

**J. P. E. HARTMANN**

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# J. P. E. HARTMANN<sub>1805-1900</sub>

## UDVALGTE VÆRKER

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Dansk Center for Musikudgivelse

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# 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

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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 programmatisk 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.<sup>67</sup> 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).<sup>68</sup>

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

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”.<sup>71</sup>

## NR. 14 TRE KLAVERSTYKKER

Disse tre klaverstykker har næppe andet tilfælde, end at de alle oprindeligt blev trykt i serien *JULEHILSEN til Store og Smaa fra DANSKE COMONISTER* 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.<sup>72</sup>

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.<sup>73</sup> 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.<sup>74</sup>

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 10<sup>de</sup> 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 Gjæld 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”.<sup>75</sup> 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;<sup>76</sup> 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 familien Hartmann sammen med bl.a. H.C. Andersen.<sup>77</sup>

**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

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*.

<sup>75</sup> *Breve*, nr. 475 og 476.

<sup>76</sup> Lothar Brix, *Op. cit.*, s. 138.

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

<sup>78</sup> Brev af 31.12.1855, se Kisten Dreyer (ed.), *H.C. Andersens brevveksling med Lucie & B.S. Ingemann*, København 1997, brev 199.

<sup>79</sup> Ingen af de trykte udgaver bærer netop denne titel!

<sup>80</sup> Richard Hove, *J.P.E. Hartmann*. København 1934, s.43.

som en ny titel til hele samlingen som erstatning for den oprindelige samlingstitel, *Børnestykker*.

I den trykte udgave har Hartmann understreget den programatiske drejning, som samlingen fik i kraft af de tilføjede digte, dels ved at ændre titlen fra *Børnestykker* til *Novellette i seks 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 komponeret 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 Musikken og læs da foran hvert lille Stykke, den tilsvarende Text.<sup>78</sup>

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 tacters 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 “Novellette i seks Billeder”<sup>79</sup>, 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.<sup>80</sup>

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 Réé’s *Tidsskrift for Musik* fra 1857 i forbindelse med en



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 Underviisningen...". 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."<sup>81</sup>

Genrebetegnelsen "Novelette" – den endelige titel for samlingen i den trykte udgave – med dens direkte reference til noget litterært,<sup>82</sup> 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.<sup>83</sup>

## NR. 18 KLAVERSTYKKER

Heller ikke disse fire klaverstykker fra 1864 udviser nogen form for enhed, hverken stilistisk eller genre-mæssigt. 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.<sup>84</sup>

## 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 3<sup>die</sup> 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 NYTAARS-HEFTE 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 4<sup>de</sup> 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.

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 "Novelette" dog ikke refererer til noget litterært, men derimod er en indirekte kærligheds erklæring til hans tilkomne Clara Wieck – gennem ordets lydige 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 prætentiose 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”.<sup>85</sup>

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.<sup>86</sup>

**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 klaverdansen 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 *N<sup>o</sup> 11 Manuskript af til trykte og ikke-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).<sup>87</sup>

<sup>85</sup> Richard Hove, *Op. cit.*, s. 39.

<sup>86</sup> Brev fra Hofmeister til Hartmann af 10.1.1841, *Breve*, nr. 110.

<sup>87</sup> 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 Drøm* 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.<sup>88</sup>

I et brev fra Hartmann til forlæggerne diskuterede han, hvordan sentensen af H.C. Andersen skulle anbringes på titelbladet.<sup>89</sup> I et andet brev tre uger senere diskuteres en trykfejl i korrektoren, 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.<sup>90</sup>

*Hofmeister XIX*, april 1848, nævner en tysk udgave under titlen *Trauer-Fantasia*; 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.<sup>91</sup>

**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, gendgivet 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.

<sup>88</sup> 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.

<sup>89</sup> 1.2.1848, *Breve*, nr. 334.

<sup>90</sup> 21.2.1848, *Breve*, nr. 338.

<sup>91</sup> *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 Noveller*, 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.<sup>92</sup>

**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 vise-melodi; 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,<sup>93</sup> 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.<sup>94</sup>

**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.<sup>95</sup>

**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 blå blæk, hvilket tyder på et forholdsvis sent værk.

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

<sup>93</sup> Gift med Hartmanns barnebarn Bodil Neergaard.

<sup>94</sup> *Breve*, nr. 932, af 3.6.1882.

<sup>95</sup> *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 No-veletter*, 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.<sup>66</sup> 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).<sup>67</sup>

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.<sup>68</sup> Above and beyond this, there are the character pieces' special appeal to children and concomitantly the pieces' pedagogical aims.<sup>69</sup>

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”,<sup>70</sup> 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 Smaa fra DANSKE COMPOSITER* [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.<sup>71</sup>

<sup>66</sup> 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).

<sup>67</sup> 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*.

<sup>68</sup> There is a glaring lack in the literature on Hartmann of any detailed discussion of his relation to the nineteenth century's “salon music”.

<sup>69</sup> 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.

<sup>70</sup> 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.

<sup>71</sup> 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.<sup>72</sup> 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.<sup>73</sup>

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”.<sup>74</sup> 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.<sup>75</sup> 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.<sup>76</sup>

#### 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 Novelletter, 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.<sup>77</sup>

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"<sup>78</sup>, 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.<sup>79</sup>

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."<sup>80</sup>

The genre designation, "Novelette" – the ultimate title of the collection, in the printed version – with its direct reference to something literary,<sup>81</sup> 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.<sup>82</sup>

## 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.<sup>83</sup>

## NO. 19 STUDIES AND NOVELLETES, 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:

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 "Novelette" 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 3<sup>die</sup> 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 4<sup>de</sup> 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 2<sup>nd</sup> movement of the F major sonata from 1854.

No. IV

Builds on the 3<sup>rd</sup> 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 monthly music 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 collocation 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 Erin-dring 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."<sup>84</sup>

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

<sup>84</sup> 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.<sup>85</sup>

## 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 *N<sup>o</sup> 11 Manuskript af til trykte og ikke-trykte mindre Compositioner f. Piano og Sang af J.P.E. Hartmann*, [No. 11 Manuscript of for printed and not unprinted 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).<sup>86</sup>

<sup>85</sup> Letter from Hofmeister to Hartmann of 10.1.1841, *Letters*, No. 110.

<sup>86</sup> 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 Drøm* [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.<sup>87</sup>

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.<sup>88</sup> 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.<sup>89</sup>

*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.<sup>90</sup>

**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.

<sup>87</sup> 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.

<sup>88</sup> 1.2.1848, *Letters*, No. 334.

<sup>89</sup> 21.2.1848, *Letters*, No. 338.

<sup>90</sup> *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.<sup>91</sup>

**NO. 49**  
**ALBUM LEAF**

This piece constitutes Hartmann's contribution to an anthology containing works, composed by no fewer than 35 Nordic compos-

ers, 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,<sup>92</sup> 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.<sup>93</sup>

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

<sup>92</sup> Married to Hartmann's granddaughter, Bodil Neergaard.

<sup>93</sup> 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.<sup>94</sup>

**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)

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<sup>94</sup> *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.<sup>67</sup> 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).<sup>68</sup>

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.<sup>69</sup> Hinzu kommt, dass die Stücke Kinder besonders ansprachen und damit auch ein pädagogisches Ziel verfolgten.<sup>70</sup>

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 Programm Musik) das zweite Stück über den Schmetterling als das – für Nielsen völlig akzeptable – Beispiel eines programmatischen Titels anführt.<sup>71</sup>

## 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 Smaa 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.<sup>72</sup>

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 Niensens 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.<sup>73</sup> Das Stück kam übrigens durch eine fast direkte Aufforderung der Verleger Lose und Delbanco zustande, die von Hartmann Material für ein neues Klavierheft wollten.<sup>74</sup>

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“.<sup>75</sup> 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,<sup>76</sup> 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.<sup>77</sup>

#### 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.<sup>78</sup>

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“;<sup>79</sup> 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.<sup>80</sup>

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.“<sup>81</sup>

Die Genrebezeichnung „Novellette“, der endgültige Titel der Sammlung in der gedruckten Ausgabe, ist mit seinem direkten literarischen Bezug<sup>82</sup> 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.<sup>83</sup>

## 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.<sup>84</sup>

## NR. 19 STUDIEN UND NOVELLETEN 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:

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

<sup>79</sup> Keine der gedruckten Ausgaben trägt genau diesen Titel!

<sup>80</sup> Richard Hove, *J.P.E. Hartmann*. København 1934, S. 43.

<sup>81</sup> *Tidsskrift for Musik*, første Aargang Nr. 1, S. 4.

<sup>82</sup> *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.

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

<sup>84</sup> 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 Fas-  
sung als Manuskript niederschrieb, worauf er als das  
eine der beiden Klavierstücke Nr. 20 fungierte (die ver-  
worfenen Fassung in Anh. 4 der vorliegenden Ausgabe).

Auch in einem weiteren Punkt sticht die Sammlung ab: Im Ge-  
gensatz zu nahezu allen übrigen Drucken von Hartmanns Klavier-  
musik 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 er-  
wähntem 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 For-  
eningen 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 Wil-  
helm 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 Forenin-  
gen 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 NYTAARS- HEFTE 1875)**

Das Autograf zu diesem Stück trägt das Enddatum „J.P.E. Hart-  
mann / Nærum 3 October 1874“. Gedruckt wurde das Stück da-  
nach im 4. Heft der *Musikblade udgivne af Foreningen Fremtiden  
1875*, mit Werken von F. Andersen, C.J. Hansen, Peter Heise, Gott-

fred 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 geblie-  
ben waren.

Der Titel spielt auf den Umstand an, dass es sich hier um die  
Zusammenstellung von Auszügen aus den früher genannten Wer-  
ken handelt, die mit neu komponiertem Material kombiniert wur-  
den. 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 Sona-  
ten 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  
einzigsten neu komponierten Satz der Suite, begonnen. Für den drit-  
ten 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 Um-  
stand 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 The-  
ma der Sonate wieder auf.

Nr. II

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

Zahlreiche Bleistiftkorrekturen wurden mit Blick auf die ge-  
druckte Ausgabe von 1878 ausgearbeitet. Diese Korrekturen wur-  
den in die vorliegende Ausgabe übernommen, während relevante  
Einzelheiten der ursprünglichen Tintenfassung in *List of Emenda-  
tions* 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.“<sup>85</sup>

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.<sup>86</sup>

### **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-

<sup>85</sup> Richard Hove, *Op. cit.*, S. 39.

<sup>86</sup> 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 *Juletrøst* (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 *Nº11 Manuskript af til trykte og ikke-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.<sup>87</sup>

### **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 Drøm* (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.

<sup>87</sup> 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.<sup>88</sup>

In einem Brief an die Verleger überlegt Hartmann, wie die Sentenz von Hans Christian Andersen auf der Titelseite platziert werden sollte.<sup>89</sup> 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.<sup>90</sup>

*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.<sup>91</sup>

**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**  
**BELLMANSCHES 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

<sup>88</sup> 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.

<sup>89</sup> 1.2. 1848, *Breve*, Nr. 334.

<sup>90</sup> 21.2. 1848, *Breve*, Nr. 338.

<sup>91</sup> *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.<sup>92</sup>

#### **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,<sup>93</sup> 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 fünf) 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 Schwänenküken geboren hatte.<sup>94</sup>

#### **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.<sup>95</sup>

#### **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.

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

<sup>93</sup> Verheiratet mit Hartmanns Enkelin Bodil Neergaard.

<sup>94</sup> *Breve*, Nr. 932 vom 3.6. 1882.

<sup>95</sup> *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 dargestellt. 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).

[J.P.E. Hartmann: Novelette i ser Småstykker, sættes i Text af H.C. Andersen. Op. 55] Hartmanns Samling (CII, 65)

I. Allegretto.

Børnestykker.  
Lykønskning til en Fødselsdag

mu 6604.2761-

BIBLIOTHECA REGIA HAFNIENSIS

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

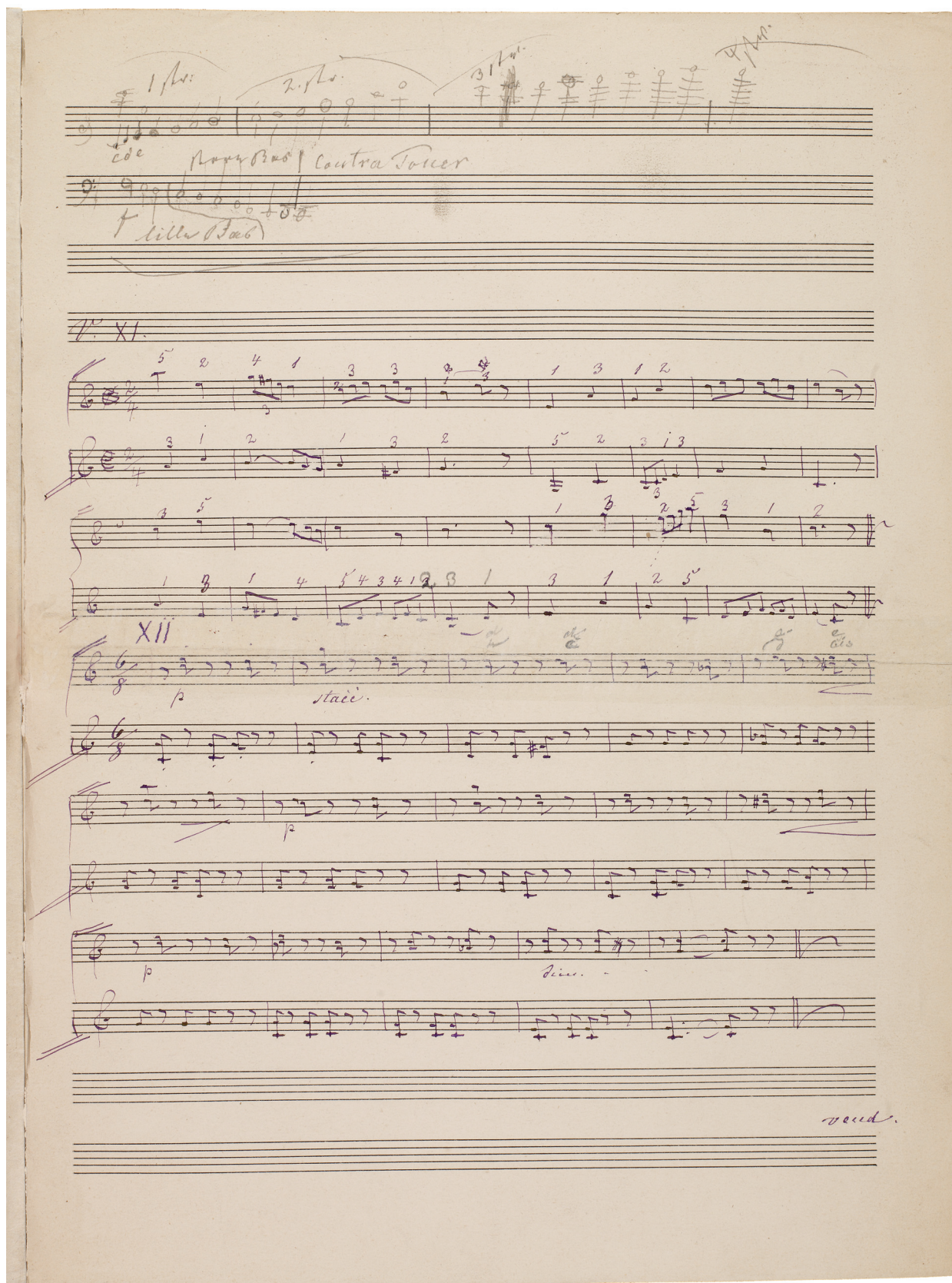
First page of No. 17, *Novelette*, Opus 55, Source A, DK-Kk, Hartmanns Samling, CII, 65, mu 6604.2761.

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

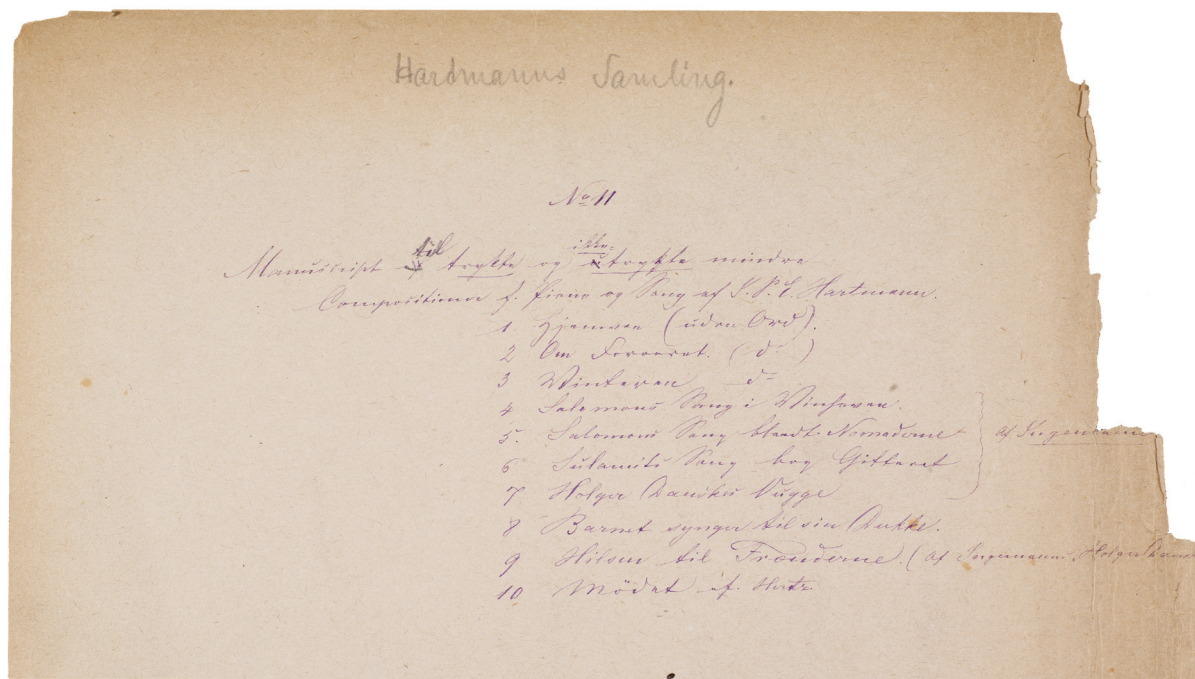
*Thema med 14 Variationer, DK-Kk, Hartmanns Samling, Supplement (nr. 24).*  
 Side af Hartmanns manuskript til en række letspillelige klavervariationer, skrevet til komponistens otteårige barnebarn Johan Peter. Øverst på siden har drengen som en øvelse skullet nedskrive tonerne i de af bedstefaderen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

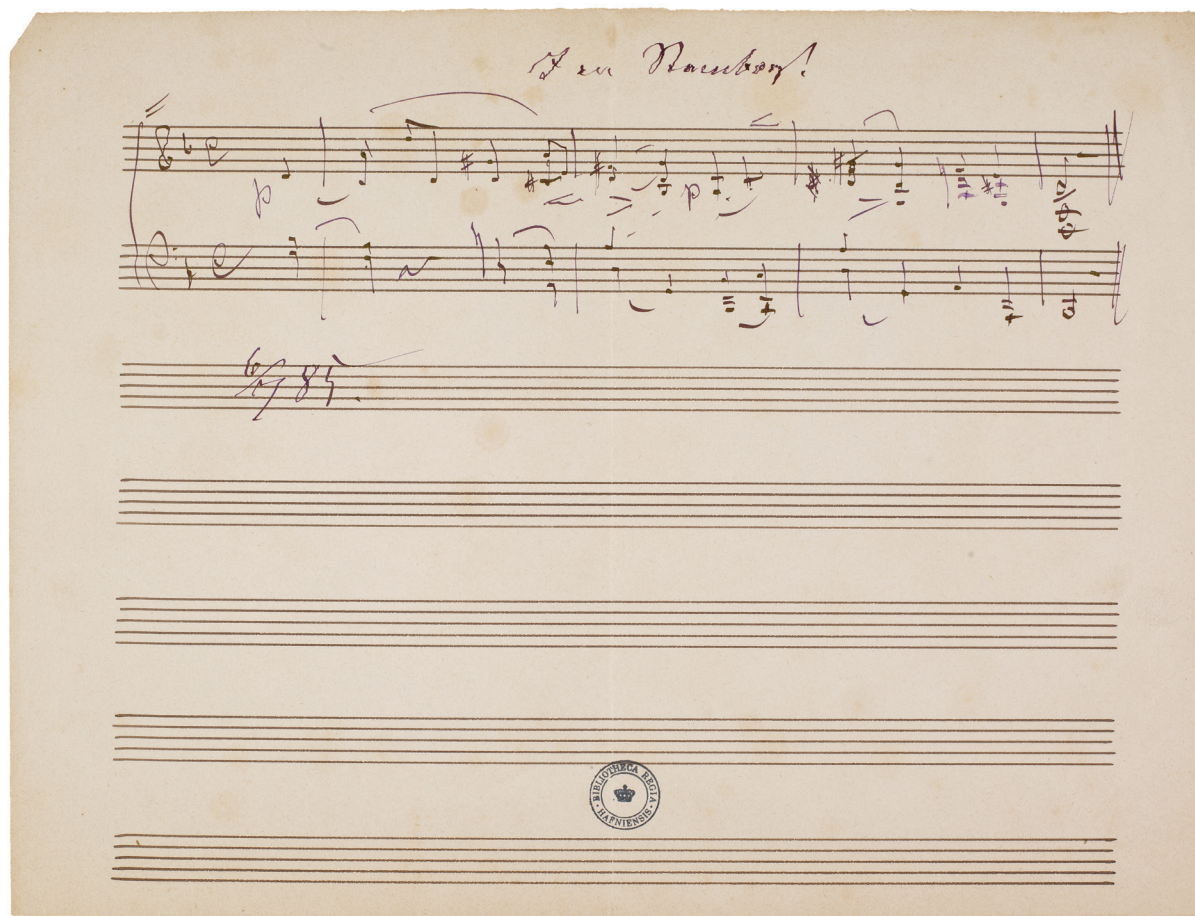
Omslag med indholdsfortegnelse til en håndskreven samling "... trykte og ikke-trykte mindre Compositioner f. Piano og Sang ...". Hvorvidt det er forlæg til en trykt udgave, vides ikke. Klaverstykkerne i samlingen er nr. 33, 34 og 35. DK-Kk, Hartmann samling.

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 Compositionen 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 Stammbog!*, 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.

# TRE KLAVERSTYKKER

12

BALLO MILITARE  
Allegro moderato

I

Op. 38

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, with a 3/4 time signature and a key signature of two flats (B-flat major). The tempo is marked 'Allegro moderato'. The score is divided into five systems of two staves each. The first system starts with a piano (*p*) dynamic and includes a repeat sign. The second system begins at measure 7 and features a forte marcato (*f marc.*) dynamic. The third system starts at measure 14 and includes first and second endings. The fourth system begins at measure 20 and features a forte (*f*) dynamic. The fifth system starts at measure 27 and includes a forte (*f*) dynamic. The score concludes with a final cadence in the bass staff.

33 *ten.* *ten.*

39 *ten.* *ten.* *mf* *ff*

45 *mf* *ff* *mf* *ff* *marcato assai*

51 *mf* *f* *f*

57 *mf* *f* *mf* *f* *mf*

63 *dim.* *p*

70

*mf* *p*

Measures 70-75: Treble clef, key signature of two flats. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. Dynamics range from mezzo-forte (mf) to piano (p).

76

*cresc.* *ff*

*Red.* \*

Measures 76-81: Treble clef. The right hand continues with a melodic line. The left hand has a more active role with chords and moving lines. Dynamics include crescendo (cresc.) and fortissimo (ff). A redaction mark (Red.) and an asterisk (\*) are present at the end of the system.

82

*p* *ff* *p*

*Red.* \*

Measures 82-87: Treble clef. The right hand features a melodic line with slurs. The left hand has a more active role with chords and moving lines. Dynamics range from piano (p) to fortissimo (ff) and back to piano (p). A redaction mark (Red.) and an asterisk (\*) are present at the end of the system.

88

*f marc.*

Measures 88-94: Treble clef. The right hand features a melodic line with slurs and ties. The left hand provides harmonic support with chords and moving lines. The dynamic is fortissimo marcato (f marc.).

95

*ff* *p*

*Red.* \*

Measures 95-101: Treble clef. The right hand features a melodic line with slurs and ties. The left hand provides harmonic support with chords and moving lines. Dynamics range from fortissimo (ff) to piano (p). A redaction mark (Red.) and an asterisk (\*) are present at the end of the system.

102

*smorz. e dim.* *dolce legato*

Measures 102-107: Treble clef. The right hand features a melodic line with slurs and ties. The left hand provides harmonic support with chords and moving lines. Dynamics include *smorz. e dim.* (smorzando e diminuendo) and *dolce legato* (sweetly legato).

108

114

120

126

131

136



142

Musical score for measures 142-147. The right hand features a series of chords with long horizontal lines above them, while the left hand plays a rhythmic accompaniment of eighth notes.

148

Musical score for measures 148-153. The right hand has chords with horizontal lines, and the left hand has eighth-note accompaniment. A *mf* dynamic marking is present.

154

Musical score for measures 154-159. The right hand has chords with horizontal lines, and the left hand has eighth-note accompaniment. Dynamics include *dim.*, *p*, and *fz*.

160

Musical score for measures 160-165. The right hand has chords with horizontal lines, and the left hand has eighth-note accompaniment. Multiple *fz* dynamic markings are used.

166

Musical score for measures 166-171. The right hand has chords with horizontal lines, and the left hand has eighth-note accompaniment. *f* dynamic markings are present.

172

Musical score for measures 172-177. The right hand has chords with horizontal lines, and the left hand has eighth-note accompaniment. Dynamics include *dim.*, *p*, and *fz*.

178

Musical score for measures 178-183. The piece is in a minor key with a key signature of two flats. The music features a complex texture with multiple voices in both the treble and bass staves, including chords, arpeggios, and melodic lines. Dynamic markings include *v* (accents) and *mf* (mezzo-forte).

184

Musical score for measures 184-189. The music continues with a similar complex texture. Dynamic markings include *f marc.* (forte marcato), *fz* (forzando), and *f* (forte).

190

Musical score for measures 190-195. The music continues with a similar complex texture. Dynamic markings include *fz* (forzando) and *f* (forte).

196

Musical score for measures 196-201. The music continues with a similar complex texture. Dynamic markings include *v* (accents).

202

Musical score for measures 202-207. The music continues with a similar complex texture. Dynamic markings include *v* (accents).

208

Musical score for measures 208-213. The music continues with a similar complex texture. Dynamic markings include *ten.* (ritardando) and *v* (accents).

214 *ten.* *ten.* *mf* *f*

220 *mf* *ff* *mf* *ff* *marc. assai*

226 *mf* *f* *Red. \**

232 *f* *mf* *f* *Red. \** *Red. \** *Red. \**

238 *dim.* *p*

244 *mf* *p*

251

*cresc.* *ffz* *p*

Red. \*

258

*ffz* *sempre f* *p*

Red.

266

*ffz* *ff marc.* *f* *ffz* *ffz*

Red. \*

273

*ff* *marc.*

Red. \*

280

*dim.* *p*

Red. \*

287

*cresc.* *f* *ffz*

Red. \*

II

CANTILENA ELEGIACA  
Andante

The musical score is written for piano in a minor key with a common time signature. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The second system starts at measure 4 and includes an asterisk (\*) below the first measure. The third system starts at measure 8 and includes an asterisk (\*) below the first measure. The fourth system starts at measure 12 and includes dynamic markings: *dim.* at measure 13, *mf* at measure 14, and *dim. e smorz.* at measure 15. The fifth system starts at measure 16 and includes a piano (*p*) dynamic marking. The score concludes with a *Red.* marking and an asterisk (\*) at the end of the final measure.

20

*p* *smorz.* *mf* *con anima* *mf*

This system contains measures 20 through 23. The music is written for piano in a key with three flats. It features a complex texture with multiple voices in both hands, including sixteenth-note passages and chords. Dynamic markings include *p*, *smorz.*, *mf*, *con anima*, and *mf*.

24

*smorz. e dim.* *pp*

This system contains measures 24 through 27. The music continues with dense chordal textures and melodic lines. Dynamic markings include *smorz. e dim.* and *pp*.

28

*p*

*Red.* *Red.* \*

This system contains measures 28 through 31. The music features a prominent melodic line in the right hand and a more active bass line. Dynamic markings include *p*. Performance instructions *Red.* and *Red.* with an asterisk are present below the bass staff.

32

*smorz.*

This system contains measures 32 through 35. The music shows a continuation of the complex textures. A *smorz.* marking is present in the right hand.

36

*pp*

This system contains measures 36 through 39. The music features a very soft texture with delicate melodic lines. A *pp* marking is present in the right hand.

40

*smorz.* *rit.*

*Red.* \*

This system contains measures 40 through 43, which conclude the piece. The music features a *smorz.* marking in the right hand and a *rit.* marking in the left hand. Performance instructions *Red.* and *Red.* with an asterisk are present below the bass staff.

### III

#### ALLEGRO GRAZIOSO

*p dolce*

*Red.* *Red.* *Red. segue*

4

8

*p*

12

*cresc.*

16

*ff con fuoco*

*Red.* \* *Red.* \* *Red.* \*

Detailed description: This is a piano score for a piece titled 'III ALLEGRO GRAZIOSO'. The music is written in a key with three flats (B-flat major or D-flat minor) and a 3/8 time signature. The score is divided into five systems, each with four measures. The first system starts with a piano (*p*) and dolce dynamic. The bass line features a rhythmic pattern of eighth notes and rests, with some measures containing a 'Red.' (ritardando) marking. The treble line has a melodic line with slurs and ties. The second system begins at measure 4. The third system begins at measure 8 and includes a piano (*p*) dynamic marking. The fourth system begins at measure 12 and includes a crescendo (*cresc.*) marking. The fifth system begins at measure 16 and features a fortissimo (*ff*) and con fuoco dynamic. The bass line in this system has a more complex rhythmic pattern with slurs and ties. The system concludes with three measures marked 'Red.' and an asterisk (\*).

20

Musical score for measures 20-22. The piece is in a minor key with a 3/4 time signature. Measure 20 features a piano introduction (red.) in the bass line and a melodic line in the treble. Measure 21 is marked *f* (forte) and includes a dynamic marking *dim.* (diminuendo). Measure 22 continues the melodic line with a *dim.* marking. The bass line has asterisks under measures 20 and 22.

23

Musical score for measures 23-25. Measure 23 is marked *f*. Measure 24 is marked *dim.*. Measure 25 is marked *p* (piano) and *fz* (forzando). The bass line has asterisks under measures 23 and 25.

26

Musical score for measures 26-28. Measure 26 is marked *p*. Measure 27 is marked *fz*. Measure 28 is marked *f*. The bass line has asterisks under measures 26, 27, and 28.

29

Musical score for measures 29-31. Measure 29 is marked *p*. Measures 30 and 31 continue the melodic line.

32

Musical score for measures 32-34. Measure 32 is marked *f*. Measures 33 and 34 continue the melodic line.



35

*dim.*

38

*p*

*smorz.*

*Red.* \* *Red.* \* *Red.*

42

*a piacere*

\*

45

*a tempo con anima*

*Red.*

*Red. segue*

49

53

*p*

57

*f* *dim.*

61

*p*

65

*p*

69

*p*

73

*p* *smorz.*

# SEKS KARAKTERSTYKKER

13

I

Den ældre Søster med sin Broder staaer  
Forud paa Skibet og seer Solen stige,  
Dens Glans igjennem Hav og Himmel gaer  
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*

*ten.*

*p*

*p*

Red. \*

Red. \*

9

Musical score for measures 9-11. The right hand features a continuous eighth-note pattern. The left hand has a bass line with notes and rests. Dynamics include *pp* and *p*. There are asterisks and *red.* markings below the bass line.

12

Musical score for measures 12-14. The right hand continues with eighth-note patterns. The left hand has a bass line with notes and rests. Dynamics include *p*. There are asterisks and *red.* markings below the bass line.

15

Musical score for measures 15-17. The right hand features eighth-note patterns. The left hand has a bass line with notes and rests. Dynamics include *pp* and *f*. There are asterisks and *red.* markings below the bass line.

18

Musical score for measures 18-20. The right hand has eighth-note patterns. The left hand has a bass line with notes and rests. Dynamics include *fz*, *dim. e smorz.*, and *p dolce*. There are asterisks and *red.* markings below the bass line.

21

Musical score for measures 21-23. The right hand features eighth-note patterns. The left hand has a bass line with notes and rests. Dynamics include *p* and *ten.*. There are asterisks and *red.* markings below the bass line.

24

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

This system contains measures 24, 25, and 26. Measure 24 features a piano (*p*) dynamic with a series of eighth notes in the right hand and a bass line with a slur. Measure 25 continues the eighth-note pattern in the right hand and has a piano (*p*) dynamic. Measure 26 is marked *smorz.* (ritardando) and features a piano (*p*) dynamic with a final note in the right hand.

27

*pp* *p*

This system contains measures 27, 28, and 29. Measure 27 has a piano (*p*) dynamic. Measure 28 is marked *pp* (pianissimo) and features a double bar line. Measure 29 has a piano (*p*) dynamic and includes asterisks (\*) below the bass line.

30

*p* *smorz.*

This system contains measures 30, 31, and 32. Measure 30 has a piano (*p*) dynamic. Measure 31 is marked *smorz.* (ritardando). Measure 32 has a piano (*p*) dynamic and includes asterisks (\*) below the bass line.

33

*p*

This system contains measures 33, 34, and 35. Measure 33 has a piano (*p*) dynamic. Measure 34 has a piano (*p*) dynamic. Measure 35 has a piano (*p*) dynamic and includes asterisks (\*) below the bass line.

36

*p*

This system contains measures 36 and 37. Measure 36 has a piano (*p*) dynamic. Measure 37 has a piano (*p*) dynamic and includes asterisks (\*) below the bass line.

38

*dim.* *dim.*

This system contains measures 38, 39, and 40. Measure 38 has a piano (*p*) dynamic. Measure 39 is marked *dim.* (diminuendo). Measure 40 is marked *dim.* (diminuendo) and ends with a fermata.

## 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!”

*Allegro molto*

*p* *legato e*

3 *leggiero*

6 *f* *f* *p*

9 1. 2.

11

*dolce*

*red.* \* *red.* \*

15

1. 2.

*smorz.* *smorz.*

*red.* \* *red.* \*

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 Gynghest.  
 Hu! Skoven er sort! hu! Natten er kold! –  
 Jeg skal slaee ihjel hver Røver og Trold!  
 Min Sabel er skarp og min Hest den kan gaae, –  
 Hjem komme vi begge med Guldscoe på!

Allegro vivace

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro vivace'. The dynamics range from piano (*p*) to forte (*f*). The score includes first and second endings at measures 15-17. The piece concludes with a final cadence at measure 22.



23

*f* *p*

28

32<sup>II</sup> CODA

*p* *p*

36

41

*p*

IV

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

Musical score for piano, measures 1-13. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo is marked "Andante sostenuto". Performance instructions include "p" (piano), "And." (Andante), "poco" (poco), and "segue" (segue). Measure numbers 4, 7, 10, and 13 are indicated at the start of their respective systems.

16

16 17 18

*f* *p* *f*

*3*  
*smorz.*

*Red.* \* *Red.* \* *Red.*

Detailed description: This system contains measures 16, 17, and 18. Measure 16 starts with a forte (*f*) dynamic and features a complex rhythmic pattern in the right hand with sixteenth notes and eighth notes, and a bass line with eighth notes. Measure 17 begins with a piano (*p*) dynamic and continues the rhythmic complexity. Measure 18 returns to a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand, marked with a bracket and the number '3', and the instruction 'smorz.' (smorzando). The system concludes with three asterisks and the word 'Red.' (ritardando) written below the bass line.

19

19 20 21

*Red.* \*

Detailed description: This system contains measures 19, 20, and 21. Measure 19 continues the piano (*p*) dynamic from the previous system. Measure 20 maintains the piano dynamic. Measure 21 concludes the system with a piano dynamic and a final chord. The system ends with an asterisk and the word 'Red.' (ritardando) below the bass line.

22

22 23 24

*pp*

*Red.* \* *Red.*

Detailed description: This system contains measures 22, 23, and 24. Measure 22 starts with a pianissimo (*pp*) dynamic. Measure 23 continues the pianissimo dynamic. Measure 24 concludes the system with a pianissimo dynamic. The system ends with two asterisks and the word 'Red.' (ritardando) below the bass line.

25

25 26 27

*f* *dim.*

*Red.* \* *Red.* \*

Detailed description: This system contains measures 25, 26, and 27. Measure 25 begins with a forte (*f*) dynamic. Measure 26 continues the forte dynamic. Measure 27 concludes the system with a dynamic marking of *dim.* (diminuendo). The system ends with two asterisks and the word 'Red.' (ritardando) below the bass line.

28

28 29 30

*p* *p* *ten.*  
*dim. e smorz.*

Detailed description: This system contains measures 28, 29, and 30. Measure 28 starts with a piano (*p*) dynamic. Measure 29 continues the piano dynamic. Measure 30 concludes the system with a piano (*p*) dynamic, the instruction 'ten.' (ritardando), and 'dim. e smorz.' (diminuendo e smorzando). The system ends with a final chord.

31

Musical score for measures 31-33. Treble clef, key signature of three sharps (F#, C#, G#). Measure 31 has a whole note G4. Measures 32-33 have a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

34

Musical score for measures 34-35. Treble clef, key signature of three sharps. Measure 34 has a whole note G4. Measure 35 has a whole note G4 with a fermata.

36

Musical score for measures 36-37. Treble clef, key signature of three sharps. Measure 36 has a whole note G4. Measure 37 has a whole note G4 with a fermata.

38

Musical score for measures 38-40. Treble clef, key signature of three sharps. Measure 38 has a whole note G4. Measure 39 has a whole note G4. Measure 40 has a whole note G4 with a fermata and a *pp* dynamic marking.

41

Musical score for measures 41-44. Treble clef, key signature of three sharps. Measure 41 has a whole note G4. Measure 42 has a whole note G4. Measure 43 has a whole note G4. Measure 44 has a whole note G4 with a fermata.

44

Musical score for measures 44-46. The piece is in A major (three sharps). Measure 44 features a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 45 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 46 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Dynamics include *f* and *p*. A *Red.* marking is present below the bass line in measure 45. An asterisk is located below the bass line in measure 46.

47

Musical score for measures 47-49. The piece is in A major. Measure 47 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 48 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 49 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Dynamics include *f* and *smorz.*. A *Red.* marking is present below the bass line in measure 47. Trills are indicated in measures 48 and 49.

50

Musical score for measures 50-52. The piece is in A major. Measure 50 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 51 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 52 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Dynamics include *f* and *smorz.*. A *Red.* marking is present below the bass line in measure 50. An asterisk is located below the bass line in measure 52.

53

Musical score for measures 53-55. The piece is in A major. Measure 53 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 54 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 55 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Dynamics include *f*, *smorz.*, and *p*. A *Red.* marking is present below the bass line in measure 53. Trills are indicated in measures 54 and 55. An asterisk is located below the bass line in measure 55.

56

Musical score for measures 56-58. The piece is in A major. Measure 56 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 57 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Measure 58 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a dotted quarter note followed by eighth notes. Dynamics include *f* and *dim.*. A *Red.* marking is present below the bass line in measure 56. Trills are indicated in measures 57 and 58. The lyrics "dim. e ri - te - nu - to" are written below the bass line. An asterisk is located below the bass line in measure 58.

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

The musical score consists of five systems of two staves each (treble and bass clef). The key signature has two flats (B-flat major), and the time signature is 6/8. The tempo is marked 'Allegro non troppo'. The first system (measures 1-3) includes the markings 'dolce' and 'legato'. The second system (measures 4-6) continues the piece. The third system (measures 7-9) includes the markings 'dim.' and 'e smorz.'. The fourth system (measures 10-12) features a more active bass line. The fifth system (measures 13-15) concludes the excerpt. Measure numbers 4, 7, 10, and 13 are printed at the beginning of their respective systems. The score includes various musical notations such as slurs, ties, and dynamic markings.

16

*red.* \* *red.*

19

*p* *pp* *red.*

22

\*

26

30

*dim.* *f* *red.* \*

34

*p* *fz* *p* *trmmmm*  
*ten.*

Detailed description: This system contains measures 34, 35, and 36. The key signature has three flats. Measure 34 starts with a piano (*p*) dynamic. Measure 35 features a fortissimo (*fz*) dynamic. Measure 36 includes a trill (*trmmmm*) and a tenuto (*ten.*) marking.

37

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

Detailed description: This system contains measures 37, 38, and 39. Measure 37 is marked piano (*p*). Measure 38 is marked forte (*f*). Measure 39 features fortissimo (*fz*) and a trill (*trmmmm*).

40

*trmmmm* 1. 2. *fz* *dolce*

Detailed description: This system contains measures 40, 41, and 42. Measure 40 has a trill (*trmmmm*). Measures 41 and 42 are first and second endings. Measure 42 is marked fortissimo (*fz*). Measure 43 (beginning of the next system) is marked dolce.

43

*p* *p* *p*

Detailed description: This system contains measures 43, 44, 45, 46, and 47. All measures in this system are marked piano (*p*).

48

*Red.*

Detailed description: This system contains measures 48, 49, 50, 51, and 52. A *Red.* (ritardando) marking is placed below the bass staff.

53

*Red.* \*

Detailed description: This system contains measures 53, 54, 55, 56, and 57. A *Red.* (ritardando) marking is placed below the bass staff, followed by an asterisk (\*) at the end of the system.



58

*f* *p*

Red. \* Red. \*

62

*dim.* *e* *smorz.*

Red. \*

66

Red. \*

69

72

Red. \* Red.

76

*p* *pp*

Red. \*

80

84

88

91

95 *a tempo*

99

## VI

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.

*Agitato*

*> p > p > p > p segue*

*p leggiero e staccato*

4

7

10

13

*dim.*

17

*p* *p* *p* *p*

*red.* \* *red.* \*

21

*p* *p* *p*

*red.* \* *red.* \*

25

*f*

30

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

34

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

1. 2.

37

*sempre legato*

40

43

46

*dim.* *smorz.*

49

*con animé*

53

53

*smorz.*

This system contains measures 53 to 56. The music is in G major (one sharp) and 4/4 time. It features a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. A dynamic marking of *smorz.* (ritardando) is present in measure 55.

57

57

This system contains measures 57 to 60. The melody continues with some chromaticism. The bass clef accompaniment has some rests in measures 57 and 59.

61

61

\*

This system contains measures 61 to 64. The melody is more active. A small asterisk (\*) is located below the bass clef staff in measure 63.

65

65

*p* *pp*

This system contains measures 65 to 68. The music is characterized by chords and rests. Dynamic markings of *p* (piano) and *pp* (pianissimo) are used.

69

69

*pp stacc. assai accelerando*

This system contains measures 69 to 72. The music is marked *pp stacc. assai accelerando*, indicating a staccato texture with a significant increase in tempo.

73

73

*smorz.*

*Red.*

This system contains measures 73 to 76. The music returns to a staccato texture. A dynamic marking of *smorz.* is present. The system concludes with a double bar line and a fermata over the final chord. A small 'Red.' marking is at the bottom right.

# TRE KLAVERSTYKKER

14

I

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

Musical notation for measures 1-4. The piece is in G major (one sharp) and common time (C). It begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a simple accompaniment of quarter notes. The first measure includes a fermata over the final note.

Musical notation for measures 5-8. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment. A *dim.* (diminuendo) marking is present in measure 8.

Musical notation for measures 9-12. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent. The piece concludes with a fermata over the final note in measure 12.

Musical notation for measures 13-16. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent. The piece concludes with a fermata over the final note in measure 16.

Musical notation for measures 17-20. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent. The piece concludes with a fermata over the final note in measure 20.

20

red. \*

23

*p* di - -

26

*p* mi - - nu - - en - - - do *pp* smorz. e rit. - - - - -  
red. \*

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)

II

Musical score for measures 1-4. The piece is in 2/4 time. The right hand features a continuous sixteenth-note pattern with a slur and a '6' (sextuplet) marking. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *p* (piano).

Musical score for measures 5-8. The right hand continues with sixteenth-note patterns and chords. The left hand has a more active role with sixteenth-note runs. Dynamic markings include *fp* (fortissimo piano) and *dim.* (diminuendo). A first ending bracket labeled '1.' spans measures 7 and 8.

Musical score for measures 9-11. The right hand has a melodic line with slurs and accents. The left hand continues with sixteenth-note patterns. Dynamic marking is *dim.* (diminuendo). A second ending bracket labeled '2.' spans measures 10 and 11.

Musical score for measures 12-16. The right hand has a melodic line with slurs and accents. The left hand continues with sixteenth-note patterns. Dynamic marking is *p* (piano).

Musical score for measures 17-20. The right hand features sixteenth-note patterns with slurs and accents. The left hand has a more active role with sixteenth-note runs and chords. Dynamic markings include *rfz* (rassolente forzando) and *pp* (pianissimo). A '6' (sextuplet) marking is present in measure 20.

22

Musical score for measures 22-25. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with sixteenth-note runs and slurs. The lower staff is in bass clef and contains a bass line with chords and slurs. Measure numbers 22, 23, 24, and 25 are indicated at the beginning of their respective measures.

26

Musical score for measures 26-29. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with sixteenth-note runs and slurs. Measure numbers 26, 27, 28, and 29 are indicated at the beginning of their respective measures. A dynamic marking *f* is present in measure 28.

30

Musical score for measures 30-34. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and dynamics. The lower staff is in bass clef and contains a bass line with sixteenth-note runs and slurs. Measure numbers 30, 31, 32, 33, and 34 are indicated at the beginning of their respective measures. Dynamic markings include *dim.*, *p*, and *poco ritenuto*.

35

Musical score for measures 35-39. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and dynamics. The lower staff is in bass clef and contains a bass line with sixteenth-note runs and slurs. Measure numbers 35, 36, 37, 38, and 39 are indicated at the beginning of their respective measures. Dynamic markings include *pp*, *fp*, and *f*.

40

Musical score for measures 40-44. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and dynamics. The lower staff is in bass clef and contains a bass line with chords and slurs. Measure numbers 40, 41, 42, 43, and 44 are indicated at the beginning of their respective measures. Dynamic markings include *dim.*, *fz*, and *p*.

45

Musical score for measures 45-48. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and dynamics. The lower staff is in bass clef and contains a bass line with chords and slurs. Measure numbers 45, 46, 47, and 48 are indicated at the beginning of their respective measures. Dynamic markings include *fz*, *dim.*, *p*, and *pp*. The system concludes with a *Red.* marking and an asterisk.

III

Andantino quasi allegretto

*p dolce*

4

*cresc.*

7

*dim.*

10

13

*dimin.*

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

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

16

Red. \*

This system contains measures 16, 17, and 18. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamic markings include *Red.* and an asterisk (\*) below the first two measures.

19

*pp* *f*

This system contains measures 19, 20, and 21. The right hand has a more active melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *pp* and *f*.

22

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

Red. \*

This system contains measures 22, 23, and 24. The right hand features a melodic line with slurs and ties. The left hand has a steady accompaniment. Dynamic markings include *p*, *dim.*, *dim.*, and *cresc.*. There are also *Red.* and an asterisk (\*) below the first two measures.

25

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

This system contains measures 25, 26, and 27. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Dynamic markings include *f*, *dim.*, *p*, and *dim.*.

28

Red. Red. \*

This system contains measures 28, 29, and 30. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Dynamic markings include *Red.*, *Red.*, and an asterisk (\*) below the first, second, and third measures respectively.

30

33

36

39

43

# ETUDES INSTRUCTIVES

15

Allegro non troppo, grazioso

I

Op. 53

The musical score for Etude 15, Op. 53, I, is presented in a grand staff format. It begins with a piano introduction marked *p*. The first system (measures 1-3) features a treble clef with a complex eighth-note pattern and a bass clef with a simple accompaniment. The second system (measures 4-6) continues the eighth-note pattern in the treble and introduces chords in the bass. The third system (measures 7-9) shows a transition with a *cresc.* marking in the bass and a *Red.* marking in the treble. The fourth system (measures 10-12) includes a *dim.* marking in the bass and a repeat sign. The fifth system (measures 13-15) features a *mf* marking in the bass and a *p* marking in the treble. The final system (measures 16) concludes with a *cresc.* marking in the bass. The score includes various musical notations such as slurs, accents, and dynamic markings.

19 *f* *p* *f*

22 *p* *dim.* *p*

25 *p*

28 *cresc.* *p*

31 *dim.*

35 *dim.* *pp*

*Red.* \*



II

Allegro agitato assai

*p e leggiero assai*

*f*

9

*risoluto*

*p*

*pp*

18

*f*

27

*dim.*

*p*

36

*p*

*dim.*

The musical score is written for piano in 3/8 time. It consists of five systems of two staves each. The first system (measures 1-8) begins with a piano (*p*) and *leggiero assai* marking. The second system (measures 9-17) starts with a *risoluto* marking and includes dynamics *p* and *pp*. The third system (measures 18-26) features a forte (*f*) dynamic. The fourth system (measures 27-35) begins with a *dim.* (diminuendo) marking and includes a piano (*p*) dynamic. The fifth system (measures 36-40) continues with a piano (*p*) dynamic and ends with a *dim.* marking. Various performance instructions such as accents, slurs, and hairpins are used throughout the score. Asterisks and 'Red.' markings are placed below the bass staff in several measures.

45

*f* *ff*

*rit.* \*

54

*ff*

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

*poco rit. a tempo*

63

*p*

\*

72

*dim.* *pp*

81

*pp* *m.s.* *smorz.*

*rit.* \*

III

Allegro giocoso

The musical score is written for piano and consists of seven systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro giocoso'. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). It also features articulations like *ten.* (tenuto), *legato*, and *acc.* (accents). There are first and second endings marked '1.' and '2.', and a triplet marked '3.'. The score concludes with a repeat sign and a fermata.

36

1. 2.

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

*acc.* \*

42

*f* *p* *ten.*

48

*f* *dim.* *p*

*acc.* \*

54

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

60

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

66

*dim. e poco ritenuto* *a tempo* *f risoluto* *f*

*p*

IV

Andante con moto

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. The tempo is marked 'Andante con moto'. The score is divided into six systems, each containing two staves. Measure numbers 1, 4, 7, 9, 12, and 15 are indicated at the start of their respective systems. The first system (measures 1-3) begins with a *pp* dynamic and a *sostenuto* marking. The second system (measures 4-6) features a *mf* dynamic. The third system (measures 7-8) includes a *f* dynamic, a *smorz.* marking, and a first ending (1.) leading to a second ending (2.). The fourth system (measures 9-11) shows a *p* dynamic and a *pp* dynamic. The fifth system (measures 12-14) includes a *cresc.* marking and a *p* dynamic. The sixth system (measures 15-17) features a *pp* dynamic and a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Below the staves, there are markings for 'Red.' and asterisks (\*).

18 *f* *dim.* *smorzando*

21 *p* *crescendo* *assai*

24 *f* *cresc.* *fz* *cresc.*

27 *f* *dim. e smorz.* *p*

30 *dim.* *pp*

33 *m.d.* *m.d.* *m.s.* *smorz.*

V

Allegro vivace

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each (treble and bass clef). The first system (measures 1-5) features a melody in the treble clef starting with a *mf* dynamic, and a bass line with chords and eighth notes. The second system (measures 6-10) continues the melody and bass line, with a *p* dynamic marking. The third system (measures 11-16) includes dynamic markings of *cresc.*, *f > p*, *p*, and *cresc.*. The fourth system (measures 17-22) features *f > p*, *f*, *dim.*, and *p* markings. The fifth system (measures 23-27) includes *f*, *dim.*, and *p* markings. The sixth system (measures 28-30) features *f* and *p* markings. The score concludes with a double bar line at the end of the sixth system.

33

38

41<sup>II</sup>

46

51

58



VI

Allegro non troppo

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegro non troppo'. The score includes various dynamics such as *mf*, *f*, *p*, *cresc.*, *dim.*, and *ff*. There are also performance markings like *con anima* and *dim. e smorz.*. The score is divided into measures, with some measures marked with a red 'X' and an asterisk (\*). The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10. The third system starts at measure 11 and ends at measure 15. The fourth system starts at measure 16 and ends at measure 20, with a first ending (1.) and a second ending (2.). The fifth system starts at measure 21 and ends at measure 25. The sixth system starts at measure 26 and ends at measure 30. The score concludes with a *p* dynamic and a *con anima* marking.

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

16

I

Op. 54

Allegro poco moderato pastorale

*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*

The score is written for piano and voice. It begins with a piano introduction marked 'dolce e cantabile' and 'poco rit.'. At measure 4, the tempo changes to 'a tempo vivo'. The piano part features dynamic markings of *f* (forte) and *p* (piano), with the vocal line marked *p leggiero*. The piece concludes with a *smorz.* (ritardando) marking and a final *f* (forte) chord.

21 *poco accelerando* *rit.* *cantabile* *Tempo I* *Red.* \*

24 *poco ritenuto* *f* *a tempo vivo* *p* *Red.* \*

27 *cre - scen - do* *f* *dim.* *Red.* \*

30 *f* *dim.* *Red.* \*

33 *f* *dim.* *f* *dim. e smorz.* *Red.* \*

36 *m.d.* *m.s.* *p* *Red.* \*

Allegretto capriccioso

II

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system starts with the instruction *p staccato e leggero* and includes a *cresc.* marking. The second system features a *cresc. f* marking and includes *Red.* and *\** symbols under the bass staff. The third system includes a *p* marking, a *f risol.* marking, and another *p* marking. The fourth system includes *p*, *f*, *p*, and *mf* markings. The fifth system continues the melodic and harmonic development. The sixth system includes a *f* marking, a *dim.* marking, and a *p* marking. The score concludes with a double bar line and repeat signs.

37 *cantabile* *dim.*

Red. \* Red. \* Red. \* Red. \* Red. \*

44 *a tempo* *poco rit.* *p dolce* *p* *p tranquillo e legato*

*legato*

52 *p* *poco cresc.* *mf* *cre - - -*

59 *f* *scen - - - do* *di - - mi -*

Red. \* Red. \* Red. \*

64 *pp* *nu - - - en - - - do*

Red. \*

69 *f*

75

*cantabile* *f*

Red. \*

80

*p* *f*

*a tempo*

Red. \* Red. \* Red. \* Red. \*

87

*p* *cresc.* *f* *dim. e ritenuto* *f* *mf* *smorz.*

Red. \* Red. \* Red. \* Red. \*

94

*p* *mf* *smorz.* *p*

Red. \* Red. \* Red. \* Red. \*

100

*f* *fz*

Red. \* Red. \* Red. \* Red. \*

106

*dim.* *f* *dim. e rit.* *pp*

Red. \*

III

CANTO MARZIALE RELIGIOSO

Allegretto moderato

Measures 1-7. Dynamics: *p*, *cresc.*, *al*. Performance markings: *Red.*, \*

Measures 8-15. Dynamics: *f*, *p*, *cresc.*, *al*. Performance markings: *Red.*, \*

Measures 16-21. Dynamics: *f*, *p*, *mf*. Performance markings: *Red.*, \*

Measures 22-28. Dynamics: *dim.*, *mf*, *f*. Performance markings: *Red.*, \*

Measures 29-34. Dynamics: *fp*, *p*. Performance markings: *Red.*, \*



35

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

Red. \*

42

*fp* *fp*

Red. \* Red. \* Red.

47

*rfz* *rfz*

Red. \* Red. \* Red.

51

*energico e cresc. poco a poco* *f*

Red. \*

57

Tempo poco rit.

*pp* *smorz.*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

IV

Allegro molto assai

The musical score is written for piano in G major, 2/4 time, and consists of 14 measures. It is divided into two systems of three staves each. The first system (measures 1-3) begins with a piano (*p*) dynamic and features a melodic line in the right hand with slurs and accents, and a bass line with triplets. The second system (measures 4-6) continues the melodic development with a crescendo leading to a piano (*p*) dynamic. The third system (measures 7-9) includes a decrescendo (*dim.*) and a fortissimo (*f*) dynamic. The fourth system (measures 10-12) features a piano (*p*) dynamic in the right hand and a fortissimo (*f*) dynamic in the bass line. The fifth system (measures 13-14) contains two first endings (1. and 2.) with dynamics ranging from *mf* to *p*. The score includes various performance markings such as slurs, accents, and dynamic changes.

17 *f* *p*  
*leggero* *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*

Red. \*

38

*fz* *p*

Red. \*

40

*dolce* *f* *f* *p*

Red. \*

43

*f* *f* *p*

Red. \*

46

*p* *f* *f*

Red. \*

49

*dim.* *f*

Red. \*

V

Tempo di menuetto moderato, con espressione

The musical score is written for piano in 3/4 time, consisting of 40 measures. It is divided into systems of two staves (treble and bass clef). The piece begins with a piano (*p*) dynamic. The first system (measures 1-6) features a melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 7-14) includes dynamics such as *dim.*, *f*, and *p*. The third system (measures 15-21) contains *dim.*, *f*, *mf marcato*, *f*, *mf cresc.*, *f*, *rfz*, and *p < fp*. The fourth system (measures 22-28) starts with a first ending bracket and includes *con forza*, *dim.*, *cresc.*, *f*, and *ten.*. The fifth system (measures 29-36) features *dim.*, *p*, *dim.*, and *pp*. The sixth system (measures 37-40) includes *p*, *dim.*, *f*, *f*, *rubato*, and *smorz.*. The score is marked with numerous *Red.* and asterisk symbols, likely indicating editorial changes or specific performance instructions. The key signature has one sharp (F#) and the time signature is 3/4.

45

*f* *p*

\* Red. \* Red. \* Red. \* Red. \*

52

*f* *p* *espressivo*

\* Red. \*

58

*p* *f*

\* Red. \*

65

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

\* Red. \* Red. \* Red. \*

72

*smorz.* *p* *f* *p* *pp*

\* Red. \*

78

*dimin.* *f* *p*

\* Red. \* Red. \*

86

dimin. **f**

Red. \*

Detailed description: This system contains measures 86 through 92. The right hand features a melodic line with various articulations and dynamics, including a *dimin.* (diminuendo) leading to a **f** (forte) dynamic. The left hand provides a steady accompaniment. A 'Red.' (reduction) symbol is placed below the bass line, with an asterisk indicating a specific reduction point.

93

*mf* **marcato** **f** *mf* *cresc.* **f** *rfz* *con forza*

Red. \*

Detailed description: This system contains measures 93 through 100. The right hand starts with a *mf* **marcato** dynamic, followed by a **f** dynamic, then *mf* with a *cresc.* (crescendo) leading to another **f** dynamic, and finally *rfz* (ritardando) and *con forza*. The left hand has a consistent accompaniment. A 'Red.' symbol with an asterisk is located at the end of the system.

101

*dim.* *cresc.* **f** *dim.* *ten.*

Red. \*

Detailed description: This system contains measures 101 through 107. The right hand begins with a *dim.* (diminuendo), followed by a *cresc.* (crescendo) leading to a **f** dynamic, then another *dim.* and a *ten.* (tenuto) marking. The left hand accompaniment is consistent. A 'Red.' symbol with an asterisk is at the end.

108

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

Red. \*

Detailed description: This system contains measures 108 through 116. The right hand starts with a *p* (piano) dynamic and *dim.*, followed by *pp* (pianissimo), then *p* and another *dim.*, and finally a **f** dynamic. The left hand accompaniment is consistent. A 'Red.' symbol with an asterisk is at the end.

117

*f* *rubato* *smorz.* **f**

Red. \*

Detailed description: This system contains measures 117 through 123. The right hand begins with a *f* dynamic, followed by a *rubato* section, then *smorz.* (smorzando), and finally a **f** dynamic. The left hand accompaniment is consistent. A 'Red.' symbol with an asterisk is at the end.

124

*p* **f**

Red. \*

Detailed description: This system contains measures 124 through 130. The right hand starts with a *p* dynamic and ends with a **f** dynamic. The left hand accompaniment is consistent. A 'Red.' symbol with an asterisk is at the end.

VI

Andantino innocente quasi allegretto

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of three flats. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) features a rhythmic accompaniment of eighth notes. The notation includes various articulations such as slurs and accents. At the bottom of the bass staff, there are markings: *Red.*, \*, *Red.*, \*, *Red.*, \*, *Red.*, \*.

Musical score for measures 7-11. The first staff (treble clef) shows dynamics of *dim.*, *cresc.*, and *dim.*. The second staff (bass clef) continues the accompaniment. The notation includes slurs and articulations.

Musical score for measures 12-16. The first staff (treble clef) features dynamics of *smorz.*, *pp*, and *cresc.*. The second staff (bass clef) continues the accompaniment. The notation includes slurs and articulations.

Musical score for measures 17-23. The first staff (treble clef) shows dynamics of *dim.*, *pp*, *cresc.*, *dim.*, *f*, and *f*. The second staff (bass clef) continues the accompaniment. At the bottom of the bass staff, there are markings: *Red.*, \*, *Red.*, \*, *Red.*, \*.

Musical score for measures 24-28. The first staff (treble clef) shows dynamics of *dim.*, *p*, and *dim.*. The second staff (bass clef) continues the accompaniment. At the bottom of the bass staff, there are markings: *Red.*, \*.



31

3

dim.

36

dim. p

legato

p dolce

42

pp

47

f cresc. fz p fz

54

p

cre - - - scen - - - do

poco rit.

Red. \*

*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

*f*

# NOVELLETTE I SEKS SMAASTYKKER

17

I

Op. 55

Allegretto

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

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

*mf*

*dim.* *p* *mf*

*dim.* *fp*

20

*fp* *p* *p*

23

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

27

*cresc.* *p* *p*

*red.* \*

30

*p* *p* *p* *p*

34

*p* *p* *p*

*red.* \*

II

Allegro giocoso

Musical score for piano, measures 1-24. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked "Allegro giocoso". The score consists of six systems of two staves each. Measure numbers 5, 9, 14, 19, and 24 are indicated at the start of their respective systems. Dynamics include *mf*, *dim.*, *p*, and *smorz.*. Performance markings include *legato* and hairpins.

III

Menuet-Tempo

Musical notation for measures 1-5. The piece is in 3/4 time and D major. The first measure starts with a piano (*p*) dynamic. The bass line consists of a simple harmonic accompaniment.

Musical notation for measures 6-11. The melody continues with eighth and sixteenth notes. The bass line provides harmonic support.

Musical notation for measures 12-16. The melody features a sequence of eighth notes. The dynamic marking *mf* (mezzo-forte) appears in measure 15.

Musical notation for measures 17-22. The melody continues with a sequence of eighth notes. The dynamic marking *dim.* (diminuendo) appears in measure 20, followed by *p* (piano) in measure 22. The bass line has asterisks under measures 17, 18, 20, and 21.

Musical notation for measures 23-28. The melody continues with a sequence of eighth notes. The dynamic marking *p* (piano) appears in measure 25.

Musical notation for measures 29-34. The melody concludes with a sequence of eighth notes. The dynamic marking *p* (piano) appears in measure 31. The piece ends with a double bar line.

35

*pp*

*Red.* \*

This system contains measures 35 through 41. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* (pianissimo) is present. A first ending bracket is marked with *Red.* and an asterisk.

42

*sempre p* *pp* *pp*

This system contains measures 42 through 48. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *sempre p* (piano), *pp* (pianissimo), and *pp* (pianissimo). There are several slurs and accents throughout the system.

49

*dim.*

This system contains measures 49 through 55. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand has a steady accompaniment. There are several slurs and accents throughout the system.

56

*cresc.* *p*

This system contains measures 56 through 62. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand has a steady accompaniment. There are several slurs and accents throughout the system.

63

*pp* *smorz.* *p*

*Red.* \*

This system contains measures 63 through 69. The right hand has a melodic line with a *pp* (pianissimo) marking. The left hand has a steady accompaniment. There are several slurs and accents throughout the system. A first ending bracket is marked with *Red.* and an asterisk.

70

*dim.* *pp*

This system contains measures 70 through 76. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand has a steady accompaniment. There are several slurs and accents throughout the system.



IV

Allegro vivace, assai

Musical notation for measures 1-5. The piece is in 3/8 time with a key signature of one sharp (F#). The first system consists of six measures. The first measure is marked *mf*. The fifth measure is marked *dim.* and the sixth measure is marked *p*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Musical notation for measures 6-12. The second system consists of seven measures. The sixth measure is marked *mf*. The right hand continues with a melodic line, and the left hand maintains a steady eighth-note accompaniment.

Musical notation for measures 13-19. The third system consists of seven measures. The thirteenth and fourteenth measures are marked *fp*. The right hand has a more active melodic line with some chromaticism, and the left hand continues with eighth notes.

Musical notation for measures 20-26. The fourth system consists of seven measures. The sixth measure is marked *mf*. The right hand features a melodic line with some chromaticism, and the left hand continues with eighth notes.

Musical notation for measures 27-32. The fifth system consists of six measures. The fifth measure is marked *dim.* and the sixth measure is marked *p*. The right hand has a melodic line, and the left hand continues with eighth notes.

Musical notation for measures 33-39. The sixth system consists of seven measures. The right hand continues with a melodic line, and the left hand maintains a steady eighth-note accompaniment.

39

*p*

This system contains measures 39 through 46. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present in the second measure.

47

*p*

This system contains measures 47 through 54. The musical texture continues with similar melodic and harmonic patterns. A dynamic marking of *p* (piano) is present in the second measure.

55

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

This system contains measures 55 through 61. It features dynamic markings: *cresc.* (crescendo) in measure 55, *mf* (mezzo-forte) in measure 56, *dim.* (diminuendo) in measure 57, and *p* (piano) in measure 58. The right hand has a more active melodic line with sixteenth notes.

62

*p*

This system contains measures 62 through 68. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

69

This system contains measures 69 through 75. The right hand features a melodic line with slurs and ties. The left hand has a consistent accompaniment.

76

*mf* *dim.*

This system contains measures 76 through 82. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) in measure 77 and *dim.* (diminuendo) in measure 81.

83

*p*

Musical score for measures 83-88. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present at the beginning.

89

*mf* *fp*

Musical score for measures 89-94. The right hand has a melodic line with some rests and slurs. The left hand continues with eighth-note accompaniment. Dynamic markings include *mf* (mezzo-forte) and *fp* (fortissimo piano). A key signature change to F major (two sharps) occurs at measure 94.

95

*fp*

Musical score for measures 95-100. The right hand features a more active melodic line with slurs. The left hand accompaniment remains consistent. A dynamic marking of *fp* (fortissimo piano) is present.

101

*fp* *legato*

Musical score for measures 101-106. The right hand has a melodic line with slurs. The left hand accompaniment includes some rests. Dynamic markings include *fp* (fortissimo piano) and *legato*. The piece concludes with a double bar line and repeat signs.

107

*dolce* *dim.*

Musical score for measures 107-111. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes rests and slurs. Dynamic markings include *dolce* (dolce) and *dim.* (diminuendo). The piece concludes with a double bar line and repeat signs.

112

*f*

Musical score for measures 112-116. The right hand has a melodic line with slurs. The left hand accompaniment includes rests and slurs. A dynamic marking of *f* (forte) is present. The piece concludes with a double bar line and repeat signs.

V

Andantino sostenuto

*p dolce*

5

9

*cresc.* *dim.*

13

*poco rit.*

17

*a tempo* *dim.* *smorz.* *pp*

Red. \*

VI

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.* *fp* *ten.*

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*

*red.* \*

76

*a tempo*

*smorz.* *fz con fuoco assai*

*red.* \*

81

*p* *f*

# KLAVERTYKKER

18

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.*

*agitato assai e leggero*  
*fp*  
*fp*

*mfp*  
*fp*  
*fp*

*fp*  
*fp*  
*fp*



Tempo I

21

*p*

*ten.*

*ten.*

*ten.*

*Red.*

*Red.*

*Red.*

*marcato il basso*

Detailed description: This system contains measures 21 through 26. The right hand features a melodic line with various intervals and slurs. The left hand has a steady bass line with notes marked 'ten.' and 'Red.'. Dynamics include piano (*p*) and *marcato il basso*.

27

*diminuendo*

*pp*

*Red.*

*Red.*

Detailed description: This system contains measures 27 through 33. The right hand continues with melodic patterns. The left hand has notes marked 'Red.'. Dynamics include *diminuendo* and pianissimo (*pp*).

34

*dim. e rit.*

*accelerato*

Detailed description: This system contains measures 34 through 39. The right hand has a more active melodic line. The left hand has notes marked 'Red.'. Dynamics include *dim. e rit.* and *accelerato*.

40

*agitato assai*

*Tempo I*

*mfp*

*mfp*

*riten.*

*f*

*Red.*

*Red.*

Detailed description: This system contains measures 40 through 43. The right hand has a very active, rapid melodic line. The left hand has notes marked 'Red.'. Dynamics include *agitato assai*, *Tempo I*, *mfp*, *riten.*, and *f*.

44

*mf*

*dim. e smorz.*

*pp*

*Red.*

Detailed description: This system contains measures 44 through 49. The right hand features a long melodic phrase with slurs and fingering (5 and 7). The left hand has notes marked 'Red.'. Dynamics include *mf*, *dim. e smorz.*, and pianissimo (*pp*).

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

7

13

19

*ff marc.*

*f*

*fz*

*sf mf*

*p smorz.*

*trm*

*trm*

*trm*

*trm*

25

*pp*

Red.

31

*pp*

Red.

37

*pp*

Red.

43

*pp* *ff*

Red.

49

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

Red.

55

*p* *ff* *trm* *trm* *Red.*

This system contains measures 55 through 61. It features a treble and bass clef with a key signature of one sharp (F#). The music includes several triplet markings (3) and dynamic markings: *p* (piano) at the start, *ff* (fortissimo) in measure 56, and *trm* (trills) in measures 58 and 59. A *Red.* (ritardando) marking is present at the end of the system.

62

*trm* *mf* *fz* *mf*

This system contains measures 62 through 67. It continues with the same key signature and includes triplet markings (3). Dynamic markings include *trm* (trills) in measure 62, *mf* (mezzo-forte) in measure 64, *fz* (forzando) in measure 66, and *mf* in measure 67.

68

*fz* *fz* *mf* *p* *smorz.* *pp* *Red.* *fz* *Red.* *fz* *Red.*

This system contains measures 68 through 74. It features a variety of dynamics: *fz* (forzando) in measures 68 and 70, *mf* (mezzo-forte) in measure 71, *p* (piano) in measure 72, *smorz.* (ritardando) in measure 73, and *pp* (pianissimo) in measure 74. There are also several *Red.* (ritardando) markings in measures 70, 72, 73, and 74.

75

*pp* *Red.*

This system contains measures 75 through 82. It features a *pp* (pianissimo) dynamic in measure 76 and a *Red.* (ritardando) marking in measure 82.

83

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

This system contains measures 83 through 90. It includes triplet markings (3) and dynamic markings: *mf* (mezzo-forte) in measure 83, *p* (piano) in measure 84, *smorz.* (ritardando) in measure 85, *f* (forte) in measure 86, *p* (piano) in measure 87, and *fz* (forzando) in measure 89.

### 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

*p leggiero*

*p*

*mf p dim. mf p*

*pp*

1. 2.

15

*p*

Musical score for measures 15-17. The piece is in G major (one sharp) and 3/4 time. Measure 15 features a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

18

*pp*

Musical score for measures 18-21. The piece continues in G major and 3/4 time. Measure 18 starts with a pianissimo (*pp*) dynamic. The right hand has a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

22

*smorz. e dim.* *p*

Musical score for measures 22-24. The piece continues in G major and 3/4 time. Measure 22 features a *smorz. e dim.* (ritardando and decrescendo) dynamic. Measure 24 features a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

25

*p* *p*

Musical score for measures 25-28. The piece continues in G major and 3/4 time. Measures 25 and 28 feature a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

29

*mf* *Red.*

Musical score for measures 29-32. The piece continues in G major and 3/4 time. Measure 29 features a mezzo-forte (*mf*) dynamic. Measure 32 features a *Red.* (ritardando) dynamic. The right hand has a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

33

*mf* *p smorz.* *Red.*

Musical score for measures 33-36. The piece continues in G major and 3/4 time. Measure 33 features a mezzo-forte (*mf*) dynamic. Measure 36 features a piano (*p*) dynamic with a *smorz.* (ritardando) marking. Measure 35 features a *Red.* (ritardando) dynamic. The right hand has a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

37 *cantabile*

*p*  
*Red.*

42

*p*  
*pp*

47

*p*  
*Red.*

51

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

55

*dim.*  
*pp*

60

*smorzando*

# IV

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*

The musical score is written for piano in G major (three sharps) and common time (C). It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked 'Poco andante' and the performance style is 'sostenuto e legato'. The score includes various dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). Performance instructions include 'legato cresc.' and 'dim.'. The score is marked with measure numbers 5, 9, and 13. There are four 'Red.' markings at the bottom of the first and third systems, likely indicating recording points. The piece concludes with a *pp* marking and a fermata over the final chord.



17 *più moto*

*p* *f*

Red.

21

*marcato* *cresc.* *f*

Red.

25

*p* *smorz.* *p* *mf* *p* *mf*

Red.

30

*p* *poco cresc.*

*legato*

Red.

32

*p* *p* *riten.*

Red.

34

*p*

Red.

36 *dim.*

38 *p* *cresc.*

40 *marc.* *dim.*

42 *pp* *p*

44 *pp*

46 *smorz.* *fz* *pp* *ritenuto* *m.s.*

# STUDIER OG NOVELLETTER

19

I

Op. 65

Moderato con espressione

*p*

*Red.*

6

*p*

*Red.*

11

*Red.*

16

*cresc.*

*f*

*fp*

*fp*

*f*

*Red.*

21

*p*

*Red.*

26

mf p

Red.

This system contains measures 26 through 30. The music is in a minor key with a key signature of two flats. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* (measures 27-28) and *p* (measures 29-30). A *Red.* (ritardando) marking is present in measure 29.

31

p

Red.

1. 2.

This system contains measures 31 through 34. The right hand continues with intricate rhythmic patterns. The left hand has a more active role with moving lines. Dynamic markings include *p* (measures 32-33). A *Red.* marking is in measure 33. A first ending (1.) and second ending (2.) are shown in measures 34 and 35.

35

p

This system contains measures 35 through 39. The right hand features a melodic line with grace notes and slurs. The left hand has a steady accompaniment. A *p* dynamic marking is present in measure 37.

40

p mf

This system contains measures 40 through 44. The right hand has a melodic line with grace notes and slurs. The left hand has a steady accompaniment. Dynamic markings include *p* (measures 41-42) and *mf* (measures 43-44).

45

cresc. mf

This system contains measures 45 through 49. The right hand has a melodic line with grace notes and slurs. The left hand has a steady accompaniment. Dynamic markings include *cresc.* (measures 46-47) and *mf* (measures 48-49).

50

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

Red.

55 *a tempo*

*a tempo*

Red.

60

*cresc* *dim.*

Red.

65

Red.

69

Red.

II

Allegro appassionato

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. The key signature has one flat (B-flat). The score is divided into six systems, each with a measure number at the beginning. The first system (measures 1-4) starts with a piano (*p*) dynamic and includes a fortissimo-piano (*fp*) dynamic. The second system (measures 5-8) features fortissimo-piano (*fp*) dynamics. The third system (measures 9-12) includes fortissimo (*f*) and piano (*p*) dynamics. The fourth system (measures 13-17) includes piano (*p*) and fortissimo (*f*) dynamics. The fifth system (measures 18-22) includes piano (*p*) and fortissimo (*f*) dynamics. The sixth system (measures 23-26) includes piano (*p*), crescendo (*cresc*), fortissimo (*f*), piano (*p*), and fortissimo-piano (*fp*) dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some editorial markings, including a 'Red.' at the end of several systems.

28

fp p fp

Red. Red.

Detailed description: This system covers measures 28 to 32. The right hand features a melodic line with slurs and accents, marked *fp* at measures 28 and 32, and *p* at measure 30. The left hand provides harmonic support with chords and single notes, marked *Red.* at measures 28 and 29.

33

fp fz fp fp

Red.

Detailed description: This system covers measures 33 to 37. The right hand has a continuous melodic flow with slurs, marked *fp* at measures 33, 35, and 37, and *fz* at measure 34. The left hand has chords and rests, marked *Red.* at measure 34.

38

fp cresc. fp f con fuoco

Red.

Detailed description: This system covers measures 38 to 42. The right hand has a melodic line with slurs, marked *fp* at measures 38 and 40, and *f* at measure 41. A *cresc.* marking is between measures 38 and 40. The left hand has chords and rests, marked *Red.* at measure 41. The instruction *con fuoco* is written above the left hand at measure 41.

43

p cresc. p

Detailed description: This system covers measures 43 to 47. The right hand has a melodic line with slurs and accents, marked *p* at measures 44 and 46, and *cresc.* between measures 44 and 45. The left hand has chords and rests.

48

cresc.

Detailed description: This system covers measures 48 to 51. The right hand has a melodic line with slurs and accents. The left hand has chords and rests, marked *cresc.* between measures 48 and 51.

52

f fz

Red.

Detailed description: This system covers measures 52 to 56. The right hand has a melodic line with slurs and accents, marked *f* at measure 52 and *fz* at measure 56. The left hand has chords and rests, marked *Red.* at measure 56.

III

Moderato

The musical score consists of three systems of piano music in G major (one sharp) and 3/4 time, marked Moderato. The first system begins with a treble clef and a bass clef. The treble staff starts with a piano (*pp*) dynamic and features a melodic line with slurs and accents. The bass staff begins with a *Red.* marking. The second system starts at measure 3 and continues the melodic development in the treble staff, with the bass staff providing harmonic support. The third system starts at measure 5 and features a more active bass line with a forte (*f*) dynamic, while the treble staff has a piano (*p*) dynamic. The final system starts at measure 7 and concludes with a *fp* dynamic in the bass staff and a *Red.* marking.



9

1. 8----- 2. 8-----

Ped.

11

Ped.

13

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

Ped.

16

*fp* *fp* *p*

Ped.

18

*ritard.*

20 *a tempo*

*fp*

Red.

This system contains measures 20 and 21. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *fp* (fortissimo piano) is present. A 'Red.' mark is located below the first measure.

22

Red.

Red.

This system contains measures 22 and 23. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some rests. A 'Red.' mark is located below the second measure, and another is at the end of the system.

24

*pp*

*f*

*p*

Red.

This system contains measures 24 and 25. The right hand has a dynamic marking of *pp* (pianissimo) and features a series of slurs. The left hand has a dynamic marking of *f* (forte) in the first measure, which then changes to *p* (piano). A 'Red.' mark is located below the second measure.

26

Red.

Red.

This system contains measures 26 and 27. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of chords and rests. 'Red.' marks are located below the first and fifth measures.

28

*p*

*fp*

Red.

Red.

This system contains measures 28, 29, 30, and 31. The right hand has a dynamic marking of *p* (piano) in the first measure, which then changes to *fp* (fortissimo piano). The left hand accompaniment includes slurs and rests. 'Red.' marks are located below the first and third measures.

31

*p* *p*

33

35

*p* *smorz.*

Red. Red.

IV

Allegro agitato, con passione

*p*

Red. Red. Red.

3

*p*

Red.

6

*red.* *red.* *p sost.*

9

12

15

18

*red.* *red.* *cresc.* *red.* *red.* *red. segue*

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

24 *e* *accelerando* 8

27 8 *rfz* *smorz. e dim.* *Tempo I* *pp* *legato*

30 *poco rit. e dim.*

33 *a tempo con fuoco* *p* *cre - - - scen - - - do*

35 *ff*

## Moderato pastorale

The musical score is for a piece titled "Moderato pastorale" by J.P.E. Hartmann. It is written for piano and consists of 24 measures. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato pastorale".

The score is divided into systems, with measure numbers 5, 9, 14, 18, and 23 indicating the start of new systems. The notation includes treble and bass staves for both hands, with various dynamics and articulations.

Dynamics and articulations include:
 

- p* (piano)
- mf* (mezzo-forte)
- pp* (pianissimo)
- mf p* (mezzo-forte piano)
- pp* (pianissimo)
- p* (piano)
- mf* (mezzo-forte)
- p* (piano)
- sost.* (sostenuto)
- dim.* (diminuendo)
- poco rit.* (poco ritardando)

The score features several slurs and accents, particularly in the right hand. The bass line often consists of simple chords and moving lines. The piece concludes with a final chord in the right hand and a whole note in the left hand.

VI

Allegro

*pp* *leggiere*

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

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

30 *p* *f* *p* *pp*

40 *p* *p* *pfp* *pfp* *pp*

50 *smorz.* *p*

*Red.*

61

con anima

*p* legato

This system contains measures 61 through 66. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with slurs and some notes marked with an 'x'. The left hand provides a steady accompaniment. Performance markings include 'con anima' and '*p* legato'.

67

This system contains measures 67 through 72. The melodic line in the right hand continues with slurs and some notes marked with an 'x'. The left hand accompaniment remains consistent. A fermata is placed over the final note of measure 72.

73

*f* poco rit.

*p*

*a tempo*

*Red.*

This system contains measures 73 through 78. The right hand has notes marked with an 'x'. The left hand has notes marked with 'Red.'. Performance markings include '*f* poco rit.', '*p*', and '*a tempo*'. A fermata is placed over the final note of measure 78.

79

*f* *p*

*f* *p* *mf*

*Red.*

This system contains measures 79 through 84. The right hand has notes marked with an 'x'. The left hand has notes marked with 'Red.'. Performance markings include '*f* *p*', '*f* *p* *mf*', and '*Red.*'. A fermata is placed over the final note of measure 84.

85

1.

2.

*p*

This system contains measures 85 through 90. The right hand has two first endings, labeled '1.' and '2.'. The left hand has notes marked with 'Red.'. Performance markings include '*p*'.



89

*mf* *mf* *pp*

This system contains measures 89 through 95. The music is written for piano in a key with one flat. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides harmonic support with chords and moving bass lines. Dynamic markings include *mf* (measures 89-94) and *pp* (measures 95-96).

96

This system contains measures 96 through 102. The upper staff continues with chords and some melodic fragments. The lower staff has a more active bass line with eighth notes and rests. The music concludes with a double bar line.

103

This system contains measures 103 through 109. A large slur covers the entire system, indicating a continuous melodic or harmonic phrase. The upper staff has a flowing line of eighth and sixteenth notes. The lower staff has a bass line with some chords and moving lines. The system ends with a double bar line.

110

*mf* *p* *p*

This system contains measures 110 through 116. The upper staff features chords and rests, with dynamic markings of *mf*, *p*, and *p*. The lower staff has a steady bass line with eighth notes. The system ends with a double bar line.

117

*fp* *fp* *dim.* *fp*

This system contains measures 117 through 123. The upper staff has chords and melodic fragments, with dynamic markings of *fp*, *fp*, *dim.*, and *fp*. The lower staff has a bass line with eighth notes and rests. The system ends with a double bar line.

VII

Allegro vivo scherzando

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of one flat (B-flat). The first system consists of six measures. The first measure is marked *p*. The second and third measures are marked *f marc.*. The fourth and fifth measures are marked *dim.*. The sixth measure is marked *p*. There are two *Red.* (Reduction) markings below the bass staff in the fifth and sixth measures.

Musical score for measures 7-13. The piece continues in 2/4 time with a key signature of one flat. The first measure of this system is marked with a *7*. The fifth measure is marked *f marc.*. There is a *Red.* (Reduction) marking below the bass staff in the eighth measure.

Musical score for measures 14-20. The piece continues in 2/4 time with a key signature of one flat. The first measure of this system is marked with a *14*. The first measure is marked *fp*. The second measure is marked *dim.*. The third measure is marked *p*. The fourth measure is marked *leggiere*. There is a *Red.* (Reduction) marking below the bass staff in the first measure.

Musical score for measures 21-27. The piece continues in 2/4 time with a key signature of one flat. The first measure of this system is marked with a *21*. The system concludes with a double bar line in the seventh measure.

29

*p*

36

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

Red. Red.

43

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

50

*pp*

Red.

57

*fp*

64

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

73

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

*red.*

79

*fp* *mf* *p*

86

*cresc.*

93

*mf* *dim.* *p*

# VIII

Moderato

Musical score for measures 1-7. The piece is in G major and common time. The right hand features a series of chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment. Dynamics include *p* and *mf*.

Musical score for measures 8-10. Measure 8 begins with a *dim.* marking. A sixteenth-note triplet is marked with a '6' and the instruction *con anima*. The tempo is indicated as *l'istesso movimento* with a note equal to a quarter note. Dynamics include *mf* and *p*.

Musical score for measures 11-13. The right hand continues with arpeggiated patterns, and the left hand provides a steady accompaniment. Dynamics include *mf* and *p*.

Musical score for measures 14-17. Measure 14 starts with a *cresc.* marking. Measure 15 has a *mf* dynamic. Measure 16 includes a *rit.* marking. Measure 17 has a *p* dynamic. Dynamics include *cresc.*, *mf*, *p*, and *mf*.

Musical score for measures 18-21. Measure 18 has a *mf* dynamic. Measure 19 has a *p* dynamic. Measure 20 has a *rfz* dynamic. Measure 21 includes a *rit.* marking. Dynamics include *mf*, *p*, *rfz*, and *rit.*

22 *Tempo I* ♩ = ♩.

*poco rit.* *p*

*Red.*

25

*p*

*Red.*

28

*dim.* *e* *rit.* *pp*

*Red.*

IX

*Allegretto grazioso*

*p* *leggiere* *p*

5

*fp* *p*

*Red.*

10

mf p mf p

This system contains measures 10 through 14. The music is written for piano in a key with one sharp (F#). It features a complex texture with multiple chords and melodic lines in both the treble and bass staves. Dynamic markings include *mf* and *p* with hairpins indicating volume changes.

15

p fp fp

This system contains measures 15 through 18. The music continues with intricate chordal textures and melodic fragments. Dynamic markings include *p* and *fp* (fortissimo piano), with hairpins showing a crescendo and then a sharp dynamic shift.

19

fz dim. cresc. fz f fz f

This system contains measures 19 through 22. The texture is dense with many notes per measure. Dynamic markings include *fz* (forzando), *dim.* (diminuendo), *cresc.* (crescendo), and *f* (forte).

23

marc. dim. p

This system contains measures 23 through 25. The music features a more sparse texture with some rests. Dynamic markings include *marc.* (marcato), *dim.* (diminuendo), and *p* (piano).

26

poco cresc. f p p

This system contains measures 26 through 29. The music concludes with a series of chords and melodic lines. Dynamic markings include *poco cresc.* (poco crescendo), *f* (forte), and *p* (piano).

30

*mf* *p*

35

*mf* *p legato*

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

39

*p* *p*

44

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

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

50

*pp* *pp*

*Red.*

55

*pp* *smorzando*

*Red.*



# TO KLAVERSTYKKER

(Musikblade ... 1866)

20

## I

Allegro agitato assai, capriccioso

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29

*p*  
*mfp*  
*p*  
*p*  
*cresc.*  
*mfp*  
*p*  
*sin.*  
*cresc.*

red.  
red.  
red.

30

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

*f*

*Red.*

36

*mf*

*con fuoco*

*e crescendo*

*fz*

42

*f*

*rfz*

*f*

*rfz*

*mf*

*cresc.*

*Red.*

48

*ff*

*mf*

*cresc.*

*Red.*

54

*ff*

II

Poco andante, cantabile

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each (treble and bass clef). The tempo and mood are indicated as 'Poco andante, cantabile'. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *marc.* (marcato), and *cresc.* (crescendo). There are also performance instructions such as *Red.* (ritardando) and *Red. segue*. The piece features several melodic lines with slurs and ties, and some passages with triplets. Measure numbers 9, 16, 22, and 28 are clearly marked at the beginning of their respective systems. The first system (measures 1-8) includes a *Red.* marking under the first two measures and a *Red. segue* marking under the third measure. The second system (measures 9-15) includes *mf* and *p* markings. The third system (measures 16-21) includes a first and second ending bracket, a *dim.* marking, and *Red.* markings under the first and last measures. The fourth system (measures 22-27) includes *p* markings. The fifth system (measures 28-31) includes a *p* marking and a *cresc.* marking.

\* See discarded version of this piece in Appendix 4.

33

*p smorz.*

Red.

38

*mf*

*dim.*

*p*

Red.

43

*mf*

*dim.*

*mf*

*dim.*

*p legato e cresc.*

Red.

48

*f*

*dim.*

*p*

Red.

53

*pp*

*pp*

*p*

Red.

59

*dim.*

*dim.*

*pp*

*smorz.*

Red.

# FANTASISTYKKE

(Musikblade ... 1871)

21

Moderato

*p* *mf*

3 *p*

5 *f*

7 *p* *f*

9

con fuoco assai

*rfz*

*rfz*

*rfz*

*red.*

*red.*

*red.*

Detailed description: This system contains measures 9 and 10. The music is in G major and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *con fuoco assai* and *rfz* (ritardando forzando). The word *red.* (ritardando) is written below the bass staff at the beginning of each measure.

11

*ten.*

*ten.*

Detailed description: This system contains measures 11 and 12. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The word *ten.* (tenuendo) is written above the treble staff at the beginning of each measure.

13

*p*

*mfp*

*mfp*

*red.*

Detailed description: This system contains measures 13 and 14. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *p* (piano), *mfp* (mezzo-forte piano), and *red.* (ritardando) written below the bass staff.

15

*mfp*

*p*

*cresc.*

*red.*

Detailed description: This system contains measures 15 and 16. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *mfp* (mezzo-forte piano), *p* (piano), *cresc.* (crescendo), and *red.* (ritardando) written below the bass staff.

17

*mfp*

Detailed description: This system contains measures 17 and 18. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The dynamic marking *mfp* (mezzo-forte piano) is written below the treble staff.

19

*fp*

Red.

This system contains measures 19 and 20. Measure 19 features a treble clef with a melodic line starting on a half note G4, followed by a sixteenth-note triplet ascending to D5, and a bass clef with a half note chord. Measure 20 continues the treble line with a half note chord, followed by a sixteenth-note triplet ascending to D5, and a bass clef with a half note chord. Dynamics include *fp* at the start of measure 19 and *Red.* in the bass clef of both measures.

20

*p*

Red.

This system contains measures 21 and 22. Measure 21 features a treble clef with a half note chord, followed by a sixteenth-note triplet ascending to D5, and a bass clef with a half note chord. Measure 22 features a treble clef with a half note chord, followed by a sixteenth-note triplet ascending to D5, and a bass clef with a half note chord. Dynamics include *p* in the treble clef of measure 21 and *Red.* in the bass clef of both measures.

22

*pp*

*ritenuto*

Red.

This system contains measures 23 and 24. Measure 23 features a treble clef with a half note chord, followed by a sixteenth-note triplet ascending to D5, and a bass clef with a half note chord. Measure 24 features a treble clef with a half note chord, followed by a sixteenth-note triplet ascending to D5, and a bass clef with a half note chord. Dynamics include *pp* in the treble clef of measure 23 and *ritenuto* in the treble clef of measure 24. *Red.* is in the bass clef of both measures.

23

1.  
*a tempo*

*p*

*smorz.*

*f risoluto*

Red.

This system contains measures 25 and 26. Measure 25 features a treble clef with a half note chord, followed by a sixteenth-note triplet ascending to D5, and a bass clef with a half note chord. Measure 26 features a treble clef with a half note chord, followed by a sixteenth-note triplet ascending to D5, and a bass clef with a half note chord. Dynamics include *p* in the treble clef of measure 25, *smorz.* in the bass clef of measure 26, and *f risoluto* in the bass clef of measure 26. *Red.* is in the bass clef of both measures.

23<sup>II</sup> 2.  
*a tempo*

*smorz.*

25 *p*

27 *fp* *fp*

29 *pp* *smorz.*



# FANTASISTYKKE

(‘Fremtidens’ Nytaars-Hefte 1875)

22

Allegretto grazioso e moderato

Pianoforte

*p* *smorz.*

*con anima* *mf*

*p*

*p* *fp*

*fp*

19

smorz. mf

Musical score for measures 19-21. The piece is in 3/4 time and G major. Measure 19 features a *smorz.* (ritardando) marking. Measure 21 has a *mf* (mezzo-forte) marking. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.

22

*p* *mf* *p* *tr*

Musical score for measures 22-24. Measure 22 starts with a *p* (piano) marking. Measure 23 has a *mf* marking. Measure 24 has a *p* marking and a *tr* (trill) marking. The right hand features a complex melodic line with many slurs and ties, and a trill in measure 24. The left hand plays chords and single notes.

25

1. 2. *cresc.* *f* *p*

Musical score for measures 25-28. Measure 25 has a *cresc.* (crescendo) marking. Measure 26 has a *f* (forte) marking. Measure 27 has a *p* (piano) marking. The piece includes a first ending (1.) and a second ending (2.). The right hand plays a melodic line with slurs and ties, and a trill in measure 27. The left hand plays chords and single notes.

26

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

Musical score for measures 26-28. Measure 26 has a *f* (forte) marking. Measure 27 has a *p* (piano) marking. Measure 28 has *fp* (fortissimo-piano) markings. The right hand plays a melodic line with slurs and ties. The left hand plays chords and single notes.

29

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

Musical score for measures 29-31. Measure 29 has a *p cresc.* (piano crescendo) marking. Measure 30 has a *f* (forte) marking. Measure 31 has a *p* (piano) marking. The right hand plays a melodic line with slurs and ties. The left hand plays chords and single notes.

32

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

Musical score for measures 32-35. Measure 32 has a *p* (piano) marking. Measure 33 has a *f* (forte) marking. Measure 34 has a *cresc.* (crescendo) marking. Measure 35 has a *f* (forte) marking. The right hand plays a melodic line with slurs and ties. The left hand plays chords and single notes.

35

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

This system contains measures 35, 36, and 37. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with slurs and ties. Dynamics range from piano (*p*) to fortissimo (*fz*), with a crescendo (*cresc.*) and the instruction *passionato*.

38

*p* *fz* *con fuoco* *f* *cresc.* *fz*

This system contains measures 38, 39, and 40. The right hand continues with a fast, intricate melodic passage. The left hand has a more rhythmic accompaniment. Dynamics include piano (*p*), fortissimo (*fz*), and a crescendo (*cresc.*). The instruction *con fuoco* is present.

41

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

This system contains measures 41, 42, 43, and 44. The right hand has a melodic line with five-fingered runs (*5*) and a deceleration (*dim.*, *smorz.*). The left hand has a simple accompaniment. Dynamics include piano (*p*), decrescendo (*dim.*), *smorz.*, and piano (*p*).

45

*rit.* *a tempo con anima* *mf*

This system contains measures 45, 46, and 47. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Dynamics include *rit.*, *a tempo con anima*, and mezzo-forte (*mf*).

48

*fp* *p*

This system contains measures 48, 49, 50, and 51. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Dynamics include fortissimo piano (*fp*) and piano (*p*).

51

53

56

60

63

66

*p*

*mf*

*fp*

*mf*

*mf*

*p*

*dim.*

*p*

*mf*

*mf*

*p*

*mf*

*p*

*dim.*

*tr*

*tr*

*tr*

*pp*

*legato*

Detailed description of the musical score: The score is for a piano piece in G major and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. Measure 51 begins with a treble staff melody and a bass staff accompaniment. Measure 53 features a treble staff with sixteenth-note patterns and a bass staff with quarter notes. Measure 56 shows a treble staff with eighth-note chords and a bass staff with eighth-note accompaniment. Measure 60 includes a treble staff with a trill and a bass staff with chords. Measure 63 continues with a treble staff melody and a bass staff accompaniment. Measure 66 concludes the system with a treble staff melody and a bass staff accompaniment. Dynamics range from piano (*p*) to fortissimo (*fp*) and pianissimo (*pp*). Articulations include trills (*tr*) and diminuendo (*dim.*). The instruction *legato* is used in measure 66.

# KLAVERSTYKKER FRA ÆLDRE OG NYERE TID

23

I

Allegro moderato, con passione

Op. 74

Musical notation for measures 1-3. The piece is in 12/8 time with a key signature of two flats. The first system features a grand staff with treble and bass clefs. The right hand plays a melodic line with a slur over measures 1-3, starting with a forte (*f*) dynamic and a *risoluto* marking. The left hand provides a rhythmic accompaniment. Dynamics include *f*, *risoluto*, *dim.*, and *p*.

Musical notation for measures 4-6. The right hand continues the melodic line with a slur over measures 4-6, marked with a forte (*f*) dynamic. The left hand accompaniment remains. Dynamics include *f*, *p*, and *f*.

Musical notation for measures 7-9. The right hand features a complex melodic line with slurs and accents. The left hand accompaniment continues. Dynamics include *f*.

Musical notation for measures 10-12. The right hand continues the melodic line with a slur over measures 10-12, marked with a piano (*p*) dynamic. The left hand accompaniment continues. Dynamics include *p*, *sostenuto*, and *cresc.*

13

Musical score for measures 13-15. The piece is in a minor key. Measure 13 starts with a forte (*f*) dynamic. The melody in the right hand features a series of eighth notes with a slur, while the left hand provides a steady accompaniment of eighth notes. Measure 14 shows a dynamic shift to mezzo-forte (*mf*) and then piano (*p*). Measure 15 continues with the piano (*p*) dynamic.

16

Musical score for measures 16-18. Measure 16 begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The right hand melody is more active, with a slur over several notes. Measure 17 reaches a forte (*f*) dynamic. Measure 18 ends with a piano (*p*) dynamic.

19

Musical score for measures 19-21. Measure 19 features a wide interval in the right hand, with a slur over the notes. Measure 20 continues with a similar wide interval. Measure 21 shows a piano (*p*) dynamic and a change in the left hand accompaniment.

22

Musical score for measures 22-24. Measure 22 has a piano (*p*) dynamic. Measure 23 features a forte-piano (*fp*) dynamic and a slur over a series of notes in the right hand. Measure 24 ends with a *dim.* (diminuendo) marking.

25

Musical score for measures 25-26. Measure 25 starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. Measure 26 continues with piano (*p*) and forte (*f*) dynamics.

27

Musical score for measures 27-29. Measure 27 begins with a piano (*p*) dynamic. Measure 28 continues with piano (*p*) dynamics. Measure 29 features a dynamic shift to forte (*f*) and a slur over the final notes.

30

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

33

*p* *mf* *dim.*

*legato*

36

*p*

38

*f* *p*

40

*cresc.* *fz* *fz* *fz*

42

*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.* *f*

II

Allegro energico, non vivace

Musical score for piano, measures 1-24. The score is in 3/4 time and G major. It consists of five systems of two staves each (treble and bass clef). The first system (measures 1-5) features dynamic markings *ff*, *mf*, *ff*, *mf*, and *f*. The second system (measures 6-10) features a *p* marking. The third system (measures 11-15) features a *cresc.* marking. The fourth system (measures 16-20) features *f*, *fp*, *cresc.*, and *fp* markings. The fifth system (measures 21-24) features *fp*, *cresc.*, and *fp* markings, with triplets indicated by a '3' over the notes in measures 21, 22, and 23.

26

*cresc.*

*fp*

*fz*

*fp*

1

31

*fz*

*p*

*cresc.*

*f p f*

35

*f p*

*mf*

*f*

*f*

40

*fz*

*fz*

*fz*

*p*

*fz*

45

*fz*

*fz*

*p*

*fz*

*p*

50

fp fp

This system contains measures 50 through 54. The music is in G major and 3/4 time. The right hand features a melodic line with various intervals and slurs, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *fp* (fortissimo piano) at the beginning of measures 50 and 51.

55

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

This system contains measures 55 through 59. The right hand continues with a melodic line, incorporating a crescendo in measure 57. The left hand accompaniment consists of chords and moving lines. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), and *f p* (fortissimo piano) repeated in measures 58 and 59.

60

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

This system contains measures 60 through 65. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *fz* (fortissimo) in measures 60, 61, and 62, *mp* (mezzo-piano) in measure 63, and *fz* in measure 64. A *marc.* (marcato) marking is present in measure 65.

66

*fz* *fz* *mp* *cresc.*

This system contains measures 66 through 71. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *fz* (fortissimo) in measures 66 and 67, *mp* (mezzo-piano) in measure 68, and *cresc.* (crescendo) in measure 69.

72

*fz* *fz* *fz* *fz*

This system contains measures 72 through 76. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *fz* (fortissimo) in measures 72, 73, 74, and 75.

78

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

Musical score for measures 78-83. The piece is in G major. The right hand features a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment. Dynamics range from forte (*f*) to piano (*p*).

84

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

Musical score for measures 84-89. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include pianissimo (*pp*), fortissimo (*fz*), and mezzo-forte (*mf*).

90

90 *mf* *marc.* *cresc.* *p*

Musical score for measures 90-96. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include mezzo-forte (*mf*), marcato (*marc.*), crescendo (*cresc.*), and piano (*p*).

97

97 *fz* *mf* *fz* *mf* *fz* *mf* *fz* *p* *smorz.* *p*

Musical score for measures 97-103. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include fortissimo (*fz*), mezzo-forte (*mf*), piano (*p*), and *smorz.* (smorzando).

104

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

Musical score for measures 104-109. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include mezzo-forte (*mf*), crescendo (*cresc.*), fortissimo (*fz*), and forte (*f*).

110

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

Tempo un poco più moderato

116

*f*  
*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

Dynamic markings: *fz*, *fz*, *fp*, *fp*, *p*

Measures 137-142. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. Dynamic markings include *fz* (forzando), *fp* (for piano), and *p* (piano).

143

Dynamic markings: *f*, *dim.*, *p*, *f*, *p*, *p*, *f*

Measures 143-148. The right hand continues with a melodic line, and the left hand has a more active role with chords and a descending line. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano). There are also markings for *Red.* (Reduction) and asterisks.

149

Dynamic markings: *p*, *f*, *p*, *pp*, *f risol.*, *pp*, *mp*

Measures 149-154. The right hand has a melodic line with slurs, and the left hand has a more active role with chords and a descending line. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), *f risol.* (forzando risoluto), and *mp* (mezzo-piano). There are also markings for *Red.* (Reduction) and asterisks.

155

*poco rit.*      *a tempo, con fuoco*

Dynamic markings: *pp*, *fz*, *mf*, *fz*, *mf*, *fz*

Measures 155-160. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. Dynamic markings include *pp* (pianissimo), *fz* (forzando), and *mf* (mezzo-forte). The tempo changes from *poco rit.* to *a tempo, con fuoco*.

161

Dynamic markings: *fz*, *fz*, *pp*, *p*, *mp*

Measures 161-166. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. Dynamic markings include *fz* (forzando), *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano).

167

Musical score for measures 167-171. The piece is in G major (one sharp). The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

172

Musical score for measures 172-176. The right hand continues with melodic phrases and slurs, and the left hand maintains the eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

177

Musical score for measures 177-181. This section features prominent triplets in both hands. The right hand has a melodic triplet line, and the left hand has a rhythmic triplet accompaniment. Dynamics include piano (*p*) and piano crescendo (*p cresc.*).

182

Musical score for measures 182-187. The right hand plays a series of chords with dynamic markings of *f p f*, *f p*, *mf cresc.*, *f*, and *fz*. The left hand continues with the eighth-note accompaniment. Dynamics include *f p f*, *f p*, *mf cresc.*, *f*, *fz*, and *fz*.

188

Musical score for measures 188-192. The right hand features a melodic line with slurs and dynamics of *fz* and *cresc.*. The left hand continues with the eighth-note accompaniment.



Più allegro

195

mf cresc. fz

Musical score for measures 195-202. The piece is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble staff with chords and melodic fragments. Dynamics range from mezzo-forte (mf) to fortissimo (fz), with a crescendo leading to the fortissimo section.

203

mf cresc. fz con brio

Musical score for measures 203-209. The piano accompaniment continues with a rhythmic pattern. The treble staff has a melodic line with a fermata over measure 208. Dynamics include mezzo-forte (mf), crescendo, fortissimo (fz), and con brio.

210

Tempo I, comodo

fz p rit. mp mp p

Musical score for measures 210-216. The tempo changes to Tempo I, comodo. The piano accompaniment features a more relaxed eighth-note pattern. The treble staff has a melodic line with a fermata over measure 215. Dynamics include fortissimo (fz), piano (p), ritardando (rit.), mezzo-piano (mp), and piano (p).

217

p

Musical score for measures 217-223. The piano accompaniment continues with a steady eighth-note bass line. The treble staff has a melodic line with a fermata over measure 222. Dynamics are primarily piano (p).

Vivace

224

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

Musical score for measures 224-230. The tempo changes to Vivace. The piano accompaniment features a steady eighth-note bass line. The treble staff has a melodic line with a fermata over measure 229. Dynamics include piano (p), piano (p), risolendo (risol.), forte (f), and fortissimo (fz).

III

Andantino sostenuto

The musical score is written for piano in 6/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each (treble and bass clef).  
- **Measure 1:** Treble clef has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass clef has a whole note chord of G2, B2, and D3. Dynamics: *pp*.  
- **Measure 2:** Treble clef has a half note D5, quarter note E5, quarter note F5, and quarter note G5. Bass clef has a whole note chord of E3, G3, and B3. Dynamics: *pp*.  
- **Measure 3:** Treble clef has a half note A5, quarter note B5, quarter note C6, and quarter note D6. Bass clef has a whole note chord of C4, E4, and G4. Dynamics: *pp*.  
- **Measure 4:** Treble clef has a half note E6, quarter note F6, quarter note G6, and quarter note A6. Bass clef has a whole note chord of D4, F4, and A4. Dynamics: *pp*.  
- **Measure 5:** Treble clef has a half note B6, quarter note C7, quarter note D7, and quarter note E7. Bass clef has a whole note chord of E4, G4, and B4. Dynamics: *pp*.  
- **Measure 6:** Treble clef has a half note F7, quarter note G7, quarter note A7, and quarter note B7. Bass clef has a whole note chord of F4, A4, and C5. Dynamics: *pp*.  
- **Measure 7:** Treble clef has a half note C8, quarter note D8, quarter note E8, and quarter note F8. Bass clef has a whole note chord of G4, B4, and D5. Dynamics: *pp*.  
- **Measure 8:** Treble clef has a half note G8, quarter note A8, quarter note B8, and quarter note C9. Bass clef has a whole note chord of A4, C5, and E5. Dynamics: *pp*.  
- **Measure 9:** Treble clef has a half note D9, quarter note E9, quarter note F9, and quarter note G9. Bass clef has a whole note chord of B4, D5, and F5. Dynamics: *pp*.  
- **Measure 10:** Treble clef has a half note A9, quarter note B9, quarter note C10, and quarter note D10. Bass clef has a whole note chord of C5, E5, and G5. Dynamics: *pp*.  
- **Measure 11:** Treble clef has a half note B9, quarter note C10, quarter note D10, and quarter note E10. Bass clef has a whole note chord of D5, F5, and A5. Dynamics: *pp*.  
- **Measure 12:** Treble clef has a half note C10, quarter note D10, quarter note E10, and quarter note F10. Bass clef has a whole note chord of E5, G5, and B5. Dynamics: *pp*.  
- **Measure 13:** Treble clef has a half note D10, quarter note E10, quarter note F10, and quarter note G10. Bass clef has a whole note chord of F5, A5, and C6. Dynamics: *pp*.  
- **Measure 14:** Treble clef has a half note E10, quarter note F10, quarter note G10, and quarter note A10. Bass clef has a whole note chord of G5, B5, and D6. Dynamics: *pp*.  
- **Measure 15:** Treble clef has a half note F10, quarter note G10, quarter note A10, and quarter note B10. Bass clef has a whole note chord of A5, C6, and E6. Dynamics: *pp*.  
The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *p*, *f*, *dim.*, *smorz.*). The tempo is marked *Andantino sostenuto*.

18

*p*

*passionato*

22

*p*

*f*

*p*

25

*dim.* - - - -

28

*pp*

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

31

*f dim.* *p*

This system contains measures 31, 32, and 33. Measure 31 features a treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment. Measure 32 shows a dynamic shift from *f dim.* to *p* in the treble, with the bass clef continuing its accompaniment. Measure 33 continues the *p* dynamic in the treble, with the bass clef playing a more active line.

34

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

This system contains measures 34, 35, and 36. Measure 34 begins with a *cresc.* marking in the treble. Measure 35 features a *f* dynamic in the treble. Measure 36 has *fp* dynamics in both the treble and bass clefs.

37

*legato*

This system contains measures 37, 38, and 39. Measure 37 has a *legato* marking in the bass clef. Measures 38 and 39 continue the *legato* instruction in the bass clef, with the treble clef playing a melodic line.

40

*fp* *pp*

This system contains measures 40, 41, 42, and 43. Measure 40 has an *fp* dynamic in the bass clef. Measure 41 continues the *fp* dynamic in the bass clef. Measure 42 has an *pp* dynamic in the bass clef. Measure 43 has an *pp* dynamic in the bass clef. A fermata is placed over the final chord in measure 43, with an '8' above it indicating an eight-measure rest.

IV

Allegretto moderato

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. The key signature has one flat (B-flat). The score is divided into five systems of four measures each. The first system (measures 1-4) begins with a piano (*p*) dynamic and a *leggiero* marking. The second system (measures 5-8) continues with a piano (*p*) dynamic. The third system (measures 9-12) also maintains a piano (*p*) dynamic. The fourth system (measures 13-16) introduces a *dim.* marking at the start, followed by *con anima* and *fp* dynamics. The fifth system (measures 17-20) concludes with a piano (*p*) dynamic. The notation includes various rhythmic values, slurs, and dynamic markings throughout.

25

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

30

*a tempo*

*p*

34

*p*

37

*p* *leggiero* *p*

41

*p* *ten.* *p*

45

*fp* *f* *p*

This system contains measures 45, 46, and 47. The music is in a minor key with a key signature of one flat. Measure 45 starts with a fortissimo piano (*fp*) dynamic. Measure 46 features a crescendo leading to a fortissimo (*f*) dynamic. Measure 47 begins with a fortissimo (*f*) dynamic and ends with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

48

*f* *p* *dim.*

This system contains measures 48, 49, and 50. Measure 48 starts with a fortissimo (*f*) dynamic. Measure 49 features a piano (*p*) dynamic. Measure 50 ends with a diminuendo (*dim.*) dynamic. The right hand continues with chords and eighth notes, and the left hand maintains its accompaniment.

51

*pp* *p*

This system contains measures 51, 52, and 53. Measure 51 starts with a pianissimo (*pp*) dynamic. Measure 52 features a piano (*p*) dynamic. Measure 53 ends with a piano (*p*) dynamic. The right hand plays chords and eighth notes, while the left hand provides accompaniment.

54

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

This system contains measures 54, 55, and 56. Measure 54 starts with a fortissimo (*f*) dynamic. Measure 55 features a fortissimo (*f*) dynamic. Measure 56 begins with a piano (*p*) dynamic and ends with a fortissimo (*f*) dynamic. The right hand plays chords and eighth notes, and the left hand provides accompaniment.

57

*p* *dim.*

This system contains measures 57, 58, 59, and 60. Measure 57 starts with a piano (*p*) dynamic. Measure 58 features a piano (*p*) dynamic. Measure 59 begins with a diminuendo (*dim.*) dynamic. Measure 60 ends with a diminuendo (*dim.*) dynamic. The right hand plays chords and eighth notes, and the left hand provides accompaniment.

61

Musical score for measures 61-64. The piece is in B-flat major (one flat) and 3/4 time. Measure 61 features a piano (*p*) dynamic. Measures 62-64 continue with piano dynamics and include accents and slurs.

65

Musical score for measures 65-68. The piece continues in B-flat major and 3/4 time. Measure 65 is marked piano (*p*). Measures 66-68 show a crescendo leading to a mezzo-forte piano (*mfp*) dynamic.

69

Musical score for measures 69-72. The piece continues in B-flat major and 3/4 time. Measure 69 is marked forte (*f*) and *risoluto*. Measures 70-72 continue with a strong, determined character.

73

Musical score for measures 73-76. The piece continues in B-flat major and 3/4 time. Measure 73 is marked mezzo-piano (*mp*). Measures 74-76 show a piano (*p*) dynamic with accents and slurs.

77

Musical score for measures 77-80. The piece continues in B-flat major and 3/4 time. Measure 77 is marked *cresc.* (crescendo). Measures 78-80 continue with a crescendo leading to a forte (*f*) dynamic.



81

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

This system contains measures 81 through 84. The right hand features a melodic line with slurs and dynamic markings of *f*, *dim.*, and *p*. The left hand provides harmonic support with chords and moving lines.

85

*pp*

This system contains measures 85 through 88. The right hand has a melodic line with slurs and a dynamic marking of *pp*. The left hand continues with harmonic accompaniment.

89

*mf* *p* *p*

This system contains measures 89 through 92. The right hand has a melodic line with slurs and dynamic markings of *mf*, *p*, and *p*. The left hand continues with harmonic accompaniment.

93

*p* *dim.*

This system contains measures 93 through 96. The right hand has a melodic line with slurs and dynamic markings of *p* and *dim.*. The left hand continues with harmonic accompaniment.

97

*p* *rfz*

This system contains measures 97 through 100. The right hand has a melodic line with slurs and dynamic markings of *p* and *rfz*. The left hand continues with harmonic accompaniment.

V

Allegro moderato e cantabile

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats. The tempo is marked 'Allegro moderato e cantabile'. The first system shows a piano introduction with dynamics *p* and *fp*. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

Musical score for measures 5-7. Measure 5 begins with a dynamic of *p*. The right hand has a long melodic phrase with a slur. Measure 6 features a dynamic of *f*. Measure 7 contains two triplet figures in the right hand, marked with a dynamic of *p*. The left hand continues with a consistent eighth-note accompaniment.

Musical score for measures 8-10. Measure 8 starts with a dynamic of *p*. Measure 9 is marked 'Vivo' and features a dynamic of *mf*. Measure 10 returns to a dynamic of *p*. The right hand has a triplet figure in measure 8 and a long melodic line with a slur in measure 9. The left hand accompaniment remains consistent.

Musical score for measures 11-12. Both measures are marked 'legato'. The right hand has a continuous melodic line with a slur. The left hand accompaniment consists of eighth notes with some rests.

Musical score for measures 13-15. Measure 13 is marked 'cresc.'. Measure 14 features a dynamic of *fz*. Measure 15 also features a dynamic of *fz*. The right hand has a melodic line with a slur. The left hand accompaniment includes some chords and rests.

15

15

*p* *fz* *p*

Measures 15-16: Treble clef contains a melodic line with slurs and dynamics *p* and *fz*. Bass clef contains a bass line with slurs and dynamics *fz* and *p*.

17

17

*fz* *cresc.* *fz* *fz*

Measures 17-18: Treble clef contains a melodic line with slurs and dynamics *fz* and *cresc.*. Bass clef contains a bass line with slurs and dynamics *fz* and *fz*.

19

19

*f* *dim.*

Measures 19-20: Treble clef contains a melodic line with slurs and dynamics *f* and *dim.*. Bass clef contains a bass line with slurs.

21

21

*p* *f*

Measures 21-22: Treble clef contains a melodic line with slurs and dynamics *p* and *f*. Bass clef contains a bass line with slurs.

24

24

*p legato*

Measures 24-25: Treble clef contains a melodic line with slurs and dynamics *p legato*. Bass clef contains a bass line with slurs.

27

*mf* *p*

Musical score for measures 27-28. The piece is in a minor key. Measure 27 features a melody in the right hand with a *mf* dynamic and a bass line with a *p* dynamic. Measure 28 continues the melody and bass line, with the *p* dynamic indicated.

29

*pp* *smorz.* *p* *ten.* *ten.*

Musical score for measures 29-30. Measure 29 starts with a *pp* dynamic and a *smorz.* (ritardando) marking. Measure 30 features a *p* dynamic and a *ten.* (tension) marking in both hands.

31

*cresc.* *ten.* *ten.*

Musical score for measures 31-32. Measure 31 includes a *cresc.* (crescendo) marking. Measure 32 features a *ten.* (tension) marking in both hands.

33

*cresc.*

Musical score for measures 33-34. Measure 33 includes a *cresc.* (crescendo) marking. Measure 34 continues the musical development.

35

*p* *f* *fp*

Musical score for measures 35-36. Measure 35 starts with a *p* dynamic, followed by a *f* (forte) dynamic. Measure 36 features a *fp* (fortissimo) dynamic and includes a triplet of eighth notes in the right hand.

37

smorz.

3

Detailed description: This system covers measures 37 and 38. The key signature has three flats (B-flat, E-flat, A-flat). Measure 37 features a treble clef with a half note chord and a bass clef with a sixteenth-note arpeggiated pattern. Measure 38 has a treble clef with a triplet of eighth notes and a bass clef with a sixteenth-note arpeggiated pattern. The tempo marking 'smorz.' is present in the first measure.

39

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

Detailed description: This system covers measures 39 and 40. Measure 39 has a treble clef with a half note chord and a bass clef with a sixteenth-note arpeggiated pattern. Measure 40 has a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a sixteenth-note arpeggiated pattern. Dynamic markings include *f*, *p*, *cresc.*, *f*, and *p*.

41

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

Detailed description: This system covers measures 41 and 42. Measure 41 has a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a sixteenth-note arpeggiated pattern. Measure 42 has a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a sixteenth-note arpeggiated pattern. Dynamic markings include *f*, *p*, *p*, *f*, and *p*.

43

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

Detailed description: This system covers measures 43 and 44. Measure 43 has a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a sixteenth-note arpeggiated pattern. Measure 44 has a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a sixteenth-note arpeggiated pattern. Dynamic markings include *f*, *fz*, *p*, *fz*, and *p*.

45

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

Detailed description: This system covers measures 45 and 46. Measure 45 has a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a sixteenth-note arpeggiated pattern. Measure 46 has a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a sixteenth-note arpeggiated pattern. Dynamic markings include *f*, *p*, *f*, and *p*.

47

*p dolce*

*legato*

This system contains measures 47 and 48. The treble clef staff features a melodic line with a long slur over the entire phrase. The bass clef staff provides harmonic support with chords and moving lines. The dynamic marking *p dolce* is placed above the treble staff, and *legato* is placed below the bass staff.

49

*legato*

This system contains measures 49 and 50. The treble clef staff continues the melodic line with a slur. The bass clef staff features a series of chords in the first measure, followed by a more active line. The dynamic marking *legato* is placed above the treble staff.

51

*p dolce*

*legato*

This system contains measures 51 and 52. The treble clef staff has a melodic line with a slur. The bass clef staff has a more active line with a slur. The dynamic marking *p dolce* is placed above the treble staff, and *legato* is placed below the bass staff.

53

*legato*

This system contains measures 53 and 54. The treble clef staff has a melodic line with a slur. The bass clef staff has a more active line with a slur. The dynamic marking *legato* is placed above the treble staff.

55

*f*

*dim.*

This system contains measures 55 and 56. The treble clef staff has a melodic line with a slur. The bass clef staff has a more active line with a slur. The dynamic marking *f* is placed below the treble staff, and *dim.* is placed above the bass staff.

57

*f* *dim.*

Measures 57-58: Treble clef contains a melodic line with slurs and accents. Bass clef contains chords and a descending line. Dynamics: *f* (forte) and *dim.* (diminuendo).

59

*p* *cresc.*

Measures 59-60: Treble clef contains a melodic line with slurs. Bass clef contains chords and a melodic line. Dynamics: *p* (piano) and *cresc.* (crescendo).

61

*fp legato* *f con fuoco*

Measures 61-62: Treble clef contains a melodic line with slurs. Bass clef contains chords and a melodic line. Dynamics: *fp legato* (fortissimo legato) and *f con fuoco* (forte con fuoco).

63

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

Measures 63-64: Treble clef contains a melodic line with slurs. Bass clef contains chords and a melodic line. Dynamics: *fz* (forzando) and *pp* (pianissimo).

65

*fz* *pp*

Measures 65-66: Treble clef contains a melodic line with slurs. Bass clef contains chords and a melodic line. Dynamics: *fz* (forzando) and *pp* (pianissimo).

67

*f* *p*

70

*p* *mf* *passionato*

72

*fp* *fp*

75

*mf* *molto cresc.*

77

*fp* *pp*



80

80-83

*p*

Measures 80-83: Treble clef, bass clef. Measure 80 has a fermata over the first two notes. Measure 81 has a fermata over the last two notes. Measure 82 has a fermata over the last two notes. Measure 83 has a fermata over the last two notes. Dynamics include *p*.

84

84-87

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

Measures 84-87: Treble clef, bass clef. Measure 84 has a fermata over the last two notes. Measure 85 has a fermata over the last two notes. Measure 86 has a fermata over the last two notes. Measure 87 has a fermata over the last two notes. Dynamics include *mf*, *p*, and *dim.*

88

88-91

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

Measures 88-91: Treble clef, bass clef. Measure 88 has a fermata over the last two notes. Measure 89 has a fermata over the last two notes. Measure 90 has a fermata over the last two notes. Measure 91 has a fermata over the last two notes. Dynamics include *mf*, *pp*, *smorz.*, *p*, and *poco rit.*

92

Allegro

92-94

*cresc.* *f* *8-7*

Measures 92-94: Treble clef, bass clef. Measure 92 has a fermata over the last two notes. Measure 93 has a fermata over the last two notes. Measure 94 has a fermata over the last two notes. Dynamics include *cresc.*, *f*, and *8-7*.

95

95-98

*ff*

Measures 95-98: Treble clef, bass clef. Measure 95 has a fermata over the last two notes. Measure 96 has a fermata over the last two notes. Measure 97 has a fermata over the last two notes. Measure 98 has a fermata over the last two notes. Dynamics include *ff*.

# THEMA MED 14 VARIATIONER

24

The musical score is divided into five systems, each with a treble and bass clef staff. The first system, labeled 'Indledning' and 'Thema', spans measures 1-7. The second system, labeled 'Var. 1', spans measures 8-14. The third system spans measures 15-20. The fourth system, labeled 'Var. 2', spans measures 21-24. The fifth system spans measures 25-28. Fingerings are indicated by numbers 1-5 above or below notes. The piano part features a steady accompaniment with various rhythmic patterns and articulation marks.

29 Var. 3

32

35 Var. 4

39

43 Var. 5

49 Var. 6

55

60

Var. 7

66

Var. 8

71

Var. 9

77

Var. 10

83

Var. 11

87

1 2 1 2

3 1 2 3 1 3 2 5 2

94

3 1 3 1 3 4 5 4 3 4 1 3 2 3 1 3 1

Var. 12

102

2 5 3 1 2

2 5 3 3

stacc.

108

p

113

p

Var. 13

118

dim.

5 1

124

1 1 4 1

5 1 2 1 5

130

1 1 3

136 Var. 14

1 2 4

2 1 1

141

3 1 4

*f*

1 3

146

3 2 3 2 4

1 1 1 1 2

4 2 5 3 1

# GRAND VALS

25

*dolce con anima*

6

*pp* *cresc.*

12

*f* *p*

17

*f* *p*

21

1. 2. *f* *tr*

The musical score is for a piece in 3/4 time, starting in the key of B-flat major. It consists of five systems of music, each with a treble and bass staff. The first system (measures 1-5) is marked *dolce con anima* and features several trills (*tr*) and accents (*>*) in the right hand. The bass line is simple, with some chords marked *Red.* and *\**. The second system (measures 6-11) begins with a *pp* dynamic and includes a *cresc.* marking. The third system (measures 12-16) features a *f* dynamic in the right hand and a *p* dynamic in the left hand, with *Red.* and *\** markings. The fourth system (measures 17-20) continues with *f* and *p* dynamics. The fifth system (measures 21-24) includes a first and second ending, with a *f* dynamic and a trill (*tr*) in the right hand.

25

Red. \* Red. \* Red. \*

30

*p* *f* Red. \*

35

*mf* *p* Red. \*

40

*tr* *pp dolce* *tr* *tr* *tr*

45

*ff* *p* *col ped.*



50

*pp* *poco a poco cresc.*

Red. \* Red. \* Red.

56

*f* *p*

\* Red. \*

62

*dolce* *tr*

Red. \* Red. \* Red. \*

68

*pp* *tr*

Red. \*

74

*p* *tr*

Red. \*

79

*dolce* *mf* *sempre cresc.* *f*

*red.* \* *red.* \* *red.* \*

85

*sempre f e ben marcato* *mf* *decresc.*

\*

91

*ff*

*red.* \*

97

*red.* \*

103

*p* *p*

108

8

*f*

*Red.* \*

113

*Red.* \*

*Red.* \*

Fine

119

TRIO

*p dolcissimo*

*Red.* \* *Red.* \* *Red.* \* \*

125

*f*

*Red.* \*

131

*p*

1. 2.

*Red.* \* *Red.* \*

135

*lusingando*

Red. \*

140

Red. \*

145

Red. \*

150

D.C. al Fine

Red. \*

# FANTASI

26

Op. 7

Allegretto

*pp*

*sost.*

*pp*

6

*sost.*

*sempre p*

11

16

*con espressione*

*Red.* *Red.* \*

20

*Red.* *Red.* \*

24 *fv*

28 *dolce*

33

38 *p* *dim.* *ff* *rit. e dim.*

43 *Allegro con brio* *p* *ff*

48 *p*

54

*f* *p*

red. \*

60

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

red. \*

65

*p* *fz* *ff* *p con grazia*

red. \*

71

red. \*

76

*cresc.* *f*

red. \*

82

*cresc.* *decresc.* *p* *cresc.*

red. \*

87 *poco rit.*  
*decresc.* *p* *f* *risoluto*

92 *a tempo*  
*p*

97 *p* *cresc.*

102 *p* *cresc.*

107 *f* *p* *f*

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



117

*scherzando*

122

*cresc.* *f*

127

132

*ff risoluto* *pp* *ff*

*Red. \**

139

*pp* *molto legato e dolce*

146

*ff* *p*

*Red. \**

152

*cresc.*  
*ff*  
*p*  
*ff*

Red. \*

158

*con anima*

164

169

*con fuoco*

174

*sempre cresc.*

178

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

183

*p cresc. f p cresc.*

ped. \*

188

193

*con fuoco*

\*

198

*p mf cresc.*

\*

203

*f*

\*

208

*poco a poco ritard. e dim.*

\*

Tempo I (Allegretto)

214

Musical score for measures 214-218. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests. There are dynamic markings *red.* and *\*.* in the lower staff.

219

Musical score for measures 219-222. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with intricate rhythmic patterns and articulation marks.

223

Musical score for measures 223-226. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. There are dynamic markings *red.* and *\*.* in the lower staff.

227

Musical score for measures 227-231. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

232

*dolce*

Musical score for measures 232-235. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The word *dolce* is written in the upper staff. There are dynamic markings *red.* and *\*.* in the lower staff.

236

Musical score for measures 236-239. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The word *p* is written in the lower staff, and *diminuendo* is written in the upper staff. A dashed line with the number 8 above it spans across measures 236-239.

240

*ff* *rit. e dimin.*

245 *Allegro con brio*

*p* *ff*

251

*p*

257

*p*

263

*p* *cresc.*

268

*al* *ff*

273

decresc. p

Detailed description: This system contains measures 273 through 277. The music is in a minor key with a key signature of two flats. The right hand features a continuous eighth-note melody with various accidentals. The left hand provides a harmonic accompaniment with chords and some eighth-note patterns. Performance markings include 'decresc.' (decrescendo) and 'p' (piano).

278

cresc.

Detailed description: This system contains measures 278 through 283. The right hand continues with eighth-note patterns, while the left hand has a more active role with eighth-note accompaniment. A 'cresc.' (crescendo) marking is present in the right hand.

284

f dim.

Detailed description: This system contains measures 284 through 288. The right hand has a more melodic line with slurs and accents. The left hand has a steady accompaniment. Performance markings include 'f' (forte) and 'dim.' (diminuendo).

289

con grazia

rit. \*

Detailed description: This system contains measures 289 through 295. The right hand has a melodic line with a slur and a fermata. The left hand has a steady accompaniment. Performance markings include 'con grazia' and 'rit.' (ritardando) with an asterisk.

296

grazioso

Detailed description: This system contains measures 296 through 301. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Performance marking is 'grazioso'.

302

f risoluto pp rit. a tempo p

Detailed description: This system contains measures 302 through 307. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Performance markings include 'f risoluto', 'pp rit.' (pianissimo ritardando), and 'a tempo p' (piano).

309

red. \*

314

red. \*

319

crescendo

323

f molto con fuoco sin' al Fine

red.

327

red. \*

331

p leggiero

red. \*

335

339

344

349

353

358



# KLAVERSTYKKE, 1837

27

Andantino

*p* *cresc.*

5 *f* *dim.* *p*

9

13 *smorz.*

# INTRODUKTION OG ANDANTINO RELIGIOSO

28

## INTRODUCTION Allegro non tanto

Op. 26

pp mf pp

Red. \* Red. \* Red. \* Red. \* Red. \*

The first system of the Introduction consists of four measures. The music is in 12/8 time and B-flat major. It begins with a piano (*pp*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*pp*) section. The notation includes various articulations and dynamics.

5 poco accel. ritenuto

The second system of the Introduction consists of four measures, numbered 5 to 8. It continues the piece with a *poco accel.* (slight acceleration) and a *ritenuto* (slowing down) section. The notation includes various articulations and dynamics.

9 Andantino pp dolce

The third system of the Introduction consists of four measures, numbered 9 to 12. The tempo changes to *Andantino*. The music is marked *pp dolce* (piano and sweet). The notation includes various articulations and dynamics.

13 smorz. rit. a piacere p

The fourth system of the Introduction consists of five measures, numbered 13 to 17. It begins with a *smorz.* (diminuendo) section, followed by a *rit. a piacere* (ritardando at the performer's discretion) section, and ends with a piano (*p*) section. The notation includes various articulations and dynamics.

18 ANDANTINO RELIGIOSO sostenuto e dolce dim.

The first system of the *Andantino Religioso* consists of four measures, numbered 18 to 21. The tempo is *Andantino Religioso*. The music is marked *sostenuto e dolce* (sustained and sweet). It ends with a *dim.* (diminuendo) section. The notation includes various articulations and dynamics.

22

dim.

This system contains measures 22 through 25. The music is in a minor key. Measure 22 features a complex chordal texture in the right hand with a descending line in the left hand. Measure 23 has a similar texture with some grace notes. Measure 24 shows a shift in the right hand's texture. Measure 25 ends with a *dim.* (diminuendo) marking.

26

cresc.

*Red.* \*

This system contains measures 26 through 28. Measure 26 has a *cresc.* (crescendo) marking. Measure 27 features a *Red.* (ritardando) marking and an asterisk. Measure 28 continues the texture with another *Red.* and asterisk.

29

smorz. poco cresc. p

*Red.* \*

This system contains measures 29 through 32. Measure 29 starts with a *smorz.* (smorzando) marking. Measure 30 has a *poco cresc.* marking. Measure 31 has a *p* (piano) marking. Measure 32 ends with a *Red.* and asterisk.

33

cresc.

*Red.* \*

This system contains measures 33 through 35. Measure 33 has a *cresc.* marking. Measure 34 and 35 continue the texture with *Red.* and asterisk markings.

36

f dim. smorz. dolcissimo

*Red.* \*

This system contains measures 36 through 38. Measure 36 starts with a *f* (forte) marking. Measure 37 has a *dim.* marking. Measure 38 has a *smorz.* marking and a *dolcissimo* marking. The system ends with a *Red.* and asterisk.

39

smorz. pp

This system contains measures 39 through 41. Measure 39 has a *smorz.* marking. Measure 40 and 41 continue the texture with a *pp* (pianissimo) marking.

42

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

Red. \*

45

*f*

Red. \*

48

*f* *pp*

Red. \*

51

*dim.* *pp* *tranquillo*

Red. \*

54

*pp* *cresc.* *f*

Red. \*

58

*stringendo* *p dolce*

Red. \*

61

*pp* *smorz.*

Red. \* Red. \*

64

Red. \*

68

*cresc.* *f*

Red. \* Red. \* Red. \*

71

*f* *dim.* *pp sost.*

Red. \* Red. \*

75

*mf*

*red.* \*

78

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

*red.* \* *red.* \* *red.* \* *red.* \*

81

*pp tranquillo*

84

87

*dolce*

90

*smorz.* *pp*

*red.* \*

# GAMLE MINDER

29

The musical score for "Gamle Minder" is written in 6/8 time and consists of five systems of music. The key signature has two flats (B-flat and E-flat). The score begins with a piano (*p*) dynamic. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand. The second system (measures 5-8) continues the piece with similar textures. The third system (measures 9-13) includes dynamic markings for *cresc.*, *f*, and *dim.*. The fourth system (measures 14-16) features a first ending bracket and a *f* dynamic marking. The fifth system (measures 17-20) features a second ending bracket and a *p* dynamic marking.

21

Musical score for measures 21-24. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in measure 24.

25

Musical score for measures 25-28. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *dim.* (diminuendo) in measure 25, *smorz.* (ritardando) in measure 27, and *p sost.* (piano sostenuto) in measure 28.

29

Musical score for measures 29-32. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *f* is present in measure 29.

33

Musical score for measures 33-35. The right hand has a melodic line with eighth notes, and the left hand has a complex accompaniment with chords and eighth notes. A dynamic marking of *f* is present in measure 33. A first ending bracket is shown above measures 34 and 35.

36

Musical score for measures 36-39. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment. A dynamic marking of *f* is present in measure 36.



39

Musical score for measures 39-41. The piece is in a minor key (three flats). Measure 39 features a complex chordal texture in the right hand with eighth notes and a steady bass line in the left hand. Measure 40 continues with similar textures, and measure 41 shows a more active right hand with eighth-note patterns.

42

Musical score for measures 42-45. Measure 42 has a busy right hand with sixteenth-note runs and a bass line with dotted rhythms. Measure 43 features a more melodic right hand line. Measures 44 and 45 consist of sustained chords in the right hand and a simple bass line.

46

Musical score for measures 46-50. Measure 46 has a right hand with chords and eighth notes, and a bass line with dotted rhythms. Measure 47 continues with similar textures. Measure 48 has a more active right hand with eighth-note patterns. Measures 49 and 50 feature sustained chords in the right hand and a simple bass line.

51

Musical score for measures 51-54. Measure 51 has a right hand with chords and eighth notes, and a bass line with dotted rhythms. Measure 52 continues with similar textures. Measure 53 has a more active right hand with eighth-note patterns. Measure 54 features sustained chords in the right hand and a simple bass line.

55

Musical score for measures 55-58. Measure 55 has a right hand with chords and eighth notes, and a bass line with dotted rhythms. Measure 56 features a right hand with eighth-note patterns and a bass line with dotted rhythms. Measure 57 has a right hand with eighth-note patterns and a bass line with dotted rhythms. Measure 58 features sustained chords in the right hand and a simple bass line.

58

Musical score for measures 58-61. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 58 features a melodic line in the right hand with eighth notes and a bass line with chords. Measures 59-61 show a more complex texture with chords and melodic fragments in both hands, including some grace notes.

62

Musical score for measures 62-64. Measure 62 continues the melodic development in the right hand. Measures 63-64 feature a series of chords in the bass line and melodic lines in the right hand, with some grace notes and slurs.

65

Musical score for measures 65-68. Measure 65 shows a melodic line in the right hand with eighth notes. Measures 66-68 continue with a mix of chords and melodic lines in both hands, including some grace notes.

69

Musical score for measures 69-73. Measure 69 features a melodic line in the right hand with eighth notes. Measures 70-73 show a series of chords in the bass line and melodic lines in the right hand, with some grace notes.

74

Musical score for measures 74-77. Measure 74 features a melodic line in the right hand with eighth notes. Measures 75-77 show a series of chords in the bass line and melodic lines in the right hand, with some grace notes.

# HAMBORGER-SKOTSK

30

*ff*

6

*p dolce*

12

*dim.*

*f*

17

*dolce e leggiero*

22

*dim.*

*p*

*ff*

*p*

1. 2.

Detailed description: This is a piano score for the piece 'Hamborger-Skotsk'. The music is written in 2/4 time and consists of five systems of two staves each (treble and bass clef). The first system starts with a forte (*ff*) dynamic. The second system begins at measure 6 and includes a *p dolce* marking. The third system starts at measure 12 and features a *dim.* (diminuendo) marking followed by a *f* (forte) dynamic. The fourth system begins at measure 17 and is marked *dolce e leggiero*. The fifth system starts at measure 22 and contains dynamic markings of *dim.*, *p*, *ff*, and *p*. The score includes various musical notations such as chords, single notes, and rests, along with first and second endings at the end of the piece.

27

Musical score for measures 27-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many beamed notes and chords. Dynamic markings include *f* and *ff* in the final measures.

33

Musical score for measures 33-37. The system consists of two staves. The key signature has one flat. The music is characterized by a slower tempo, indicated by the *marc.* marking. The texture is dense with many beamed notes and chords. Dynamic markings include *v* (pizzicato) in the bass staff.

38

Musical score for measures 38-42. The system consists of two staves. The key signature has one flat. The music features a complex texture with many beamed notes and chords. Dynamic markings include *dim.*, *p*, and *dolce*.

43

Musical score for measures 43-47. The system consists of two staves. The key signature has one flat. The music features a complex texture with many beamed notes and chords.

48

Musical score for measures 48-52. The system consists of two staves. The key signature has one flat. The music features a complex texture with many beamed notes and chords.

53

Musical score for measures 53-58. The system consists of two staves. The key signature has one flat. The music features a complex texture with many beamed notes and chords. Dynamic markings include *dim.* and *mf*. The system concludes with a first ending (1.) and a second ending (2.).

# CANZONETTA

31

Andante

*pp sempre sostenuto  
ben marcato il canto*

*f*

5

*f*

*pp*

9

*pp*

*cresc.*

13

*p*

*f*

1. 3

*poco più animato*

16

2.

*sempre pp e legato*

6 6

19 *rubato* *a tempo*

22 *pp* *smorz.*

25 *dim.* *p*

29

33 *p* *pp*

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

Detailed description: This page of a musical score for piano, measures 19 through 40, is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score is divided into six systems, each with a treble and bass clef staff. Measure 19 begins with a *rubato* marking, followed by *a tempo*. The piece features complex textures with sixteenth-note runs in the bass and chords in the treble. Dynamics range from *pp* (pianissimo) to *p* (piano). Articulations include accents, slurs, and breath marks. Fingerings are indicated with numbers 1-5, and some passages are marked with '6' or '3'. The score concludes with a *pp smorz.* (pianissimo, decrescendo) marking in measure 40.

# INDFALD

32

I

Moderato grazioso

3

6

10

1.

2.

II

Allegro

*f* *p*

6

*f*

12

*p*



# SANG UDEN ORD. HJEMVEE

33

Allegro poco agitato

Musical score for measures 1-6. The piece is in G major (one sharp) and 12/8 time. The tempo is marked 'Allegro poco agitato'. The first measure starts with a piano (*p*) dynamic. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords and eighth notes. A crescendo hairpin is visible over measures 3 and 4.

Musical score for measures 7-10. The tempo remains 'Allegro poco agitato'. Measure 7 starts with a mezzo-forte (*mf*) dynamic. At the end of measure 10, the tempo changes to 'l'istesso movimento' and the dynamic changes to piano (*p*). The score consists of two staves. A crescendo hairpin is visible over measures 9 and 10.

Musical score for measures 11-16. The tempo is 'l'istesso movimento'. The score consists of two staves. The treble staff features a melodic line with some grace notes and slurs. The bass staff provides a steady accompaniment.

Musical score for measures 17-20. The tempo changes to 'Tempo I'. The first measure of this system is marked 'smorz.' (ritardando). The second measure starts with a piano (*p*) dynamic. The score consists of two staves. A crescendo hairpin is visible over measures 18 and 19.

20

Musical score for measures 20-22. Treble clef, bass clef, key signature of three sharps (F#, C#, G#), common time. Measure 20: Treble has eighth notes, bass has eighth notes. Measure 21: Treble has a half note, bass has eighth notes. Measure 22: Treble has eighth notes, bass has eighth notes.

23

Musical score for measures 23-25. Treble clef, bass clef, key signature of three sharps, common time. Measure 23: Treble has eighth notes, bass has eighth notes. Measure 24: Treble has eighth notes, bass has eighth notes. Measure 25: Treble has a half note, bass has eighth notes. Dynamics: *pp*.

26

Musical score for measures 26-30. Treble clef, bass clef, key signature of three sharps, common time. Measure 26: Treble has chords, bass has triplets. Measure 27: Treble has chords, bass has triplets. Measure 28: Treble has chords, bass has triplets. Measure 29: Treble has chords, bass has triplets. Measure 30: Treble has chords, bass has chords. Dynamics: *dim. e rit.*, *risol.*

31

Musical score for measures 31-33. Treble clef, bass clef, key signature of three sharps, common time. Measure 31: Treble has chords, bass has eighth notes. Measure 32: Treble has chords, bass has eighth notes. Measure 33: Treble has chords, bass has eighth notes. Dynamics: *dim.*, *p*, *f*, *f*. First and second endings.

34

Musical score for measures 34-37. Treble clef, bass clef, key signature of three sharps, common time. Measure 34: Treble has triplets, bass has eighth notes. Measure 35: Treble has triplets, bass has eighth notes. Measure 36: Treble has chords, bass has eighth notes. Measure 37: Treble has chords, bass has eighth notes. Dynamics: *smorz.*, *f*, *pp*.

# OM FORAARET

34

Presto

*p* *grazioso*

7

13 *ff*

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

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

31 *ten. ten.*

*p f p*

37

*f p*

42<sup>1</sup> | 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 leggiero 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

The musical score is written for piano in 3/4 time, with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system starts with a *ff* dynamic and the instruction *risoluto energico*. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system begins with a *ff* dynamic and includes a *p* dynamic marking. The third system starts with a *p* dynamic and contains a trill in the right hand. The fourth system begins with a *ff* dynamic. The fifth system starts with a *pp* dynamic and includes several trills in the left hand, some marked with an asterisk (\*). The score concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

31

pp

red. \* red.\*

red. \*

red. \*

red. \*

red. \*

ten.

37

pp

red. \*

red. \*

red. \*

red. \*

ten.

43

pp

red. \*

red. \*

red. \*

red. \*

red. \*

49

ff risol.

p

3

3

57

ff

3

3

3



62

*tr*  
*p*

68

*p* *\**

74

*pp* *sostenuto*

80

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

86

*f* *p*

*\**

# LANGSOM VALS

36

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The first two measures of the left hand are marked with a 'ped.' (pedal) symbol.

Musical notation for measures 5-8. The right hand continues the melodic line. The left hand accompaniment features chords with a fermata over the final measure. The piece concludes with a double bar line and repeat signs. A dynamic marking of *f* (forte) is present at the end.

Musical notation for measures 9-12. The right hand has a melodic line with a long phrase spanning measures 10 and 11. The left hand accompaniment consists of chords with dynamic markings of *p* (piano) and *f* (forte) alternating. A fermata is placed over the final measure of the right hand.

Musical notation for measures 13-16. The right hand continues with a melodic line. The left hand accompaniment features chords with dynamic markings of *p* and *f*. The piece ends with a double bar line and repeat signs.

# STAMBOGSBLAD

(Stork, Stork Langeben)

37

Allegro vivace

*p leggieri* Stork! Stork! Lan-ge-ben,

4 hvor var du saa læn-ge *mf* *p*

*p dolce*

8

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

16 *p* *fp* *dim.* *p*

Red. \* Red. \* Red. \* Red. \*

# 'DEN 20<sup>DE</sup> JANUAR 1848'

38

Moderato, non troppo ♩ = 92

pp

The first system of the musical score, measures 1-4. It features a piano introduction in a minor key with a common time signature. The music is marked *pp* (pianissimo). The right hand has a melodic line with some grace notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

5

The second system of the musical score, measures 5-8. The melodic line in the right hand continues with grace notes and slurs. The left hand maintains its accompaniment. The dynamics are consistent with the first system.

9

*p* *p* *mf*

The third system of the musical score, measures 9-12. The right hand features a triplet of eighth notes in measure 11. The dynamics are marked *p* (piano) in measures 9 and 10, *p* in measure 11, and *mf* (mezzo-forte) in measure 12. The left hand continues with its accompaniment.

13

*p* *sostenuto*

The fourth system of the musical score, measures 13-16. The right hand has a melodic line with a slur over measures 14 and 15. The dynamics are marked *p* (piano) in measure 13 and *sostenuto* (sustained) in measure 14. The left hand continues with its accompaniment.

\* 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*  
*smorz.*  
*fz*  
*dim.*

Musical score for measures 39-43. The piece is in a minor key. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include piano (*p*), fortissimo (*fz*), and decrescendo (*dim.*). The tempo marking *smorz.* (ritardando) is present.

44

Musical score for measures 44-47. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent. Dynamics include piano (*p*) and fortissimo (*fz*).

48

48

*p*  
*p*

Musical score for measures 48-51. The right hand features a triplet of eighth notes in measure 50. Dynamics include piano (*p*).

52

52

*dim.*  
*pp*  
*fz*

Musical score for measures 52-55. The right hand has a melodic line with slurs and accents. The left hand accompaniment is sparse. Dynamics include decrescendo (*dim.*), pianissimo (*pp*), and fortissimo (*fz*).

56

56

*pp*

Musical score for measures 56-61. The right hand features a melodic line with slurs and accents. The left hand accompaniment is sparse. Dynamics include pianissimo (*pp*).

62

62

*p*

Musical score for measures 62-65. The right hand features a melodic line with slurs and accents. The left hand accompaniment is sparse. Dynamics include piano (*p*).

68

*dolce*

This system contains measures 68 through 73. The music is in a minor key with a key signature of three flats. The right hand features a melodic line with slurs and a crescendo leading to a *dolce* marking. The left hand provides harmonic support with chords and moving lines.

74

*dim.* *p*

This system contains measures 74 through 79. It begins with a *dim.* (diminuendo) marking. The right hand has a melodic line with a slur and a *p* (piano) dynamic marking. The left hand continues with harmonic accompaniment.

80

*smorz.* *e* *dim.*

This system contains measures 80 through 85. It starts with a *smorz.* (ritardando) marking, followed by a fermata over measure 81. The right hand has a melodic line with a slur and a *dim.* marking. The left hand has a steady accompaniment.

86

*sempre pp*

This system contains measures 86 through 90. It begins with a *sempre pp* (pianissimo) marking. The right hand features a melodic line with a slur and a triplet of eighth notes in measure 89. The left hand has a consistent accompaniment.

91

*ritenuto* *a tempo* *fz*

This system contains measures 91 through 95. It starts with a *ritenuto* (ritardando) marking. The right hand has a melodic line with a slur and a *fz* (forzando) marking. The left hand has a steady accompaniment.

96

This system contains measures 96 through 101. The right hand has a melodic line with slurs and a final cadence. The left hand has a steady accompaniment.

# LANGSOM MENUET

39

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A *dim.* (diminuendo) marking is present at the end of measure 5.

Musical notation for measures 6-10. The melody continues with more complex rhythmic patterns, including some sixteenth-note runs. The left hand accompaniment remains consistent with the previous section.

Musical notation for measures 11-16. The piece concludes with a final cadence in the right hand. A *Fine* marking is placed at the end of measure 16.

Musical notation for measures 17-22. The tempo changes to *Allegro*. The right hand features a more active melody with eighth-note patterns, and the left hand accompaniment becomes more rhythmic. A *segue* marking is placed below measure 17.

Musical notation for measures 23-27. The melody in the right hand continues with eighth-note patterns, and the left hand accompaniment remains active. A *v* (accrescendo) marking is present above measure 23.

Musical notation for measures 28-31. The piece concludes with a final cadence in the right hand. A *v* (accrescendo) marking is present above measure 28.

D.C. al Fine



# KLAVERSTYKKE, 1849

40

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) begins with a forte (*f*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic. The second staff (bass clef) provides a simple accompaniment with quarter notes and rests.

5

Musical notation for measures 5-8. The first staff (treble clef) continues with the melodic line, starting with a forte (*f*) dynamic and a crescendo to piano (*p*). The second staff (bass clef) continues the accompaniment.

Fine

9

Musical notation for measures 9-12. The first staff (treble clef) features a melodic line with a forte (*f*) dynamic in measure 9, followed by a piano (*p*) dynamic in measure 10. The second staff (bass clef) continues the accompaniment.

13

Musical notation for measures 13-16. The first staff (treble clef) continues the melodic line with a forte (*f*) dynamic in measure 13, followed by a piano (*p*) dynamic in measure 14. The second staff (bass clef) continues the accompaniment.

D.C. al Fine

# ALBUMSBLAD

41

Allegretto

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto'. The first measure is marked *p* (piano). The second measure is marked *legiero*. The bass line features a rhythmic pattern of eighth notes with accents, marked with a 'ped.' symbol and an asterisk. The treble line has a melodic line with accents. A slur covers measures 2-4.

Second system of musical notation, measures 5-8. The treble line continues with a melodic line. The bass line has a rhythmic pattern of eighth notes with accents. A slur covers measures 5-8.

Third system of musical notation, measures 9-13. The treble line features chords and melodic fragments. The bass line has chords and a melodic line. A slur covers measures 9-13.

Fourth system of musical notation, measures 14-18. The tempo is marked *a tempo*. The first measure is marked *p*, the second *pp* (pianissimo), the third *poco ritenuto* (slightly ritardando), the fourth *mf* (mezzo-forte), and the fifth *f* (forte) with a triplet. The bass line has chords and a melodic line. A slur covers measures 14-18.

Fifth system of musical notation, measures 19-24. The tempo is marked *con fuoco* (with fire). The first measure is marked *p*. The piece features triplet figures in both hands. The final measure is marked *p espressivo* (piano, expressive). A slur covers measures 19-24.



54

*pp*

58

62

*p*

67

73

*pp* *smorz.*

79

# POLKAMÆSSIG

42

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The notation consists of a grand staff with a treble and bass clef. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment of quarter notes. Dynamic markings include *fp* (fortissimo piano) for measures 1-3 and *f* (forte) for measure 4.

Musical notation for measures 5-8. The notation continues with the same rhythmic structure. Measure 5 starts with a *p* (piano) dynamic. Measure 6 features a *f* (forte) dynamic. Measure 7 has a *fp* (fortissimo piano) dynamic, and measure 8 ends with a *p* (piano) dynamic. A repeat sign is present at the end of measure 8.

Musical notation for measures 9-14. Measure 9 begins with a *fp* (fortissimo piano) dynamic. Measure 10 has a *p* (piano) dynamic. Measures 11-14 continue with various dynamics and articulation marks, including accents and slurs, maintaining the piece's rhythmic character.

Musical notation for measures 15-19. Measures 15-19 feature a consistent *fp* (fortissimo piano) dynamic throughout. The notation shows a continuation of the rhythmic patterns established in the previous measures, with the right hand playing chords and eighth notes, and the left hand providing a steady accompaniment.

20

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

25

*dolce*

30

*p*

34

1. 2. *p* D.C.

# SCT. HANSAFTEN VALS

43

## INDLEDNING INTRODUCTION

Musical score for the introduction of 'Sct. Hansaften Vals'. The piece is in 3/4 time and D major. It begins with a piano introduction marked *f risoluto*. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The introduction concludes with a *dim.* (diminuendo) marking and a fermata. Below the staff, there are two asterisks: one under the first measure and one under the final measure.

## VALS WALTZ

Musical score for the first system of the waltz, starting at measure 9. The tempo is marked *p* (piano). The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Below the staff, there are two asterisks: one under the first measure and one under the second measure.

Musical score for the second system of the waltz, starting at measure 15. The right hand continues the melodic line with slurs and accents, and the left hand continues the rhythmic accompaniment.

Musical score for the third system of the waltz, starting at measure 21. The right hand continues the melodic line with slurs and accents, and the left hand continues the rhythmic accompaniment. The dynamic marking changes to *mf* (mezzo-forte) in the third measure.

Musical score for the fourth system of the waltz, starting at measure 27. The right hand continues the melodic line with slurs and accents, and the left hand continues the rhythmic accompaniment. The system concludes with a fermata and a final chord. Below the staff, there are two asterisks: one under the first measure and one under the final measure.

33

39

46

53

59



65

*p*

70

*p*

75

*p*

80

*mf*

85

*dim.*

Red. \* Red. \*

90

red. \* red. \* red. \*

94

*p* *mf* red. \*

98

red. \* red. \* *fp* *dim.*

103

*f* red. \* red. \*

107

red. \* red. \*

# SJÆLLANDSK REEL

44

*Allegro agitato*

Pianoforte

*p*

7

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

15

*f*

20

1. 2.

*dim.* *p* *f*

23

29

*p* *cresc.* *f*

Red.

35

1. 2.

*p*

Red.

39

*p* *p*

Red. \* Red. \*

Red. \* Red. \*

45

*f*

Red. \*

51

Red. \* Red. \*

57

*p*

Red. \* Red. \*

63

*cresc.* *f* *dim.*

*Red.* \*

This system contains measures 63 through 69. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *cresc.*, *f*, and *dim.*. Performance markings include *Red.* and an asterisk.

70

*p* *p* *cresc.*

*Red.*

This system contains measures 70 through 76. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamics include *p* and *cresc.*. A *Red.* marking is present.

77

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

*Red.*

This system contains measures 77 through 83. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. Dynamics include *f*, *fp*, *cresc.*, and *f*. A *Red.* marking is present.

84

*p* *cresc.*

\* *Red.* \* # # # # # # # # # #

This system contains measures 84 through 90. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *p* and *cresc.*. There are multiple *Red.* markings and sharp signs in the bass line.

91

*f* *rfz*

*Red.* \* *Red.* \* *Red.* \* \* *Red.* \*

This system contains measures 91 through 97. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *rfz*. There are multiple *Red.* markings and asterisks.

98

This system contains measures 98 through 104. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The system concludes with a double bar line.

# BELLMANSKE BILLEDER

45

## Menuetter

Allegro non troppo (♩ = 100)

*f marcato pp*

*ritenuto assai* *a tempo* *f p*

*ritenuto assai* *a tempo* *f*

8 5

8

11

13

\* \* \* \* \*

15

dim. *p* m.d. *cresc.*

Red. \*

Detailed description: This system contains measures 15 and 16. Measure 15 features a piano introduction with a dynamic marking of *dim.* and *p*. Measure 16 begins with a *m.d.* (mezzo-dolce) dynamic and a *cresc.* (crescendo) marking. The bass line includes a *Red.* (ritardando) marking and an asterisk. The treble line has a slur over the first half of the measure.

17

*fz*

Red.

Detailed description: This system contains measures 17 and 18. Measure 17 has a slur over the first half and a *fz* (forzando) dynamic marking. Measure 18 features a triplet of eighth notes in the treble line. The bass line has a *Red.* marking.

19

*p* *fz* *p* *più lento*

Red. \*

Detailed description: This system contains measures 19 and 20. Measure 19 has a *fz* dynamic, followed by a *p* dynamic. Measure 20 is marked *più lento* and contains triplet markings in both staves. The bass line has a *Red.* marking and an asterisk.

21

*p* *pp* *ritard.*

Red. \*

Detailed description: This system contains measures 21 and 22. Measure 21 has a *p* dynamic and a *ritard.* (ritardando) marking. Measure 22 has a *pp* (pianissimo) dynamic. The bass line has a *Red.* marking and an asterisk.

24

m.s. m.d.

Red. \*

Detailed description: This system contains measures 24 and 25. Measure 24 has a *m.s.* (mezzo-solito) dynamic. Measure 25 has a *m.d.* dynamic and a slur over the first half. The bass line has a *Red.* marking and an asterisk. The system ends with a double bar line and a 3/4 time signature.

MENUETTO I  
Moderato (♩ = 88)

26 *mf* 3 3 *mf* 3 3

31 3 3 3 3

37 *dim.* 3 3 3 3

44 3 3 *f* *p*

50 *p sostenuto* *ten.* *ten.* *fp*

57 *cresc.* *dim.* *p sostenuto*



63

fp dim. p mf

Red. \*

Detailed description: This system contains measures 63 through 69. The music is in a minor key. The right hand features a melodic line with various articulations and dynamics, including *fp* (fortissimo piano), *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). The left hand provides harmonic support with chords and some triplet patterns. There are two 'Red.' (Reduction) markings with asterisks in the left hand.

70

Detailed description: This system contains measures 70 through 76. The right hand has a prominent triplet pattern in the upper register. The left hand continues with harmonic accompaniment, including some triplet patterns in the lower register.

77

Red. \*

Detailed description: This system contains measures 77 through 81. The right hand features a triplet pattern. The left hand has a triplet pattern in the lower register. A 'Red.' (Reduction) marking with an asterisk is present in the left hand.

82

f p smorz.

Detailed description: This system contains measures 82 through 88. The right hand has a melodic line with dynamics *f* (forte), *p* (piano), and *smorz.* (ritardando). The left hand has a rhythmic accompaniment. A 'Red.' (Reduction) marking with an asterisk is present in the left hand.

89

pp riten. smorz.

Red. \*

Detailed description: This system contains measures 89 through 94. The right hand starts with a *pp* (pianissimo) dynamic and includes a triplet pattern. The tempo is marked *riten.* (ritardando) and *smorz.* (ritardando). The left hand has a simple accompaniment. There are two 'Red.' (Reduction) markings with asterisks in the left hand.

95 Più moto (♩ = 144)

Musical score for measures 95-101. The piece is in 3/4 time. The right hand starts with a piano (*pp*) dynamic and features a melodic line with slurs and ties. The left hand provides harmonic support with chords and moving lines. Performance markings include *m.s.* (mezzo sostenuto) above the staff, *m.d.* (mezzo decrescendo) with a hairpin, and *ritenuto* at the end of the system. A *Red.* (Reduction) symbol is present below the bass staff.

102 *a tempo*

Musical score for measures 102-106. The right hand features a melodic line with a slur and a crescendo leading to a *p* dynamic, marked *con anima*. The left hand has a steady accompaniment. A *Red.* symbol is located below the bass staff.

107

Musical score for measures 107-111. The right hand continues the melodic line with slurs and ties, ending with a *p* dynamic and *smorz.* (diminuendo) marking. The left hand accompaniment is consistent. A *Red.* symbol is below the bass staff.

MENUETTO II  
Allegro moderato (♩ = 116)

112

Musical score for measures 112-117. The right hand has a melodic line with slurs and ties, marked *f risoluto*, *pp e rit.*, and *f con anima*. The left hand accompaniment is simple. A *Red.* symbol is below the bass staff.

118

Musical score for measures 118-123. The right hand has a melodic line with slurs and ties, ending with a *p* dynamic. The left hand accompaniment is consistent. A *Red.* symbol is below the bass staff.

124

*f marc.*

Red. \*

130

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

Red. \*

136

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

Red. \*

142 *a tempo*

*mf*

Red. \*

148

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

Red. \*



188

*pp* *smorz.*

Red. \*

194 *a tempo*

*p*

Red. \*

200

*f*

Red. \* Red. \* Red. \*

207

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

Red. \* Red. \* Red. \*

213

*pp* *poco riten.* *pp* *f*

Red. \*

219 *a tempo*  
*con anima*

225 *cresc.*

231 *a tempo*  
*dim. e rit.* *pp* *p* *cre -*

237 *scen - - - - do e accelerando poco a poco* *mf*

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

250 *ff*

# STAMBOGSBLAD

46

Andante sostenuto

The first system of musical notation consists of two staves, treble and bass clef, in common time. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The piece is in the key of G major, indicated by two sharps (F# and C#).

The second system of musical notation consists of two staves, treble and bass clef, in common time. The treble staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piece is in the key of G major, indicated by two sharps (F# and C#).

# AFTENSTEMNING

47

Poco Andante

Musical notation for measures 1-3. The piece is in 3/4 time. The right hand features a melody with a *mf* dynamic and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 4-6. Measure 4 begins with a *dim.* dynamic. Measures 5 and 6 feature prominent triplets in both hands, with the right hand starting at a *pp* dynamic. The piece concludes with a *mf* dynamic.

Musical notation for measures 7-9. This section continues with complex triplet patterns in both hands. The right hand has a *mf* dynamic, and the left hand features a *mf* dynamic. The music is characterized by intricate rhythmic patterns.

Musical notation for measures 10-12. Measure 10 starts with a *p* dynamic. Measure 11 features a *fp* dynamic. Measure 12 ends with a *p* dynamic and the word "cre - -" (crescendo). The notation includes various dynamic markings and hairpins throughout the section.



13

scen — do

*f* *p* *dim. e*

*Red.* \*

16

*smorz.* *p*

19

*p*

22

*pp* *pp*

*Red.* \*

25

*pp* *pp* *pp*

*Red.* \*

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

# I FOLKEVISE-TONE

48

Moderato

*p* *dim.*

Measures 1-3 of the piece. The music is in G major and common time. The tempo is marked 'Moderato'. The first measure starts with a piano (*p*) dynamic. The melody in the right hand features a series of eighth notes and quarter notes, with some slurs. The bass line consists of chords and single notes. A 'dim.' (diminuendo) marking is present in the third measure.

4

Measures 4-6. Measure 4 begins with a repeat sign. The melody continues with eighth notes and quarter notes. A slur covers measures 5 and 6. The bass line provides harmonic support with chords and single notes.

7

*dim.* *smorz.*

Measures 7-9. Measure 7 starts with a 'dim.' (diminuendo) marking. The melody is characterized by a series of eighth notes. Measure 9 ends with a 'smorz.' (ritardando) marking. The bass line continues with chords and single notes.

10

*mf* *mf* *dim.*

Measures 10-13. Measure 10 begins with a repeat sign. The melody features a series of eighth notes and quarter notes. The dynamic markings are *mf* (mezzo-forte) in measures 11 and 12, followed by a 'dim.' (diminuendo) marking in measure 13. The bass line consists of chords and single notes.

# ALBUMSBLAD

49

Poco andante

*p*

*p*

*p*

*cresc.*

*p*

*cresc.*

Red.

Red.

Red.

Red.

Red.

29

*fp fp fp*

Measures 29-34: Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with triplets and slurs. Dynamics include *fp* (fortissimo piano) and *p* (piano).

35

*p*

Measures 35-40: Treble clef continues the melodic line. Bass clef features triplets and slurs. Dynamics include *p* (piano) and *Red.* (ritardando).

41

*p* *cresc. assai*

Measures 41-44: Treble clef has a melodic line with slurs. Bass clef has triplets and slurs. Dynamics include *p* (piano) and *cresc. assai* (crescendo assai). *Red.* (ritardando) markings are present below the bass line.

45

*f* *mf* *p smorz.*

Measures 45-49: Treble clef has a melodic line with slurs. Bass clef has triplets and slurs. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p smorz.* (piano smorzando). *m.d.* (morendo) is written below the bass line.

50

*mf* *p* *dim.*

Measures 50-55: Treble clef has a melodic line with slurs. Bass clef has triplets and slurs. Dynamics include *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo).

56

*pp* *m.s.*

Measures 56-61: Treble clef has a melodic line with slurs. Bass clef has triplets and slurs. Dynamics include *pp* (pianissimo) and *m.s.* (morendo).

# EFTER MOTIV AF EN SVENSK FOLKEVISE

50

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first measure starts with a piano (*p*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment of chords and single notes.

Musical notation for measures 4-5. Measure 4 is marked with a first ending bracket labeled '1.' and a piano (*p*) dynamic. Measure 5 is marked with a second ending bracket labeled '2.'. The piece concludes with a repeat sign.

Musical notation for measures 6-9. Measure 6 begins with a piano (*p*) dynamic. Measure 8 features a forte-piano (*fp*) dynamic. The notation includes various articulations such as accents and slurs.

Musical notation for measures 10-13. Measure 10 starts with a piano (*p*) dynamic. The piece continues with a mix of eighth-note and quarter-note patterns in both hands.

Musical notation for measures 14-17. Measure 14 is marked with a piano (*p*) dynamic. The piece concludes with a final chord in the right hand and a whole note in the left hand.

# STAMBOGSBLAD N° 1

51

Andante sostenuto  
*passion*

*p una chorda*

*sempre legato*

5

*p*

10

3

*p*

*f*

*p*

Red. \*

15

*f*

*p*

Red.

# STAMBOGSBLAD N° 2

52

Allegretto

Musical notation for measures 1-5. The piece is in G major and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics include *p* (piano) in measure 5. There are two redaction marks (Red.) and an asterisk (\*) in the bottom staff.

Musical notation for measures 6-10. The right hand continues the melodic development. Dynamics include *mf* (mezzo-forte) in measure 8 and *p* (piano) in measure 10. There are two redaction marks (Red.) and an asterisk (\*) in the bottom staff.

Musical notation for measures 11-15. The right hand has a more active melodic line. Dynamics include *p* (piano) in measure 13. There are two redaction marks (Red.) and an asterisk (\*) in the bottom staff.

Musical notation for measures 16-20. The right hand features a melodic line with a *cresc.* (crescendo) marking in measure 17. The left hand has a more complex accompaniment. There are six redaction marks (Red.) and an asterisk (\*) in the bottom staff.

Musical notation for measures 21-25. The right hand has a melodic line with a *smorz.* (smorzando) marking in measure 22. The piece concludes with a final chord. There are four redaction marks (Red.) and an asterisk (\*) in the bottom staff.

# STYKKER FOR JOHAN PETER HARTMANN

53

## I

Musical notation for the first system of piece I, measures 1-5. The right hand (RH) features a melodic line with slurs and accents, starting with a first fingering (1) on the first measure. The left hand (LH) provides a steady accompaniment with a descending eighth-note pattern, with fingerings 5 3 1, 5 2 1, and 5 3 1 indicated.

Musical notation for the second system of piece I, measures 6-10. Measures 6-8 continue the melodic and accompanimental patterns. Measure 9 is marked 'Ende' and features a fermata. Measure 10 begins a new phrase with a first fingering (1) and a slur. The LH accompaniment includes fingerings 3 1 5 3 1.

Musical notation for the third system of piece I, measures 11-15. Measure 11 starts with a second fingering (2) in the RH and a first fingering (1) in the LH. Measure 12 has a fifth fingering (5) in the RH and a first fingering (1) in the LH. Measure 13 has a fifth fingering (5) in the RH and a first fingering (1) in the LH. Measure 14 has a second fingering (2) in the RH and a first fingering (1) in the LH. Measure 15 is marked 'Forfra' and has a first fingering (1) in the RH and a second fingering (2) in the LH.

## II

Musical notation for the first system of piece II, measures 1-3. The RH has a simple melodic line with a first fingering (1) in the first measure. The LH has a steady accompaniment with a first fingering (1) in the first measure.

Musical notation for the second system of piece II, measures 4-6. Measure 4 is the start of a first ending (1.) and a second ending (2.). Measure 5 is the end of the first ending. Measure 6 is the end of the second ending. The RH has a first fingering (1) in measure 4. The LH has a second fingering (2) in measure 4.



# SVANERNE

## Humoreske

54

Allegretto moderato (Vals-Tempo)

Musical notation for measures 1-3. The piece is in 6/8 time and B-flat major. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and accents.

Musical notation for measures 4-5. Measure 4 includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Dynamics range from *f* to *p*. Measure 5 features a forte (*f*) dynamic.

Musical notation for measures 6-7. Measure 6 starts with a forte (*f*) dynamic. Measure 7 features a mezzo-piano (*mp*) dynamic.

Musical notation for measures 8-9. Measure 8 features a forte (*f*) dynamic. Measure 9 continues the melodic and harmonic development.

10 *a tempo, poco più moto*

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

12

*mf* *mf*

14

*mf* *mp*

16 *dim.*

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

19 *fem!...*

8-7

# I EN STAMBOG

55

Musical score for piece 55, 'I EN STAMBOG'. The score is in G major (one sharp) and common time (C). It consists of two staves, treble and bass. The piece begins with a piano (*p*) dynamic. The melody in the treble clef features a series of chords and moving lines, while the bass clef provides a steady accompaniment. The piece concludes with a final chord in the treble clef.

# MARSCH

56

Musical score for piece 56, 'MARSCH'. The score is in G major (one sharp) and common time (C). It consists of two staves, treble and bass. The piece begins with a mezzo-piano (*mp*) dynamic. The melody in the treble clef is characterized by a rhythmic pattern of eighth and sixteenth notes. The bass clef provides a steady accompaniment. The piece concludes with a fortissimo (*ff*) dynamic.

Musical score for piece 56, 'MARSCH', measures 4-6. This section continues the piece from the previous block. It features a treble clef staff with a triplet of eighth notes in measure 4 and a triplet of eighth notes in measure 5. The bass clef staff provides a steady accompaniment. The piece concludes with a fortissimo (*ff*) dynamic.

Musical score for piece 56, 'MARSCH', measures 6-8. This section continues the piece from the previous block. It features a treble clef staff with a triplet of eighth notes in measure 6 and a triplet of eighth notes in measure 7. The bass clef staff provides a steady accompaniment. The piece concludes with a fortissimo (*ff*) dynamic.

9

6 *f* *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

6

11

16

20

*tremolo*

26

*tr* *tr* *fp* *pp* segue allo mode

Allegro moderato

32

36

40

44

48

Musical score for measures 48-51. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

52

Musical score for measures 52-55. The right hand continues the melodic line with some chromaticism, and the left hand maintains the eighth-note accompaniment.

56

Musical score for measures 56-59. The right hand has a more active melodic line with sixteenth notes. The left hand features a triplet of eighth notes in measure 57, followed by a sequence of notes with fingerings 1, 2, 3, 4, and 3.

60

Musical score for measures 60-64. The right hand has a complex melodic line with many accidentals. The left hand has a more rhythmic accompaniment with some chords.

65

Musical score for measures 65-69. The right hand continues with a complex melodic line. The left hand has a more active accompaniment with some chords and eighth notes.



Poco più moderato

70

Musical score for measures 70-73. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Poco più moderato'. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with various chords and intervals.

74

Musical score for measures 74-77. The piece continues in the same key signature and tempo. The bass line features a consistent eighth-note pattern, while the treble line has a more active melody with some chromaticism.

78

Musical score for measures 78-81. The piece continues in the same key signature and tempo. The bass line features a consistent eighth-note pattern, while the treble line has a more active melody with some chromaticism.

Tempo I

82

Musical score for measures 82-85. The tempo changes to 'Tempo I'. The piece continues in the same key signature. The bass line features a consistent eighth-note pattern, while the treble line has a more active melody with some chromaticism. A 'smorz.' (diminuendo) marking is present in measure 84.

86

Musical score for measures 86-89. The piece continues in the same key signature and tempo. The bass line features a consistent eighth-note pattern, while the treble line has a more active melody with some chromaticism. A first finger (1) marking is present in measures 86 and 87.

90

Musical score for measures 90-93. The system consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures with many accidentals and some slurs. Measure 93 ends with a fermata.

94

Musical score for measures 94-97. The system consists of two staves, treble and bass clef. The key signature has two flats. The music continues with complex textures and includes a fermata at the end of measure 97.

98

8

Musical score for measures 98-101. The system consists of two staves, treble and bass clef. The key signature has two flats. A dashed line with the number '8' above it spans measures 98 and 99. The music features complex textures and includes a fermata at the end of measure 101.

102

Musical score for measures 102-106. The system consists of two staves, treble and bass clef. The key signature has two flats. The music features complex textures and includes a fermata at the end of measure 106.

107

8

Musical score for measures 107-110. The system consists of two staves, treble and bass clef. The key signature has two flats. A dashed line with the number '8' above it spans measures 107 and 108. The music features complex textures and includes a fermata at the end of measure 110.

112

Musical score for measures 112-115. The system consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure 112 starts with a treble clef and a bass clef. The music features complex chordal textures with many accidentals (sharps and naturals) and rests. The bass line is particularly active with many notes and rests.

116

Musical score for measures 116-120. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 116 starts with a treble clef and a bass clef. The music continues with complex chordal textures and many accidentals. The bass line is active with many notes and rests.

121

Musical score for measures 121-125. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 121 starts with a treble clef and a bass clef. The music continues with complex chordal textures and many accidentals. The bass line is active with many notes and rests. A first ending bracket labeled '8' spans measures 124 and 125.

126

Musical score for measures 126-130. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 126 starts with a treble clef and a bass clef. The music continues with complex chordal textures and many accidentals. The bass line is active with many notes and rests. A first ending bracket labeled '8' spans measures 129 and 130.

131

Musical score for measures 131-135. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 131 starts with a treble clef and a bass clef. The music continues with complex chordal textures and many accidentals. The bass line is active with many notes and rests.

136

141

146

151

156

Poco più moderato

162

musical score for measures 162-166. The system consists of two staves. The right staff has a treble clef and a key signature of one flat. The left staff has a bass clef and the same key signature. The music features complex chordal textures and rhythmic patterns. Performance markings include *marc.* (marcato) and *accelerato e cresc. assai* (accelerando and very much crescendo).

167

musical score for measures 167-171. The system consists of two staves. The right staff has a treble clef and a key signature of one flat. The left staff has a bass clef and the same key signature. The music continues with complex chordal textures and rhythmic patterns.

172

Tempo I

musical score for measures 172-177. The system consists of two staves. The right staff has a treble clef and a key signature of one flat. The left staff has a bass clef and the same key signature. The music features complex chordal textures and rhythmic patterns. Performance markings include *pp* (pianissimo).

178

musical score for measures 178-182. The system consists of two staves. The right staff has a treble clef and a key signature of one flat. The left staff has a bass clef and the same key signature. The music continues with complex chordal textures and rhythmic patterns.

183

musical score for measures 183-187. The system consists of two staves. The right staff has a treble clef and a key signature of one flat. The left staff has a bass clef and the same key signature. The music continues with complex chordal textures and rhythmic patterns.

188

Musical score for measures 188-192. The system consists of two staves, treble and bass clef. The key signature is one flat (B-flat). The music features a complex texture with many chords and moving lines in both hands.

193

Musical score for measures 193-197. The system consists of two staves, treble and bass clef. The key signature is one flat (B-flat). The music continues with intricate chordal and melodic patterns.

198

Musical score for measures 198-202. The system consists of two staves, treble and bass clef. The key signature is one flat (B-flat). The music features a mix of chords and moving lines.

203

Musical score for measures 203-207. The system consists of two staves, treble and bass clef. The key signature is one flat (B-flat). The music continues with complex textures and moving lines.

208

Musical score for measures 208-212. The system consists of two staves, treble and bass clef. The key signature is one flat (B-flat). The music concludes with a final cadence in 2/4 time, marked with a sharp sign and a 2/4 time signature.

più moderato

214

Musical score for measures 214-218. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a complex melodic line with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

219

Musical score for measures 219-223. The right hand has a more rhythmic, chordal texture. The left hand continues with eighth-note accompaniment. A *dextra* marking is present above the right hand in measure 221. Below the left hand, there are markings: *Red.*, *\**, *Red.*, *\**, *Red.*, and *\**.

224

Musical score for measures 224-228. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

229

Musical score for measures 229-233. The right hand features a series of chords and moving lines, while the left hand continues with eighth-note accompaniment.

234

Musical score for measures 234-238. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. A *p* (piano) marking is present above the right hand in measure 237. The page number 81 is at the bottom right.

239

Musical score for measures 239-242. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines.

243

Musical score for measures 243-246. The right hand continues the melodic development with slurs and ties. The left hand maintains the accompaniment, including a four-measure rest in the final measure of this system.

247

Musical score for measures 247-251. The right hand shows a change in texture with more complex chordal structures. The left hand continues with a steady accompaniment.

252

Musical score for measures 252-255. Measure 252 includes a tempo marking  $\text{♩} = \text{♩}$ . The right hand features a complex, multi-measure rest in the first measure. The left hand continues with a rhythmic accompaniment.

256

Musical score for measures 256-259. The right hand has a complex, multi-measure rest in the first measure. The left hand continues with a rhythmic accompaniment.





274

Musical score for measures 274-276. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

277

Più allegro

Musical score for measures 277-280. The tempo marking "Più allegro" is placed above the staff. The time signature changes to 2/4 at the beginning of measure 279. The right hand continues with rhythmic patterns, and the left hand maintains a consistent eighth-note accompaniment.

280

*marc.*

Musical score for measures 280-285. The tempo marking "*marc.*" (marcato) is placed above the staff. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

286

Musical score for measures 286-290. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign.

# II

Andante con moto

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a series of chords and dyads, while the left hand provides a steady accompaniment with chords and some melodic movement.

Musical notation for measures 7-11. The right hand continues with chordal textures, and the left hand introduces more melodic lines, including some eighth-note patterns.

Musical notation for measures 12-16. The right hand has a more active role with eighth-note patterns, while the left hand maintains a rhythmic accompaniment.

Musical notation for measures 17-21. The right hand features a melodic line with eighth notes, and the left hand has a consistent accompaniment.

Musical notation for measures 22-26. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

28

fp

fp

28

This system contains measures 28 through 32. It features a grand staff with treble and bass clefs. The music is in a minor key. Measures 28-30 show a complex texture with multiple voices in both hands. Measures 31-32 are marked with a forte piano (*fp*) dynamic and include a fermata over the final notes.

33

f

p

33

This system contains measures 33 through 37. The treble clef part has a melodic line with some grace notes. The bass clef part provides harmonic support with chords and moving lines. Dynamics range from forte (*f*) to piano (*p*).

38

38

This system contains measures 38 through 41. The music continues with a similar texture, featuring a mix of chords and melodic fragments in both hands.

42

p

cresc.

42

This system contains measures 42 through 44. The piano (*p*) dynamic is used in the first measure, followed by a crescendo (*cresc.*) leading to a more intense passage.

45

fp

cresc.

f

dim.

45

This system contains measures 45 through 48. It begins with a forte piano (*fp*) dynamic, followed by a crescendo (*cresc.*), a forte (*f*) dynamic, and ends with a diminuendo (*dim.*).

48

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

52

56

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

60

64

69

Musical score for measures 69-72. The piece is in a minor key with a key signature of two flats. The music features a complex texture with multiple voices in both the treble and bass staves. A large slur encompasses the entire system, indicating a single melodic line. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with chords and single notes.

73

Musical score for measures 73-76. The texture continues with intricate voicings. A prominent slur is present in the right hand, covering several measures. The left hand features a mix of chords and melodic fragments. The overall mood is somber and contemplative.

77

*fp*

Musical score for measures 77-80. The dynamic marking *fp* (fortissimo piano) is indicated. The music becomes more active with rapid chordal changes and melodic lines. The right hand has a more prominent role with a series of chords and moving lines, while the left hand provides a steady accompaniment.

81

*fp*

Musical score for measures 81-83. The dynamic marking *fp* is present. The texture is dense with many notes in both hands. The right hand features a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with chords and single notes.

84

Musical score for measures 84-87. The music concludes with a series of chords and melodic lines. The right hand has a more prominent role with a series of chords and moving lines, while the left hand provides a steady accompaniment. The piece ends with a final chord in the right hand.

# SONATE-FRAGMENT I

## App. 2

Allegro molto

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The piece is marked 'Allegro molto'. The first system (measures 1-5) includes dynamic markings *fz* and *p*, and a *tr* (trill) in measure 4. The second system (measures 6-9) includes the marking *dolce*. The third system (measures 10-13) features a complex rhythmic pattern in the right hand. The fourth system (measures 14-17) includes a *Red.* (ritardando) marking in measure 15. The fifth system (measures 18-21) includes another *Red.* marking in measure 18. The score concludes with a final cadence in measure 21.

22

25

28

*mf*

*dim.*

32

36

*dim.*

*dolce*

*fz*

40

*f*

*p*

*f*

Red. \*

Red. \*



44

*p* *dim.* *dim.*

*Red.* \*

48

*dolce, con anima*

52

*cresc. poco a poco*

*Red.*

56

*f passionato* *dim.* *p*

*Red.* \* *Red.* \*

60

*f* *dim.* *p*

*Red.* \* *Red.* \*

64

*f*

*Red.*

67

*p*

71

*cresc.*

*f*

76

*ff con fuoco*

*p dolce*

Red. \*

80

Red.

84

1. 2.

*trm*

*dolce*

Red.

88

dim.

Red.

This system contains measures 88 to 92. The right hand features a melodic line with a long slur over measures 88-90 and a dynamic marking of *dim.* at measure 91. The left hand has a rhythmic accompaniment with a *Red.* marking at measure 91.

93

*fp*

Red. \*

Red. \*

Red. \*

This system contains measures 93 to 97. The right hand has a melodic line with a slur over measures 93-95 and a dynamic marking of *fp* at measure 96. The left hand has a rhythmic accompaniment with *Red.* markings and asterisks at measures 93, 95, and 97.

98

Red.

This system contains measures 98 to 102. The right hand has a melodic line with a slur over measures 98-100 and a dynamic marking of *Red.* at measure 102. The left hand has a rhythmic accompaniment.

103

Red. \*

Red.

This system contains measures 103 to 106. The right hand has a melodic line with a slur over measures 103-105 and a dynamic marking of *Red.* at measure 106. The left hand has a rhythmic accompaniment with *Red.* markings and an asterisk at measures 103 and 105.

107

Red.

Red.

This system contains measures 107 to 111. The right hand has a melodic line with a slur over measures 107-109 and a dynamic marking of *Red.* at measure 111. The left hand has a rhythmic accompaniment with *Red.* markings at measures 107 and 109.

111

*con anima*

115

*cresc.* *f* *p*

Red.

118

*cresc.* *f*

121

124

*p*

127

*fp* *fp*

130

*p*

133

*cresc.* *f*

136

*p* *f*

# SONATE-FRAGMENT II

App. 3

Musical notation for measures 1-4 of the first system. The piece is in 6/8 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and includes slurs and accents. The left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 5-8 of the second system. The right hand continues the melodic development with various rhythmic patterns and slurs. The left hand maintains a steady accompaniment, with some measures featuring rests.

Musical notation for measures 9-14 of the third system. The right hand shows a continuation of the melodic theme with slurs and accents. The left hand accompaniment includes chords and moving lines, with some measures having rests.

Musical notation for measures 15-18 of the fourth system. The right hand features chords and rests, with repeat signs at the beginning and end of the system. The left hand has a rhythmic accompaniment of eighth notes, also with repeat signs.

# KLAVERSTYKKE

(Opus 20/II)

App. 4

Moderato, non troppo

The musical score is written for piano and bass clef in 2/4 time, B-flat major. It consists of five systems of music, each with a treble and bass clef staff. The tempo is Moderato, non troppo. The score includes various dynamics such as *p* (piano), *f* (forte), *ten.* (tenuto), and *dim.* (diminuendo). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass clef staff often contains chords and rests, while the treble clef staff contains more melodic lines. The score ends with a double bar line and repeat dots.

26

mf p mf

Detailed description: This system contains measures 26 through 29. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *mf* (measures 26-27), *p* (measure 28), and *mf* (measure 29). There are also slurs and accents throughout the system.

30

f dim. Red. Red. Red.

Detailed description: This system contains measures 30 through 33. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* (measure 30) and *dim.* (measures 31-33). There are also slurs and accents throughout the system.

34

smorz. p Red. Red. Red.

Detailed description: This system contains measures 34 through 38. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *smorz.* (measure 34) and *p* (measures 35-38). There are also slurs and accents throughout the system.

39

mf dim. p Red. Red.

Detailed description: This system contains measures 39 through 42. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *mf* (measures 39-40), *dim.* (measures 41-42), and *p* (measures 41-42). There are also slurs and accents throughout the system.

43

mf p Red.

Detailed description: This system contains measures 43 through 46. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *mf* (measures 43-44) and *p* (measures 45-46). There are also slurs and accents throughout the system.



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*

*p*

*p*

*p smorzando*

*smorzando*

*pp*

*dim.*

Discarded version of No. 47



# FORKORTELSER | ABBREVIATIONS | ABKÜRZUNGEN

b.	bar
bb.	bars
<i>DK-Kk</i>	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 & C° Hamburg Leipzig & New York / Kopenhagen, Lose & Olsen / [...]"

11 pages.

Pl. No. 757 (1845).<sup>43</sup>

#### 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."<sup>44</sup>

Pl. Nos. 8742, 8743 and 8744 (1884).<sup>45</sup>

#### C Print (Nos. II and III).<sup>46</sup>

No title page. Title on p. 1: "CANTILENA ELEGIACA."

At the bottom of p. 1: "Omnibus f. Pfte. 2<sup>e</sup>. Jahrg. N<sup>o</sup>. 24. Verlags-Eigenthum v. Schuberth et C<sup>o</sup>."

(1845).<sup>47</sup>

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: "N<sup>o</sup> 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 / komponerede / som Studier for Pianoforte / AF / J.P.E.HARTMANN. / Med indledende Smaavers / af / H.C.Andersen / 1<sup>ste</sup> Hefte Op. 50. [2<sup>det</sup> Hefte.] / Kjøbenhavn. / forlagt af C.C. Lose & Delbanco."<sup>48</sup>

2 volumes, 7 pages and 13 pages.

<sup>43</sup> Dating according to *DF*, p. 16. Hofmeister XIX, March 1845.

<sup>44</sup> "Fingering added by Aug[ust] W[inding]."

<sup>45</sup> Dating according to *DF*, p. 16.

<sup>46</sup> Copy in *DK-Kk*. The edition is not mentioned in *DF*.

<sup>47</sup> In *Hofmeister XIX*, March 1845.

<sup>48</sup> "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).<sup>49</sup>

Each of the pieces is introduced by a stanza by H.C. Andersen.<sup>50</sup>

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 Smaaovers / 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).<sup>51</sup>

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).<sup>52</sup>

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.<sup>53</sup>

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 the 1880s; 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).<sup>54</sup>

According to *Hofmeister XIX*, June 1869, the collection was also published by Kistner in Leipzig with the title “Kleine Charakterstücke mit einleitenden Strophen von Andersen”<sup>55</sup>; 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 ältere 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!

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

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

<sup>51</sup> Dating according to *DF*, p. 19.

<sup>52</sup> Dating according to *DF*, p. 158 and Wilhelm Hansen’s Engraver’s Diary.

<sup>53</sup> *Letters* No. 370

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

<sup>55</sup> “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 Smaa / fra/ DANSKE  
COMPONISTER / med Bidrag af / [...] / KJØBENHAVN /  
Forlagt af C.C.Lose & Delbanco. [1.-3 Aargang 1848-1851]"

First volume ("med Bidrag af Gade, Gebauer, Hartmann, Lum-  
bye, 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 gaa!

Second volume ("med Bidrag af Fröhlich, Gade, C.J.Hansen,  
Hartmann, Ravnkilde, Rée, Rung, Siboni og T-ts."),<sup>56</sup> 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.<sup>57</sup>

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.

<sup>56</sup> The second volume is listed in *Hofmeister XIX*, April 1850.

<sup>57</sup> 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 / komponerede 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).<sup>58</sup>

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).<sup>59</sup>

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).<sup>60</sup>

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 / komponerede 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 / komponirt / und / Frau D<sup>r</sup>. Clara Schumann / gewidmet / von / J.P.E.HARTMANN. / Op. 54 [...] / LEIPZIG, FR. KISTNER." Pl. No. 2063 (1855).<sup>61</sup>

19 pages.

Containing all six pieces in one volume.

**B** Print.

Title page: "Fantasistykker / for / PIANOFORTE / komponerede og / Fru D<sup>r</sup> Clara Schumann / tilegnede af / J.P.E.HARTMANN. / H. 1. Op. 54. [H. 2.] / KJØBENHAVN. / Wilhelm Hansen<sup>s</sup>. Forlag & Eiendom / (forhen Kistner i Leipzig.)".

Pl. No: 5032 (Vol. 1), 3032 (Vol. 2) (1876).<sup>62</sup>

Two volumes with three pieces in each. Consecutive pagination through the two volumes, pp. 3-9 and 10-19.

<sup>58</sup> Dating according to *DF*, p. 18.

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

<sup>60</sup> 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).

<sup>61</sup> Dating according to *DF*, p. 20; *Hofmeister XIX*, November 1854.

<sup>62</sup> Dating according to *DF*, p. 20.



Footnote at the bottom of b. 3: "Fingersætning af Aug. Winding."<sup>63</sup>

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"<sup>64</sup>

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]:<sup>65</sup> "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).<sup>66</sup>

15 pages.

The six stanzas by H.C. Andersen are printed on p. 3.<sup>67</sup>

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. Kjöbenhavn & 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).<sup>68</sup>

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**.

<sup>63</sup> Fingering by August Winding.

<sup>64</sup> "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".

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

<sup>66</sup> Dating according to Birger Frank Nielsen, *op. cit.* p. 246.

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

<sup>68</sup> Dating according to *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 / komponerede / af / I.P.E.HARTMANN./ 1. Gudfa'er fortæller. / 2. Vikingefruens Dröm. / 3. Tys! / 4. Juletröst.<sup>69</sup> / [...] / KJØBENHAVN / hos / Horneman & Erslev. / (Emil Erslev.) / [...]"  
Pl. No. 631 (1864).<sup>70</sup>

13 pages.

Short texts by H.C.Andersen (Nos. I og II) and Carl Andersen<sup>71</sup> (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).<sup>72</sup>

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).<sup>73</sup>

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 / komponerede af / J.P.E. HARTMANN / OP. 65. / .... / KJØBENHAVN. / hos / Emil Erslev (Horneman & Erslev).  
Pl. No. 645 (1866).<sup>74</sup>

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"<sup>75</sup>; 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"<sup>76</sup> (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"<sup>77</sup> (=B major version of *Aftenstemning*, See No. 47, E and App. 5), the printed version, however, being a much revised version).

<sup>69</sup> "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".

<sup>70</sup> Dating according to *DF*, p. 22.

<sup>71</sup> 1828-1883, curator at Rosenborg Castle in Copenhagen.

<sup>72</sup> Dating according to *DF*, p. 157.

<sup>73</sup> Dating according to *DF*, p. 158.

<sup>74</sup> Dating according to *DF*, p. 24.

<sup>75</sup> "Later rewritten".

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

<sup>77</sup> "Not to be copied".

- s. 12-14 Allegretto, “N<sup>o</sup> 6” added in pencil (=Opus 65,VI).  
 s. 14-16 Allegro moderato, “N<sup>o</sup> 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<sup>o</sup> 1 med stykket i h mol pag. 6”<sup>78</sup> (see below, No. 20, **B** and **C**).  
 s. 19-21 Allegro vivo scherzando [“vivo” added in ink], “N<sup>o</sup> 7” added in pencil (=Opus 65,VII), latter half of p. 20 crossed out in pencil.  
 s. 22-23 Allegretto grazioso, “N<sup>o</sup> 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<sup>o</sup>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)<sup>79</sup> / 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”<sup>80</sup> (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 Valløe f. 1 St. m. Pf.*), F. Neruda (*To og To’ af P.Hansen f. 1 St. m. Pf.*), P. Heise (*Örkenens Søn’ 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) *2<sup>den</sup> forøgede Udgave*<sup>81</sup> 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”.

<sup>78</sup> “to be copied in a separate volume as No. 1 together with the B minor piece p. 6”.

<sup>79</sup> “(or something like that)”.

<sup>80</sup> “Later rewritten”.

<sup>81</sup> “Second enlarged edition”.

Pl. No. 4254 (1880).<sup>82</sup>

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 impression 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 / 3<sup>die</sup> Hefte / Indhold: [...]"

25 pages, (1871).<sup>83</sup>

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).<sup>84</sup>

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)<sup>85</sup>: "I sin endelige Udformning trykt i Klaverstykker I,69."<sup>86</sup>

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 staff: "Fantasistykke".

End dating: "J:P.E:Hartmann / Nærum 3 October 1874".

2 bifolios, pp. 1-2 blank. 14 staves, 26x34.5 cm. Blank staff between each of the systems with music.

Written in ink; few cancellations and corrections.

**B** Print.

Title page: "Musikblade / udgivne af / Foreningen / Fremtiden / 1875 4<sup>de</sup> Hefte. / Indhold: [...]"

Title above the first staff 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. / KJØBENHAVN / Wilhelm Hansen's Forlag og Eiendom."

Pl. No. 3720 (1880).<sup>87</sup>

5 pages.

Slight differences in articulation between **B** and **C**.

<sup>82</sup> 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).

<sup>83</sup> Dating according to *DF*, p. 24.

<sup>84</sup> Dating according to *DF*, p. 25.

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

<sup>86</sup> "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*.

<sup>87</sup> Dating according to *DF*, p. 26.

[NO. 23] KLAVERSTYKKER FRA ÆLDRE OG NYERE TID<sup>88</sup>

- 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 numerous 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-

<sup>88</sup> "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 edition, 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.”<sup>89</sup>  
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.<sup>90</sup> 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

<sup>89</sup> “Theme with 14 Variations, Written for Johan Peter Hartmann.”

<sup>90</sup> 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. / [...] / Copenhagen chez C.C.Lose".

15 pages, 25.5x33 cm (August 1831).<sup>91</sup>

**B** Print.

Title page: "ODEON / Et Musikalsk Maanedes 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).<sup>92</sup>

13 pages.

Footnote added on p. 2: "Fingersætning ved Aug. Winding."<sup>93</sup>

**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".<sup>94</sup> 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)".<sup>95</sup>

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<sup>b</sup> dette Stykke afskrives i 6/8 med Udeladelse af hver anden Taktstreg".<sup>96</sup> 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).<sup>97</sup>

27x34.5 cm 5 pages.

<sup>91</sup> Dating according to *DF*, p. 10.

<sup>92</sup> Dating according to *DF*, p. 10.

<sup>93</sup> "Fingering by August Winding".

<sup>94</sup> "Copenhagen 25 June 1837. In faithful memory of J.P.E. Hartmann".

<sup>95</sup> "The introduction is written on the last page".

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

<sup>97</sup> 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).<sup>98</sup>

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).<sup>99</sup>

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).<sup>100</sup>

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"<sup>101</sup>.

Comprising the first 16 bars of **B** – without indication of articulation and dynamics.

**B** Print.

Title page: "Dandse / componerede / for Ballet i / STU-DENTERFORENINGEN / 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: Hamburger-Skotsk.

Other works in the collection: E.H. [=Emma Hartmann]<sup>102</sup>,

*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**.

<sup>98</sup> Dating according to *DF*, p. 12.

<sup>99</sup> Dating according to *DF*, p. 12. According to *DF*, source **C** is a reprint ("titeloplæg") of **B**.

<sup>100</sup> Dating according to *DF*, p. 12.

<sup>101</sup> "Music/remembrances from an earlier time / 1843".

<sup>102</sup> 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".<sup>103</sup>

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<sup>o</sup> 11 / Manuskript af til trykte og ikke-trykte mindre / Compositioner f. Piano og Sang af J.P.E. Hartmann.<sup>104</sup> / 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 LANGE BEN)

#### A Autograph, fair copy.

DK-Kk, MA ms 481, mu 8309.0588.

<sup>103</sup> "Ideas".

<sup>104</sup> "N<sup>o</sup> 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"<sup>105</sup> (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: "HARTMANN'S MELODIER. / FOLKELIGT UDVALG AF J.P.E.HARTMANN'S 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 barnlige milde Komponist"<sup>106</sup>.

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

**A** Print.

Title page: "'DEN 20<sup>de</sup> 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 & DELBANCO'S FORLAG."<sup>107</sup>

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-Fantasi 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"<sup>108</sup>).

### [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?"<sup>109</sup> 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.

1<sup>r</sup>: *Polkamæssig*.

1<sup>v</sup>: blank.

1<sup>r</sup>: piano fragment on the four upper staves; the rest is blank.

1<sup>v</sup>: pencil sketches for an unknown work.

Facsimile in *Illustreret Tidende* (1905), Vol. 33, p. 479.

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

<sup>106</sup> "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."

<sup>107</sup> "'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".

<sup>108</sup> "at the bottom of the previous page".

<sup>109</sup> "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.”<sup>110</sup> 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, CLAVEER-STYKKER, 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”.<sup>111</sup>  
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.<sup>112</sup>

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.).<sup>113</sup>

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*.<sup>114</sup>

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 theatrical 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]  
BELLMANSE BILLEDER. MENUETTER

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

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 / [...] / Kjøbenhavn. / På Horneman & Erslevs Forlag / [...]”  
Pl. No. 475 (dec. 1859).<sup>115</sup>  
9 pages.

**B** Print.  
Title impression with same Pl. No. as **A**: “KJÖBENHAVN. / Wilhelm Hansen<sup>s</sup> 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<sup>o</sup> 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<sup>o</sup> 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<sup>r</sup>: Menuet 2.  
2<sup>r</sup>-2<sup>v</sup>: Menuet 3.  
The last staves of 2<sup>v</sup> 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 *Illustreret Tidende* (1905), Vol. 33, p. 482.

### [NO. 47] AFTENSTEMNING

**A** Print, first edition  
**B** Print  
**C** Print  
**D** Print  
**E** Autograph, discarded version

**A** Print, first edition.  
Title page: “Musikblade / udgivne af / Foreningen / Fremtiden / 1869 / 2<sup>det</sup> 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 Hansen<sup>s</sup> Forlag og Eiendom”.  
2 pages.  
Pl. No. 5 (November 1880).<sup>116</sup>

**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] / KJÖBENHAVN. 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. / [...] / KJÖBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG.”  
Pl. No. 11.660 (1895).<sup>117</sup>  
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:

<sup>115</sup> Dating according to *DF*, p. 21.

<sup>116</sup> Dating according to *DF*, p. 24.

<sup>117</sup> 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 Folkeviser=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 Folkeviser".

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, 21.5x11 cm).

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!..."<sup>118</sup> (see *Introduction*).

End dating and dedication at the bottom of the page. "Til Viggo Neergaard, med Hilsen og Tak for Brevet fra hans hengivne J.P.E.Hartmann. Nærum 17-6-82."<sup>119</sup>

1 folio (back page blank). 14 staves. 34.5x26 cm.

<sup>118</sup> "Congratulations with the five".

<sup>119</sup> "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.

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.

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:<sup>120</sup>

(FUGUE), FRAGMENT, 28 BARS<sup>121</sup>

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](http://img.kb.dk/ma/hartmann/hart_org_fuga-xl.pdf)>

## INTRODUCTION TO VARIATIONS IN G MAJOR<sup>122</sup>

Efter Themaet

Efter Var. 9

## MARIE-POLKA NO. 2<sup>123</sup>

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,<sup>124</sup> 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*.<sup>125</sup> 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.

<sup>122</sup> 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.

<sup>123</sup> 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.

<sup>124</sup> 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.

<sup>125</sup> 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: <i>Allegro marcato</i> . <i>MM</i> ♩ = 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: <i>ten.</i> 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: <i>ten.</i> 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: $D^b, d^b$ 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: <i>Andantino</i>
+1		A: <i>legato</i>
13	pf.2	third and fourth quavers: as in A, B, C; D: third and fourth quavers: $d^b, d^b$
14	pf.1	A: chord 1: $G^b, g^b$ ; D: lower part, note 1: ♩ $f'$ ; D: <i>p</i>
16	pf.1,2	D: chord 5: <i>cresc.</i>
17-18		missing in D
19	pf.1,2	D: <i>dim.</i>
26	pf.1	A, C, D: upper part chord 5: $b^b$
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: $a^b, b^b$
32-43	pf.1,2	A, C: erroneously notated with four key signatures instead of five
33	pf.2	D: last chord: $b^b, d^b, a^b$ ( $d^b$ instead of $d^{\natural}$ 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 $a^b, c$ ) with a ♯ before the $a$ (probably a slip of the pen on Hartmann's part)
No. 3 Bar	Part	Comment
		A: <i>Allegro commodo grazioso</i> . <i>M.M.</i> ♩ = 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: $f'-a^b$
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 <sup>ii</sup>		<i>smorz.</i> added by analogy with b.18 <sup>i</sup>
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
<b>No. 3</b>		
15, 16 <sup>i</sup> , 16 <sup>ii</sup>	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 <sup>i</sup> , 32 <sup>ii</sup>	pf.1	stacc. added by analogy with bb.16 <sup>i</sup> , 16 <sup>ii</sup>
<b>No. 4</b>		
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 ( <i>a''</i> ): stacc. added by analogy with last note
<b>No. 5</b>		
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: <i>g<sup>b'</sup></i> emended to <i>g<sup>b''</sup></i> by analogy with b.75
19	pf.1	note 2: <i>g<sup>b'</sup></i> emended to <i>g<sup>b''</sup></i> 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: <i>d<sup>b</sup></i> emended to <i>d<sup>#</sup></i>
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
<b>No. 6</b>		
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 <sup>i</sup>
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 <sup>i</sup> , 36 <sup>ii</sup>	pf.1	stacc. added by analogy with bb.34, 35
36 <sup>ii</sup>	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: <i>b</i> , <i>d'</i> emended to <i>b</i> , <i>d<sup>#</sup></i> by analogy with b.48





Bar	Part	Comment
58	pf.1	sixth quaver: <i>a'</i> , <i>b<sup>#</sup></i> enharmonically emended to <i>a'</i> , <i>c''</i> by analogy with b.50
64	pf.2	last chord: stacc. added by analogy with b.65

#### NO. 14 TRE KLAVERSTYKKER

<b>No. 1</b>		
Bar	Part	Comment
11	pf.1	upper part notes 1, 3: marc. added by analogy with b.3 and as in <b>A, B</b>
<b>No. 2</b>		
1-47	pf.1,2	tuplets added where necessary; <b>A</b> : 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
<b>No. 3</b>		
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 <b>A, B</b>

#### NO. 15 ETUDES INSTRUCTIVES, OPUS 53

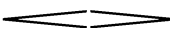
<b>No. 1</b>		
Bar	Part	Comment
20	pf.2	<b>A</b> : chord 1: <i>ossia</i> notation: either <i>f, a</i> or <i>F, c</i> , <i>a</i> with arpeggio and printed with smaller note-heads; in the present edition the latter option has been chosen as in <b>B</b>
22	pf.2	<b>A</b> : chord 1: <i>ossia</i> notation: either <i>g, b<sup>b</sup></i> or <i>G, d, b<sup>b</sup></i> with arpeggio and printed with smaller note-heads; in the present edition the latter option has been chosen as in <b>B</b>
29-30	pf.1	notated as in <b>B; A</b> :
31	pf.2	slur added by analogy with bb.27-30
35	pf.2	note 3: stacc. added by analogy with b.33
<b>No. 2</b>		
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>B</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
<b>No.3</b>		
Bar	Part	Comment
4	pf.1	chord 3: <i>ten.</i> emended from pf.2 to pf.1 by analogy with b.44 and as in <b>B</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>B</b>
10	pf.2	notes 5-6: stacc. added by analogy with b.50 and as in <b>B</b>
11	pf.1,2	third and fourth quaver: stacc. added by analogy with b.10 and as in <b>B</b>
15	pf.1	first and third quaver: stacc. added by analogy with pf.2, b.55 and as in <b>B</b>
40 <sup>ii</sup>	pf.2	note 1: stacc. added by analogy with the two following chords and as in <b>B</b>
42	pf.1	note 1: stacc. added by analogy with b.2 and as in <b>B</b>
51	pf.2	notes 3-4: stacc. added by analogy with pf.1 and as in <b>B</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>B</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
<b>No. 4</b>		
Bar	Part	Comment
9	pf.1	chord 2: arpeggio added by analogy with chord 1
10	pf.1	<b>B</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: <i>b<sup>♯</sup></i> emended to <i>b<sup>♭</sup></i> by analogy with pf.1
34	pf.1,2	tuplets added to fit the metre
<b>No.5</b>		
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>B</b>
5	pf.2	stacc. added by analogy with b.9 and as in <b>B</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.41 <sup>i</sup> -42 <sup>ii</sup>
35	pf.2	fourth quaver: stacc. added by analogy with b.3
37, 41 <sup>i</sup>	pf.2	stacc. added by analogy with bb.5, 9
42 <sup>i</sup>	pf.1	note 5: stacc. added by analogy with b.10

Bar	Part	Comment
<b>No. 6</b>		
Bar	Part	Comment
2	pf.2	<b>B</b> : fourth crotchet: stacc
3	pf.2	<b>B</b> : stacc.
4	pf.2	<b>B</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>B</b> : second to fourth crotchet: stacc.
20	pf.2	<b>B</b> : first and second crotchet: stacc.
23	pf.2	fourth crotchet lower part: marc. added by analogy with b.24; <b>B</b> : second to fourth crotchet: stacc.
24	pf.2	<b>B</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>B</b>
<b>NO. 16</b>		
<b>FANTASISTYKKER, OPUS 54</b>		
<b>No. 1</b>		
Bar	Part	Comment
7	pf.2	seventh quaver: <i>G*</i> emended to <i>F*</i> by analogy with b.31 (pf.2, fourth crotchet) and as in <b>B</b> ; <b>A</b> and <b>C</b> : <i>G*</i>
10	pf.2	slur added by analogy with pf.1
11	pf.1	<b>B, C</b> : first to second quaver: slur omitted
12	pf.1	<b>B, C</b> : 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 <i>M.S.</i> omitted
<b>No. 2</b>		
Bar	Part	Comment
1-4	pf.2	upper part: as in <b>A, C</b> ; <b>B</b> : <i>ten.</i>
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>B, C</b>
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>B, C</b>
24	pf.2	fourth quaver: stacc. added by analogy with b.+1 and as in <b>B, C</b>
25-28	pf.2	upper part : as in <b>A</b> and <b>C</b> ; <b>B</b> : <i>ten.</i>
26	pf.2	lower part notes 2, 4: stacc. added by analogy with b.2 and as in <b>A, C</b>
27	pf.2	fourth quaver: stacc. added by analogy with b.3 and as in <b>A, C</b>
55	pf.1	slur added by analogy with b.51
80, 81, 82	pf.1	<b>B, C</b> : note 1: marc. omitted
86	pf.2	fourth quaver: stacc. omitted by analogy with bb.87, 88, 89 and as in <b>B, C</b>
89	pf.1	chord 1: marc. added by analogy with b.88
<b>No. 3</b>		
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 $e^{b\prime}$ 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		<b>p</b> added because of  and <b>p</b> 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 1 of 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
<b>No. 6</b>		
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: $\downarrow e^{b\prime}$ added by analogy with bb.85-90
92	pf.1	A: third quaver: <i>segue</i> ; the full implication of <i>segue</i> 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 <i>segue</i> 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: <i>legato</i>
6	pf.2	A: fourth to sixth quaver: $\downarrow a - \downarrow f$
11-12	pf.1,2	slur from note 3 of pf.2 (b.11) to note 7 of pf.1 (note 12) 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: <i>Allegro moderato</i>		
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: <i>legato</i>
28-29	pf.1,2	A: <i>dim. e smorz.</i>

##### No. 3

Bar	Part	Comment
A: <i>Mazurka</i>		
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: <i>dim.</i>
19	pf.1	A: note 2: <i>d'</i> (not <i>d#''</i> )
19	pf.2	chord 2: stacc. added by analogy with b.20
21	pf.1	A: <i>b' - b' - b' - b' c'' - b' g#'</i>
27-34	pf.1,2	A:

37	pf.2	A: chord 1-2: <i>g, b, d', e'</i>
38-39	pf.1,2	A:

41	pf.2	A: chord 1-2: <i>g, b, d', e'</i>
42	pf.1,2	A: chord 1: <i>b'</i> ; 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: <i>b'</i>
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
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No. 4	Bar	Part	Comment
			A: <i>Allegro molto vivace</i> , A: <i>Tagfat</i> (game of tag) added in pencil
	+1		A: <i>f</i>
	5		A: <i>dolce</i>
	7, 11	pf.1	note 3: stacc. added by analogy with bb.85, 89

Bar	Part	Comment
11	pf.1	A: note 2: stacc.
19, 20, 21	pf.1	A: note 1: marc.
26		A: <i>f</i>
38		A: <i>p</i>
47		A: <i>cresc.</i>
47-53	pf.2	stacc. added by analogy with bb.39-46 and as in A
48-50		<i>p</i> added by analogy with bb.40-42 and as in A

54-55		A: double bar after bb.54
62		A: <i>p</i>
63		A: third quaver: <i>p</i>
70	pf.1	A: third quaver: <i>p</i>
71, 72, 73	pf.1	A: note 1: marc.
78		A: <i>f</i>
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: <i>p</i>
114		A: <i>dim. e smorz.</i>
114	pf.2	A:

115	pf.1,2	A: <i>risol.</i>
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No. 5	Bar	Part	Comment
			A: <i>Andantino</i> ; <i>Morgenbøn</i> (Morning Prayer) added in pencil; notated in A <sup>1</sup> Major
	2	pf.2	<i>7 7 7 7 7 7</i> emended to <i>7 7 7 7 7 7</i> 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)
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No. 6	Bar	Part	Comment
			A: tempo indication missing; <i>Eventyr</i> (Fairy Tale) added in pencil

Bar	Part	Comment
8	pf.1,2	A: <i>cresc.</i>
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: $\gamma$
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: <i>dolce</i>
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 $\sharp$ , a, c'
83-86	pf.1,2	A:

### 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 note 14: g $\sharp$ emended to g $\sharp$ " (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
4	pf.2	B, C: <i>Allegro moderato</i> ; N $^{\circ}$ 1 added in pencil
7	pf.1,2	B: third to fourth quaver: slur B, C:

8	pf.1	C: corrected in ink to the text of A B: notes 1-2: b $\flat$ ' - c''; C: notes 1-2: b $\flat$ ' - c'' corrected in ink to a' - d''
12		B, C:  (but no  in b.11)
17		B, C: <i>mf</i>
19		B: <i>f</i> , not <i>fp</i>
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 <sup>i</sup>	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:

43		corrected in ink to the text of A B, C: <i>cresc.</i>
44	pf.2	missing $\gamma$ 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: <b>p</b>
48-49	pf.1,2	B: the two bars added at the bottom of the page, indicated by <i>vi-de</i> 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: <i>cresc.</i> added in pencil
65	pf.1	B, C: note 1: end of slur of the previous bar
65	pf.2	B: chord 2: $E^b - B^b - e^b$ corrected in ink to $E^b - B^b$
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: <i>Allegro non troppo</i>
1	pf.2	C: fourth quaver: ♪ (not ♪ ♯)
5	pf.1	B, C: note 1: <b>fz</b> instead of <b>fp</b>
5	pf.1,2	B, C: note 1: <i>ped.</i>
6	pf.1	B: note 8: $d^{\sharp}$ corrected to $d'$
7-8	pf.1	B: tie added in pencil
8		B: <b>p</b> 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: <b>p</b> ; B: <b>fp</b> crossed out in pencil
14	pf.1	B: third quaver: stacc
15	pf.1,2	C: chord 1: <b>p</b> crossed out in ink; B: <b>p</b> 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: <b>p</b> crossed out in ink; B: <b>p</b> on first quaver instead of last quaver of b.18
20	pf.1	B: third quaver: stacc; fourth quaver: <b>f</b> added in pencil
24-25	pf.1	B: one slur

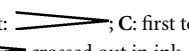
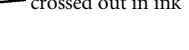
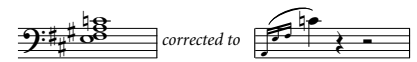


Bar	Part	Comment
24-25	pf.2	C: one slur corrected to two slurs
30	pf.2	C: <b>p</b> corrected from note 1 to note 2
33	pf.1	end of slur added on note 2 after open slur of b.32 (change of system) as in B, C; notes 3-8: slur added by analogy with b.32 (second crotchet) and as in B, C
38	pf.1	B: note 1: stacc; C: notes 2-7: slur crossed out in ink
43	pf.1,2	B, C: third quaver: <b>fz</b>
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: <b>fp</b> crossed out in ink
57	pf.1,2	B: stacc.

## No. 3

Bar	Part	Comment
		B: N° 3 added in pencil
		B, C: <i>Allegro poco moderato</i>
2	pf.1	second to fourth crotchet: <i>marc.</i> emended to <i>marc.</i>
3	pf.2	redundant <i>sin.</i> omitted
4	pf.1	B: last semiquaver: $c''' - e'''$ corrected to $c''' - \text{♯}$ 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: <i>Ped.</i>
14	pf.1	C: chord 1: ♭.. instead of ♭. ♯
17	pf.2	B:
		
19	pf.1	last note: $b^{\flat}$ emended to $b^{\natural}$ by analogy with pf.2
21	pf.1	upper part notes 3-4: <i>marc.</i> emended to <i>marc.</i>
22	pf.1,2	B, C: chord 1: <i>Ped.</i>
23	pf.1	B: last semiquaver: $c''' - e'''$ corrected to $c''' - \text{♯}$ in ink
23	pf.2	C: last note: stacc.
27	pf.1,2	B, C: second crotchet: <b>fp</b>
28	pf.1	chord 1: <i>marc.</i> 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
<b>No. 4</b>		
Bar	Part	Comment
		N <sup>o</sup> 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: <i>accelerato</i> 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: <i>tempo 1<sup>mo</sup></i> 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: <i>a tempo</i> added in pencil

Bar	Part	Comment
<b>No. 5</b>		
Bar	Part	Comment
		B: <i>Moderato pastorale</i> corrected in pencil to <i>moderato non troppo pastorale</i> ; N <sup>o</sup> 5 added in pencil; C: <i>moderato non troppo pastorale</i>
1-7	pf.2	B: upper part (the crotchets of the present edition): $\downarrow$ . corrected to $\downarrow$ ; B: lower part: all slurs begin on the second note of the group of four quavers
1-8	pf.1,2	<i>ped.</i> added because of <i>ped. segue</i> 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: $\downarrow$ . G- $\downarrow$ G; C: lower part: $\downarrow$ . G (one crotchet of the bar thus missing)

Bar	Part	Comment
<b>No. 6</b>		
Bar	Part	Comment
		B, C: <i>Allegretto</i>
+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 <i>stacc.</i> 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 <i>stacc.</i> in b.11
13		B: <i>mf</i> ; C: <i>mf</i> corrected to <i>f</i>
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 <sup>##</sup> (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: <i>pp</i> corrected in pencil to <i>p</i>
46, 48	pf.1	B: third quaver: e <sup>b</sup> , 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: <i>mf</i>
64		<i>legato</i> 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: <i>f</i> 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 <sup>#</sup> , e', g', c <sup>#</sup>
88 <sup>i</sup>	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 <sup>b</sup> , 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>B, C</b>

99, 100	pf.2	stacc. added by analogy with bb.55, 56
107		<b>B:</b> notated as one 6/8 bar, but with a broken line in the middle

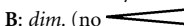


110-111	pf.1,2	<b>B:</b> 
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corrected to the version of C and in the present edition


116-118	pf.1,2	<b>B:</b> 
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corrected to the version of C and in the present edition

**No. 7**

Bar	Part	Comment
		<b>B:</b> <i>Allegro scherzando</i> corrected to <i>Allegro vivo scherzando</i>
+1	pf.1	stacc. added by analogy with bb.1-2 and as in <b>B</b>
4	pf.1,2	stacc. added by analogy with b.1 and as in <b>B</b>
7	pf.1	<b>B:</b> slur ends on third quaver; fourth quaver: stacc.
7-8	pf.1,2	<b>C:</b> 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>B</b>
12	pf.2	chord 2: $b^b$ emended to $b^b$ by analogy with pf.1 and as in <b>B, C</b>
12	pf.1,2	stacc. added by analogy with b.4 and as in <b>B</b>
13		<b>B:</b> <i>dim.</i> (no  ); <b>C:</b> <i>dim.</i> corrected in pencil to 
14		<b>C:</b> <i>fp</i> added in pencil
30	pf.1	stacc. added by analogy with pf.2 and as in <b>B</b>
31	pf.1	chord 2: stacc. added by analogy with pf.2
32	pf.2	<b>B:</b> chord 2: $b^b, c', e', g'$ corrected to $b^b$ (the three top notes are crossed out)
33	pf.2	<b>B:</b> chord 2: stacc
34, 36	pf.2	<b>B:</b> chord 2: $b^b, c', e', g'$ corrected to $b^b$ (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>B:</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 <b>C</b> and the present edition:

[b. 48]




from here the present b.48 continues



Bar	Part	Comment
53-54	pf.1,2	<b>B:</b> between bb.53 and 54 the following passage is crossed out:






58	pf.2	the cut is indicated by the following addition in pencil below b.53: <i>til pag 21.</i> (go to p.21.)
62	pf.2	fourth quaver: stacc. added by analogy with pf.1
63		fourth quaver: stacc. added by analogy with pf.1
69, 70	pf.1	<b>B, C:</b> <i>mf p</i>
80	pf.1,2	stacc. added by analogy with pf.2 and as in <b>C</b>
83	pf.2	<b>B, C:</b> last quaver: <i>p</i> ( <i>fp</i> missing)
84	pf.2	note 2: marc. added by analogy with pf.1
91, 92	pf.1	note 1: marc. added by analogy with pf.1
93	pf.1	stacc. added by analogy with pf.2 and as in <b>B</b>
		note 1: stacc. added by analogy with pf.2 and as in <b>B</b>

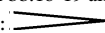
**No. 8**

Bar	Part	Comment
		<b>B:</b> <i>Allegretto</i> corrected to <i>Moderato</i>
1	pf.2	<b>C:</b> note 1: marc.
4	pf.1	lower part: last quaver: $\gamma$ added because of the two-part writing
7		<b>C:</b> <i>p</i>
8	pf.1	chord 1: stacc. added by analogy with chords 2-3 and as in <b>B, C;</b> <b>B:</b> triplet numeral 3; <b>C:</b> triplet numeral 3 corrected to triplet numeral 6
9		<b>B:</b> <i>lo stesso movimento</i>
13, 14	pf.2	<b>B:</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>B</b>
15, 16, 17	pf.2	<b>C:</b> no upper part with crotchets
16	pf.2	first note: stacc. added by analogy with bb.15, 17 and as in <b>B</b>
21	pf.2	<b>B:</b> stacc.
23		<i>a tempo</i> emended to <i>Tempo primo</i>
26	pf.1	<b>B, C:</b> notes 3-6: slur
26	pf.2	<b>B, C:</b> notes 7-13: slur

**No. 9**

Bar	Part	Comment
+1	pf.1	stacc. added by analogy with pf.2 and as in <b>B</b>
1	pf.1	sixth quaver: stacc. added by analogy with pf.2 and as in <b>B</b>



Bar	Part	Comment
1, 2	pf.2	chord 1: stacc. added by analogy with pf.1 and as in <b>B</b>
2	pf.2	last chord: stacc. added by analogy with pf.1 and as in <b>B</b>
3	pf.2	stacc. added by analogy with pf.1 and as in <b>B</b>
4	pf.1,2	chord 1: stacc. added by analogy with b.3 and as in <b>B</b>
5	pf.2	notes 2-3: stacc. added by analogy with pf.1 and as in <b>B</b>
5, 6	pf.1	stacc. added by analogy with bb.1,2 and as in <b>B</b>
7	pf.1	<b>C</b> : marc. crossed out in ink
8	pf.1	lower part: stacc. added by analogy with b.7 and as in <b>B</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>B, C</b>
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>B</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>B</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>B</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>B, C</b> ; <b>B</b> : chord 5: stacc.
29	pf.2	<b>B</b> : stacc.
30	pf.2	<b>B</b> : chord 1: stacc.
31	pf.2	note 5: stacc. added by analogy with note 2 and as in <b>B</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>B, C</b>
39	pf.1	last chord: stacc. added by analogy with pf.2 and as in <b>B</b>
40	pf.1	chord 1: stacc. added by analogy with pf.2 and as in <b>B</b>
41	pf.2	stacc. added by analogy with pf.1 and as in <b>B</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>B</b>
47	pf.1	stacc. added by analogy with bb.45-46
52-57	pf.1	<i>stacc.</i> emended to stacc.
57	pf.2	<b>C</b> : <i>C, G, c</i> corrected in ink to <i>C, G, e</i>
58	pf.2	notes 2-3: slur omitted and stacc. added by analogy with pf.1 and as in <b>B</b> ; <b>C</b> : 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>B</b> ; <b>C</b> : the slur in question added in pencil

**Bar Part Comment**

**NO. 20**  
**TO KLAVERSTYKKER (MUSIKBLADE...1866)**

**No. 1**

Bar	Part	Comment
		<i>A</i> : <i>assai passionata</i> crossed out in ink and <i>agitato assai capriccioso</i> added in ink.
+1		<i>A</i> : <i>p</i> added in pencil
4		<i>A</i> : <i>mf p</i> added in pencil
8		<i>A</i> : <i>p</i> added in pencil
8	pf.1	last chord lower note: <i>a</i> <sup>#</sup> emended to <i>a</i> <sup>#</sup> (Hartmann's and engraver's slip of the pen)
8-12	pf.1	slurs added by analogy with bb.12-16
12		<i>A</i> : <i>p</i> added in pencil
19		hair pin as pencil correction in <b>A</b> (here the hairpin in ink in the first half of the bar is crossed out and the present hairpin added in pencil); <b>A</b> : <i>mf p</i> 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	<i>A</i> : <i>sin.</i> added in pencil
29	pf.1	note 2: <i>a</i> emended to <i>a</i> <sup>#</sup> by analogy with bb.25-27, 30-31
32	pf.1,2	<b>B, C</b> : third crotchet: <i>ff</i>
32-35	pf.2	as ink correction in <b>A</b> ; <b>A</b> 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 of <b>A</b> omitted; <b>B, C</b> : fingering missing
52	pf.2	chord 1: stacc. added by analogy with b.54
58-59	pf.1,2	as ink correction in <b>A</b> ; <b>A</b> before the correction:



**No. 2**

Bar	Part	Comment
		<i>A</i> : <i>Moderato tranquillamente</i> crossed out; <b>B</b> : <i>Quasi Andante, cantabile</i>
33-34	pf.2	slur added by analogy with bb.31-32
41	pf.2	fingering of <b>A</b> omitted; <b>B</b> : no fingering
49-50	pf.2	slur added by analogy with bb.47-48 and as in <b>B</b>
50	pf.2	notes 4-5: slur added by analogy with bb.47-48 and as in <b>B</b>
58	pf.2	chord 1: upper note <i>g</i> added by analogy with bb.57, 60, 61 and as in <b>B</b>
62		<i>A</i> : <i>pp</i> 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 <sup>ii</sup>		<i>a tempo</i> added by analogy with b.23 <sup>i</sup>

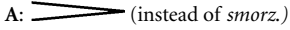


Bar	Part	Comment
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**NO. 22**  
**FANTASISTYKKE (FREM TIDENS NYTAARS-HEFTE 1875)**

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: <i>fp</i>
19		A:  (instead of <i>smorz.</i> )
21	pf.1	A: third crotchet: <i>fp</i>
23	pf.1	A: third crotchet: <i>fp</i> ; B: third crotchet: <i>fz</i>
25 <sup>i</sup>	pf.1,2	A: <i>cresc.</i> 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: <i>d</i> <sup>#</sup> emended to <i>d</i> <sup>''</sup> 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: <i>d</i> <sup>#</sup> emended to <i>d</i> <sup>''</sup> (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: <i>tempo I<sup>mo</sup></i> 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 $\downarrow a^\sharp - \downarrow b^\sharp$
50	pf.1	A: upper part, notes 1-5: slur
51	pf.1	A, B: upper part note 2: <i>g</i> <sup>''</sup>
53	pf.1,2	A: second quaver: <i>p</i>
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

Bar	Part	Comment
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7	pf.1	B: seventh quaver: two lower notes of the chord added in pencil; tenth quaver: <i>a</i> <sup>'</sup> corrected to <i>g</i> <sup>'</sup> in pencil
8	pf.1	B: chords 1,2: two lower notes added in pencil; tenth quaver: <i>f</i> <sup>#</sup> corrected to <i>g</i> <sup>'</sup> in pencil
9	pf.2	B: last chord: lower note added in pencil
10	pf.2	B: first chord: <i>D</i> corrected to <i>f</i> <sup>#</sup> , <i>a</i> , <i>c</i> <sup>'</sup> in pencil
13, 17	pf.1	B: slur from chords 1 to 2 ( <i>d</i> <sup>'</sup> , <i>d</i> <sup>''</sup> to <i>g</i> <sup>'</sup> , <i>g</i> <sup>''</sup> ) crossed out in pencil
19	pf.2	B: twelfth quaver: <i>b</i> , <i>d</i> <sup>b</sup> (as in b.20) crossed out in pencil
25	pf.2	tenth quaver, top note: <i>f</i> <sup>'</sup> emended to <i>f</i> <sup>b</sup> <sup>'</sup> because of the harmonic context and as in B
30	pf.1	B: tenth to twelfth quaver: $\sharp$ corrected $\sharp$
33	pf.1	B: chord 3: bottom note <i>c</i> <sup>'</sup> added in pencil
35	pf.1	B: chords 1,2: bottom notes <i>g</i> <sup>'</sup> , <i>b</i> <sup>b</sup> added in pencil
36	pf.1	B: chords 1,2: bottom notes <i>g</i> <sup>'</sup> , <i>b</i> <sup>b</sup> added in pencil
39	pf.2	B: seventh quaver: <i>d</i> <sup>'</sup> corrected in pencil to <i>D</i> , <i>d</i>
39-40	pf.1	B: fingering added in pencil
40	pf.1	third and fourth crotchets: triplets added by analogy with notes 1-8
41	pf.1	triplets 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: $\gamma$ corrected in pencil to <i>d</i> , <i>g</i> , <i>b</i> <sup>b</sup> , <i>d</i> <sup>'</sup>
45	pf.1	B: chord 2: <i>c</i> <sup>'</sup> , <i>f</i> <sup>#</sup> , <i>c</i> <sup>''</sup> corrected in pencil to <i>c</i> <sup>'</sup> , <i>c</i> <sup>''</sup>
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: <i>e</i> <sup>b</sup> , <i>g</i> <sup>'</sup> , <i>d</i> <sup>''</sup> , <i>g</i> <sup>''</sup> corrected in ink to <i>e</i> <sup>b</sup> , <i>g</i> <sup>'</sup> , <i>e</i> <sup>b</sup> , <i>g</i> <sup>''</sup>
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 <i>d</i> added as pencil addition in B; B: second quaver: upper note <i>d</i> added with the following note in pencil: lille Node <i>paa d</i> ( <i>d</i> with a small note head); B: eighth quaver: <i>D</i> corrected in pencil to <i>d</i> with the following note added: stor Node <i>d</i> ( <i>d</i> with a large note head)
58	pf.2	B:



			the last three quavers crossed out in pencil and corrected to $\gamma$ - $\downarrow D$ - $\downarrow d$
60	pf.2	B: sixth and twelfth quavers: stacc.	
61	pf.2	B: chord 5: $\downarrow$ corrected in pencil to $\downarrow$ $\downarrow \gamma$	

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: <i>e dim.</i> added in pencil
64	pf.2	top note: <i>e<sup>b</sup></i> emended to <i>e<sup>b</sup></i> by analogy with b.62 and because of the harmonic context; A, B: <i>e<sup>b</sup></i>
70	pf.1	B: last chord:
73	pf.1,2	B: corrected in pencil from:



## No. 2

Bar	Part	Comment
		B: <i>energico</i> added in pencil
+1	pf.2	B: chord 1:
2	pf.2	B: chord 4:
3	pf.2	B: chord 1: <i>f, f'</i>
4	pf.1	chord 4: marc. added by analogy with bb.5-6
7		B: chord 2: <i>dim.</i>
7	pf.2	chord 1: marc added by analogy with bb.5-6
8		third crotchet: <i>p</i>
9	pf.2	B: note 1: G corrected to g in pencil; <i>p</i> 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: <i>p</i>
11, 12	pf.1	B: upper part chords 1-3: stacc.
13		B: fourth quaver: <i>p</i>
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: <i>fp</i>
18	pf.2	B: chord 3: <i>fp</i>
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:
25		B: second crotchet: <i>p</i>
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: triplet added by analogy with upper part

Bar	Part	Comment
28	pf.1	chord 2: <i>fp</i> 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 <i>f'</i> corrected in pencil to <i>a'</i>
32-33	pf.1	<i>stacc.</i> emended to stacc.
33	pf.1	B: last chord: <i>b', e'', g''</i> corrected in pencil to <i>b', f#''</i>
34-35	pf.1,2	B: ink version before pencil correction:



36	pf.2	B: first quaver: <i>f</i> corrected in pencil to <i>stacc.</i> emended to stacc.
37-38	pf.2	
38-39	pf.2	B: ink version before pencil correction:


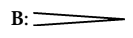


40	pf.2	chord 1: stacc. added by analogy with pf.1
41	pf.2	slur from chord 2 to chord 3 omitted by analogy with b.40 and as in B
43	pf.1	chord 1: stacc. added by analogy with pf.2
46-48	pf.1,2	B:



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: <i>p</i> 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: <i>b, b'</i> corrected in pencil to <i>B, b'</i> ; chord 3: <i>B, b</i> corrected in pencil to <i>b, b'</i>

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 <sup>♯</sup> , e', b' corrected in pencil to e', b', c <sup>♯</sup> ", e"
82	pf.1	B: chord 1: b, f <sup>♯</sup> , b' corrected in pencil to f <sup>♯</sup> , b', f <sup>♯</sup> "
83	pf.1	B: chord 1: one octave lower with <i>8va</i> 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: <i>risoluto</i> ; chord 2: marc.
89	pf.2	B: chord 2: marc.
97	pf.2	B: chord 2: g <sup>♯</sup> , b corrected in pencil to g <sup>♯</sup> , b, d', f'
100	pf.1	B: chords 3-5:



corrected in pencil to

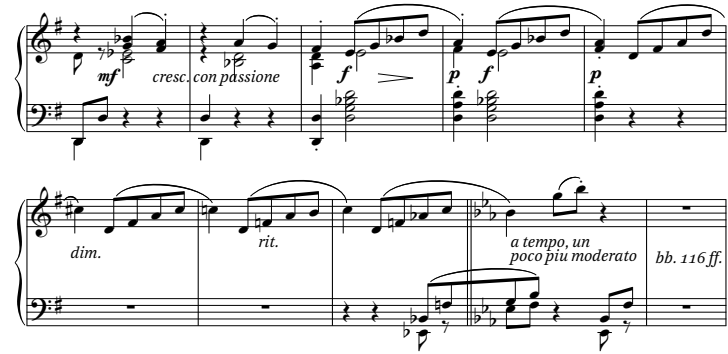


101	pf.2	B: chord 2: 8 <sup>vo</sup>
104		B: <i>dim.</i> added in pencil
107-108		<i>acceler.</i> emended to <i>accelerato</i> as in B
108-114		B: this passage on a separate sheet ( <i>Indlæg til pag. 13</i> ) (insert for p. 13) to be added instead of two alternative versions of the original passage, which are both crossed out in pencil. The two crossed out passages in B:

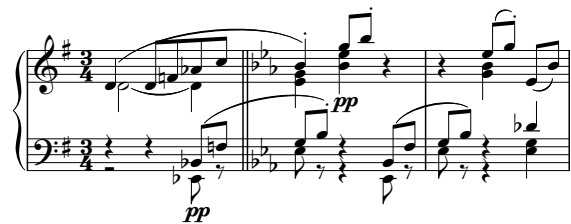
Version A



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 <sup>b</sup> , a <sup>b</sup> , 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 <sup>b</sup> 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: <i>tempo 1<sup>mo</sup></i> corrected in pencil to <i>a Tempo con fuoco</i>
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: <i>d</i> " added in pencil
179	pf.2	missing triplets 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: $\downarrow$ <i>c-A-d</i> corrected in pencil to $\downarrow$ <i>c-B-A-c-d</i> (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: <i>E, e</i> corrected in pencil to <i>G, d</i>
196	pf.2	B: ink version before pencil correction
		
201	pf.1	chord 2: <i>e</i> " , <i>g</i> " , <i>a</i> " , <i>e</i> " emended to <i>e</i> " , <i>g</i> " , <i>a</i> " , <i>e</i> " 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	<i>stacc.</i> emended to <i>stacc.</i>
214		B: <i>Tempo I</i> added in pencil
223	pf.2	lower part: $\downarrow$ emended to $\downarrow$ .
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
<b>No. 3</b>		
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: <i>con passion</i>
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: <i>smorz.</i> , not <i>dim.</i>
31	pf.2	chord 7: stacc. added by analogy with chords 1, 5
32		D: <i>sost.</i>

Bar	Part	Comment
<b>No. 4</b>		
5	pf.1	B: all pedalling marks crossed out in pencil
9-16	pf.1,2	B: beginning of slur corrected in ink from note 1 to note 2 as A and pencil corrections in B; B before pencil corrections:



13	pf.1	chord 2: as pencil correction in B; A: <i>g'</i> , <i>c</i> "
16	pf.2	note 1: as pencil correction in B
16	pf.1,2	B: $\frown$ 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:
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30	pf.1,2	B: on a separate sheet with corrections; original version in B:
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32-33	pf.1	slur from last note of b.32 to note 1 of b.33
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Bar	Part	Comment
33	pf.1	added by analogy with bb.33-35 and as in B
35	pf.1	note 1: stacc. added by analogy with b.34
		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: <i>f</i>
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 <i>g'</i> crossed out in pencil
47		B: <i>mf</i> corrected in pencil to <i>f</i>
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: <i>mf</i> corrected in pencil to <i>f</i>
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 <i>a'</i> crossed out in ink
53	pf.1	B: first chord: lower note <i>b'</i> crossed out in ink; second chord: lower note <i>a'</i> 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
16		
19		

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 <i>a''</i> crossed out in ink
80	pf.1	B: chord 1: <i>a'', d'', a'''</i> crossed out and corrected to <i>a', d', a''</i>
81	pf.1	B: first semiquaver: <i>d'', f'', d'''</i> , the two lower notes being crossed out in pencil
82	pf.1	B: first semiquaver: <i>f'', a'', f'''</i> , 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 <i>e'</i> crossed out in pencil
7		B:
8		B:
8	pf.1	B:
8	pf.1	B:
9	pf.2	B:
10	pf.2	B: corrected in pencil from:
11	pf.1	B: note 9: <i>e'''</i>
14	pf.2	B: corrected in pencil from:
15	pf.2	B: chord 1: top note: <i>f''</i> 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: <i>mf</i> corrected to <i>f</i>
23		B: <i>p</i> corrected in pencil to <i>f</i>
28	pf.1	B: the inner part <i>f</i> erroneously begins on chord 1
31	pf.2	last semiquaver: as A and pencil correction in B; B: last semiquaver: ♪ ( <i>f</i> ) crossed out and ♪ added in pencil
32	pf.1,2	B: first chord: <i>p</i>
33	pf.1	B: fourth quaver: <i>e'</i> (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:



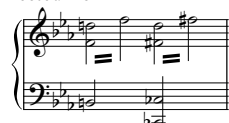
36-38	pf.1,2	as in A and as pencil correction in B; B: after b.36 five bars are crossed out in pencil and replaced by bb.36-38 of A; the crossed out bars in B:
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38	pf.1	B: chord 5: <i>g'</i> crossed out in pencil
42-47		as in A and as pencil correction 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: <i>legato</i>
46		B: fourth crotchet: <i>poco rit.</i>
54		B: third crotchet: <i>f</i> 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: <i>C<sup>b</sup></i> , <i>c<sup>b</sup></i> enharmonically emended to <i>B<sup>b</sup></i> , <i>b<sup>b</sup></i>
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Bar	Part	Comment
67	pf.1,2	change of key to three flats emended from b.67 to b.82 because of the constant use of <i>d<sup>b</sup></i> in the passage bb.67-76
71-97		missing in B
83	pf.1	third crotchet: middle part: <i>f<sup>♯</sup></i> enharmonically emended to <i>g<sup>b</sup></i> by analogy with previous quavers

#### NO. 24 THEMA MED 14 VARIATIONER

Bar	Part	Comment
56	pf.1	A: fourth to sixth quaver: <i>g''-f''-d'</i> corrected to <i>g'-γ-γ</i>
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: <i>g''</i> emended to <i>g<sup>b</sup></i> by analogy with note 1; note 9: <i>a<sup>b</sup></i> emended to <i>a'</i> by analogy with note 5
18	pf.1	note 6: <i>g'</i> emended to <i>g<sup>b</sup></i> by analogy with note 1; note 9: <i>a<sup>b</sup></i> emended to <i>a</i> by analogy with note 5
21	pf.1	note 1: marc. added by analogy with b.22 (note 1); note 6: <i>g''</i> emended to <i>g<sup>b</sup></i> by analogy with note 1; note 9: <i>a<sup>b</sup></i> emended to <i>a'</i> by analogy with note 5
22	pf.1	note 6: <i>g'</i> emended to <i>g<sup>b</sup></i> by analogy with note 1; note 9: <i>a<sup>b</sup></i> emended to <i>a</i> by analogy with note 5
25	pf.1	note 3: <i>c'</i> emended to <i>c<sup>b</sup></i> by analogy with chord 1
26	pf.2	note 5: <i>g</i> emended to <i>g<sup>b</sup></i> by analogy with note 2
27	pf.1	note 3: <i>d''</i> emended to <i>d<sup>b</sup></i> by analogy with note 1
33	pf.2	last note: <i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> 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: <i>f</i> emended to <i>f<sup>♯</sup></i> 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: <i>f</i> emended to <i>f<sup>b</sup></i> 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: <i>accelerando</i>
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 <i>Description of Sources</i> ):

54	pf.1	chord 1: stacc. added by analogy with chords 2-4
56-57		A: <i>legato</i>
58	pf.1	chords 1-2: stacc. added by analogy with chords 3-4 and as in A
60		A: <i>legato</i>
81		not in A; instead A (bb.89-93) has the following passage (see <i>Description of Sources</i> ):

100		A: <i>f con fuoco</i> (not <i>p</i> )
103		A: <i>legere</i>
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 <i>Description of Sources</i> ):

193-194		between bb. 193 and 194 of the present edition A (bb.214-221) has the following passage (see <i>Description of Sources</i> ):
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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 <i>Description of Sources</i> ):

205		A: <i>molto sostenuto</i>
213		A: <i>ritardando e diminuendo</i>
217		A: <i>Tempo I<sup>mo</sup></i>
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 <i>Description of Sources</i> ):

242		not in A; instead A (bb.275-281) has the following passage (see <i>Description of Sources</i> ):
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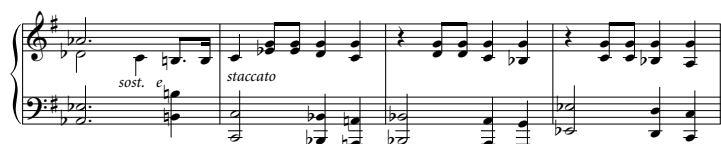


Bar	Part	Comment
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254	pf.1	chord 1: stacc. added by analogy with chords 2-4
295-296		A: between bb. 295 and 296 of the present edition A (bb.335-338) has the following passage (see <i>Description of Sources</i> ):




296		marc. between the systems interpreted as being valid for both pf.1 and pf.2; A: <i>leggier</i> , not <i>grazioso</i>
326-327		between bb. 326 and 327 of the present edition A (bb. 370-383) has the following passage (see <i>Description of Sources</i> ):



327-331	pf.2	A: 
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NO. 27  
(KLAVERSTYKKE, 1837)

NO. 28  
INTRODUKTION OG ANDANTINO RELIGIOSO

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 <i>Description of Sources</i> )
9	pf.2	B, D: upper part third chord: <i>d', f'</i> (misprint)
10	pf.2	A: chord 1: arpeggio
12	pf.1	A: 
14	pf.1	marc. added by analogy with pf.2

Bar	Part	Comment
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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 upper part note 5: <i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> by analogy with pf.1 (misprint)
15	pf.2	A: slur

16-17	pf.1	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)
18		A: fifth quaver. <i>mf</i>

21		D: third slur ends on the last note of the bar
26	pf.1	A: sixth quaver: <i>dim.</i>

31	pf.2	A: lower part: tie from <i>d</i> to <i>d</i> <i>f</i>
32		A: <i>p</i> on the first chord of the bar

34	pf.2	B, D: first semiquaver: <i>C</i>
42	pf.1	A: third to fourth quaver: tie from <i>d</i> to <i>d</i>

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: <i>sempre legato</i>

52	pf.1	A: chord 1: <i>d', f'</i> (lower note <i>a</i> missing)
57		A: <i>appassionato</i>
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 out in ink:
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68	pf.1	A: first to third quaver: slur
70	pf.1	A: second half of the bar:



two *b* 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<sup>b</sup>*" as in all the printed sources, thus making a striking harmonic shift from b. 70 to b.71)

72		A: <i>f</i>
72	pf.2	note 6: <i>g<sup>b</sup></i> enharmonically emended to <i>f<sup>#</sup></i> 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:
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90-91	pf.1,2	A: between bb.90 and 91 the two following (3/8) bars are crossed out in ink:
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Bar	Part	Comment
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**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:
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36	pf.1	chords 2, 6: a <sup>b</sup> emended to a <sup>#</sup> by analogy with bb.35, 37
41	pf.1	last note: e <sup>#</sup> emended to e <sup>b</sup> because of the harmonic context
58	pf.2	arpeggio and stacc. added by analogy with bb.56, 57
61	pf.2	last quaver: b <sup>#</sup> emended to b <sup>b</sup> 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 <sup>#</sup> and c <sup>#</sup> enharmonically emended to b <sup>b</sup> and d <sup>b</sup> by analogy with b.14

**NO. 31  
CANZONETTA**

Bar	Part	Comment
		A: N <sup>o</sup> . 5 crossed out, originally referring to A of Opus 31, see <i>Description of Sources</i> (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 γ
15	pf.1	upper part note 7: a <sup>#</sup> emended to a <sup>b</sup> because of the harmonic context
+23-24	pf.1,2	as correction (in Hartmann's hand and in different ink) in A (indicated by <i>vide</i> § and an addition at the bottom of the page); A before the correction and B have the following three bars instead:

Bar	Part	Comment
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25		B: <i>tempo primo</i>
27		A: later addition between the staves in Hartmann's hand in different ink: <i>som første gang</i> (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		<i>Tempo</i> emended to <i>Tempo I</i>
21	pf.2	note 7: g <sup>#</sup> emended to g <sup>b</sup> by analogy with pf.1
30	pf.1	second quaver: missing γ added
33 <sup>ii</sup>	pf.2	open slur added by analogy with bb.32-33 <sup>i</sup>

**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: <i>ten</i> 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 <sup>#</sup> , g <sup>#</sup> 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>B:</b> chord 2: illegible
8	pf.1	<b>B:</b> third crotchet: $g'$ , $b^{b'}$ , $d''$ , $g''$
8	pf.2	chord 3: stacc added by analogy with b.12; <b>B:</b> chord 2: $g$ , $e^{b'}$ , $g'$
11	pf.2	chord 3: $b^b$ , $a^{b'}$

**NO. 37  
STAMBOGSBLAD (STORK, STORK LANGE BEN)**

**NO. 38  
'DEN 20<sup>DE</sup> 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
<b>NO. 39 LANGSOM MENUET</b>		
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	<b>A:</b> upper part third crotchet: $a - c^{\sharp}$ 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	<b>A:</b> 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	<b>A:</b> 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: $f^{\sharp}$ , $g^{\sharp}$ enharmonically emended to $e^{\sharp}$ , $g^{\sharp}$ 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 <sup>i</sup>	pf.2	slur added by analogy with b.36 <sup>ii</sup>
36 <sup>ii</sup>	pf.1	slur added by analogy with pf.2 and b.36 <sup>i</sup>

Bar	Part	Comment
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**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: <i>p</i> 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: <i>ped.</i> added in pencil
100	pf.2	A: fourth quaver: ♩' 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	<i>staccato</i> 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 <i>b<sup>b</sup></i> of b.25 to first <i>b<sup>b</sup></i> of b.26
26	pf.2	D: second and third crotchet: ♩♩
29-30	pf.1	D: tie from last <i>b<sup>b</sup></i> of b.29 to first <i>b<sup>b</sup></i> of b.30
33		D: repeat sign indicating repeat of bb.26-33
38	pf.1	D: chord 2: <i>g', b<sup>b</sup>, g''</i>
40	pf.2	slur added by analogy with pf.1
+42-49		D:



Bar	Part	Comment
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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: <i>a, c'</i>
62-69		D:





68		D: repeat sign indicating repetition of bb.57-68
69-70	pf.1	D: tie from last <i>b<sup>b</sup></i> of b.69 to first <i>b<sup>b</sup></i> 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 <i>b<sup>b</sup></i> of b.73 to first <i>b<sup>b</sup></i> of b.74
78-84		D: as bb.42-49 above
84	pf.2	slur added by analogy with pf.1
85		D: <i>Coda</i>
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: added by analogy with bb.27, 75
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: <i>con anima</i>
144	pf.1	D: third crotchet: ♩. <i>c'</i> - ♩ <i>c#''</i> 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: <i>pp e marcato</i>
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: <i>f, a<sup>b</sup>, b<sup>b</sup>, d<sup>''</sup></i>
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. emended 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: <i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> by analogy with b.11

Bar	Part	Comment
<b>NO. 48</b> <b>I FOLKEVISE-TONE</b>		
6	pf.1	Comment arpeggio added by analogy with b.8
<b>NO. 49</b> <b>ALBUMSBLAD</b>		
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: <i>g<sup>t</sup></i> corrected in different ink to <i>g<sup>b</sup></i>
11	pf.2	upper part note 2: as correction in A; A: upper part note 2: <i>g<sup>t</sup></i> corrected in different ink to <i>g<sup>b</sup></i>

**NO. 52**  
**STAMBOGSBLAD NO. 2**

Bar	Part	Comment
9		A: <i>Str. Modbevægelse</i> (strings contrary motion)
15	pf.1	slur added by analogy with b.3
18		A: <i>omv. D.C.</i> (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
<b>NO. 53</b> <b>(STYKKER FOR JOHAN PETER HARTMANN)</b>		

**NO. 54**  
**SVANERNE. HUMORESKE**

Bar	Part	Comment
3	pf.1	lower part note 2: stacc. added by analogy with upper part
4 <sup>ii</sup>	pf.1	note 1: open slur added by analogy with b.4 <sup>i</sup>
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	<i>staccato</i> emended to stacc. and <i>segue</i>

**APP. 1**  
**SONATE (TIDLIG VERSION AF OPUS 80)**

**First Movement**

Bar	Part	Comment
15	pf.2	chord 3: <i>f</i> emended to <i>f<sup>♯</sup></i> by analogy with b.17 and as pencil addition in <b>B</b>
29	pf.1	chord 2: <i>e<sup>b</sup></i> emended to <i>e<sup>b</sup></i> because of b.28 (pf.2) and as pencil correction in <b>B</b>
45	pf.1	note 8: <i>b<sup>♯</sup></i> emended to <i>b<sup>b</sup></i> by analogy with b.44
45	pf.2	chord 2: <i>b<sup>♯</sup></i> emended to <i>b<sup>b</sup></i> by analogy with b.44
58	pf.1	chord 1: lower part, <i>f<sup>♯</sup></i> , <i>b<sup>b</sup></i> emended to <i>f<sup>♯</sup></i> , <i>c<sup>♯</sup></i> by analogy with b.59 and as pencil correction in <b>B</b>
66	pf.2	beginning of slur added; <b>B</b> : open slur (without beginning) ending on first note of b.67 (page turn)
76	pf.1	third quaver: <i>g<sup>♯</sup></i> emended to <i>g<sup>b</sup></i> because of the harmonic structure (Hartmann's slip of the pen?)
98	pf.2	chord 1: <i>g<sup>b</sup></i> emended (enharmonically) to <i>f<sup>♯</sup></i> by analogy with pf.1
107		as ink correction in <b>B</b>
117	pf.1,2	as ink correction in <b>B</b>
117	pf.1	chord 1: <i>e<sup>b</sup></i> emended to <i>e<sup>♯</sup></i> because of the harmonic structure and in spite of the fact that Hartmann explicitly indicates <i>e<sup>♯</sup></i> in chord 2 and not in chord 1
139	pf.2	second and fourth quavers: <i>a</i> emended to <i>a<sup>b</sup></i> by analogy with pf.1
147-149		as ink correction in <b>B</b>
159	pf.1	<b>B</b> : above the last chord added in pencil: <i>NB cis</i> (meaning that <i>e<sup>b</sup></i> should be corrected to <i>e<sup>♯</sup></i> in the final version), the correction is reflected in the printed edition of the final version of the sonata from 1885

Bar	Part	Comment
160	pf.1	<b>B</b> : above the first chord added in pencil: <i>d</i> (meaning that <i>d<sup>b</sup></i> should be corrected to <i>d<sup>♯</sup></i> in the final version) the correction is reflected in the printed edition of the final version of the sonata from 1885; <b>B</b> : above chord 4 added in pencil: <i>a</i> (meaning that <i>a<sup>b</sup></i> should be corrected to <i>a<sup>♯</sup></i> 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>B</b> : above second note of upper part added in pencil: <i>a</i> (meaning that <i>a<sup>b</sup></i> should be corrected to <i>a<sup>♯</sup></i> 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>B</b> : upper part notes 1,2: <i>c, d</i> corrected in ink to <i>d</i>
165	pf.1	chord 3: <i>g<sup>♯</sup></i> emended to <i>g<sup>b</sup></i> by analogy with pf.2
210	pf.2	chord 1: <i>D, d</i> emended to <i>C, c</i> by analogy with b.209 (chord 1)
219-220	pf.1,2	superfluous rests omitted
219	pf.2	sixth semiquaver: <i>c'</i> emended to <i>c<sup>♯</sup></i> by analogy with pf.1
220	pf.1	fifth semiquaver: <i>c'</i> emended to <i>c<sup>♯</sup></i> by analogy with bb. 219 and pf.2
247	pf.1	third quaver: <i>g', d''</i> emended to <i>f', c''</i> by analogy with b.246
258	pf.1,2	as pencil addition in <b>B</b> ; <b>B</b> : the original ink version of this bar is empty; the missing notes are added in pencil
273	pf.2	notes 2, 5: <i>d<sup>♯</sup></i> emended to <i>d<sup>b</sup></i> because of the harmonic structure and the explicit indication in <b>B</b> of <i>d<sup>♯</sup></i> in b.274

**Second Movement**

Bar	Part	Comment
9	pf.2	upper part: <i>e<sup>b</sup></i> - <i>d</i> emended to <i>c'- b<sup>b</sup></i> as pencil and ink corrections in <b>B</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
<b>APP. 2 AND 3</b>		
<b>SONATA FRAGMENTS IN F MAJOR</b>		
34	pf.1	note 7: $b^{b'}$ emended to $b^{b'}$ by analogy with pf.2 and because of the harmonic context
36	pf.1	note 7: $b^{b'}$ emended to $b^{b'}$ 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: $b^b$ emended to $b^b$ 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 $e^{b''}$ 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
<b>APP. 4</b>		
<b>KLAVERSTYKKE</b>		
<b>APP. 5</b>		
<b>AFTENSTEMNING</b>		
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: $d^{\sharp''}$ corrected in pencil to triplet $d^{\sharp''} - b^{\sharp''} - c^{\sharp''}$
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 <sup>1</sup>	Title	Opus number	Year <sup>2</sup>	Dan Fog <sup>3</sup> number	HW number <sup>1</sup>	Title	Opus number	Year <sup>2</sup>	Dan Fog <sup>3</sup> number
25	Grand Vals		1826		45	Bellmanske Billeder.			
6	Rondeaux Brillants	6	1829	17		Menuetter		1852/1859	35
26	Fantasi	7	1831	18	3	Sonate i F dur		1853-54/1944	49
7	Capricer	18	1835/1837	19	41	Albumsblad		1854	
27	Klaverstykke		1837		16	Fantasistykker	54	1855	33
8	Deux Pièces				42	Polkamæssig		1857	
	Caractéristiques	25	1839	20	43	Sct. Hansaften Vals		1859/1860	
9	Tre Genrestykker		1841		44	Sjællandsk Reel		1859/1860	
28	Introduktion og Allegro				46	Stambogsblad		1862	
	Religioso	26	1840	21	4	Sonatine i G dur		1863	36
31	Canzonetta		1840	23	18	Klaverstykker		1864	37
10	Otte Skitser	31	1840-41/1842	25	19	Studier og Novelletter	65	1866	39
30	Hamborger-Skotsk		1841	22	20	To Klaverstykker		1866	38
1	Sonate i d mol	34	1841/1842	24	47	Aftenstemning		1869	40
29	Gamle Minder		1842		21	Fantasistykke		1869/1871	41
11	Seks Tonestykker i Sangform	37	1842/1843	26	48	I Folkevise-Tone		1870	
32	Indfald		1844		49	Albumsblad		1871	42
12	Tre Klaverstykker	38	1845	27	50	Efter Motiv af en svensk Folkevise		1874	
36	Langsom Vals		1847		22	Fantasistykke		1874/1875	44
37	Stambogsblad		1847/1900	48	5	Sonate i a mol	80	1876-83/1885	47
33	Hjemvee		1847		23	Klaverstykker fra ældre og nyere Tid	74	1877/1878	45
34	Om Foraaret		1847		51	Stambogsblad No. 1		1878	
35	Vinteren		1847		52	Stambogsblad No. 2		1879	
38	Den 20de Januar 1848		1848	28	24	Thema med 14 variationer			1881
13	Seks Karakterstykker	50	1848/1849	31	53	[Stykker for Johann Peter Hartmann]		1881	
14	Tre Klaverstykker		1848-1851	30	54	Svanerne		1882	
39	Langsom Menuet		1849		55	I en Stambog		1885	
40	[Klaverstykke, 1849]		1849		56	Marsch		?4	
2	Sonate i g mol		1851						
15	Etudes instructives	53	1851/1852	32					
17	Novellette i seks Smaastykker	55	1852-55/1855	34					

<sup>1</sup> Hartmann Works, number used by the present edition.

<sup>2</sup> Years separated by a slash indicate year of composition and year of first edition respectively.

<sup>3</sup> Dan Fog, *Hartmann-Katalog. Fortegnelse over J.P.E. Hartmanns trykte kompositioner*, Copenhagen 1991.

<sup>4</sup> The only work of the present edition which it is not possible to date.