.
31	pf.2	note 5: stacc. added by analogy with note 2 and as in **B**
33-34	pf.2	slur added by analogy with pf.1 and b.32-33
35	pf.1	first to third quaver: wrong rhythm corrected by analogy with the second half of b.35 and b.36; fourth quaver: stacc. omitted by analogy with b.36 and as in **B**, **C**
39	pf.1	last chord: stacc. added by analogy with pf.2 and as in **B**
40	pf.1	chord 1: stacc. added by analogy with pf.2 and as in **B**
41	pf.2	stacc. added by analogy with pf.1 and as in **B**
42	pf.2	chord 1: stacc. added by analogy with pf.1; chord 4: stacc. added by analogy with pf.1 and b.43
43	pf.2	chord 1: stacc. added by analogy with pf.1 and as in **B**
47	pf.1	stacc. added by analogy with bb.45-46
52-57	pf.1	*stacc.* emended to stacc.
57	pf.2	**C**: *C, G, c* corrected in ink to *C, G, e*
58	pf.2	notes 2-3: slur omitted and stacc. added by analogy with pf.1 and as in **B**; **C**: the slur in question added in pencil
58-59	pf.2	last note of b.58 and first note of b.59: slur omitted and stacc. added by analogy with pf.1 and as in **B**; **C**: the slur in question added in pencil

Bar	Part	Comment

NO. 20
TO KLAVERSTYKKER (MUSIKBLADE...1866)

No. 1

Bar	Part	Comment
		A: *assai passionate* crossed out in ink and *agitato assai capriccioso* added in ink.
+1		**A**: ***p*** added in pencil
4		**A**: ***mf p*** added in pencil
8		**A**: ***p*** added in pencil
8	pf.1	last chord lower note: $a^{\sharp\prime}$ emended to $a^{\natural\prime}$ (Hartmann's and engraver's slip of the pen)
8-12	pf.1	slurs added by analogy with bb.12-16
12		**A**: ***p*** added in pencil
19		hair pin as pencil correction in **A** (here the hairpin in ink in the first half of the bar is crossed out and the present hairpin added in pencil); **A**: ***mf p*** added in pencil
21	pf.2	end of slur emended from last note of b.20 to first note of b.21 by analogy with bb.5-6
22	pf.2	**A**: *sin.* added in pencil
29	pf.1	note 2: *a* emended to $a^{\sharp}$ by analogy with bb.25-27, 30-31
32	pf.1,2	**B**, **C**: third crotchet: ***ff***
32-35	pf.2	as ink correction in **A**; **A** before the correction: 
40	pf.1	marc. added by analogy with bb.38, 42
40-41	pf.1	slur added by analogy with bb.36-37; fingering af **A** omitted; **B**, **C**: fingering missing
52	pf.2	chord 1: stacc. added by analogy with b.54
58-59	pf.1,2	as ink correction in **A**; **A** before the correction: 

No. 2

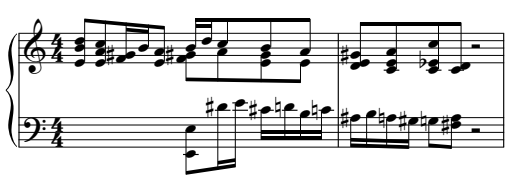
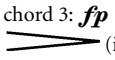
Bar	Part	Comment
		A: *Moderato tranquillamente* crossed out; **B**: *Quasi Andante, cantabile*
33-34	pf.2	slur added by analogy with bb.31-32
41	pf.2	fingering of **A** omitted: **B**: no fingering
49-50	pf.2	slur added by analogy with bb.47-48 and as in **B**
50	pf.2	notes 4-5: slur added by analogy with bb.47-48 and as in **B**
58	pf.2	chord 1: upper note *g* added by analogy with bb.57, 60, 61 and as in **B**
62		**A**: ***pp*** crossed out in ink

NO. 21
FANTASISTYKKE (MUSIKBLADE...1871)

Bar	Part	Comment
4	pf.2	tenth quaver: stacc. added by analogy with pf.1
23^{ii}		*a tempo* added by analogy with $b.23^{i}$

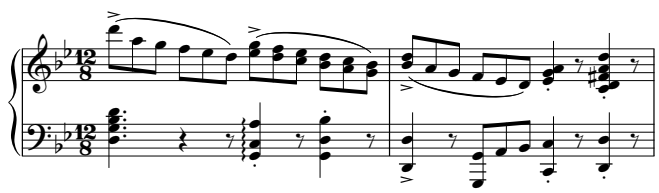
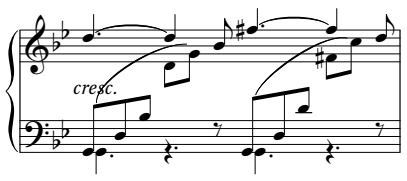
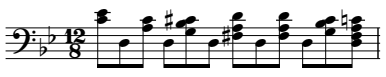
Bar	Part	Comment

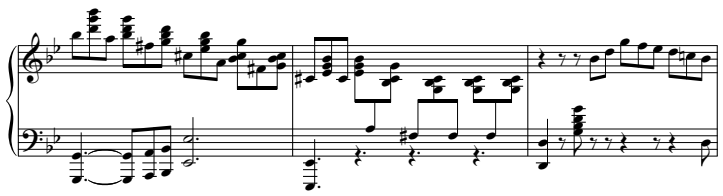
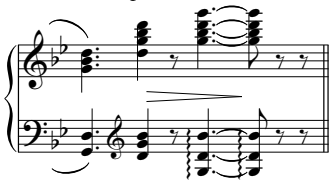
NO. 22
FANTASISTYKKE (FREMTIDENS NYTAARS-HEFTE 1875)

Bar	Part	Comment
1, 2	pf.1	lower part: stacc. added by analogy with upper part and as in **A**
1, 2	pf.2	stacc. added by analogy with pf.1 and as in **A**
9	pf.1	lower part: tie added by analogy with b.8 and as in **A**
9	pf.2	chords 1-3: stacc. and slur added by analogy with b. 8 and as in **A**
10	pf.1,2	**A**:  crossed out in pencil and the present version added on an empty system above.
15	pf.2	note 1: stacc. added and end of slur emended from last not of b.14 by analogy with pf.1 and as in **A**
18	pf.1	**A**: chord 3: ***fp***
19		**A**:  (instead of *smorz.)*
21	pf.1	**A**: third crotchet: ***fp***
23	pf.1	**A**: third crotchet: ***fp***; **B**: third crotchet: ***fz***
25[i]	pf.1,2	**A**: *cresc.* begins on third crotchet
26	pf.2	note 1: nugatory end of open slur omitted (change of systems)
27	pf.1	upper part last note: $d^{\sharp}{}''$ emended to d'' by analogy with pf.2 and b.29 (misprint in **A** , **B**, and **C**); lower part sixth to eighth quaver: stacc. and slur added by analogy with upper part and pf.2
29	pf.1	lower part last note: stacc. added by analogy with upper part and pf.2; **A**: upper part note 2: end of slur corrected in pencil from last note of b. 28
30	pf.2	chord 4: stacc. added by analogy with pf.1; chord 7: $d^{\sharp\prime}$ emended to d' (misprint)
33	pf.2	note 8: end of slur emended from note 9 to note 8 by analogy with bb.34-36
37	pf.2	fourth crotchet: missing 𝄽 added
41	pf.1	**A**: lower part. stacc.
43		**A**: *tempo I^mo* crossed out in ink
44	pf.2	stacc. added by analogy with pf.1 and b.2
45	pf.2	chord 1: arpeggio added by analogy with b.3
45	pf.1,2	redundant 𝄐 on semiquaver rest omitted because of 𝄐 on the previous semiquaver chord
49	pf.2	**A**: second and third crotchet: inner part ♩ $a^{\sharp}$ – ♩ $b^{\natural}$
50	pf.1	**A**: upper part, notes 1-5: slur
51	pf.1	**A**, **B**: upper part note 2: g''
53	pf.1,2	**A**: second quaver: ***p***
63, 66	pf.2	chord 1: stacc. added by analogy with b.65 and as in **A**

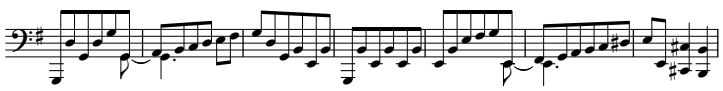
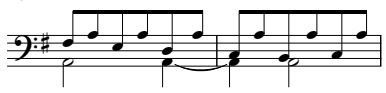
NO. 23
KLAVERSTYKKER FRA ÆLDRE OG NYERE TID, OPUS 74

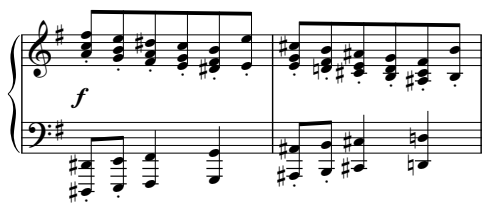
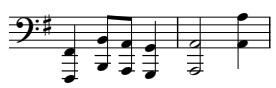
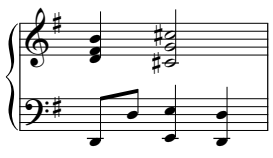
No. 1

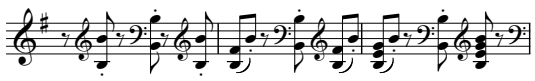
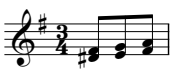
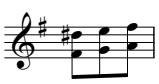
Bar	Part	Comment
1	pf.1	**B**: six slurs instead of one slur
5-7	pf.1	**B**: slur added in pencil
7	pf.1	**B**: seventh quaver: two lower notes of the chord added in pencil; tenth quaver: a' corrected to g' in pencil
8	pf.1	**B**: chords 1,2: two lower notes added in pencil; tenth quaver: $f^{\sharp\prime}$ corrected to g' in pencil
9	pf.2	**B**: last chord: lower note added in pencil
10	pf.2	**B**: first chord: *D* corrected to $f^{\sharp}$, *a, c′* in pencil
13, 17	pf.1	**B**: slur from chords 1 to 2 (d', d'' to g', g'') crossed out in pencil
19	pf.2	**B**: twelfth quaver: *b,* $d^{\flat\prime}$ (as in b.20) crossed out in pencil
25	pf.2	tenth quaver, top note: f' emended to $f^{\flat\prime}$ because of the harmonic context and as in **B**
30	pf.1	**B**: tenth to twelfth quaver: 𝅗𝅥. corrected 𝅗𝅥𝅘𝅥𝅘𝅥
33	pf.1	**B**: chord 3: bottom note c' added in pencil
35	pf.1	**B**: chords 1,2: bottom notes g', $b^{\flat\prime}$ added in pencil
36	pf.1	**B**: chords 1,2: bottom notes g', $b^{\flat\prime}$ added in pencil
39	pf.2	**B**: seventh quaver: d' corrected in pencil to *D, d*
39-40	pf.1	**B**: fingering added in pencil
40	pf.1	third and fourth crotchets: tuplets added by analogy with notes 1-8
41	pf.1	tuplets added by analogy with b.40
41-42	pf.1,2	**B**: after b.41 two bars are crossed out in ink and replaced by the present b.42; the two crossed out bars: 
42	pf.2	**B**: chord 1: 𝄾 corrected in pencil to *d, g,* $b^{\flat}$, d'
45	pf.1	**B**: chord 2: c', $f^{\sharp\prime}$, c'' corrected in pencil to c', c''
45	pf.1,2	**B**: after b.45 one bar is crossed out in pencil and replaced by the present bb.46; the crossed out bar: 
52	pf.1	**B**: chord 1: $e^{\flat\prime}$, g', d'', g'' corrected in ink to $e^{\flat\prime}$, g', $e^{\flat\prime\prime}$, g''
55-56	pf.2	slur from note 1 of b.55 to note 1 of b.56 omitted because of the other slurs of b.55 and as in **B**
57	pf.2	second quaver: upper note *d* added as pencil addition in **B**; **B**: second quaver: upper note *d* added with the following note in pencil: *lille Node paa d* (*d* with a small note head); **B**: eighth quaver: *D* corrected in pencil to *d* with the following note added: *stor Node d* (*d* with a large note head)
58	pf.2	**B**:  the last three quavers crossed out in pencil and corrected to 𝄾 - ♪ *D* - ♪ *d*
60	pf.2	**B**: sixth and twelfth quavers: stacc.
61	pf.2	**B**: chord 5: 𝅗𝅥. corrected in pencil to 𝅗𝅥.♪ 𝄾𝄾

Bar	Part	Comment
61-65		**B**: bb.62 and 64 added in ink; original version in **B** of the present bb.61-65:
		
64		**B:** *e dim.* added in pencil
64	pf.2	top note: $e^{\flat}$ emended to $e^{\natural}$ by analogy with b.62 and because of the harmonic context; **A**, **B**: $e^{\flat}$
70	pf.1	**B**: last chord:
73	pf.1,2	**B**: corrected in pencil from:
		

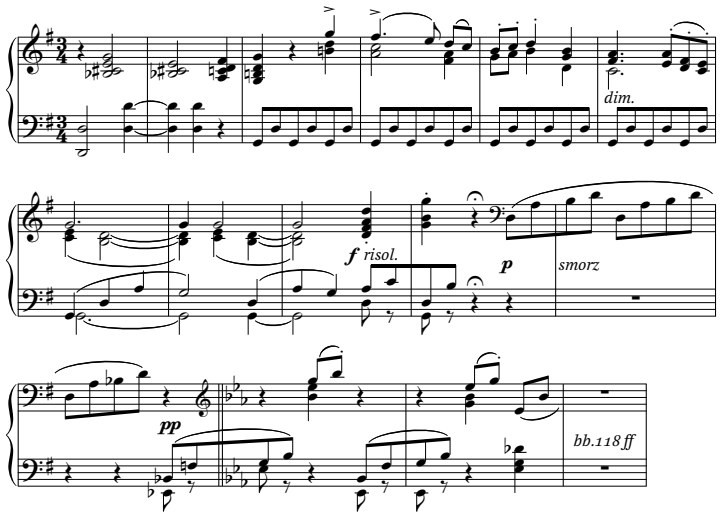
No. 2

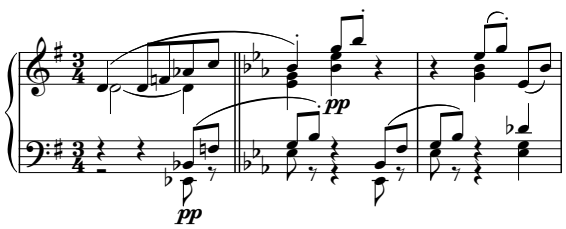
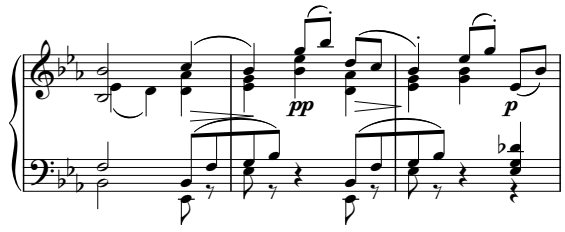
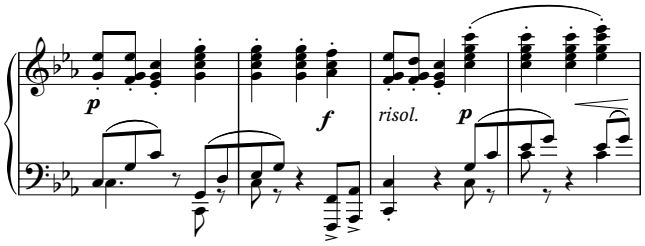
Bar	Part	Comment
		B: *energico* added in pencil
+1	pf.2	**B**: chord 1: 𝄽
2	pf.2	**B**: chord 4: 𝄽
3	pf.2	**B**: chord 1: *f, f′*
4	pf.1	chord 4: marc. added by analogy with bb.5-6
7		**B**: chord 2: *dim.*
7	pf.2	chord 1: marc added by analogy with bb.5-6
8		third crotchet: ***p***
9	pf.2	**B**: note 1: *G* corrected to *g* in pencil; ***p*** added in pencil
10-16	pf.2	**B**: ink version before correction in pencil:
		
10	pf.1	chord 4: ten. emended to marc. as in **B**
11		**B**: ***p***
11, 12	pf.1	**B**: upper part chords 1-3: stacc.
13		**B**: fourth quaver: ***p***
14-15	pf.2	slur from last note of b.14 to first note of b.15 omitted because redundant and as in **B**
15, 16	pf.1	**B**: upper part chords 1-3: stacc.
16	pf.1	**B**: chord 4: ***fp***
18	pf.2	**B**: chord 3: ***fp***
21		**B**:
21	pf.2	**B**: upper part triplet: *a, g* corrected in pencil to *e, g*
22-23	pf.2	**B**:
		
		crossed out and the version of the present edition added in ink
23	pf.1	last chord: stacc. added by analogy with chord 2 and as in **B**
23	pf.1	**B**: lower part: 𝅗𝅥 *a′* – ♩ *a′*
25		**B**: second crotchet: ***p***
25,26	pf.2	lower part: stacc. added by analogy with upper part
27	pf.1	last chord: stacc. added by analogy with chord 2 and as in **B**; lower part: stacc. added by analogy with upper part
27	pf.2	lower part notes 2-3: tuplet added by analogy with upper part

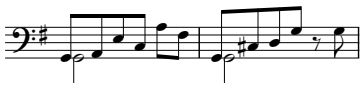
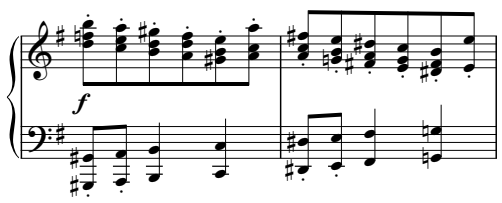
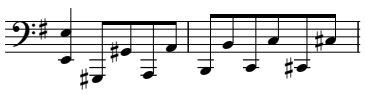
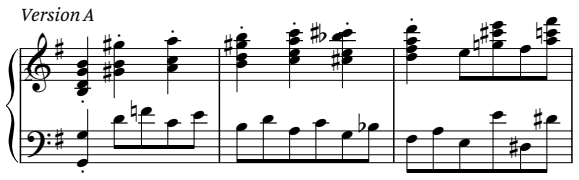
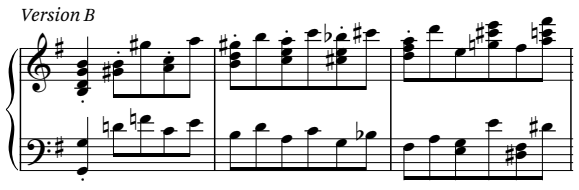
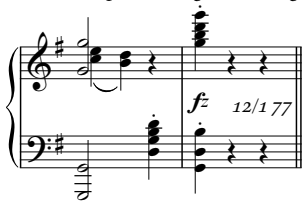
Bar	Part	Comment
28	pf.1	chord 2: ***fp*** added by analogy with pf.2 and as in **B**
28	pf.2	note 1: stacc. added by analogy with pf.1
32	pf.1	**B**: chord 1: lower note *f′* corrected in pencil to *a′*
32-33	pf.1	*stacc.* emended to stacc.
33	pf.1	**B**: last chord: *b′*, *e″*, *g″* corrected in pencil to *b′*, $f^{\sharp\prime\prime}$
34-35	pf.1,2	**B**: ink version before pencil correction:
		
36	pf.2	**B**: first quaver: 𝅘𝅥𝅯 *F*, *f* corrected in pencil to 𝄾
37-38	pf.2	*stacc.* emended to stacc.
38-39	pf.2	**B**: ink version before pencil correction:
		
40	pf.2	chord 1: stacc. added by analogy with pf.1
41	pf.2	slur from chord 2 to chord 3 omitted by analogy with b.40 and as in **B**
43	pf.1	chord 1: stacc. added by analogy with pf.2
46-48	pf.1,2	**B**:
		
		corrected in pencil to the present version by insertion of one and a half bars between the first and the second crotchet of the original version, quoted above
48-49	pf.1	slur from last chord of b.48 to first chord of b.49 added by analogy with pf.2 and as in **B**
50		**B**: third crotchet: ***p*** crossed out in pencil
52-53	pf.1	**B**: upper part: ties from last chord of b.52 to first chord of b.53 crossed out in pencil
53-54	pf.1	**B**: upper part: ties from last chord of b.53 to first chord of b.54 crossed out in pencil
53-54	pf.2	lower part: stacc. and slur added by analogy with upper part
53, 54, 55	pf.1	**B**: upper part notes 1-3: stacc., not slur
55	pf.1	lower part: notes 1-3: slur and stacc. added by analogy with upper part
56-59		**B**: stacc. (and no slurs apart from b.56 (pf.2 chords 1-3) and b.57 (pf.2 chords 1-3))
57	pf.2	chords 1-3: redundant slur omitted
60	pf.1	lower part chord 1: stacc. added by analogy with chords 2,3
63	pf.1,2	redundant slurs from second to third crotchets omitted
65, 66, 67	pf.1	**B**: lower part last quaver: stacc.
66	pf.1	chord 1: stacc. added by analogy with bb.65, 67 and as in **B**
68	pf.1,2	**B**: chord 1: stacc.
68	pf.2	**B**: chord 2: *b*, *b′* corrected in pencil to *B*, *b*; chord 3: *B*, *b* corrected in pencil to *b*, *b′*

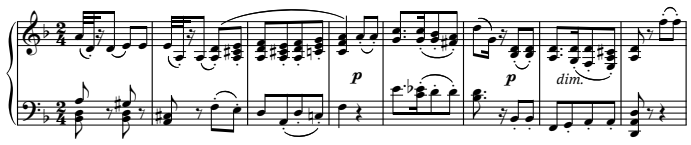
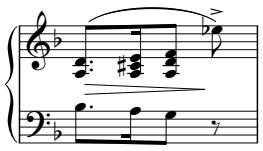
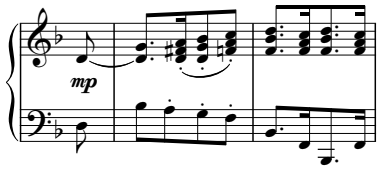
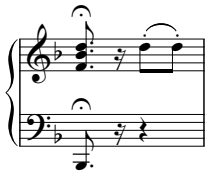
Bar	Part	Comment
69-71	pf.2	**B**: ink version before pencil correction: 
70, 71	pf.2	fourth quaver: stacc. added by analogy with second quaver and as in **B**
72	pf.2	chord 1: stacc. added by analogy with b.74 and as in **B**
76	pf.1	chords 1,4: stacc. added by analogy with pf.2; chords 2-3: stacc. added by analogy with b.75 and as in **B**
78-82	pf.1	*stacc.* emended to stacc.
81	pf.1	**B**: chord 1: *b*, *c♯′*, *e′*, *b′* corrected in pencil to *e′*, *b′*, *c♯″*, *e″*
82	pf.1	**B**: chord 1: *b*, *f♯′*, *b′* corrected in pencil to *f♯′*, *b′*, *f♯″*
83	pf.1	**B**: chord 1: one octave lower with *8va* added in pencil
83	pf.1,2	chord 1: stacc. added by analogy with b.81 and as in **B**
83	pf.2	**B**: chord 1: *G*, *b*, *g*
84		**B**:
87	pf.2	**B**: *risoluto*; chord 2: marc.
89	pf.2	**B**: chord 2: marc.
97	pf.2	**B**: chord 2: *g♯*, *b* corrected in pencil to *g♯*, *b*, *d′*, *f′*
100	pf.1	**B**: chords 3-5:  corrected in pencil to 
101	pf.2	**B**: chord 2: *8vo*
104		**B**: *dim.* added in pencil
107-108		*acceler.* emended to *accelerato* as in **B**
108-114		**B**: this passage on a separate sheet (*Indlæg til pag, 13*) (insert for p. 13) to be added instead of two alternative versions of the original passage, which are both crossed out in pencil. The two crossed out passages in **B**:

Version A

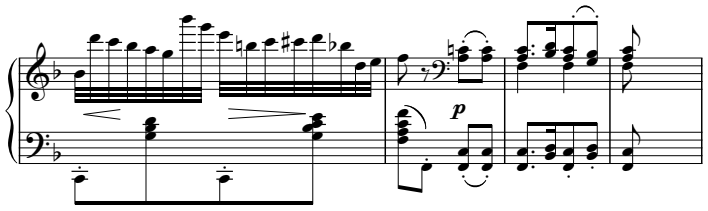


Bar	Part	Comment
Version B		
112-114	pf.1	**B**: stacc., not ten.
115-117		not in the actual score of **B**; instead, **B** on the separate sheet with additions mentioned above (see bb.108-114) has: 
118	pf.1	**B**: chord 1: *e♭′*, *a♭′*, *c″*
118, 119	pf.1	**B**: third crotchet: stacc.
122	pf.1	lower part chord 1: stacc. added by analogy with upper part
134	pf.2	chord 1: stacc. added by analogy with pf.1
135	pf.2	**B**: chord 1: grace note added in pencil
140	pf.1	**B**: chords 2-4: additional *f′* in all three chords crossed out in ink
142	pf.1,2	chord 1: stacc. added by analogy with b.134
142	pf.2	**B**: chord 4: top note *d♭′* crossed out in ink
143-147	pf.1,2	**B**: second half of b.143, the whole of b.144 and first half of b.145 added at the bottom of the page; the passage before the addition: 
146-147	pf.1,2	not in **B**
150-153	pf.1,2	**B**: 
153	pf.2	chord 3: stacc. added by analogy with pf.1 and bb.154-155
155		**B**: double bar
156		**B**: *tempo 1mo* corrected in pencil to *a Tempo con fuoco*
166	pf.1	emended to marc. as in **B** and because ambiguous in **A**
167	pf.1	third crotchet: stacc. added by analogy with b.8

Bar	Part	Comment
169	pf.1	chord 4: marc. added by analogy with b.10
170, 171	pf.1	**B**: upper part chords 1-3: stacc.
170-171	pf.2	**B**: ink version before pencil correction: 
177	pf.2	fifth quaver: stacc. added by analogy with pf.1
179	pf.1	**B**: lower part second and fourth notes: *d″* added in pencil
179	pf.2	missing tuplets added
180-181	pf,1	stacc. added by analogy bb.32-33, 182-83
182-183	pf.1,2	**B**: ink version before pencil correction 
185	pf.2	**B**: 𝅗𝅥 *c-A-d* corrected in pencil to 𝅘𝅥𝅮 *c-B-A-c-*𝅗𝅥 *d* (including lower octaves)
188	pf.2	chord 2: stacc. omitted because of slur and by analogy with pf.1
190	pf.2	**B**: chord 1: *E, e* corrected in pencil to *G, d*
196	pf.2	**B**: ink version before pencil correction 
201	pf.1	chord 2: *e″, g♯″, a″, e‴* emended to *e″, g″, a♯″, e‴* because of the harmonic context and as in **B** (clearly a typographic error in **A**)
204-207	pf.1,2	**B**: two alternative versions, both crossed out: *Version A*  *Version B* 
208-211	pf.1	*stacc.* emended to stacc.
214		**B**: *Tempo I* added in pencil
223	pf.2	lower part: 𝅗𝅥 emended to 𝅗𝅥.
224-225	pf.2	**B**: tie from second chord of b.224 to b.225 crossed out in pencil and marc. in b.224 added in pencil
227	pf.1	marc. added by analogy with bb.228, 229
229-231	pf.1.2	**B**: added in pencil; original ending of **B**: 

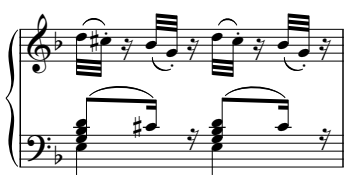
Bar	Part	Comment
No. 3		
Bar	**Part**	**Comment**
4	pf.1	
9	pf.2	last chord: stacc. added by analogy with pf.1
13	pf.2	slur added by analogy with pf.1
21		**D**: *con passion*
21	pf.2	slur added by analogy with pf.1
21		*6/4* added
26	pf.2	**D**: upper part: two slurs from notes 1-3 and notes 6-8
28	pf.1	lower part: stacc. added by analogy with pf.2
29	pf.2	lower part: slur moved from upper part by analogy with pf. 1
31		**D**: *smorz.*, not *dim.*
31	pf.2	chord 7: stacc. added by analogy with chords 1, 5
32		**D**: *sost.*
No. 4		
Bar	**Part**	**Comment**
		B: all pedalling marks crossed out in pencil
5	pf.1	**B**: beginning of slur corrected in ink from note 1 to note 2
9-16	pf.1,2	as **A** and pencil corrections in **B**; **B** before pencil corrections: 
13	pf.1	chord 2: as pencil correction in **B**; **A**: *g′, c″*
16	pf.2	note 1: as pencil correction in **B**
16	pf.1,2	**B**: 𝄐 added in pencil
19, 20	pf.1	note 1: marc. added by analogy with b.17
21	pf.2	note 2: stacc. added by analogy with b.22
22	pf.2	marc. added by analogy with b.21
22-23	pf.1	**B**: tie from last note of b.22 to note 1 of b.23 and slur from last note of b.22 to note 2 of b.23 crossed out in pencil
24	pf.1	lower part notes 2, 5: stacc. and slur added by analogy with b.34; last note: marc. added by analogy with b.26 and as in **B**
26	pf.1,2	**B**: corrected in ink from: 
28-29	pf.1,2	as **A** and pencil correction in **B**; **B** before pencil correction: 
30	pf.1,2	**B**: on a separate sheet with corrections; original version in **B**: 
32-33	pf.1	slur from last note of b.32 to note 1 of b.33

Bar	Part	Comment
		added by analogy with bb.33-35 and as in **B**
33	pf.1	note 1: stacc. added by analogy with b.34
35	pf.1	first to second semiquavers: as in **A** and pencil correction in **B**; **B:** no lower part in original version (lower part added in pencil); **B:** second part of the bar: two slurs
36-38	pf.1,2	as in **A** and **B** (on a separate sheet with corrections); original version in **B**:

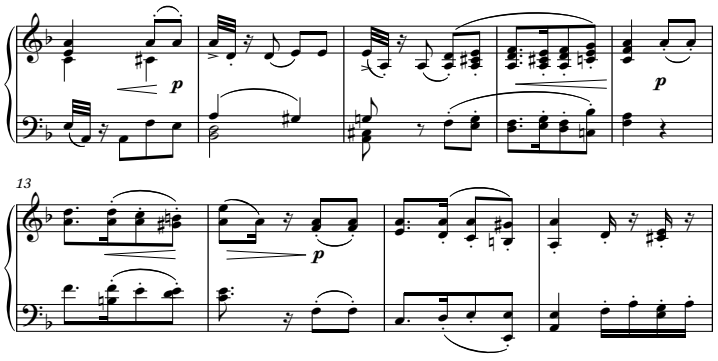


41	pf.2	**B**: third semiquaver: ***f***
42-43	pf.1,2	as in **A** and pencil correction in **B**; original version crossed out in **B:**

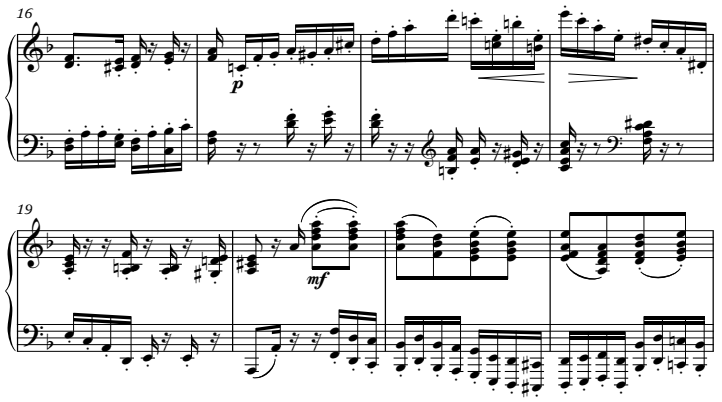
45	pf.1	**B**: last chord: lower note *g′* crossed out in pencil
47		**B**: ***mf*** corrected in pencil to ***f***
47	pf.1	note 2: stacc. added by analogy with b.49 and as in **B**
48	pf.1,2	as in **A** and **B** (on a separate sheet with corrections); original version crossed out in **B**:



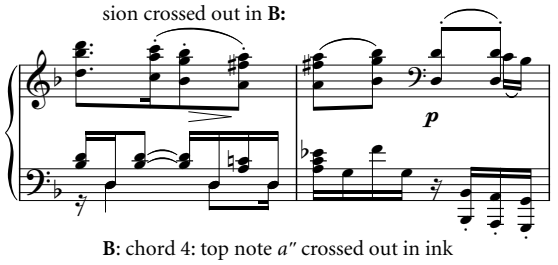
48	pf.1	notes 3-4, 7-8: slurs omitted because of stacc. and as in **B**
49		**B**: ***mf*** corrected in pencil to ***f***
50	pf.1	notes 5-8: as in **A** and pencil correction in **B**; **B** before the correction:
51, 52	pf.1	**B**: upper part: notes 1, 3: stacc.
52	pf.1	**B**: last chord: lower note *a′* crossed out in ink
53	pf.1	**B**: first chord: lower note *b♭′* crossed out in ink; second chord: lower note *a′* crossed out in ink
59	pf.1	chord 1: stacc. added by analogy with bb.57-58 and as in **B**; lower part notes 2-4: stacc. added by analogy with upper part
60	pf.1	lower part notes 1-2: stacc. added by analogy with upper part
62	pf.2	note 2: stacc. added by analogy with b.61
62-72	pf.1,2	as in **A** and **B** (on a separate sheet with corrections); original version crossed out in **B**:



Bar	Part	Comment



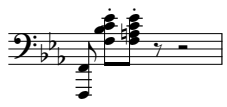
63, 64	pf.1	note 2: stacc. added by analogy with note bb.91, 93
71, 72	pf.1	**B**: lower part note 1: marc.
74	pf.2	chords 2-3: tie omitted as in **B**
75-76	pf.1,2	as in **A** and pencil correction in **B**; original version crossed out in **B:**



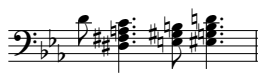
79	pf.1	**B**: chord 4: top note *a″* crossed out in ink
80	pf.1	**B**: chord 1: *a″*,*d‴*,*a‴* crossed out and corrected to *a′*, *d″*, *a″*
81	pf.1	**B**: first semiquaver: *d″*, *f″*, *d‴*, the two lower notes being crossed out in pencil
82	pf.1	**B**: first semiquaver: *f″*, *a″*, *f‴*, the two lower notes being crossed out in pencil
92	pf.1	end of slur emended from fourth to third quaver by analogy with the rhythm of pf.2 and as in **B**
99	pf.1,2	**B**: redundant bar line in the middle of the bar

No. 5

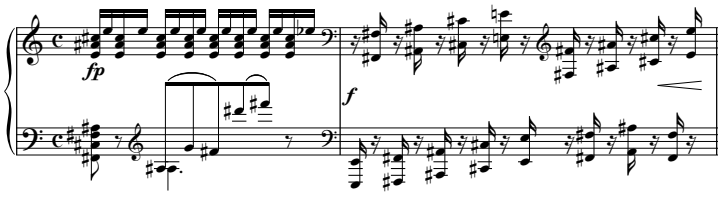
Bar	Part	Comment
6	pf.1	notes 1-2: redundant slur omitted
6	pf.2	**B**: chord 6: lower note *e♭* crossed out in pencil
7		**B**:
8		**B**:
8	pf.1	**B**: upbeat for the first chord of b.9 added in pencil
9	pf.2	**B**: ; top note *g′* of chord 3 crossed out in pencil
10	pf.2	**B**: corrected in pencil from:

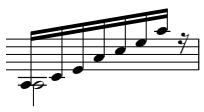
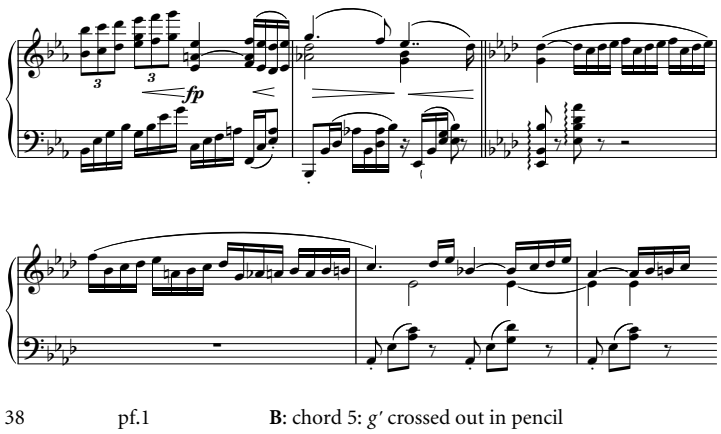
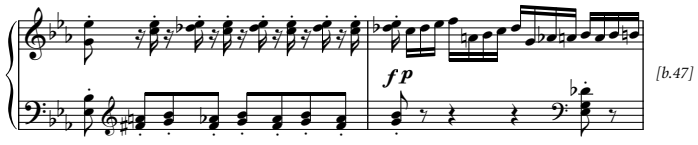
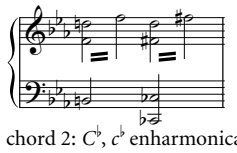


11	pf.1	**B**: note 9: *e♮″*
14	pf.2	**B**: corrected in pencil from:



15	pf.2	**B**: chord 1: top note: *f♯′* added in pencil
17-18	pf.1,2	**B**: corrected in ink from:



Bar	Part	Comment
18	pf.1	last chord: open slur omitted because of new slur beginning on chord 1 of b.19 (**A**: page turn)
19		**B**: ***mf*** corrected to ***f***
23		**B**: ***p*** corrected in pencil to ***f***
28	pf.1	**B**: the inner part *f′* erroneously begins on chord 1
31	pf.2	last semiquaver: as **A** and pencil correction in **B**; **B**: last semiquaver: 𝅘𝅥𝅯 (*f*) crossed out and 𝅘𝅥𝅯 added in pencil
32	pf.1,2	**B**: first chord: ***p***
33	pf.1	**B**: fourth quaver: *e′* (as part of the chord of the lower part) crossed out in pencil
34	pf.2	third and fourth crotchets: as **A** and pencil correction in **B**; **B** before the correction: 
36-38	pf.1,2	as in **A** and as pencil correction in **B**; **B**: after b.36 five bars are crossed out in pencil and replaced by bb.36-38 of **A**; the crossed out bars in **B**: 
38	pf.1	**B**: chord 5: *g′* crossed out in pencil
42-47		as in **A** and as pencil correction in **B**; **B**: after b.41 two bars are crossed out in pencil, followed by b.47 of **A**; an alternative version of bb.42-46 (the one printed in the present edition) is added at the bottom of pp.33-34 of **B;** the two crossed out bars in **B**, which are followed by the present b.47: 
44	pf.2	third to fourth crotchets: top note: redundant tie omitted as in **B**
45		**B:** *legato*
46		**B**: fourth crotchet: *poco rit.*
54		**B:** third crotchet: ***f*** crossed out in pencil
55	pf.1	**B**: chord 3: marc.
59	pf.2	**B**: beginning of slur corrected in pencil from note 1 to note 2 and stacc. added to note 1 in pencil; fifth quaver: fingering *1,2* added in pencil
60	pf.1	last note: end of slur made open because of slur of b.61 (change of system in the source)
62	pf.2	**B**: chord 1: marc.
66	pf.1,2	as in **A** and as pencil correction in **B**; **B**: corrected from 
66		chord 2: $C^{\flat}$, $c^{\flat}$ enharmonically emended to $B^{\natural}$, $b^{\natural}$
67	pf.1,2	change of key to three ♭s emended from b.67 to b.82 because of the constant use of $d^{\flat}$ in the passage bb.67-76
71-97		missing in **B**
83	pf.1	third crotchet: middle part: $f^{\sharp\prime}$ enharmonically emended to $g^{\flat\prime}$ by analogy with previous quavers

NO. 24
THEMA MED 14 VARIATIONER

Bar	Part	Comment
56	pf.1	**A**: fourth to sixth quaver: *g″- f″- d′* corrected to *g′ – – –*
136	pf.1,2	time signature corrected from *2/4* to *C*
136	pf.2	missing 𝄽 added because of the change of metre

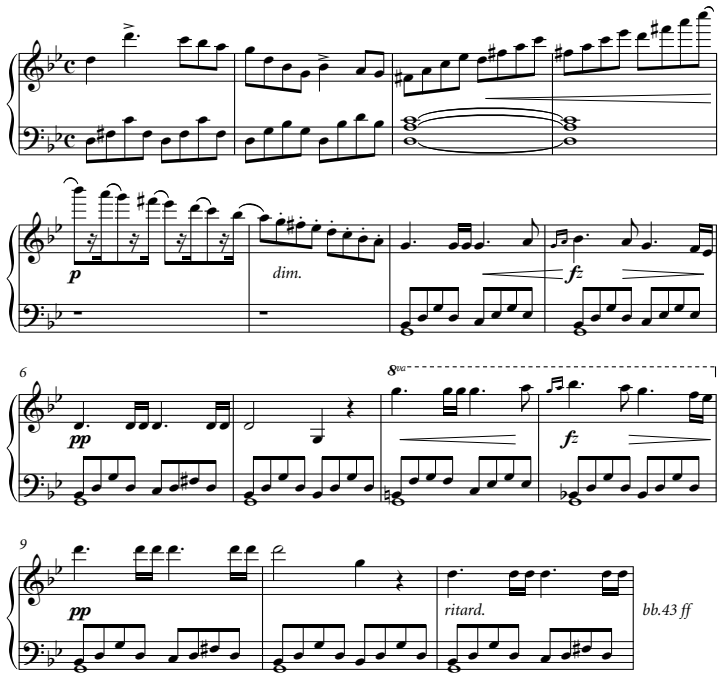
NO. 25
GRAND VALS

Bar	Part	Comment
3	pf.2	chords 2, 3: stacc. added by analogy with b.1
4	pf.2	stacc. added by analogy with b.2
13-14	pf.1	redundant slur from last note of b.13 to last note of b.14 omitted
17	pf.1	note 1: marc. added by analogy with b.18 (note 1); note 6: *g″* emended to $g^{\flat\prime\prime}$ by analogy with note 1; note 9: $a^{\flat\prime}$ emended to *a′* by analogy with note 5
18	pf.1	note 6: *g′* emended to $g^{\flat\prime}$ by analogy with note 1; note 9: $a^{\flat}$ emended to *a* by analogy with note 5
21	pf.1	note 1: marc. added by analogy with b.22 (note 1); note 6: *g″* emended to $g^{\flat\prime\prime}$ by analogy with note 1; note 9: $a^{\flat\prime}$ emended to *a′* by analogy with note 5
22	pf.1	note 6: *g′* emended to $g^{\flat\prime}$ by analogy with note 1; note 9: $a^{\flat}$ emended to *a* by analogy with note 5
25	pf.1	note 3: *c′* emended to $c^{\flat\prime}$ by analogy with chord 1
26	pf.2	note 5: *g* emended to $g^{\flat}$ by analogy with note 2
27	pf.1	note 3: *d″* emended to $d^{\flat\prime\prime}$ by analogy with note 1
33	pf.2	last note: $b^{\flat\prime}$ emended to $b^{\natural\prime}$ by analogy with pf.1
35	pf.2	chord 1: end of slur added after open slur at the end of b.34 (change of system in **A**)
36-37	pf.1	slur added by analogy with bb.35-36
38	pf.2	note 5 and the following chord: *f* emended to $f^{\sharp}$ because of the harmonic context
43	pf.1	chords 2-4: stacc. and slur added by analogy with b.41
43-44	pf.2	slur added by analogy with bb.41-42
47	pf.1	chord 5: *f* emended to $f^{\flat}$ by analogy with chord 1 and pf.2
48	pf.2	note 1: marc. added by analogy with pf.1
49	pf.2	chord 1: marc. added by analogy with pf.1
63	pf.2	chords 2-3: stacc. added by analogy with b.1
64	pf.2	stacc. added by analogy with b.2
65, 66	pf.2	as bb.63, 64
78	pf.2	missing bass clef added
84	pf.2	chords 1-2: slur added by analogy with pf.1
86	pf.1,2	chords 1-2: slur added by analogy with b.84
97	pf.2	chord 1: marc. added by analogy with bb.93, 95; chords 2-4: stacc. added by analogy of bb.92-95
98	pf.2	chords 2-4: stacc. added by analogy of bb.92-95
104	pf.1	stacc. added by analogy with b.103
119-122	pf.1	lower part: stacc. and slur added by analogy with upper part

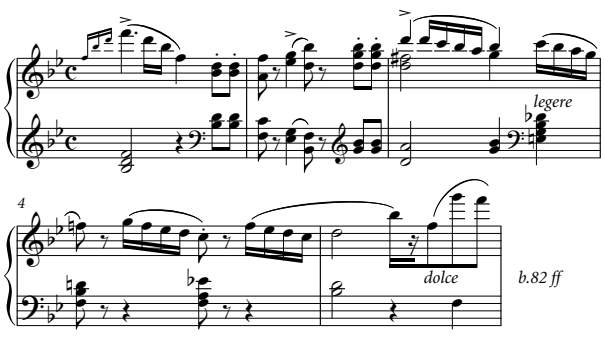
Bar	Part	Comment
123-126	pf.1,2	stacc. and slur added by analogy with bb.119-122
145	pf.2	chords 2-3: stacc. and slur added by analogy with bb.139-141
150	pf.2	chords 2-3: stacc. and slur added by analogy with bb.147-148

NO. 26
FANTASI, OPUS 7

Bar	Part	Comment
9		**A**: *accelerando*
9	pf.1	note 1: marc. added by analogy with b.11
29	pf.1	**A**: notes 1-4: ♪. 𝅘𝅥𝅯𝅘𝅥𝅯♪. 𝅘𝅥𝅯
36-42		not in **A**; instead **A** (bb.36-50) has the following passage (see concordance in *Description of Sources*):

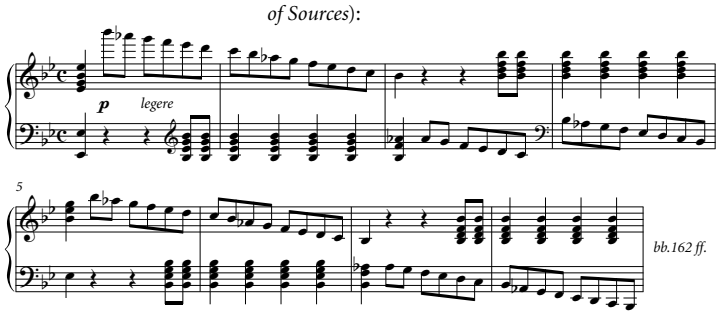


54	pf.1	chord 1: stacc. added by analogy with chords 2-4
56-57		**A**: *legato*
58	pf.1	chords 1-2: stacc. added by analogy with chords 3-4 and as in **A**
60		**A**: *legato*
81		not in **A**; instead **A** (bb.89-93) has the following passage (see *Description of Sources*):

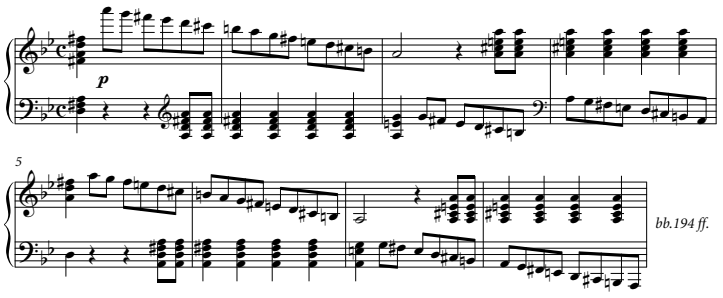


100		**A**: ***f*** *con fuoco (not* ***p****)*
103		**A**: *legere*
107-108	pf.1	ambiguous marc. interpreted as being valid for the lower part only
113	pf.1	chords 2-3: stacc. added by analogy with chords 4-5

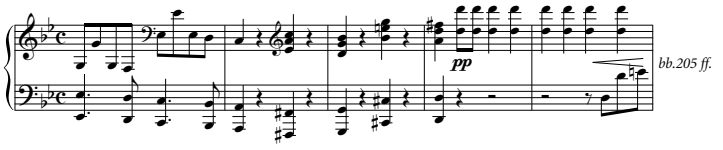
Bar	Part	Comment
161-162		**A**: between bb. 161 and 162 of the present edition **A** has the following passage (see *Description of Sources*):



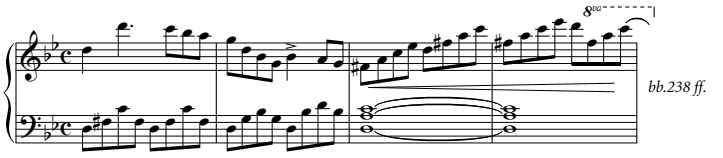
193-194		between bb. 193 and 194 of the present edition **A** (bb.214-221) has the following passage (see *Description of Sources*):



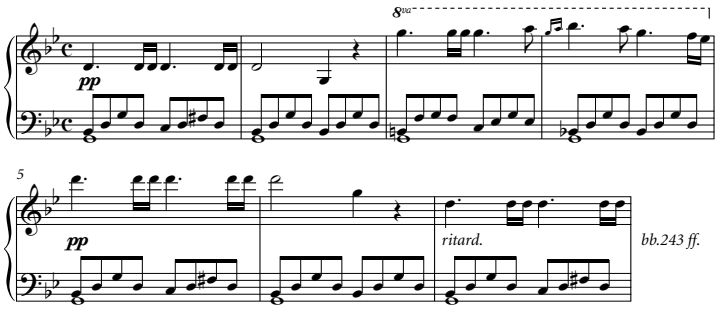
195, 197	pf.2	**A**: upper part chord 1: 𝅝 (thus chord 2 is missing)
197	pf.1	note 7: marc. added by analogy with bb.195, 196
203-204		not in **A**; instead **A** (bb.231-235) has the following passage (see *Description of Sources*):



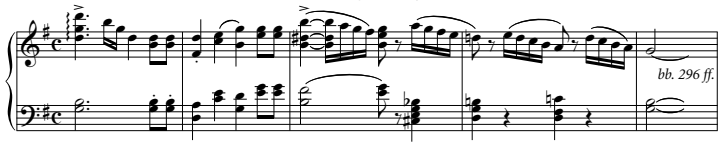
205		**A**: *molto sostenuto*
213		**A**: *ritardando e diminuendo*
217		**A**: *Tempo 1mo;*
225	pf.1	note 1: marc. added by analogy with b.219
226	pf.1	note 1: marc. added by analogy with b.220
230	pf.1	note 3: marc. added by analogy with b.228
230	pf.2	chord 1: marc. added by analogy with b.228
236-237		not in **A**; instead **A** (bb.267-270) has the following passage (see *Description of Sources*):



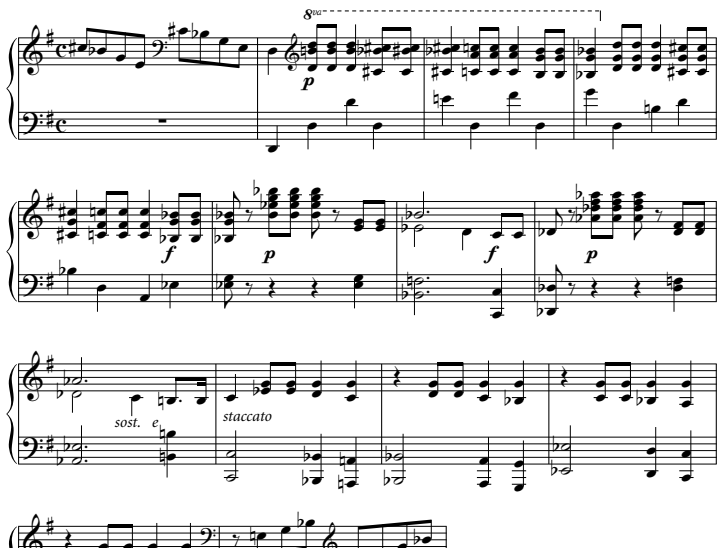
242		not in **A**; instead **A** (bb.275-281) has the following passage (see *Description of Sources*):



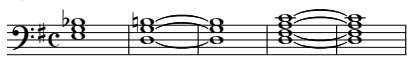
Bar	Part	Comment
254	pf.1	chord 1: stacc. added by analogy with chords 2-4
295-296		**A**: between bb. 295 and 296 of the present edition **A** (bb.335-338) has the following passage (see *Description of Sources*):



296		marc. between the systems interpreted as being valid for both pf.1 and pf.2; **A**: *leggier*, not *grazioso*
326-327		between bb. 326 and 327 of the present edition **A** (bb. 370-383) has the following passage (see *Description of Sources*):



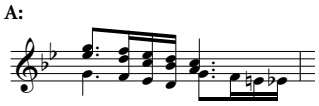
327-331	pf.2	**A**:



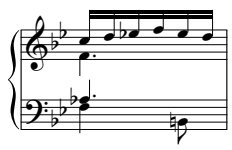
NO. 27
(KLAVERSTYKKE, 1837)

NO. 28
INTRODUKTION OG ANDANTINO RELIOGIOSO

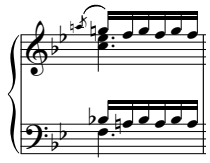
Bar	Part	Comment
3	pf.1	chord 1: arpeggio added by analogy with pf.2 and as in **A**
8	pf.1,2	all the printed editions indicate that this is the last bar of the Introduction; in Hartmann's autograph (**A**) however, it is clearly indicated that the Introduction comprises bb.1-17 as in the present edition (see *Description of Sources*)
9	pf.2	**B**, **D**: upper part third chord: *d'*, *f'* (misprint)
10	pf.2	**A**: chord 1: arpeggio
12	pf.1	**A**:



14	pf.1	marc. added by analogy with pf.2
14	pf.2	notes 1-4: slur added by analogy with pf.1; notes 5-9: slur and stacc. added by analogy with pf.1
15	pf.2	upper part note 5: $b\natural$ emended to $b\flat$ by analogy with pf.1 (misprint)
16-17	pf.1	**A**: slur
18		**A**: *3/8* corrected to *6/8* and every second barline of the first system crossed out according to the instruction added in the margin. "NB dette Stykke afskrives i 6/8 med udeladelse af hveranden Taktstreg" (This piece to be written in 6/8 and every second barline to be left out)
21		**A**: fifth quaver. ***mf***
26	pf.1	**D**: third slur ends on the last note of the bar
28		**A**: sixth quaver: *dim.*
31	pf.2	**A**: lower part: tie from ♩ *f* to 𝅗𝅥 *f*
32		**A**: ***p*** on the first chord of the bar
34	pf.2	**B**, **D**: first semiquaver: *C*
42	pf.1	**A**: third to fourth quaver: tie from ♪ *d″* to 𝅗𝅥 *d″*
47	pf.1	chords 1-2: slur added by analogy with b.43
48	pf.1	chords 1-2: slur added by analogy with b.44
49		**A**: *sempre legato*
52	pf.1	**A**: chord 1: *d'*, *f'* (lower note *a* missing)
57		**A**: *appassionato*
57	pf.1	chord 1: stacc. added by analogy with b.58
65-66		**A**: between bb. 65 and 66 the following (3/8) bar is crossed our in ink:

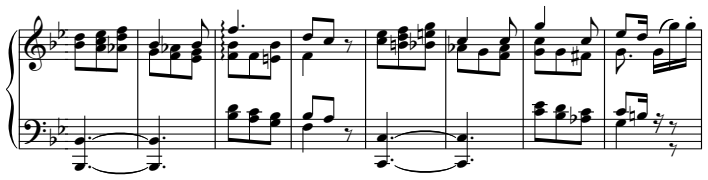


68	pf.1	**A**: first to third quaver: slur
70	pf.1	**A**: second half of the bar:

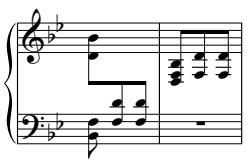


two ♮ signs in the margin of **A**, added by a proof reader and referring to the accidental of *a″* and the first top note *g″*, confirm the *g″* (and not $g\flat''$ as in all the printed sources, thus making a striking harmonic shift from b. 70 to b.71)

72		**A**: ***f***
72	pf.2	note 6: $g\flat$ enharmonically emended to $f\sharp$ because of the harmonic context
74-77	pf.1,2	**A**: added at the bottom of the page as a substitution for bb.74-77 (notated as 8 bars in **A**), which are crossed out in ink:



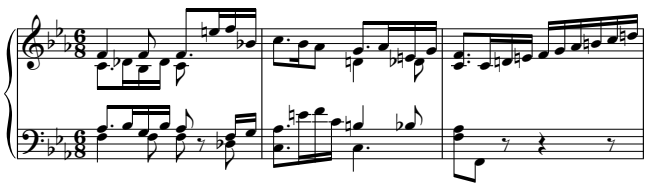
90-91	pf.1,2	**A**: between bb.90 and 91 the two following (3/8) bars are crossed out in ink:



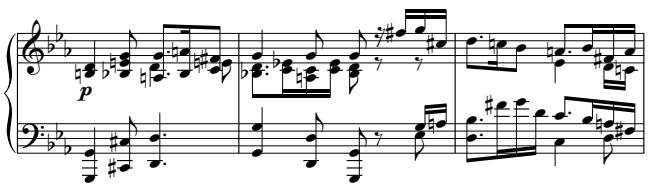
Bar	Part	Comment

NO. 29
GAMLE MINDER

Bar	Part	Comment
23		as correction added on a separate page in **A**; **A**: three bars marked in brackets and the figure "1" added, referring to the added bar; the three bars originally in **A**:



26-31		as correction added on a separate page in **A**; **A**: three bars marked in brackets and the figure "2" added, referring to the added bars; the three bars originally in **A**:



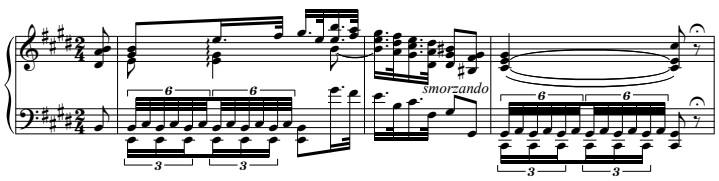
36	pf.1	chords 2, 6: $a^{\flat\prime}$ emended to $a^{\natural\prime}$ by analogy with bb.35, 37
41	pf.1	last note: $e^{\natural\prime\prime}$ emended to $e^{\flat\prime\prime}$ because of the harmonic context
58	pf.2	arpeggio and stacc. added by analogy with bb.56, 57
61	pf.2	last quaver: $b^{\natural}$ emended to $b^{\flat}$ because of the harmonic context

NO. 30
HAMBORGER-SKOTSK

Bar	Part	Comment
1-56	pf.1,2	missing stacc. added throughout the piece by analogy with bb.2-3, 17-18, 21, 40-42
10	pf.1,2	$a^{\sharp}$ and $c^{\sharp}$ enharmonically emended to $b^{\flat}$ and $d^{\flat}$ by analogy with b.14

NO. 31
CANZONETTA

Bar	Part	Comment
		A: *№ 5* crossed out, originally referring to **A** of Opus 31, see *Description of Sources* (No. 10)
11	pf.1	**B**: last semiquaver: lower note e' omitted (probably because of the two-part writing of pf.1 of the whole bar)
14-15	pf.1	upper part: tie from last note of b.14 to first note of b.15 omitted because of 𝄾
15	pf.1	upper part note 7: $a^{\sharp\prime}$ emended to $a^{\natural}$ because of the harmonic context
+23-24	pf.1,2	as correction (in Hartmann's hand and in different ink) in **A** (indicated by *vide §* and an addition at the bottom of the page); **A** before the correction and **B** have the following three bars instead:



25		**B**: *tempo primo*
27		**A**: later addition between the staves in Hartmann's hand in different ink: *som første gang* (as the first time), which might indicate that he wants bb.27-29 to be identical with bb.1-3

NO. 32
INDFALD

No. 2

Bar	Part	Comment
+1	pf.1	stacc. added by analogy with b.2 (pf.2) and b.8 (pf.1 note 3)
15-16	pf.2	editor's addition, because missing in the manuscript

NO. 33
SANG UDEN ORD. HJEMVEE

Bar	Part	Comment
18		*Tempo* emended to *Tempo I*
21	pf.2	note 7: $g^{\sharp}$ emended to $g^{\natural}$ by analogy with pf.1
30	pf.1	second quaver: missing 𝄾 added
33^{ii}	pf.2	open slur added by analogy with bb.32-33^{i}

NO. 34
OM FORAARET

Bar	Part	Comment
2	pf.2	tie added by analogy with pf.1 (bb.3, 4)
23, 24	pf.1	note 1: *ten* added by analogy with bb.19, 20
27-34		**A**: notated as repetition of bb.19-26
28	pf.1,2	marc. added by analogy with b.24
29-30	pf.1	slur added by analogy with bb.21-22
40	pf.1	stacc. added by analogy with b.36
43	pf.1	marc. added by analogy with pf.2
48-49	pf.1	slur added by analogy with bb.46-48
51	pf.1	marc. added by analogy with pf.2
54-55	pf.1	slur added by analogy with bb.46-47
77-78, 81-82	pf.1	marc. added by analogy with pf.2
84	pf.2	marc. added by analogy with pf.1
87-88	pf.2	marc. added by analogy with pf.1
88	pf.2	$G^{\sharp}$, $g^{\sharp}$ emended to *B*, *b* by analogy with pf.1 (unison as in bb.83-84)
90, 91	pf.1	last chord: stacc. added by analogy with bb.2, 3
113	pf.2	stacc. added by analogy with pf.1

NO. 35
VINTEREN

Bar	Part	Comment
3	pf.2	note 3: marc. added by analogy with pf.1
5	pf.2	marc. added by analogy with pf.1
8	pf.2	slur added by analogy with pf.1
13	pf.1	notes 1-2: slur added by analogy with b.11, 14

Bar	Part	Comment
15	pf.1	notes 1-2: marc. and slur added by analogy with b.14
16	pf.2	slur and marc. added by analogy with pf.1
17	pf.2	marc. added by analogy with pf.1
22, 23	pf.1	chord 2: marc. added by analogy with b.21
25	pf.2	stacc. and slur added by analogy with pf.1 and b.26
28, 29	pf.2	stacc. and slur added by analogy with pf.1
30	pf.1,2	stacc. and slur added by analogy with b.29
31	pf.2	stacc. and slur added by analogy with pf.1
32	pf.1,2	stacc. and slur added by analogy with b.31
33, 35	pf.2	slur added by analogy with bb.37, 39
41	pf.2	stacc. and slur added by analogy with pf.1
42	pf.1,2	stacc. and slur added by analogy with b.41
43, 44	pf.1,2	chords 1-2: stacc. and slur added by analogy with bb.47
45, 46	pf.2	stacc. and marc added by analogy with pf.1
47	pf.2	stacc. and slur added by analogy with pf.1
48	pf.1,2	chords 1-2: stacc. and slur added by analogy with bb.47
51	pf.2	marc. added by analogy with pf.1
51, 53	pf.1,2	marc. added by analogy with bb.3, 5
57	pf.2	marc. added by analogy with pf.1
65	pf.2	marc. added by analogy with pf.1
67	pf.2	marc. added by analogy with pf.1
73	pf.1,2	stacc. and marc. added by analogy with bb.45, 46

NO. 36
LANGSOM VALS

Bar	Part	Comment
3-7	pf.2	chord 1: stacc. added by analogy with bb.1-2
4	pf.2	**B**: chord 2: illegible
8	pf.1	**B**: third crotchet: g', $b^{\flat\prime}$, d'', g''
8	pf.2	chord 3: stacc added by analogy with b.12; **B**: chord 2: g, $e^{\flat\prime}$, g'
11	pf.2	chord 3: $b^{\flat}$, $a^{\flat\prime}$

NO. 37
STAMBOGSBLAD (STORK, STORK LANGEBEN)

NO. 38
'DEN 20DE JANUAR 1848'

Bar	Part	Comment
1	pf.2	chord 2: stacc. added by analogy with pf.1
2	pf.1	second crotchet: end of slur emended from first crotchet by analogy with pf.1
3	pf.2	chord 2: stacc. added by analogy with pf.1
24-26	pf.2	stacc. omitted by analogy with bb.27, 32-38
42	pf.1	marc. added by analogy with bb.41, 43
58	pf.1	second to third crotchet: tie added by analogy with bb.56, 57
59-61	pf.2	slur added by analogy with pf.1
71, 72	pf.2	upper part notes 2-4: slur added by analogy with b.70
75-76	pf.1	tie added by analogy with bb.73-74, 74-75

Bar	Part	Comment

NO. 39
LANGSOM MENUET

Bar	Part	Comment
5, 6	pf.1,2	arpeggio added by analogy with b.4
15	pf.2	note 2: stacc. added by analogy with pf.1
17	pf.1	slur and stacc. added by analogy with bb.23, 27, 29
18-31	pf.1,2	stacc. added in accordance with indications in the sketches of the manuscript.
21	pf.1	note 6: stacc. added by analogy with note 3
29, 32	pf.1	stacc. and slur added by analogy with b.21, 23, 27

NO. 40
(KLAVERSTYKKE, 1849)

NO. 41
ALBUMSBLAD

Bar	Part	Comment
4	pf.1	note 1, 3: marc. added by analogy with b.2
7	pf.2	note 2: marc. added by analogy with b.5
11	pf.2	**A**: upper part third crotchet: a - $c^{\sharp\prime}$ corrected to a; upper part fourth crotchet: $g^{\sharp}$ – d' corrected to $g^{\sharp}$
13	pf.1,2	upper part: slur added by analogy with b.11
26		barline emended to double bar because of change of metre
49, 50	pf.2	slurs added by analogy with bb.47, 48
53-54	pf.2	slur added by analogy with bb.52-53
64		barline emended to double bar because of change of metre
69-70	pf.1,2	**A**: between bb.69 and 70 one bar, which is identical with the present b.69, is crossed out in ink
74, 75	pf.2	slurs added by analogy with bb.65-68
78, 80, 82, 84	pf.2	**A**: third crotchet: $G^{\sharp}$ with the figure *8* added below

NO. 42
POLKAMÄSSIG

Bar	Part	Comment
+1	pf.1	lower part chord 1: stacc. added by analogy with upper part
2	pf.1	lower part chord 2: $f^{\sharp\prime}$, $g^{\sharp\prime}$ enharmonically emended to $e^{\sharp\prime}$, $g^{\sharp\prime}$ by analogy with bb.1, 3, 4
4	pf.2	note 4: stacc. added by analogy with pf.1
6	pf.2	last semiquaver: stacc. added by analogy with pf.1
11	pf.1	chords 1-2: slur added by analogy with b.9
16	pf.1	lower part last chord: stacc. added by analogy with upper part
17, 18, 19, 20	pf.1	last chord: stacc. added by analogy with bb.1-3, 16
20	pf.2	note 3: stacc. added by analogy with bb.17-19
22	pf.1,2	last chord: stacc. added by analogy with b.6
26	pf.2	slur added by analogy with bb.25, 27
27	pf.1	chord 2: stacc. added by analogy with bb.25, 26
28, 29, 30, 32	pf.2	slur added by analogy with bb.25, 27, 31
34	pf.1	slur added by analogy with b.33
34	pf.2	upper part: slur added by analogy with b.33
36^{i}	pf.2	slur added by analogy with $b.36^{ii}$
36^{ii}	pf.1	slur added by analogy with pf.2 and $b.36^{i}$

Bar	Part	Comment

NO. 43
SCT. HANSAFTEN VALS

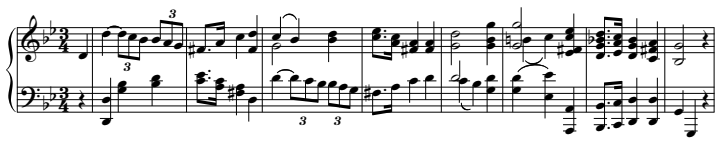
Bar	Part	Comment
1-8		**A**: added after b.112 of the Walz, introduced by the title: "Sct. Hansaften-Vals til Intermediet i ~~Holbergs~~ "Kildereisen" af J.P.E.Hartmann"; on top of the first page with the Walz is added in pencil (JPEH): "Til Indledning kan bruges Takterne efter Slutningen" (the bars at the end may be used as an introduction)
65		**A**: ***p*** added in pencil
75, 76	pf.1	**A**: marc. added in pencil
77, 78	pf.2	upper part: slur added by analogy with bb.73-76
87		**A**: *ped.* added in pencil
100	pf.2	**A**: fourth quaver: f' corrected in ink to 𝄾
107	pf.1	note 1: stacc. added by analogy with pf.2

NO. 44
SJÆLLANDSK REEL

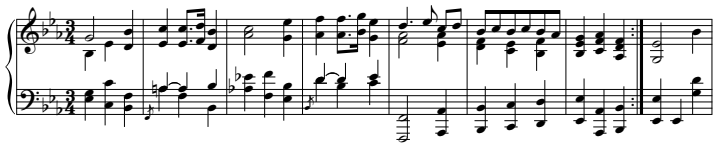
Bar	Part	Comment
25, 26, 29, 30	pf.2	note 1: marc. added by analogy with pf.1
28	pf.2	notes 4, 5: stacc. added by analogy with pf.1
47-53	pf.2	*staccato* emended to stacc.
78	pf.1,2	chord 2: marc. added by analogy with chord 1 and as in **B**
80	pf.2	stacc. added by analogy with pf.1
84	pf.2	stacc. added by analogy with b.86
93	pf.2	chord 1: stacc. added by analogy with pf.1
94	pf.2	notes 1, 4: stacc. added by analogy with pf.1
96	pf.2	stacc. added by analogy with pf.1
101	pf.2	chord 1: stacc. added by analogy with pf.1

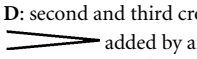
NO. 45
BELLMANNSKE BILLEDER. MENUETTER

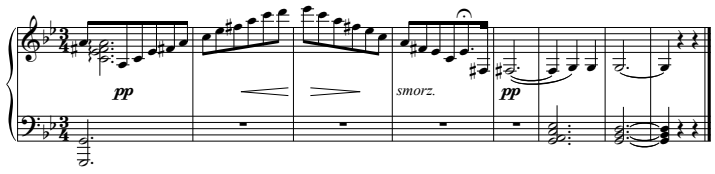
Bar	Part	Comment
		The title, the fact that the work consist of an introduction and two numbered menuets, and the notation of the transition from introduction to Menuetto I (bb. 25-26) and from Menuetto I to Menuetto II (bb.112-113), indicate that the work is to be understood as one, continuous piece. For this reason a consecutive bar numbering has been chosen.
24	pf.1	missing quaver rests added
25	pf.2	nonsensical marc. omitted
25-26	pf.1	**D**: tie from last $b^\flat$ of b.25 to first $b^\flat$ of b.26
26	pf.2	**D**: second and third crotchet: 𝄽𝄽
29-30	pf.1	**D**: tie from last $b^\flat$ of b.29 to first $b^\flat$ of b.30
33		**D**: repeat sign indicating repeat of bb.26-33
38	pf.1	**D**: chord 2: g', $b^{\flat\prime}$, g''
40	pf.2	slur added by analogy with pf.1
+42-49		**D**:

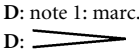


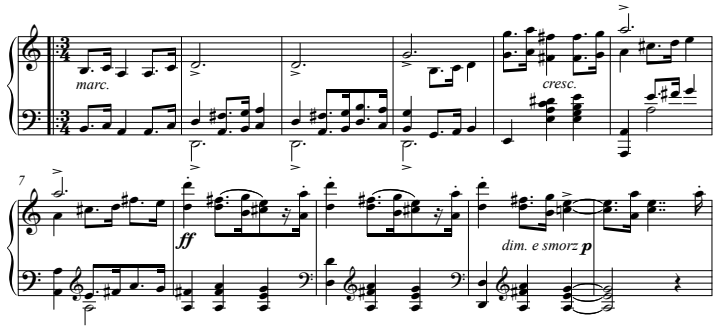
Bar	Part	Comment
48	pf.2	slur added by analogy with pf.1
51, 53	pf.2	lower part: missing crotchet rests added
52	pf.2	slur added by analogy with b.50
57		**D**: repeat sign indicating repetition of bb.50-57
59, 60	pf.2	**D**: second and third crotchet: 𝅗𝅥𝄽
61	pf.2	**D**: chord 2: a, c'
62-69		**D**:



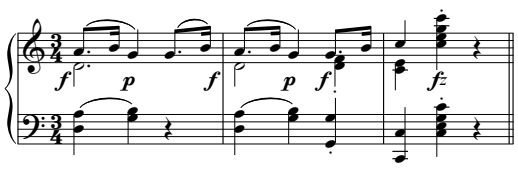
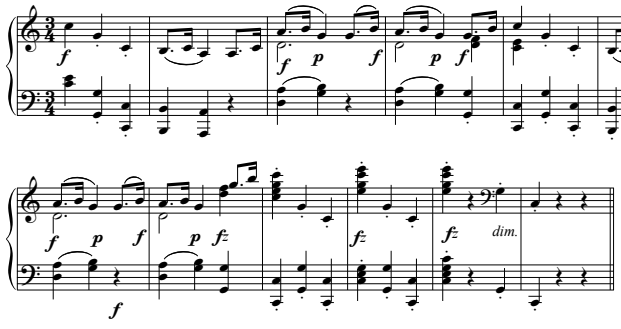
68		**D**: repeat sign indicating repetition of bb.57-68
69-70	pf.1	**D**: tie from last $b^\flat$ of b.69 to first $b^\flat$ of b.70
70	pf.2	**D**: second and third crotchet: 𝄽𝄽
71		 added by analogy with bb.27, 75
73-74	pf.1	**D**: tie from last $b^\flat$ of b.73 to first $b^\flat$ of b.74
78-84		**D**: as bb.42-49 above
84	pf.2	slur added by analogy with pf.1
85		**D**: *Coda*
89-94		**D**:



96	pf.2	lower part note 1: stacc. added by analogy with upper part
100	pf.2	lower part note 1: stacc. added by analogy with upper part
113-114		**D**: the two bars are missing, the menuet in **D** thus starting with the upbeat preceeding b.115
118, 119	pf.1	**D**: note 1: marc.
120		**D**: 
123	pf.2	**D**: first crotchet: *G*; third crotchet: middle part in parallel octaves with pf.1
124-125		**D**: between bb.124 and 125: repetition of bb.115-124
125-135		**D**:



130	pf.1	final semiquaver: marc. added by analogy with bb.126, 127
133	pf.1	final semiquaver: stacc. added by analogy with bb.131, 132
142		**D**: *con anima*
144	pf.1	**D**: third crotchet: c' – $c\sharp''$ instead of the triplet
149	pf.2	chord 3: stacc. added by analogy with pf.1
149		**D**: repeat sign indicating repetition of bb.125-149
150	pf.2	chord 1: stacc. added by analogy with b.125

Bar	Part	Comment
151-153		**D**: 
154		**D**: ***pp*** *e marcato*
154	pf.1	chord 1: stacc. added by analogy with pf.2
156	pf.2	chord 1: stacc. added by analogy with pf.1
158	pf.2	chords 2-3: stacc. and slur added by analogy with pf.1 and b.166
160	pf.2	chords 1-2: stacc. added and beginning of slur emended from chord 2 to chord 1 by analogy with pf.1; **D**: chords 2 and 3: *f*, $a^{\flat}$, $b^{\flat}$, *d″*
164	pf.2	chord 1: stacc. added by analogy with b.154
168	pf.2	**D**: as b.160
169		**D**: double bar after the last chord
172	pf.2	chord 1: stacc. added by analogy with b.170
173	pf.1	note 2: stacc. added by analogy with b.171
174	pf.2	chord 1: stacc. added by analogy with pf.1 and b.170; **D**: first crotchet: 𝄽
175	pf.2	final semiquaver: stacc. added by analogy with pf.1
176	pf.2	beginning of slur emended from note 2 to note 1 by analogy with pf.1
178	pf.2	slur and stacc. added by analogy with pf.1
179, 181	pf.1	note 2: stacc. omitted by analogy with b.167
192	pf.1	grace notes emended to mordent by analogy with b.190
202-212		**D**: as bb.125-135
206	pf.2	stacc. added by analogy with b.129
207, 208	pf.2	note 1: stacc. added by analogy with bb.130, 131
208, 209	pf.1	final semiquaver: stacc. added by analogy with bb.131, 132
225	pf.2	**D**: third crotchet: middle part in parallel octaves with pf.1
226-256		not in **D**; instead **D** has the following final bars with the end dating *4 Febr.1852.*: 
255, 256	pf.2	marc. added by analogy with pf.1

NO. 46
STAMBOGSBLAD

NO. 47
AFTENSTEMNING

Bar	Part	Comment
5	pf.2	chords 3-4: stacc. and slur added by analogy with pf.1
6	pf.2	chords 3-4, 6-7: stacc. and slur added by analogy with pf.1
10	pf.2	last note: $b^{\flat}$ emended to $b^{\natural}$ by analogy with b.11

NO. 48
I FOLKEVISE-TONE

Bar	Part	Comment
6	pf.1	arpeggio added by analogy with b.8

NO. 49
ALBUMSBLAD

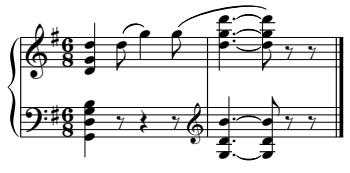
Bar	Part	Comment
4, 5	pf.1	lower part: ten. added by analogy with pf.2
12	pf.2	lower part: ten. added by analogy with pf.1
13	pf.1,2	note 1: ten. added by analogy with b.5
23	pf.1	upper part note 1: ten. added by analogy with bb.5, 13
23	pf.2	lower part note 1: ten. added by analogy with note 2
26	pf.2	notes 1-2: redundant slur omitted because of slur from note 1 to note 3
33-34	pf.1,2	redundant slur from last note of pf.1 lower part to first chord of pf.2 omitted
42	pf.2	notes 5, 10: stacc. added by analogy with bb.41, 43-45
50	pf.2	ten. added by analogy with pf.1
51	pf.1	chord 2: ten. added by analogy with pf.2
52	pf.1,2	ten. added by analogy with b.50
60	pf.2	lower part: ten. added by analogy with upper part

NO. 50
EFTER MOTIV AF EN SVENSK FOLKEVISE

NO. 51
STAMBOGSBLAD NO. 1

Bar	Part	Comment
3-5	pf.1	lower part: slur added by analogy with bb.1-3 (fugato theme)
6-8	pf.2	slur added by analogy with bb.1-3 (fugato theme)
8-10	pf.2	lower part: slur added by analogy with bb.1-3 (fugato theme)
11	pf.1	upper part note 2: as correction in **A**; **A**: upper part note 2: $g^{\natural\prime}$ corrected in different ink to $g^{\flat\prime}$
11	pf.2	upper part note 2: as correction in **A**; **A**: upper part note 2: $g^{\natural\prime}$ corrected in different ink to $g^{\flat\prime}$

NO. 52
STAMBOGSBLAD NO. 2

Bar	Part	Comment
9		**A**: *Str. Modbevægelse* (strings contrary motion)
15	pf.1	slur added by analogy with b.3
18		**A**: *omv. D.C.* (inversion da capo)
23-26		**A**:  crossed out in ink and replaced by the present bb. 23-26, written on a special piece of music paper glued on to the original manuscript.

Bar	Part	Comment

NO. 53
(STYKKER FOR JOHAN PETER HARTMANN)

NO. 54
SVANERNE. HUMORESKE

Bar	Part	Comment
3	pf.1	lower part note 2: stacc. added by analogy with upper part
4[ii]	pf.1	note 1: open slur added by analogy with b.4[i]
5, 6, 9, 10	pf.2	seventh semiquaver: stacc. added by analogy with pf.1

NO. 55
I EN STAMBOG

NO. 56
MARSCH

Bar	Part	Comment
8	pf.1,2	third and fourth quaver: stacc. added by analogy with b.3
8	pf.2	last chord: stacc. added by analogy with b.3
9	pf.1,2	fifth quaver: stacc. added by analogy with b.4
11	pf.1,2	*staccato* emended to stacc. and *segue*

APP. 1
SONATE (TIDLIG VERSION AF OPUS 80)

First Movement

Bar	Part	Comment
15	pf.2	chord 3: *f* emended to $f^{\sharp}$ by analogy with b.17 and as pencil addition in **B**
29	pf.1	chord 2: $e^{\flat\prime}$ emended to $e^{\natural\prime}$ because of b.28 (pf.2) and as pencil correction in **B**
45	pf.1	note 8: $b^{\natural\prime}$ emended to $b^{\flat\prime}$ by analogy with b.44
45	pf.2	chord 2: $b^{\natural}$ emended to $b^{\flat}$ by analogy with b.44
58	pf.1	chord 1: lower part, f', $b^{\flat\prime}$ emended to f', c'' by analogy with b.59 and as pencil correction in **B**
66	pf.2	beginning of slur added; **B**: open slur (without beginning) ending on first note of b.67 (page turn)
76	pf.1	third quaver: $g^{\sharp\prime}$ emended to $g^{\natural\prime}$ because of the harmonic structure (Hartmann's slip of the pen?)
98	pf.2	chord 1: $g^{\flat\prime}$ emended (enharmonically) to $f^{\sharp\prime}$ by analogy with pf.1
107		as ink correction in **B**
117	pf.1,2	as ink correction in **B**
117	pf.1	chord 1: $e^{\flat\prime\prime}$ emended to $e^{\natural\prime\prime}$ because of the harmonic structure and in spite of the fact that Hartmann explicitly indicates $e^{\natural}$ in chord 2 and not in chord 1
139	pf.2	second and fourth quavers: *a* emended to $a^{\flat}$ by analogy with pf.1
147-149		as ink correction in **B**
159	pf.1	**B**: above the last chord added in pencil: *NB cis* (meaning that $e^{\flat}$ should be corrected to $c^{\sharp}$ in the final version), the correction is reflected in the printed edition of the final version of the sonata from 1885
160	pf.1	**B**: above the first chord added in pencil : *d* (meaning that $d^{\flat}$ should be corrected to $d^{\natural}$ in the final version) the correction is reflected in the printed edition of the final version of the sonata from 1885; **B**: above chord 4 added in pencil: *a* (meaning that $a^{\flat}$ should be corrected to $a^{\natural}$ in the final version); the correction is reflected in the printed edition of the final version of the sonata from 1885
160	pf.2	**B**: above second note of upper part added in pencil: *a* (meaning that $a^{\flat}$ should be corrected to $a^{\natural}$ in the final version); the correction is reflected in the printed edition of the final version of the sonata from 1885
164	pf.2	**B**: upper part notes 1,2: *c,d* corrected in ink to *d*
165	pf.1	chord 3: $g^{\sharp\prime}$ emended to $g^{\natural\prime}$ by analogy with pf.2
210	pf.2	chord 1: *D,d* emended to *C,c* by analogy with b.209 (chord 1)
219-220	pf.1,2	superfluous rests omitted
219	pf.2	sixth semiquaver: c' emended to $c^{\sharp\prime}$ by analogy with pf.1
220	pf.1	fifth semiquaver: c' emended to $c^{\sharp\prime}$ by analogy with bb. 219 and pf.2
247	pf.1	third quaver: g', d'' emended to f', c'' by analogy with b.246
258	pf.1,2	as pencil addition in **B**; **B**: the original ink version of this bar is empty; the missing notes are added in pencil
273	pf.2	notes 2, 5: $d^{\natural}$ emended to $d^{\flat}$ because of the harmonic structure and the explicit indication in **B** of $d^{\natural}$ in b.274

Second Movement

Bar	Part	Comment
9	pf.2	upper part: $e^{\flat\prime}$- *d* emended to c'- $b^{\flat}$ as pencil and ink corrections in **B**
16	pf.1	lower part chords 2, 3: slur added by analogy with bb.15,17
31	pf.1	lower part: slur added by analogy with b.29
36	pf.2	chords 2, 3: stacc. added by analogy with pf.1
37	pf.1	upper part: slur added by analogy with bb.1, 7
38	pf.1	upper part notes 1,2: slur added by analogy with pf.2
51	pf.1	lower part: marc. added by analogy with upper part
56	pf.1	lower part notes 4-5: slurs and stacc. added by analogy with upper part
56	pf.2	upper part notes 4-5: stacc. and slur added by analogy with pf.1
58	pf.1	lower part: slur added by analogy with upper part
59	pf.1	lower part: second quaver: slur added by analogy with upper part
64	pf.1	fourth quaver: stacc. added by analogy with b.65
70	pf.2	chord 1: stacc. added by analogy with pf.1
73	pf.2	fourth quaver: stacc. and slur added by analogy with b.72
74	pf.1,2	chord 1: stacc. added by analogy with the rest of the bar and b.75
79	pf.1	lower part: stacc. and slur added by analogy with pf.2
80	pf.2	upper part: slur and stacc. added by analogy with pf.1
81	pf.1,2	stacc. and slur added by analogy with b.79

Bar	Part	Comment

APP. 2 AND 3
SONATA FRAGMENTS IN F MAJOR

Bar	Part	Comment
34	pf.1	note 7: $b^{\flat\prime}$ emended to $b^{\sharp\prime}$ by analogy with pf.2 and because of the harmonic context
36	pf.1	note 7: $b^{\sharp\prime}$ emended to $b^{\flat\prime}$ by analogy with pf.2 and because of the harmonic context
53-57	pf.2	slurs added by analogy with bb.51-52
68	pf.2	marc. added by analogy with pf.1
76	pf.2	chords 2-6: $b^{\flat}$ emended to $b^{\sharp}$ by analogy with pf.1
103	pf.1	lower part: marc. added by analogy with pf.2
104	pf.1	lower part: marc. added by analogy with pf.2
107	pf.1	lower part: note 6: e'' emended to $e^{\flat\prime\prime}$ because of the harmonic context
113,114	pf.1	chord 1: marc added by analogy with bb.112, 115, 116; slurs added by analogy with bb.111-112
119	pf.2	slur added by analogy with b.115

Bar	Part	Comment

APP. 4
KLAVERSTYKKE

APP. 5
AFTENSTEMNING

Bar	Part	Comment
1	pf.1	chords 2-4: slur added by analogy with pf.2
2	pf.1,2	chords 2-4: slur added by analogy with b.1
6	pf.2	upper part notes 1-4: two slurs emended to one slur by analogy with pf.1
7	pf.1	**A**: chord 4 upper part: ♩ $d^{\sharp\prime\prime}$ corrected in pencil to triplet $d^{\sharp\prime\prime}$- $b^{\sharp\prime}$ – $c^{\sharp\prime\prime}$
10	pf.2	**A**: chord 1 inner part: ♩ b corrected in pencil to ♪. b – 𝅘𝅥𝅯 a

CHRONOLOGICAL CONCORDANCE OF HARTMANN'S PIANO WORKS IN THE PRESENT EDITION

HW number[1]	Title	Opus number	Year[2]	Dan Fog[3] number
25	Grand Vals		1826	
6	Rondeaux Brillants	6	1829	17
26	Fantasi	7	1831	18
7	Capricer	18	1835/1837	19
27	Klaverstykke		1837	
8	Deux Pièces Charactéristiques	25	1839	20
9	Tre Genrestykker		1841	
28	Introduktion og Allegro Religioso	26	1840	21
31	Canzonetta		1840	23
10	Otte Skitser	31	1840-41/1842	25
30	Hamborger-Skotsk		1841	22
1	Sonate i d mol	34	1841/1842	24
29	Gamle Minder		1842	
11	Seks Tonestykker i Sangform	37	1842/1843	26
32	Indfald		1844	
12	Tre Klaverstykker	38	1845	27
36	Langsom Vals		1847	
37	Stambogsblad		1847/1900	48
33	Hjemvee		1847	
34	Om Foraaret		1847	
35	Vinteren		1847	
38	Den 20de Januar 1848		1848	28
13	Seks Karakterstykker	50	1848/1849	31
14	Tre Klaverstykker		1848-1851	30
39	Langsom Menuet		1849	
40	[Klaverstykke, 1849]		1849	
2	Sonate i g mol		1851	
15	Etudes instructives	53	1851/1852	32
17	Novellette i seks Smaastykker	55	1852-55/1855	34
45	Bellmanske Billeder. Menuetter		1852/1859	35
3	Sonate i F dur		1853-54/1944	49
41	Albumsblad		1854	
16	Fantasistykker	54	1855	33
42	Polkamæssig		1857	
43	Sct. Hansaften Vals		1859/1860	
44	Sjællandsk Reel		1859/1860	
46	Stambogsblad		1862	
4	Sonatine i G dur		1863	36
18	Klaverstykker		1864	37
19	Studier og Novelletter	65	1866	39
20	To Klaverstykker		1866	38
47	Aftenstemning		1869	40
21	Fantasistykke		1869/1871	41
48	I Folkevise-Tone		1870	
49	Albumsblad		1871	42
50	Efter Motiv af en svensk Folkevise		1874	
22	Fantasistykke		1874/1875	44
5	Sonate i a mol	80	1876-83/1885	47
23	Klaverstykker fra ældre og nyere Tid	74	1877/1878	45
51	Stambogsblad No. 1		1878	
52	Stambogsblad No. 2		1879	
24	Thema med 14 variationer			1881
53	[Stykker for Johann Peter Hartmann]		1881	
54	Svanerne		1882	
55	I en Stambog		1885	
56	Marsch		?[4]	

1 *Hartmann Works*, number used by the present edition.

2 Years separated by a slash indicate year of compostion and year of first edition respectively.

3 Dan Fog, *Hartmann-Katalog. Fortegnelse over J.P.E. Hartmanns trykte kompositioner*, Copenhagen 1991.

4 The only work of the present edition which it is not possible to date.