Schirmer's Library of Musical Classics

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# HALFDAN KJERULF

## SELECTED PIECES
FOR
## PIANOFORTE
IN
TWO VOLUMES

EDITED AND FINGERED BY
KARL KLAUSER

VOLUME I CONTAINS A
BIOGRAPHICAL SKETCH OF THE AUTHOR BY
W. J. HENDERSON

NEW YORK: G. SCHIRMER
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THE name of HALFDAN KJERULF is better known among singers than among pianists, for it was seven years after his death when much of his piano music was published in Berlin. It was years later than that when it began to make its way beyond the circumference of the circle of students and professors which revolves around the centre of musical activity in Germany. Of course, the piano compositions of Kjerulf were not unknown in his native land, but a moment's recollection of the utter dissociation of Norway from England and America will suffice to convince the reader that "via Germany" is the only direction by which her art products can be sent into the highways of the world. It is surely true that American acquaintance with the works of Gade, Grieg, Svendsen and other Scandinavian composers is due to German agency. Kjerulf's piano compositions are gradually forcing themselves upon the attention of musicians and music lovers, and while they may never claim a place in the front rank of their kind, they will assuredly command admiration for charms similar to those of the productions of Kjerulf's gifted countrymen.

There seems to be considerable uncertainty as to the date of Kjerulf's birth. The best authenticated date, however, is Sept. 17, 1818. He was born at Christiania and was the son of a government official. He displayed musical gifts in his boyhood, but, as was the case with so many other composers, they were repressed, and his training was of a nature contrary to his inclination. In 1834 he was graduated from the Christiania University and began to study law, for his father's influence was naturally counted upon to give him a good start in official life, and he was expected to prepare himself for that. It is not necessary to dwell on the unhappiness of this period of his life. The story is a common one in the history of all arts, and the result was, of course, inevitable. The forces within the young man could not be repressed, even by the cold and sterile surroundings of his native land, which had more of the influences that make seamen and travellers than those that make musicians. His father died in 1840, however, and young Kjerulf felt free to work out his own career. He began it as a music teacher, and even undertook the composition of a few unpretentious songs, though, according to one of his biographers, he had not at this time begun the study of musical theory.

But the influence of the folk-songs of his native land was powerful with him, and the representative character of his compositions speedily attracted public attention. In 1850 the Government made him a small grant, which enabled him to go to Leipsic. There he became a pupil at the Conservatory, where he remained a year, Richter being his principal master. It was a short course in music, but it was sufficient for a gifted, devoted and ambitious young man. He returned to Christiania and set about establishing a series of subscription concerts; but the people were not prepared for such a serious musical undertaking, and it failed. Kjerulf settled down thereafter to a peaceful, retired life, devoted wholly to composition. His chief aim was to give musical expression to the poetic thought and feeling of his own country, and from 1860 to 1865 he did his strongest work, laboring in company with the poet Björnson, who supplied him with many of his most inspiring texts. Grieg and other native musicians looked up to him as a kind of patriarch in art, and were proud of his approval. He was not a hardy man, but suffered much with weak lungs, so that he was at length compelled to enter a retreat at Grefsen, near Christiania. There he died on Aug. 11, 1868. His countrymen received the news of his death with sincere and general grief.

Kjerulf wrote string quartets and vigorous, straightforward and expressive choruses for men's voices. His songs are conceded to constitute his chief claim to high position as a composer. They are notable for their wealth of beautiful and spontaneous melody, for their excellence of form, their refinement, and their poetry of expression. They are not all Norse in color, for Kjerulf wrote some good Spanish songs and some fine settings of texts by Victor Hugo. His piano compositions reveal the same devotion to high artistic standards as his songs. They are full of fancy, of melody, and of a freshness that is always charming. They abound in the piquancy of Norse color, which has a sadness always entrancing and reminiscent of snowy plains and rock-bound coasts. It would be unprofitable to mention all his piano works, but these may be named as worthy of special note: Capriccio, Scherzo, Frühlingslied, Hirtengesang, Idyl, Elfentanz, Scherzino, Intermezzo, Berceuse, Rondino (op. 22) six sketches, Polonaise, and March (op. 21) for 4 hands. These compositions are delightful because they are apart from the well-worn field of German music, and because they are full of a coloring which American music lovers have admired in the works of Gade, Grieg, and other Scandinavian composers.

W. J. HENDERSON.

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13372

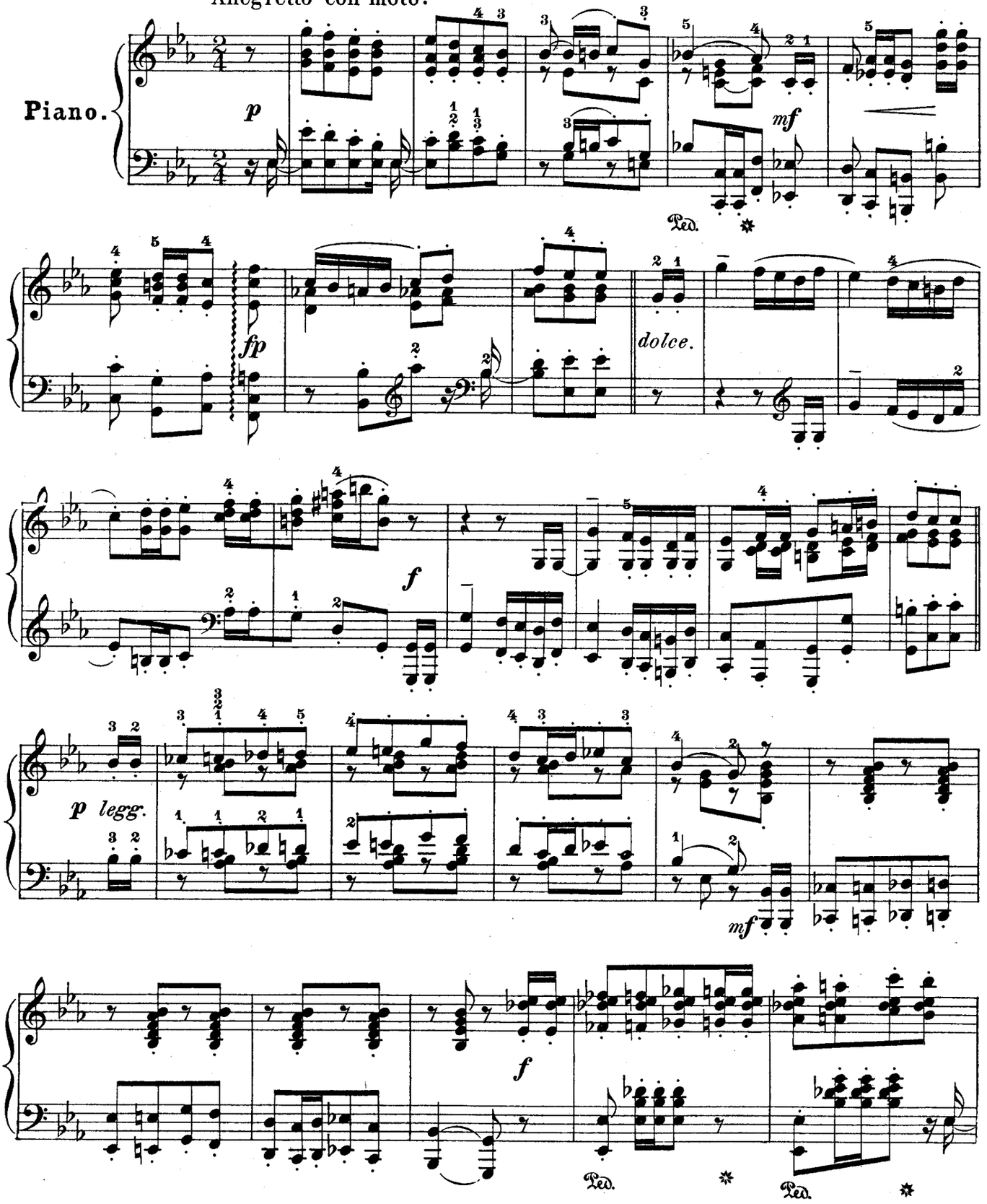
# Salonstück.

## Polka.

Edited and fingered by
*KARL KLAUSER.*

H. KJERULF. Op. 4, № 1.

Allegretto con moto.



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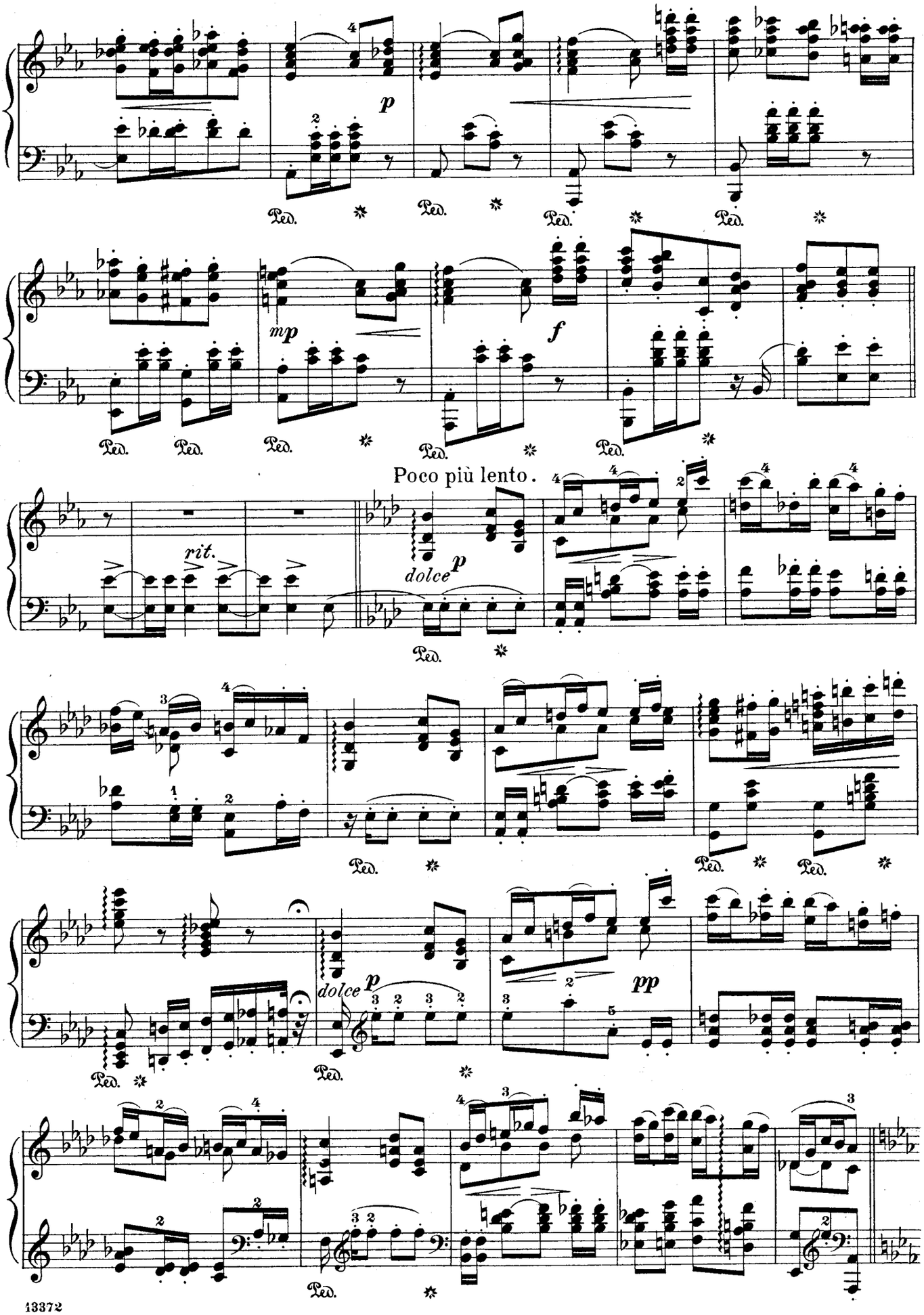
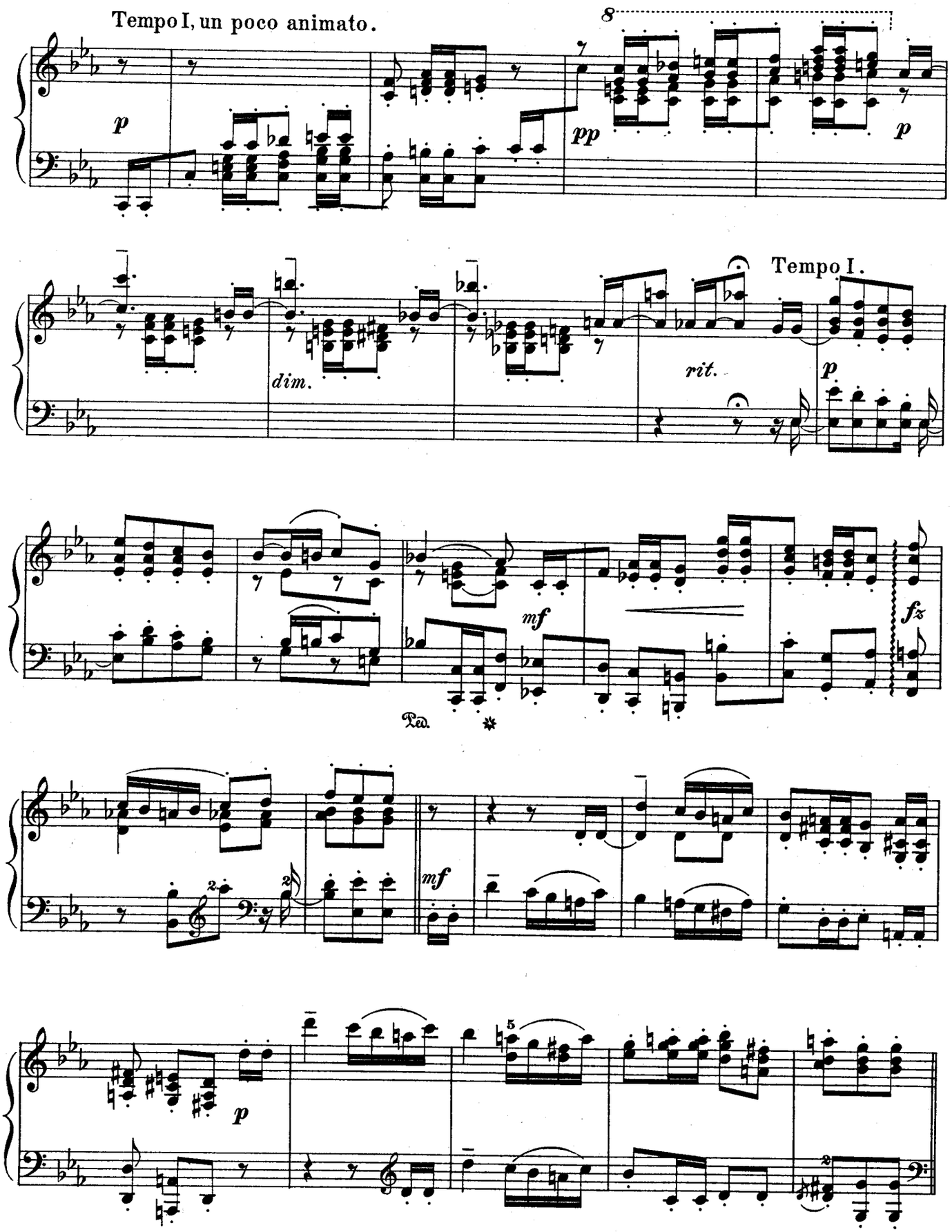
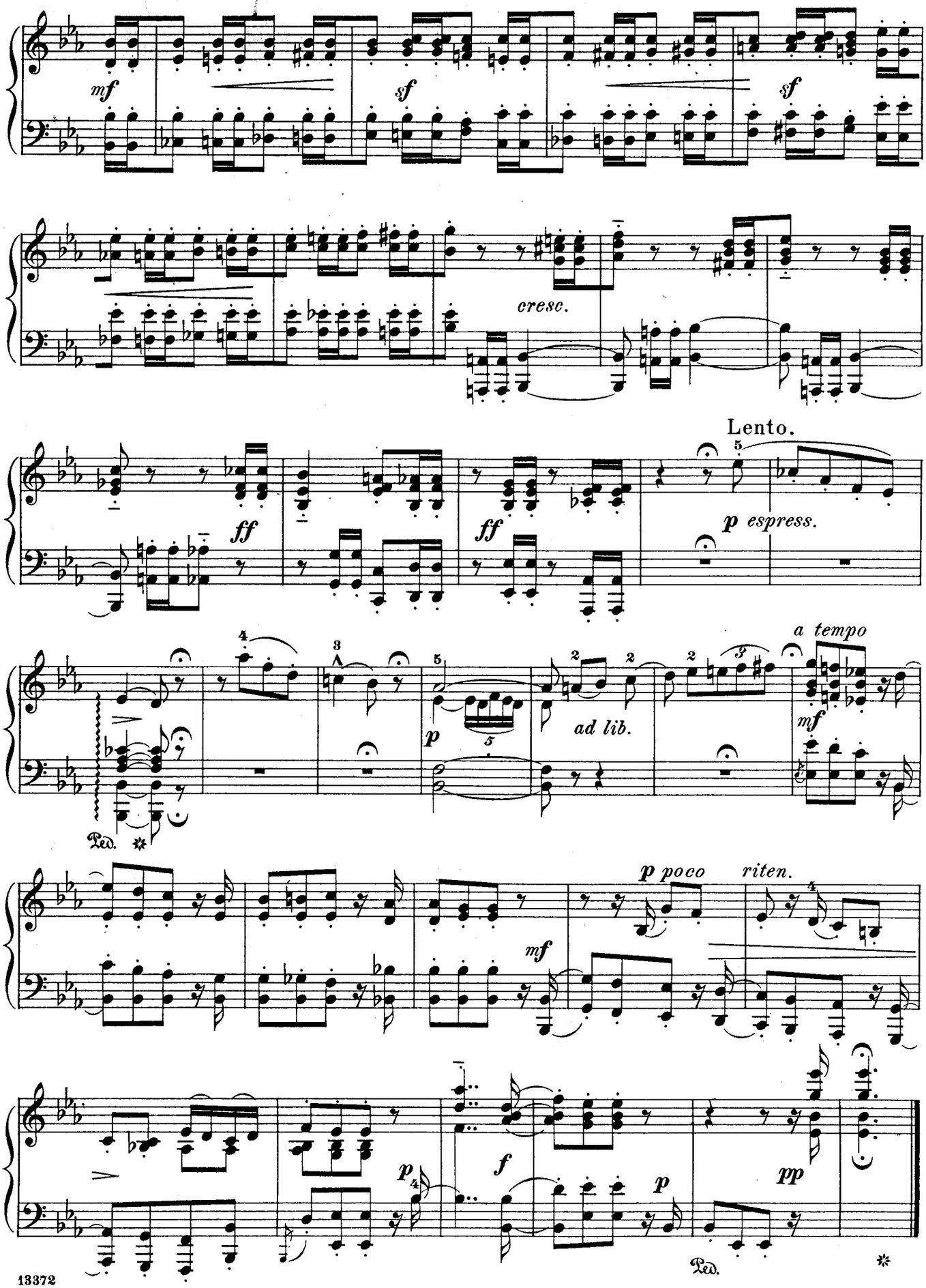
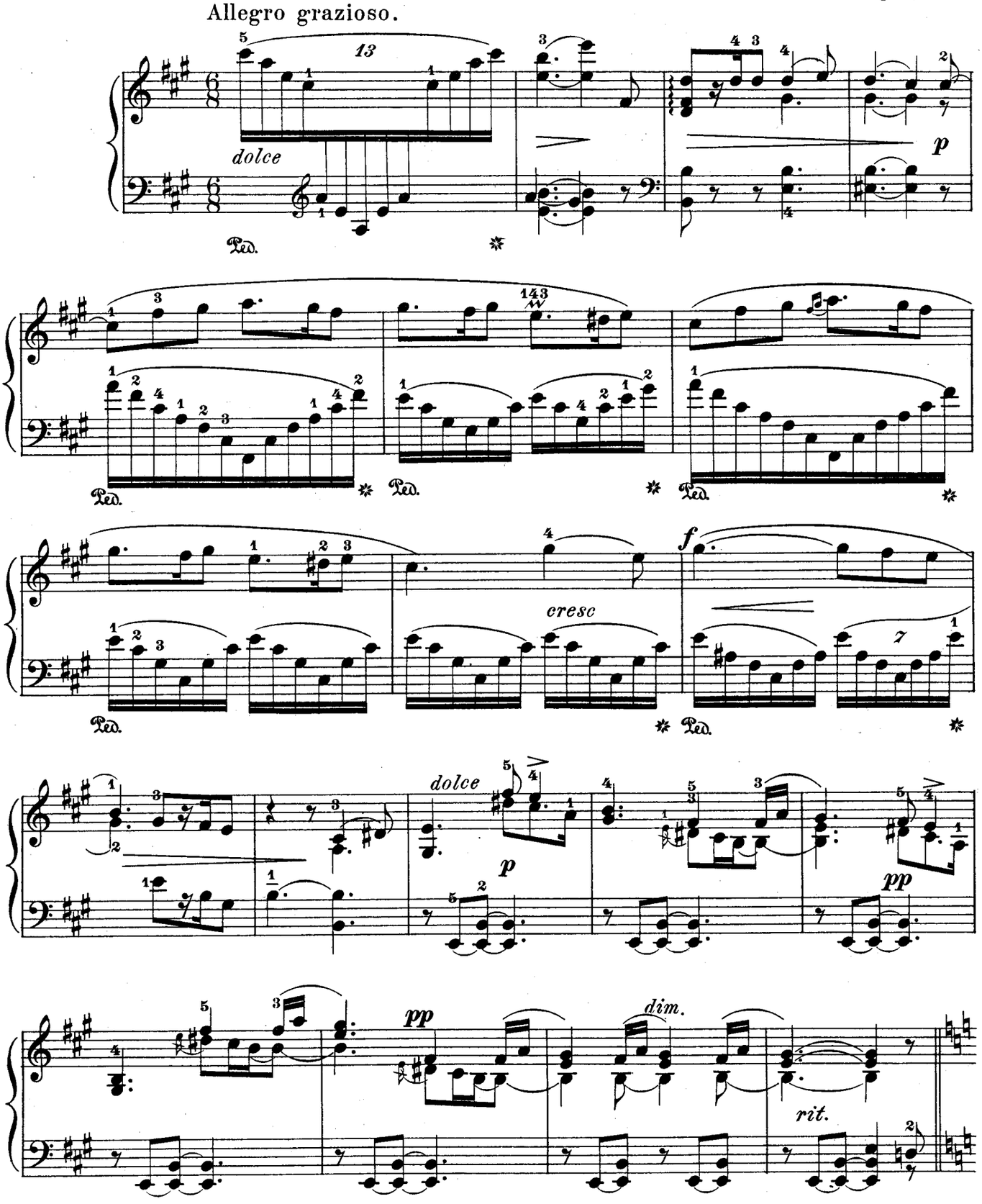

p
Ped.
mp
f
Poco più lento.
rit.
dolce
pp

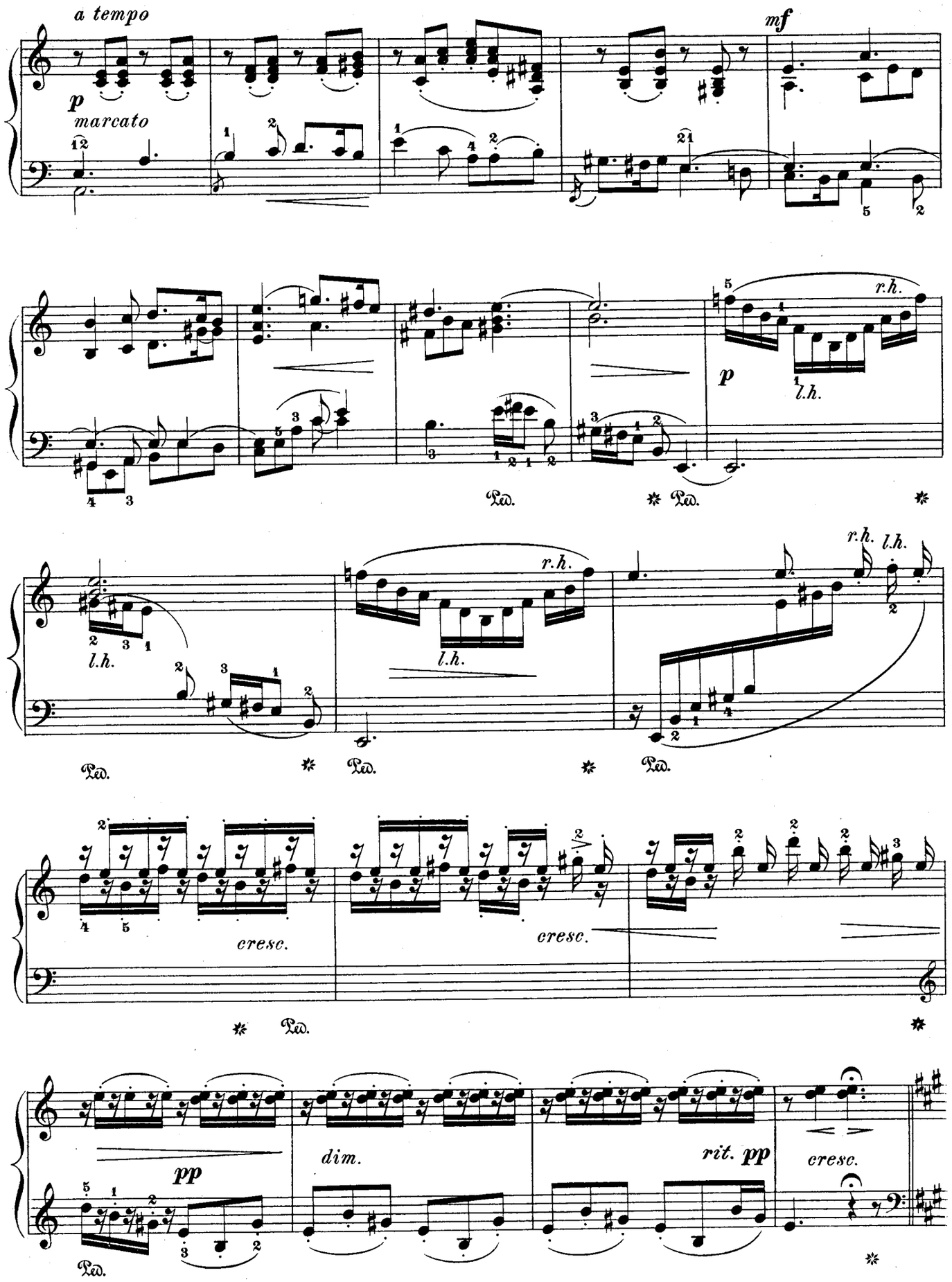

Tempo I, un poco animato.
8
p
pp
p
dim.
Tempo I.
rit.
p
mf
fz
Ped.
mf
p

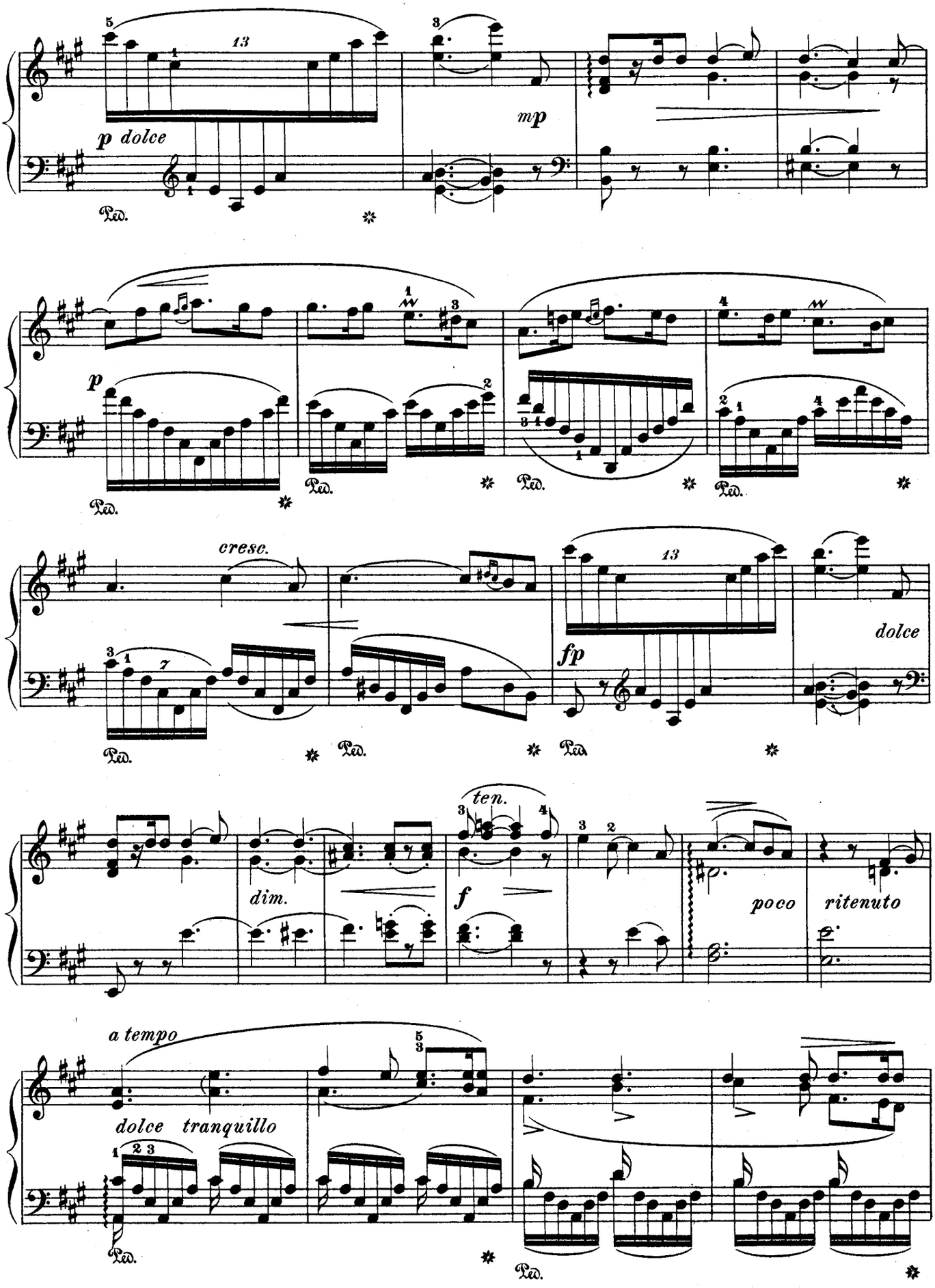

mf
sf
sf
cresc.
Lento.
ff
ff
p espress.
a tempo
p
ad lib.
mf
Ped.
p poco
riten.
mf
p
f
p
pp
Ped.

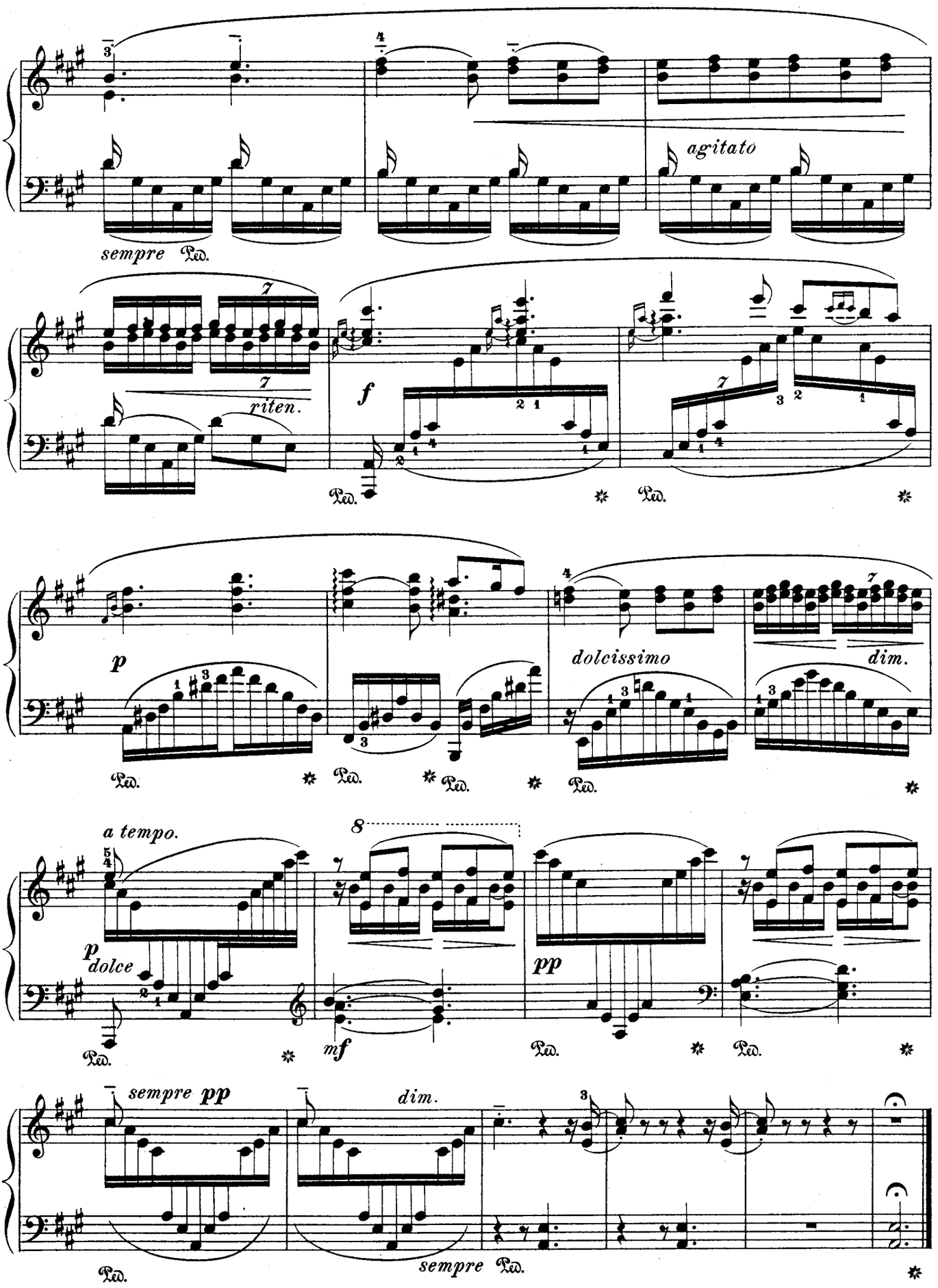
# Idylle.

H. KJERULF. Op. 4, № 2.




a tempo
p
marcato
mf
r.h.
p
l.h.
l.h.
r.h.
l.h.
r.h.
l.h.
cresc.
cresc.
pp
dim.
rit. pp
cresc.

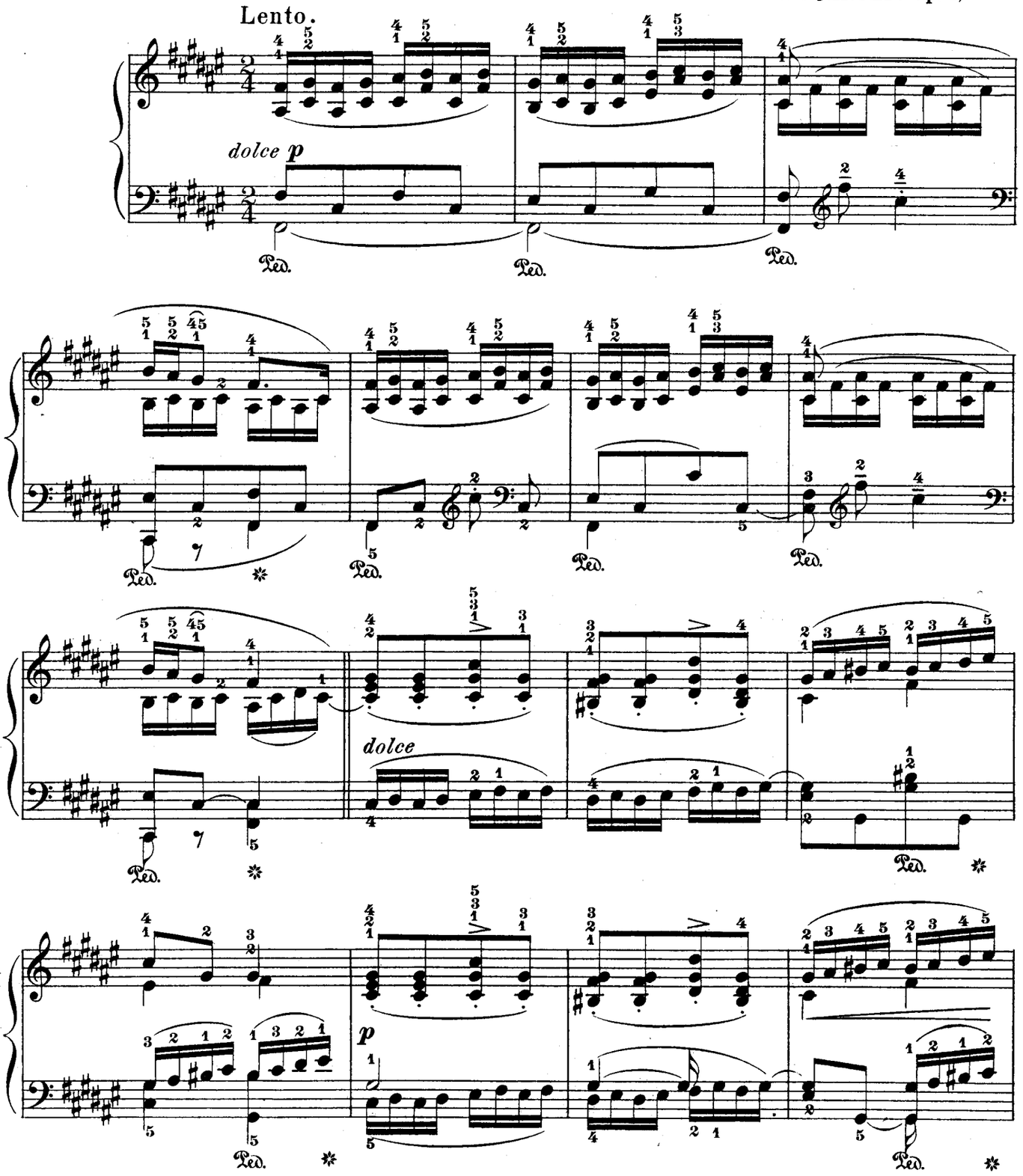

p dolce
mp
p
cresc.
fp
dolce
dim.
ten.
f
poco
ritenuto
a tempo
dolce tranquillo

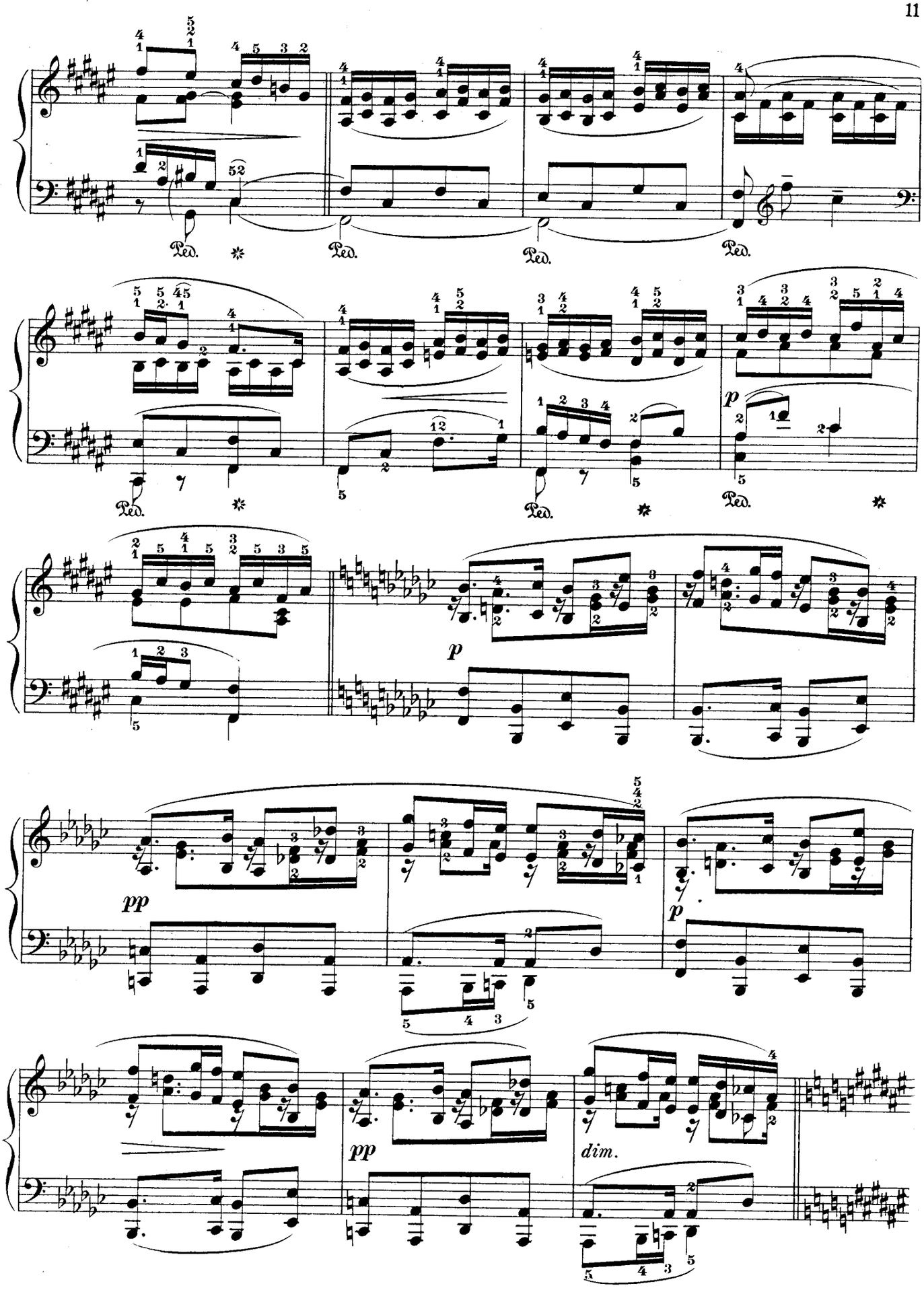

agitato
sempre Ped.
riten.
f
Ped.
p
dolcissimo
dim.
a tempo.
p dolce
mf
pp
sempre pp
dim.
sempre Ped.

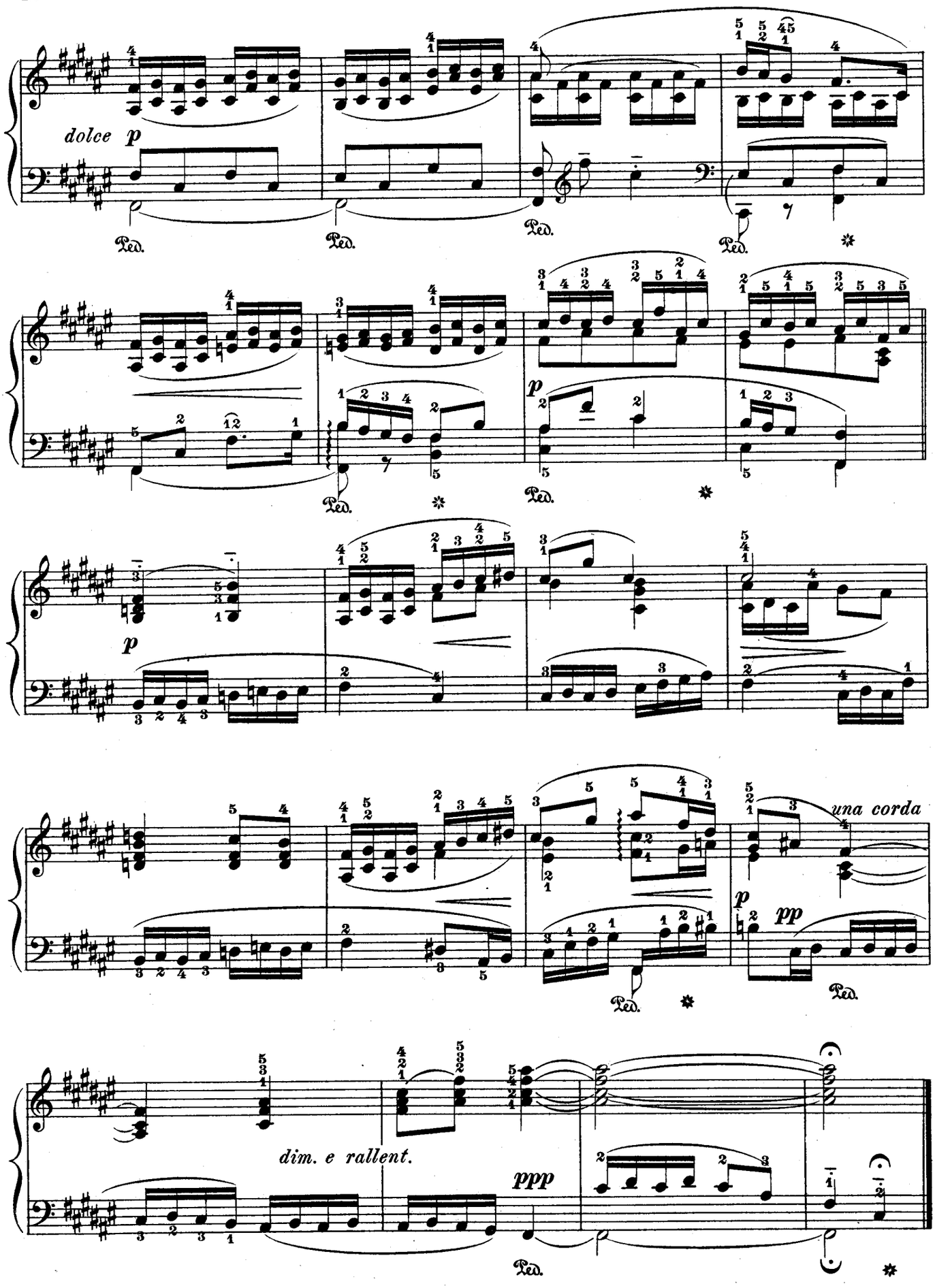
# Vuggevise.

(Cradle-song.)

H. KJERULF. Op. 4, Nº 3.

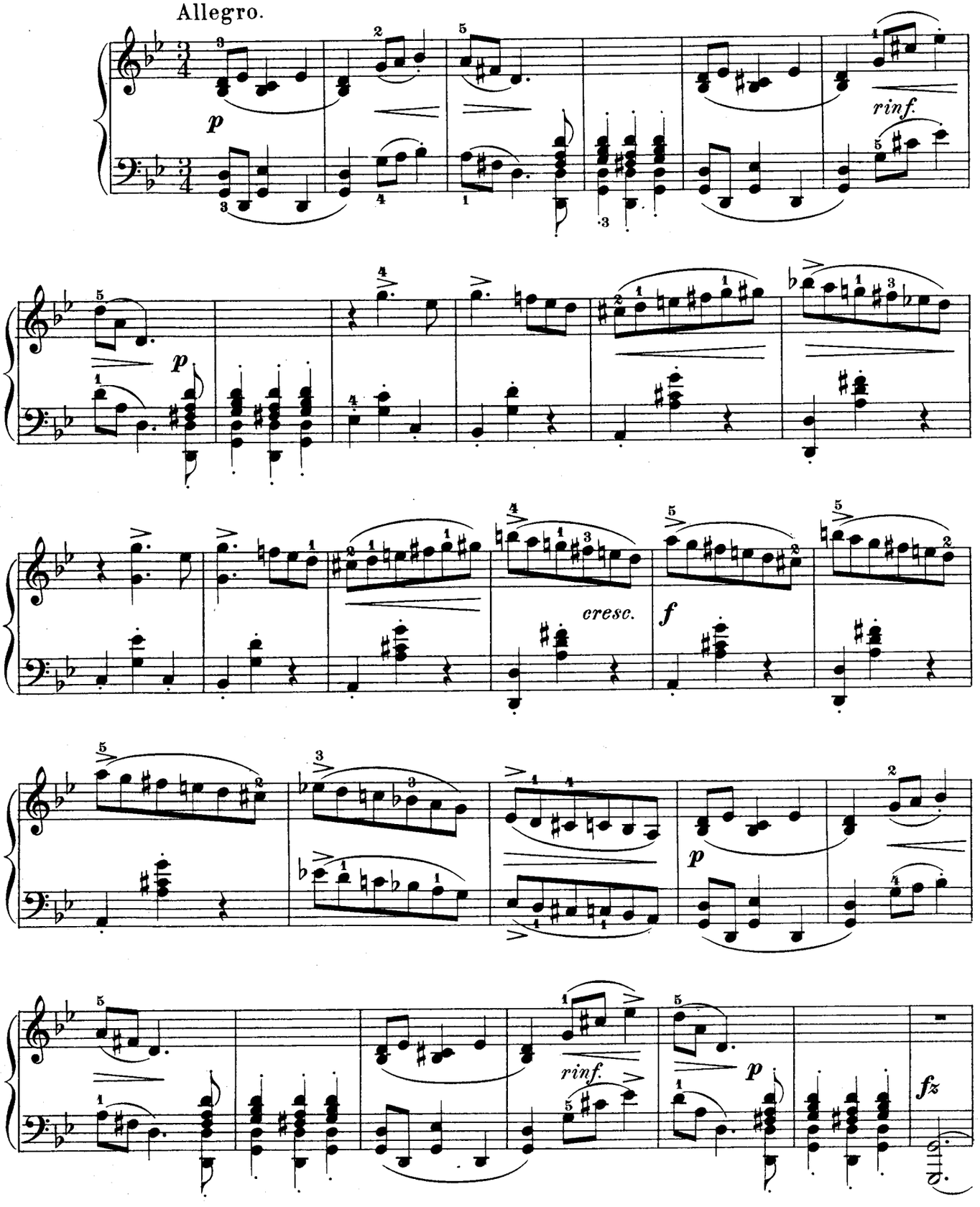


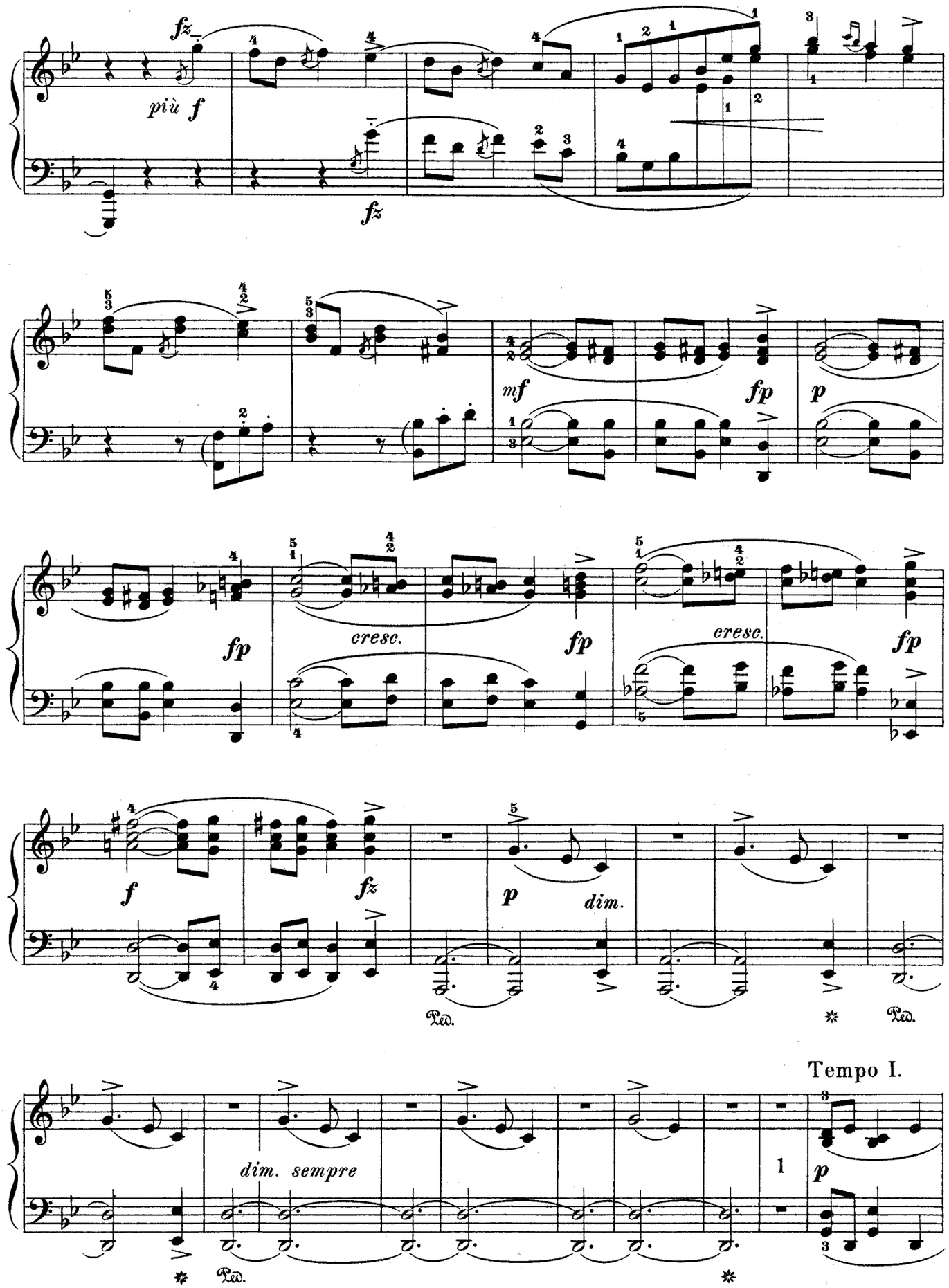

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
p
pp
p
pp
dim.

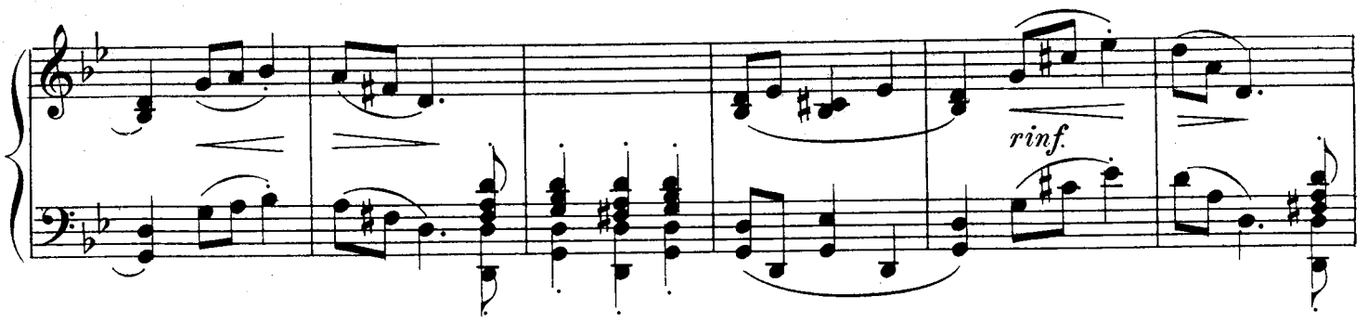

dolce p
Ped.
p
una corda
pp
dim. e rallent.
ppp

# Humoreske.

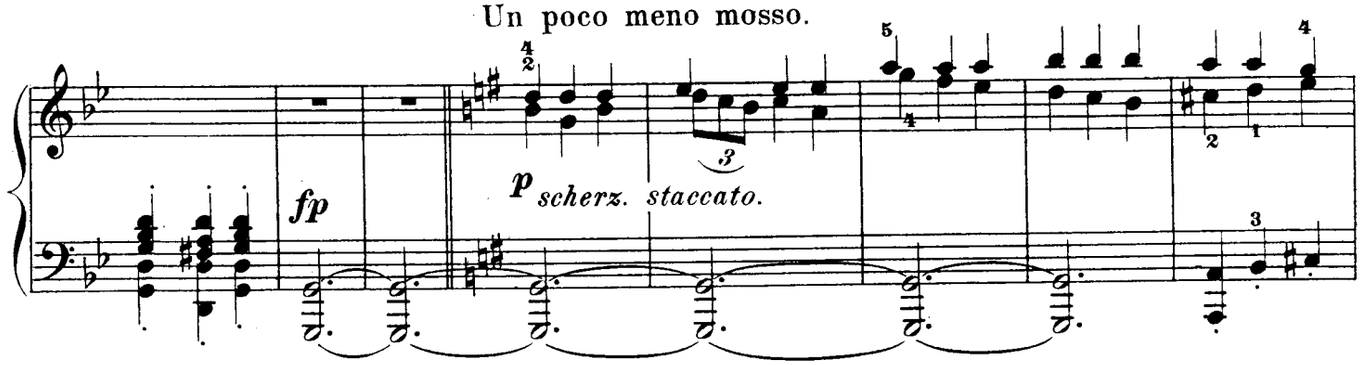
H. KJERULF. Op.12, №1.

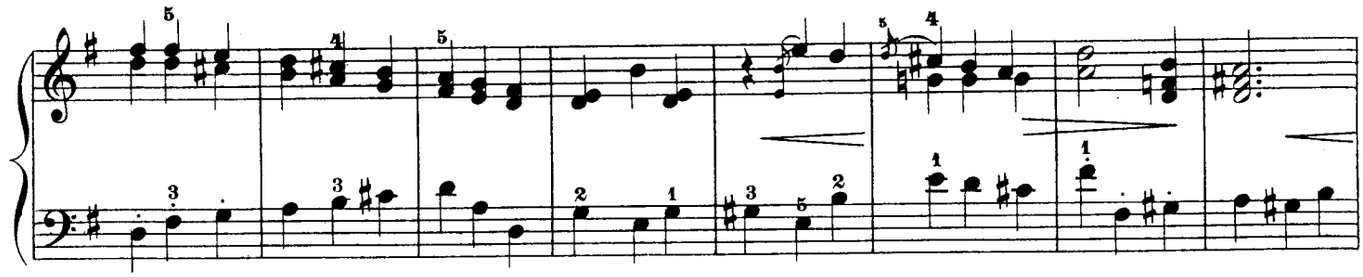


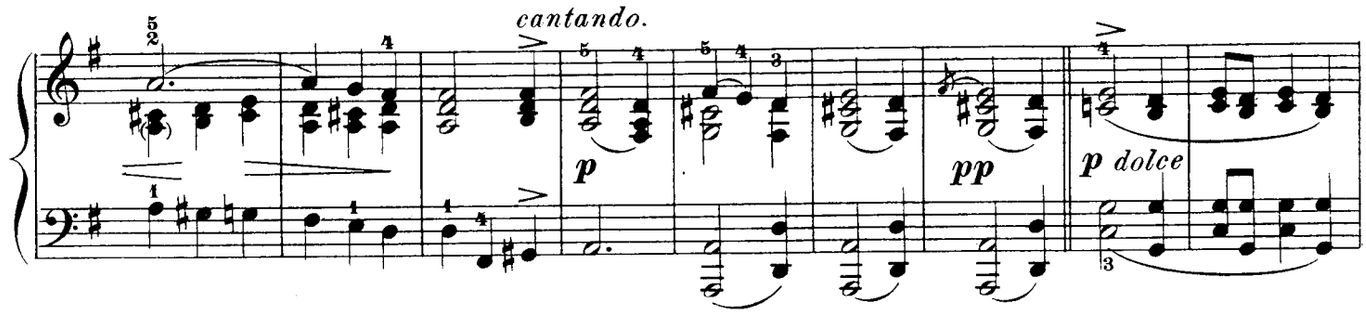

più f
fz
fz
mf
fp
p
fp
cresc.
fp
cresc.
fp
f
fz
p
dim.
Ped.
*
Ped.
Tempo I.
dim. sempre
Ped.
*
1
p

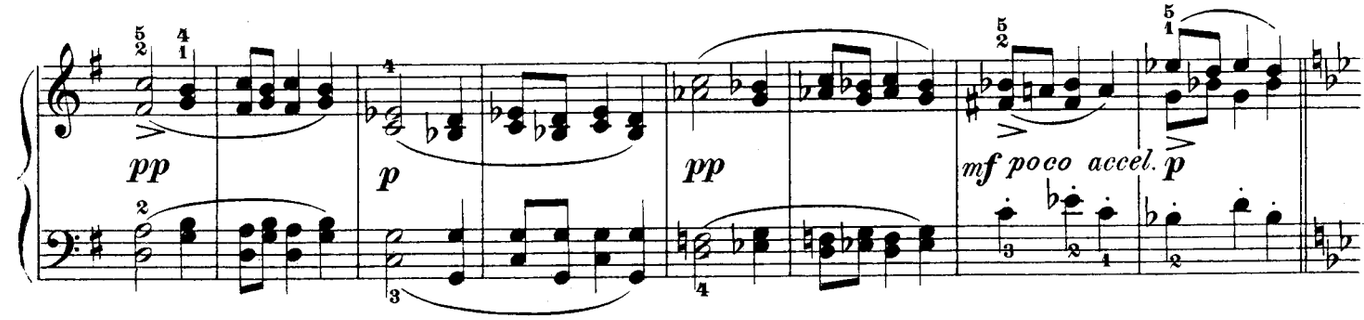


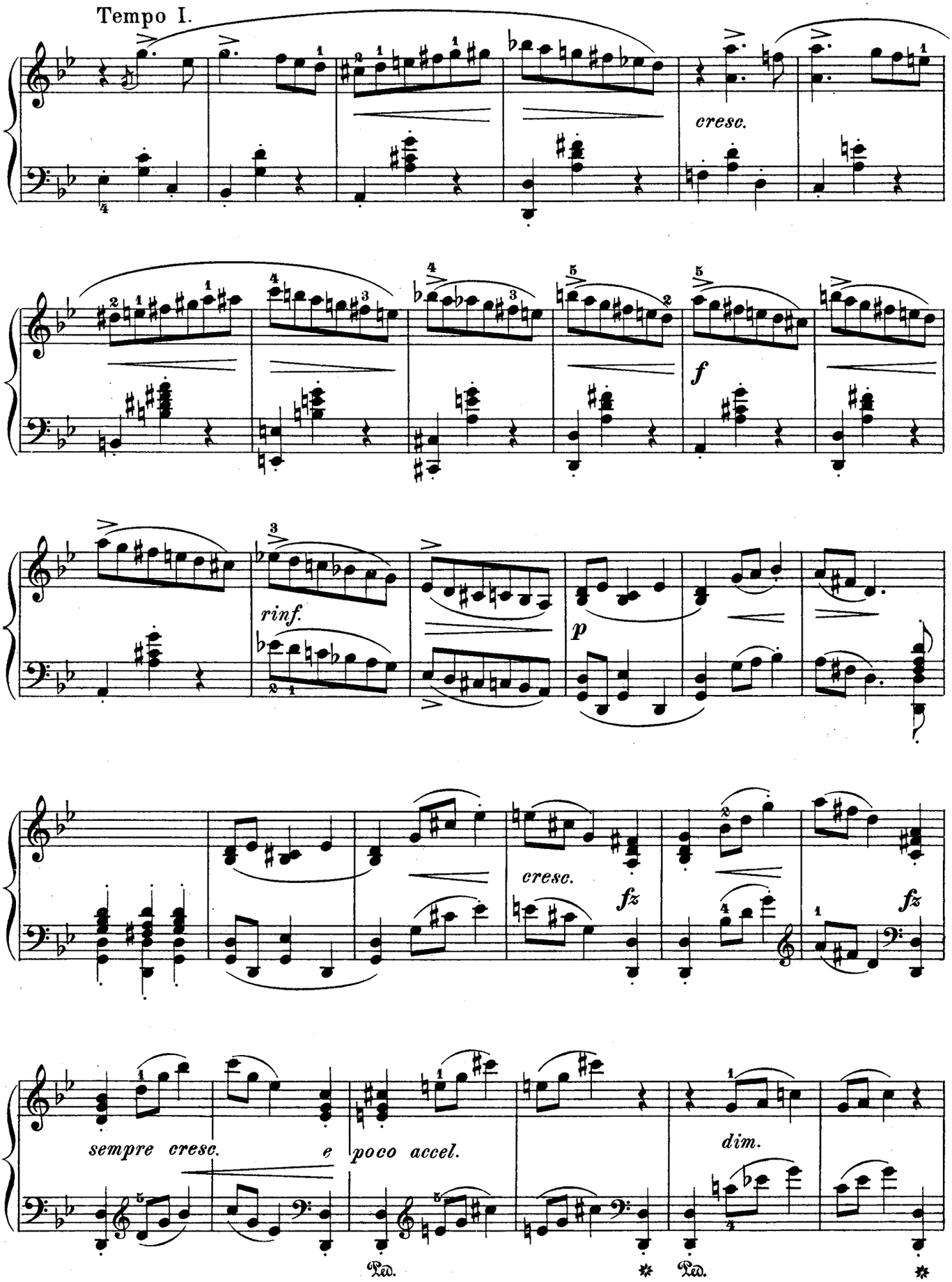

Un poco meno mosso.



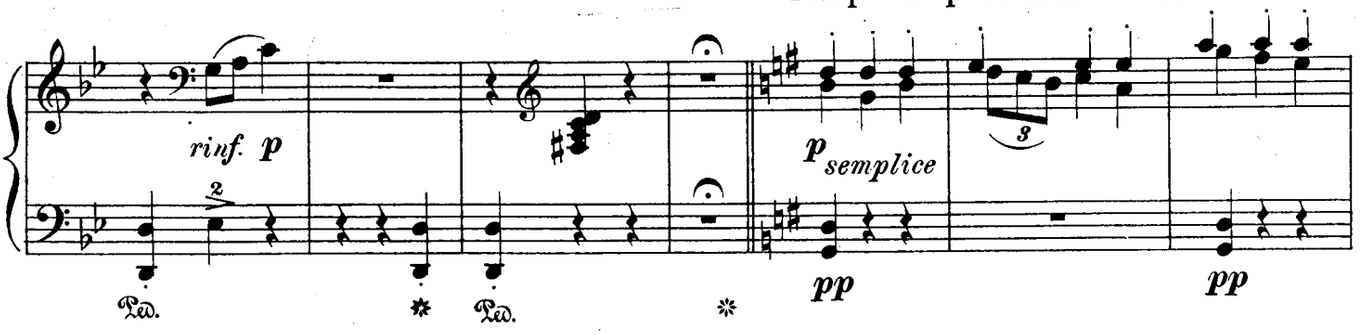



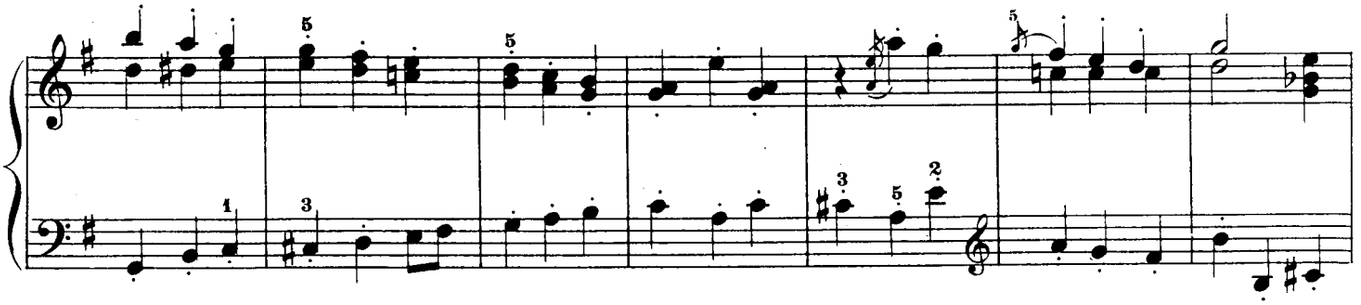


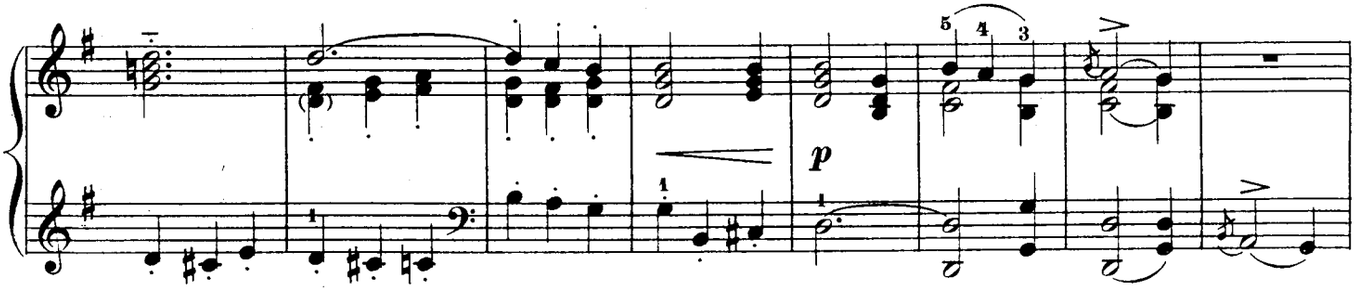




Tempo I.
cresc.
f
rinf.
p
cresc.
fz
fz
sempre cresc.
e poco accel.
dim.
Ped.
Ped.

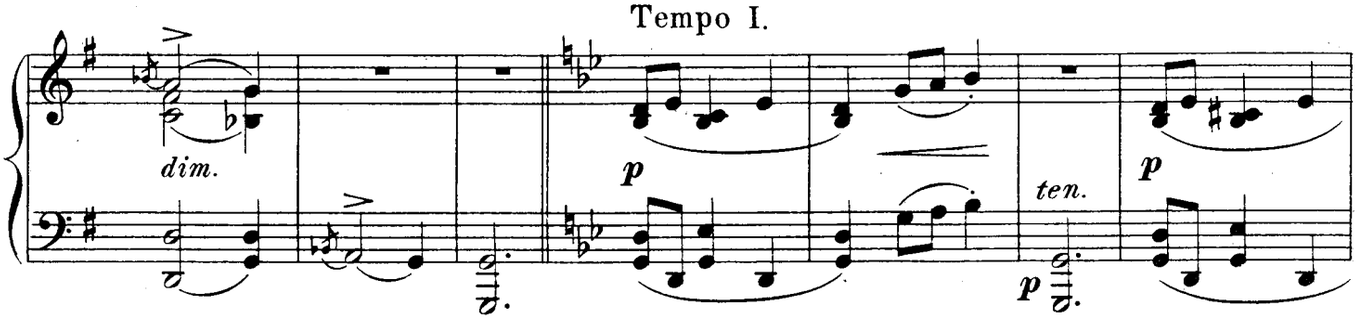
Tempo un poco meno mosso.



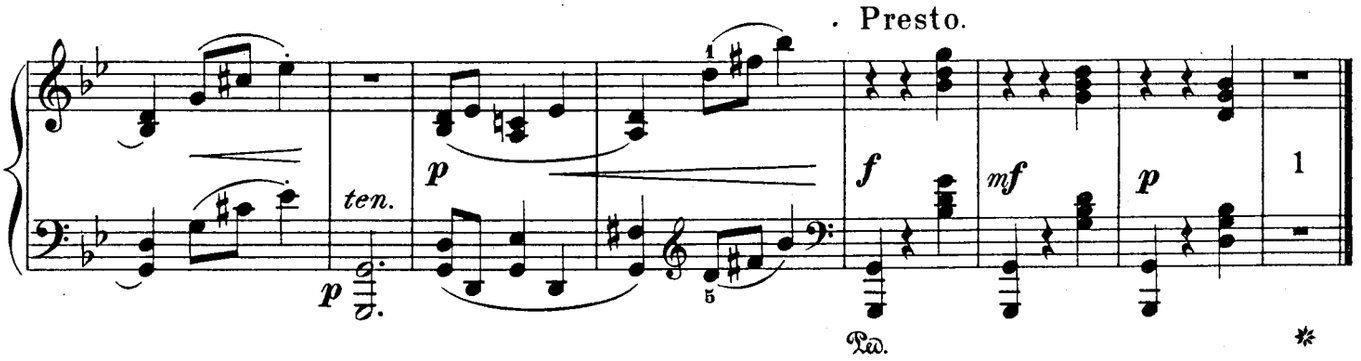






Tempo I.

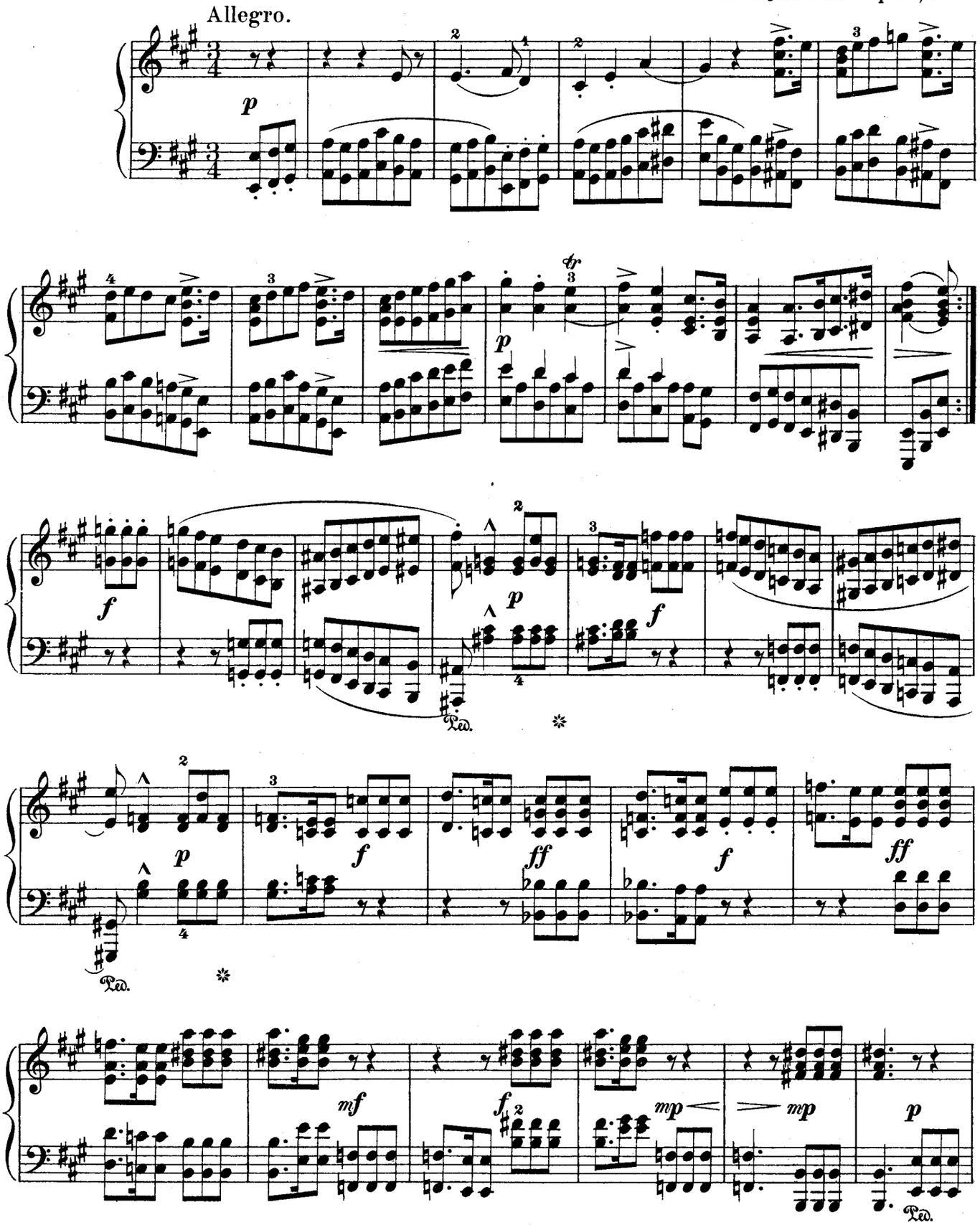


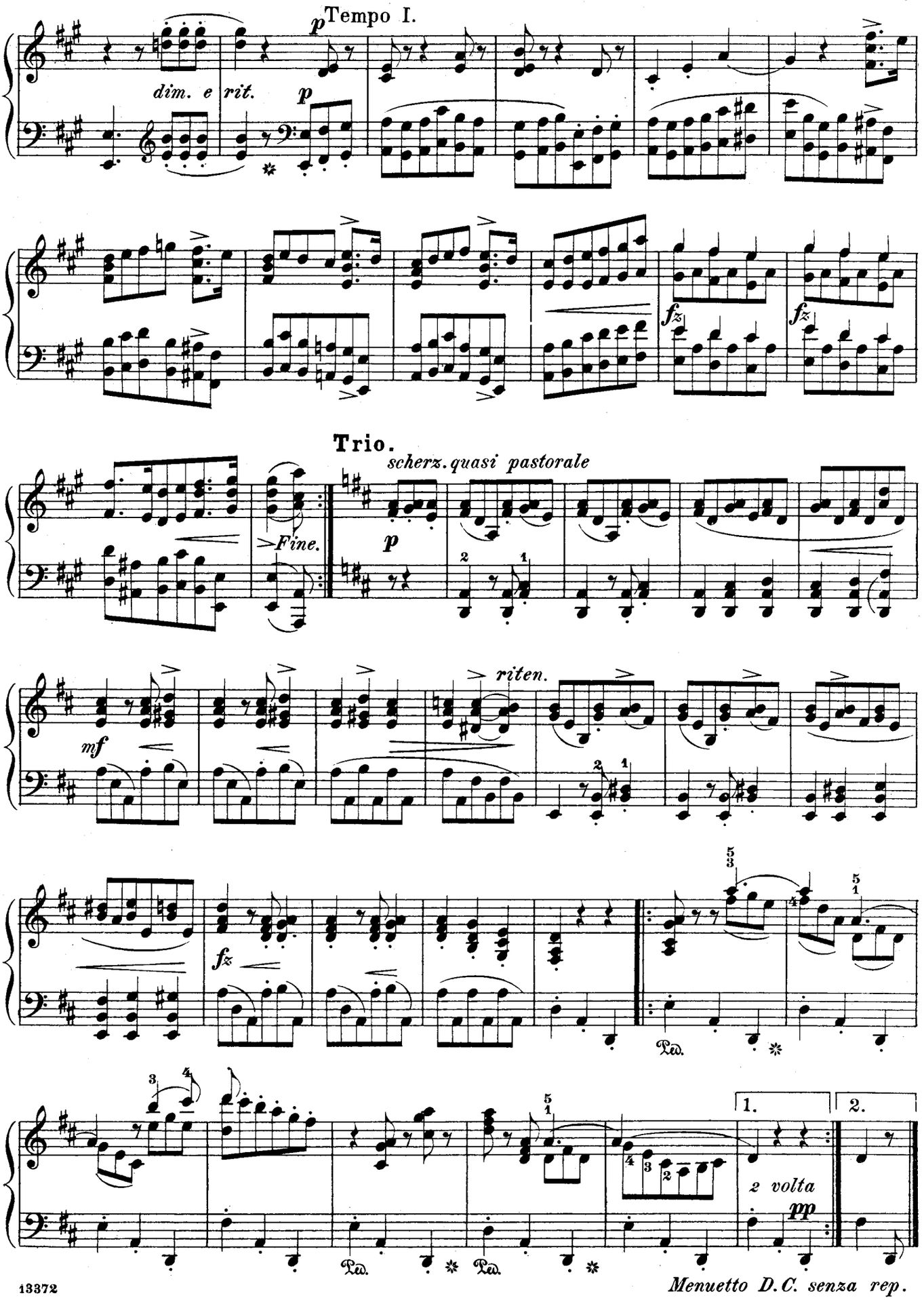

. Presto.



# Menuet.

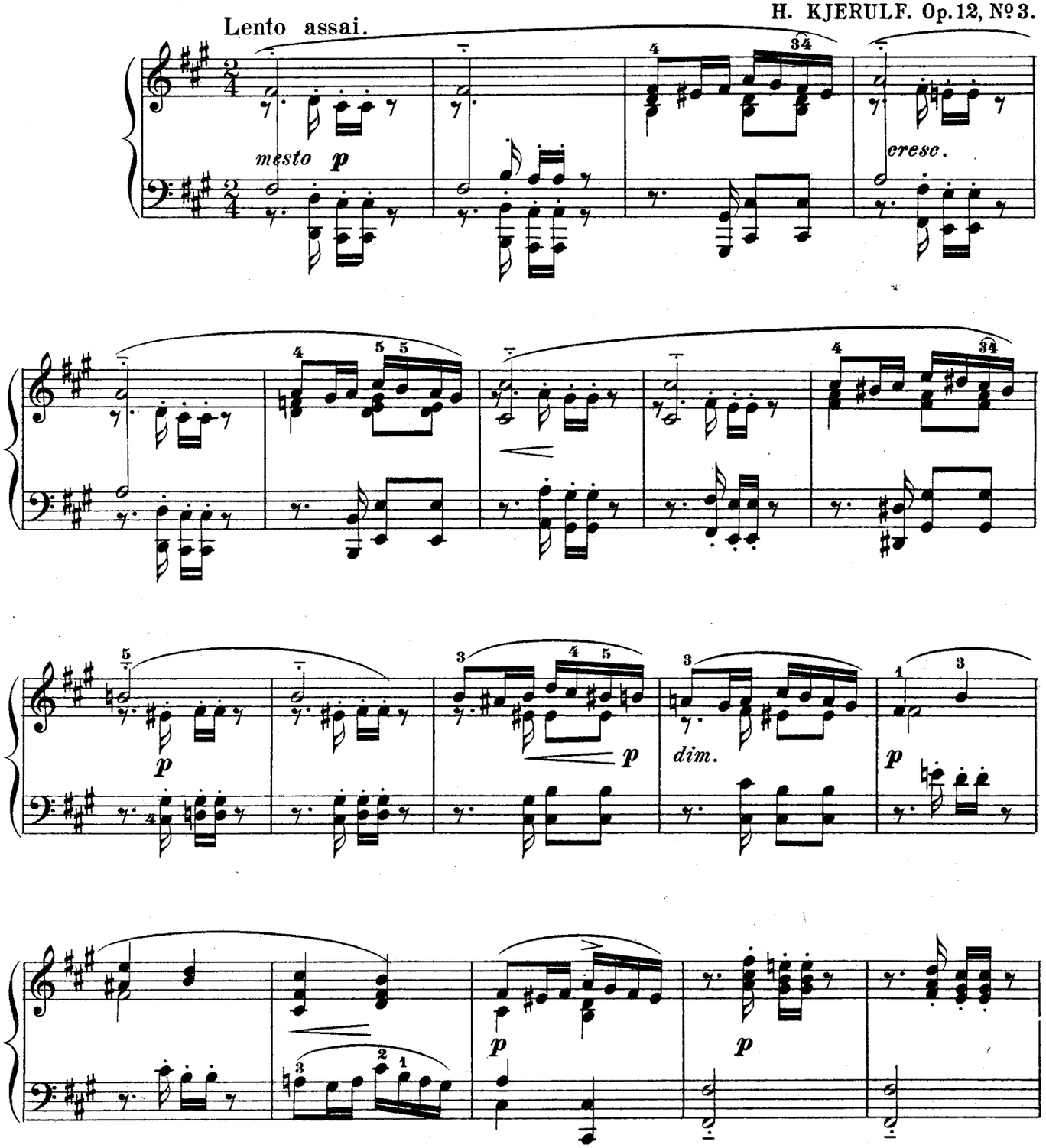
H. KJERULF. Op.12, №2.

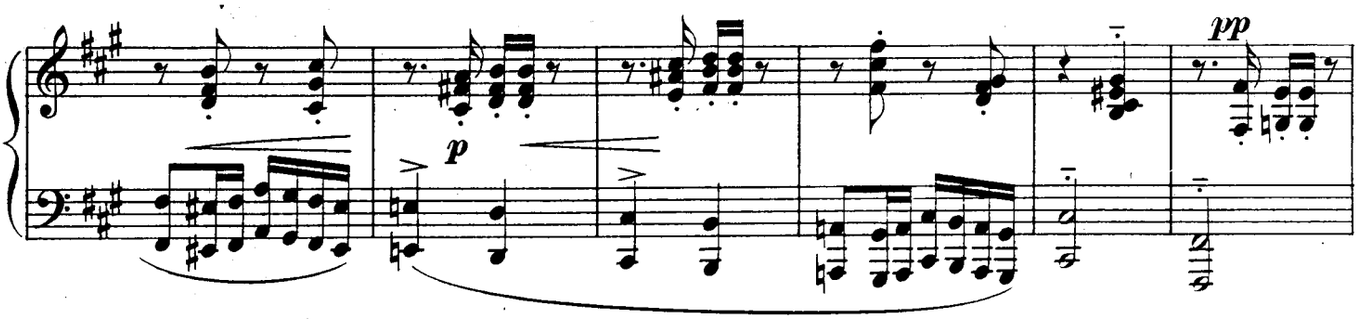


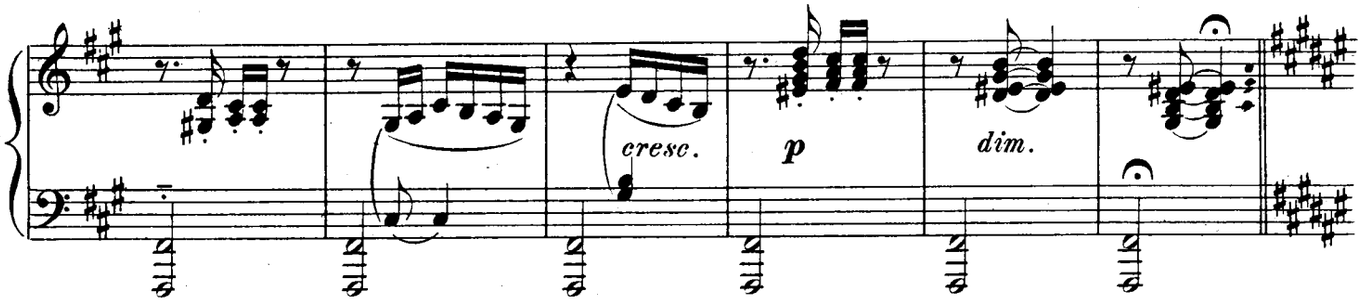

p Tempo I.
dim. e rit.
p
fz
fz
Trio.
scherz. quasi pastorale
Fine.
p
riten.
mf
fz
Ped.
1.
2.
2 volta
pp
Ped.
Ped.
Menuetto D.C. senza rep.

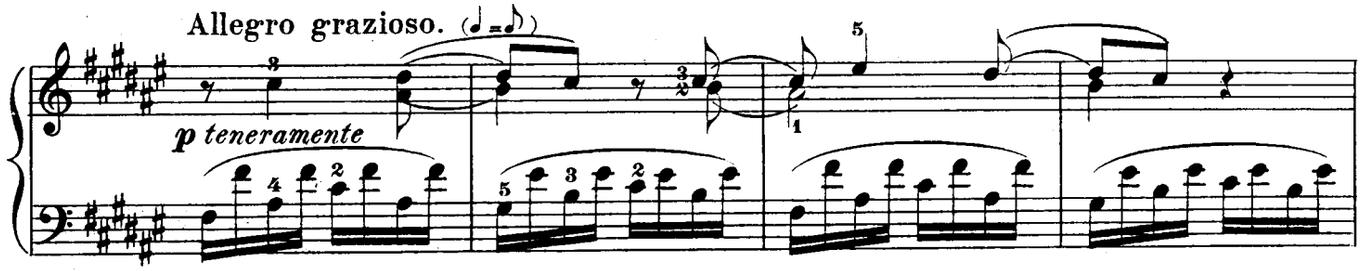
# Élégie.

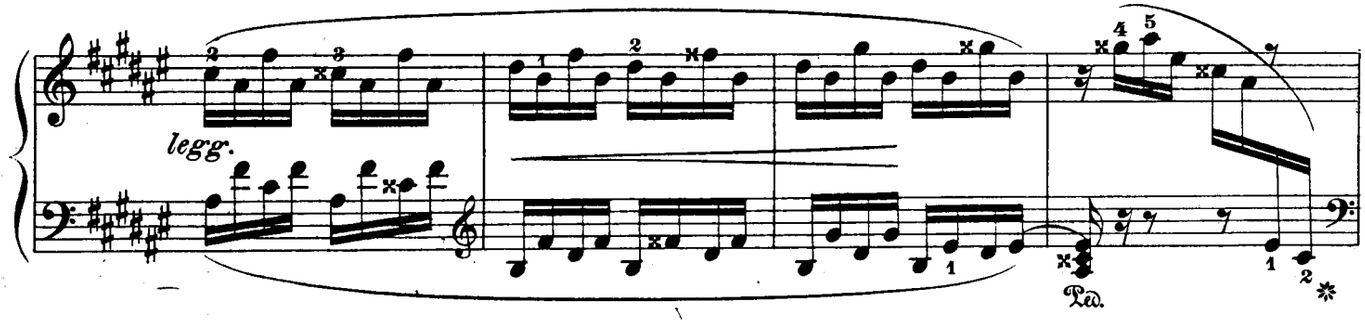
H. KJERULF. Op. 12, Nº 3.

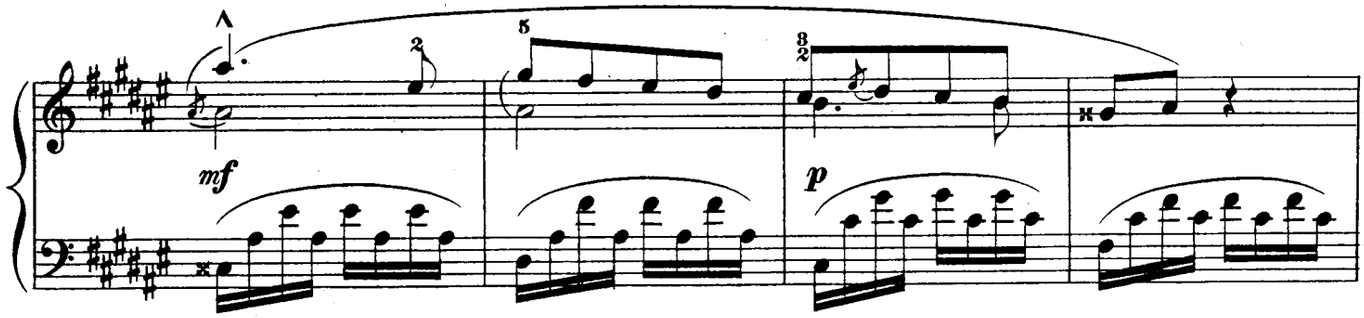


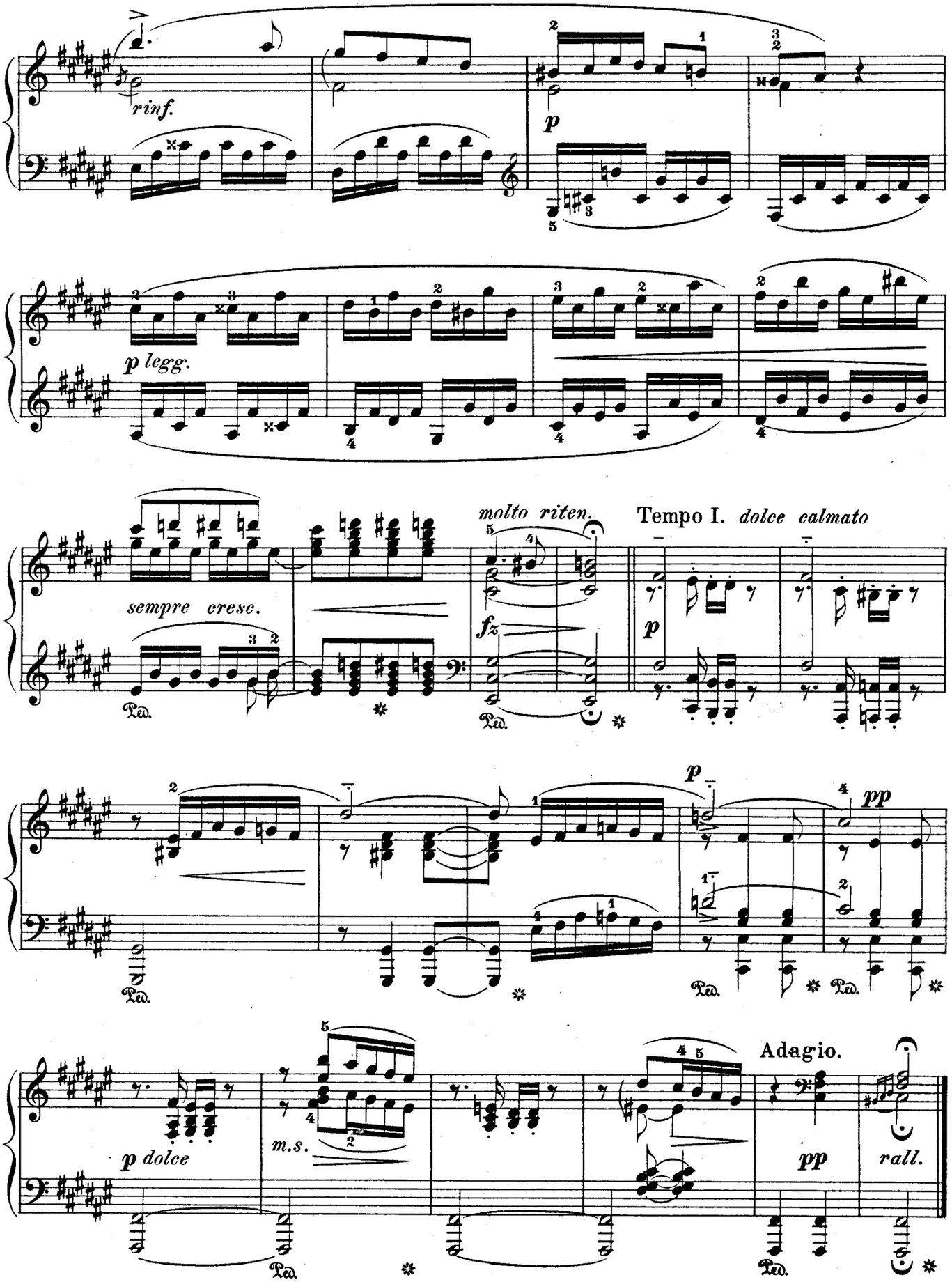

pp
p


cresc.
p
dim.


Allegro grazioso. (♩ = ♪)
p teneramente

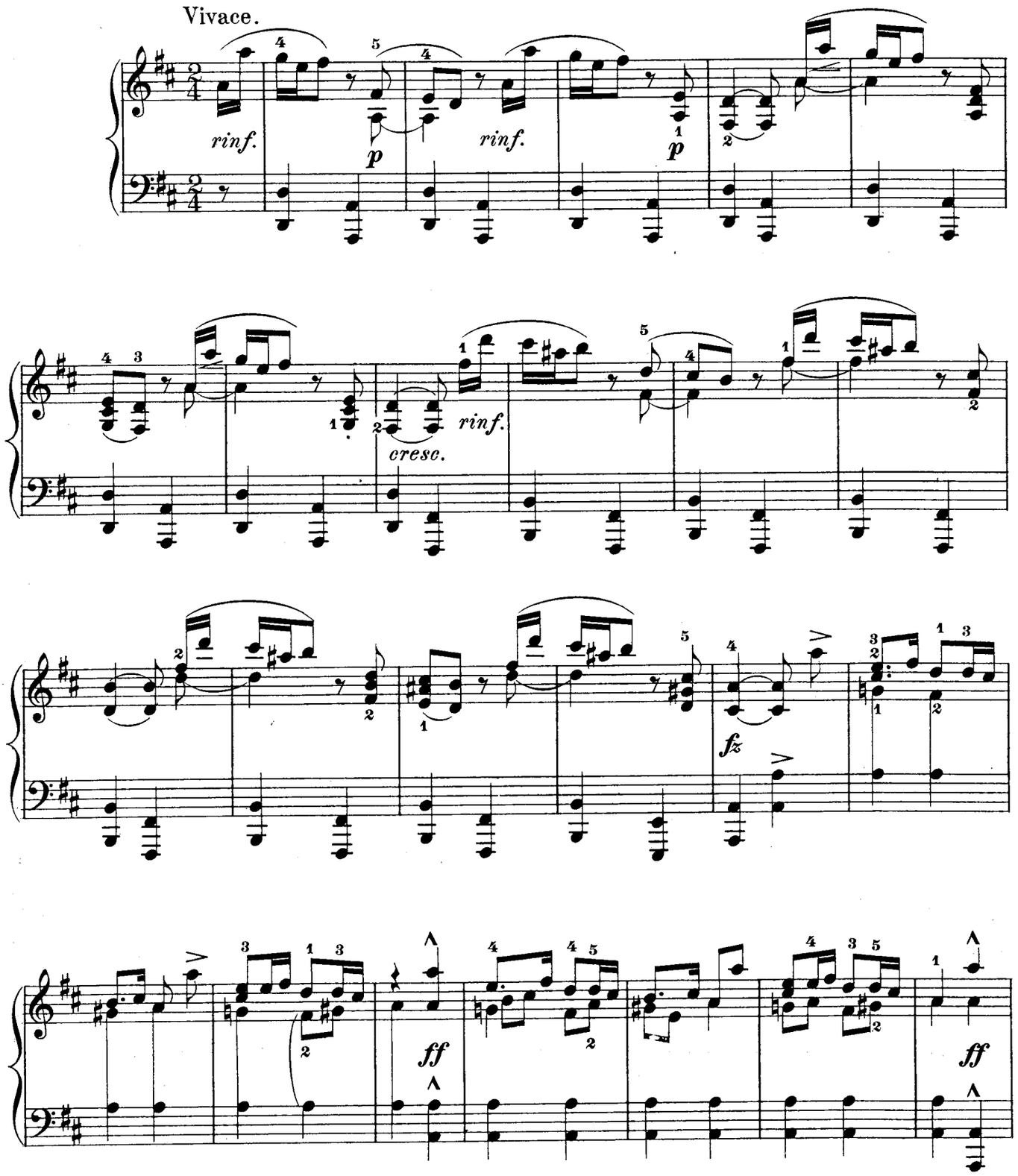

legg.
Ped.

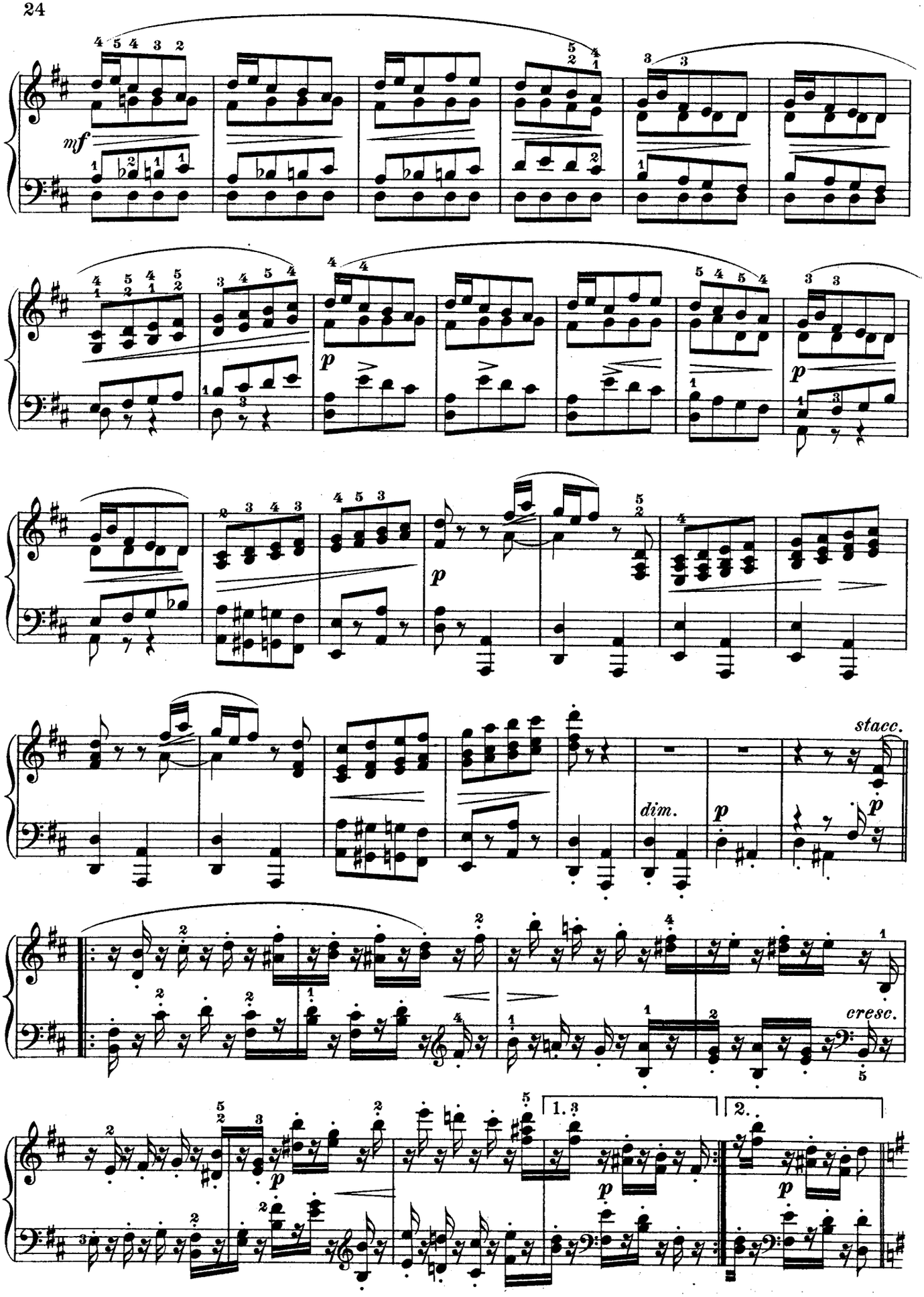

mf
p

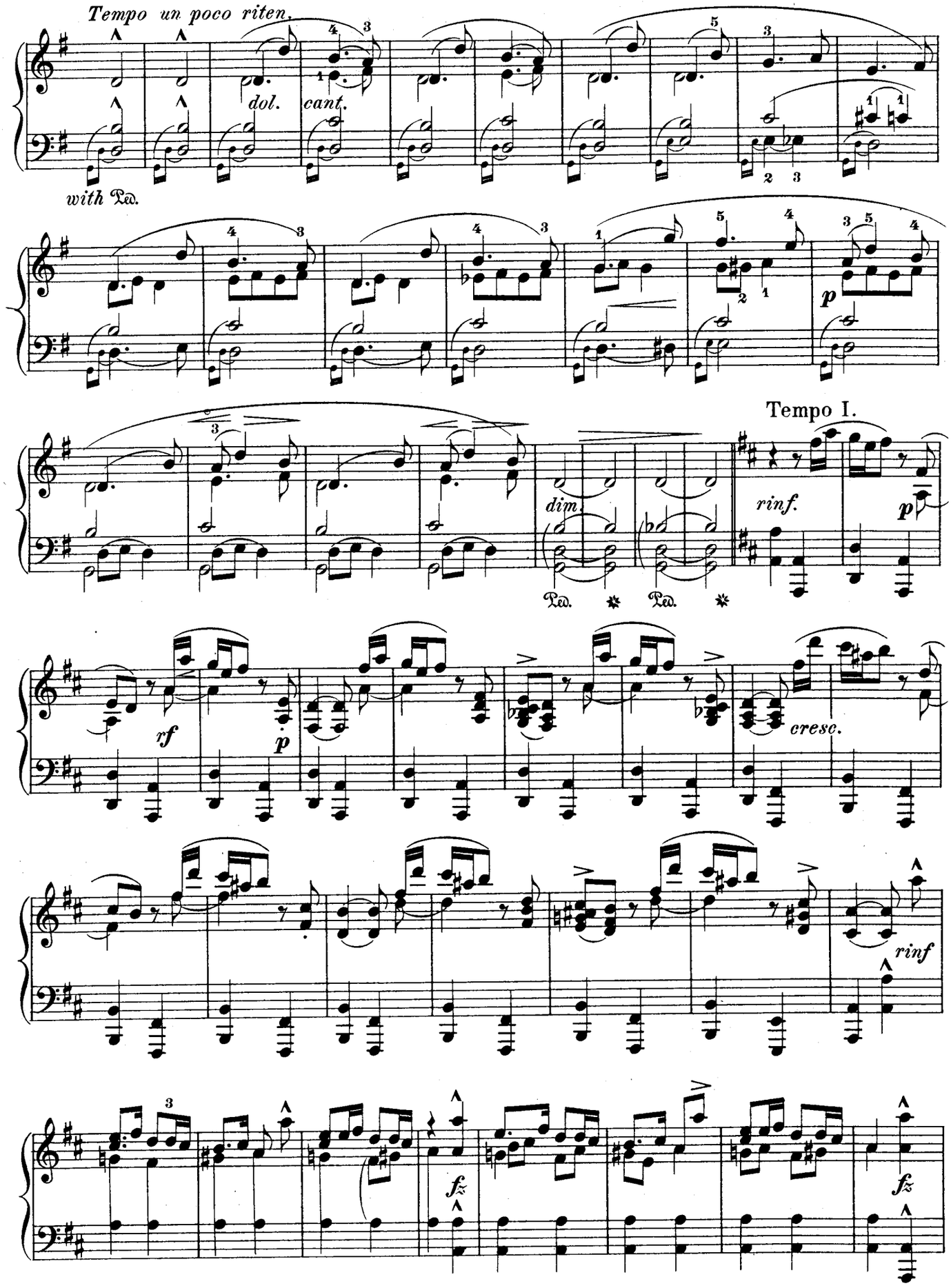

rinf.
p
p legg.
molto riten.
Tempo I. dolce calmato
sempre cresc.
fz
p
p
pp
p dolce
m.s.
Adagio.
pp
rall.

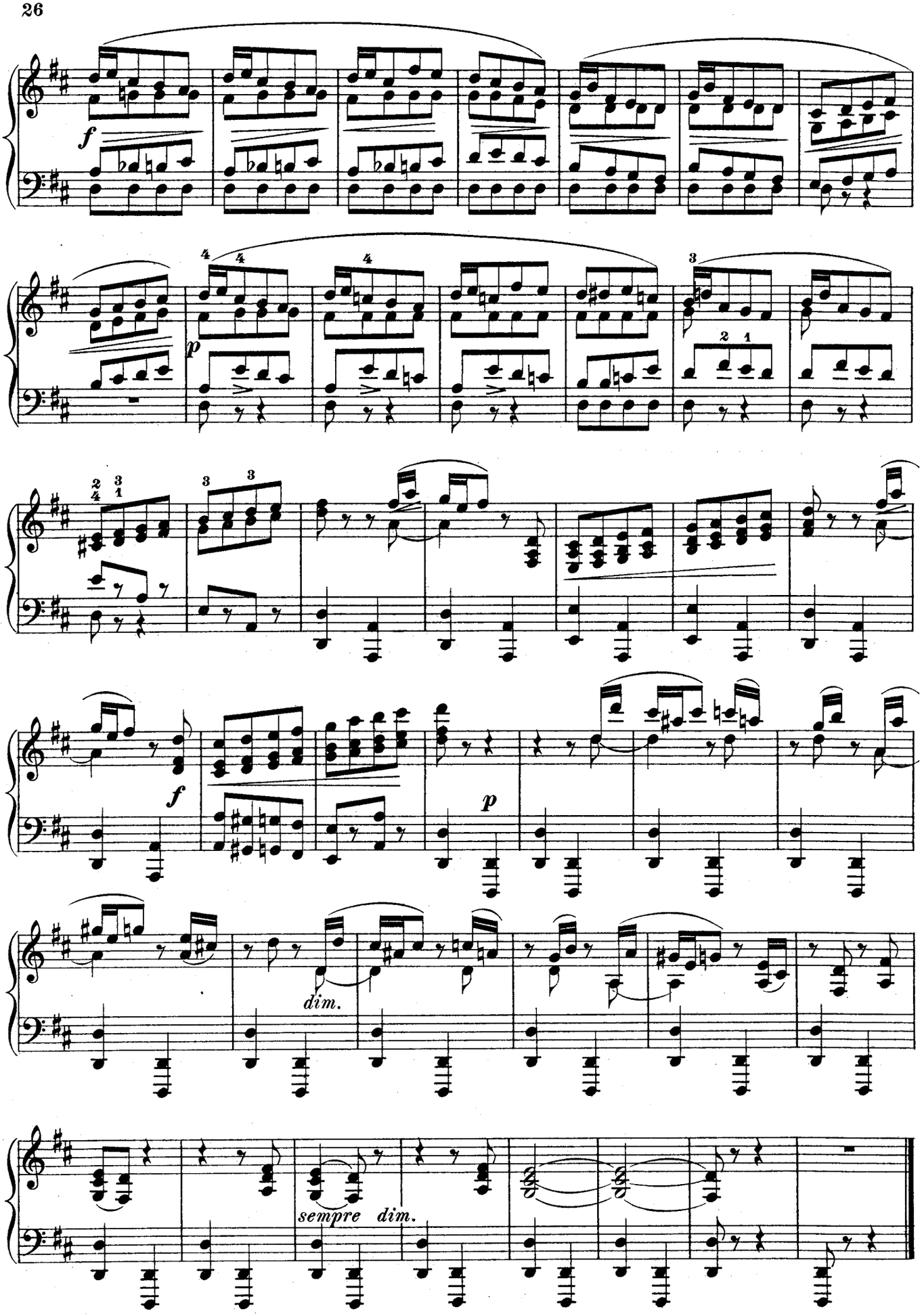
# Caprice.

H. KJERULF. Op. 12, Nº 4.




mf
p
p
p
dim.
p
stacc.
p
cresc.
1.
2.
p
p
p

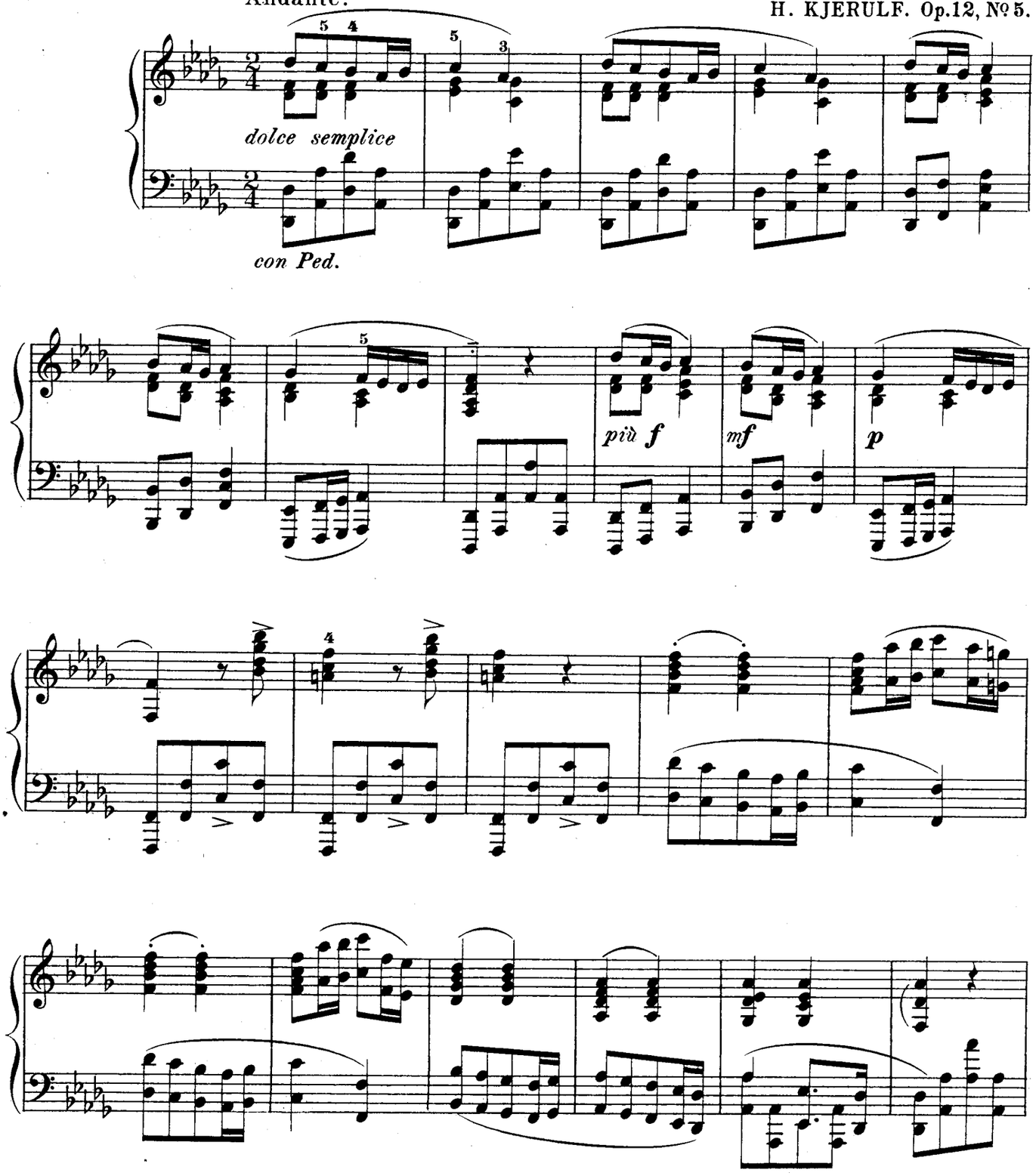

Tempo un poco riten.
dol.
cant.
with Ped.
p
Tempo I.
dim.
rinf.
p
Ped.
Ped.
rf
p
cresc.
rinf
fz
fz

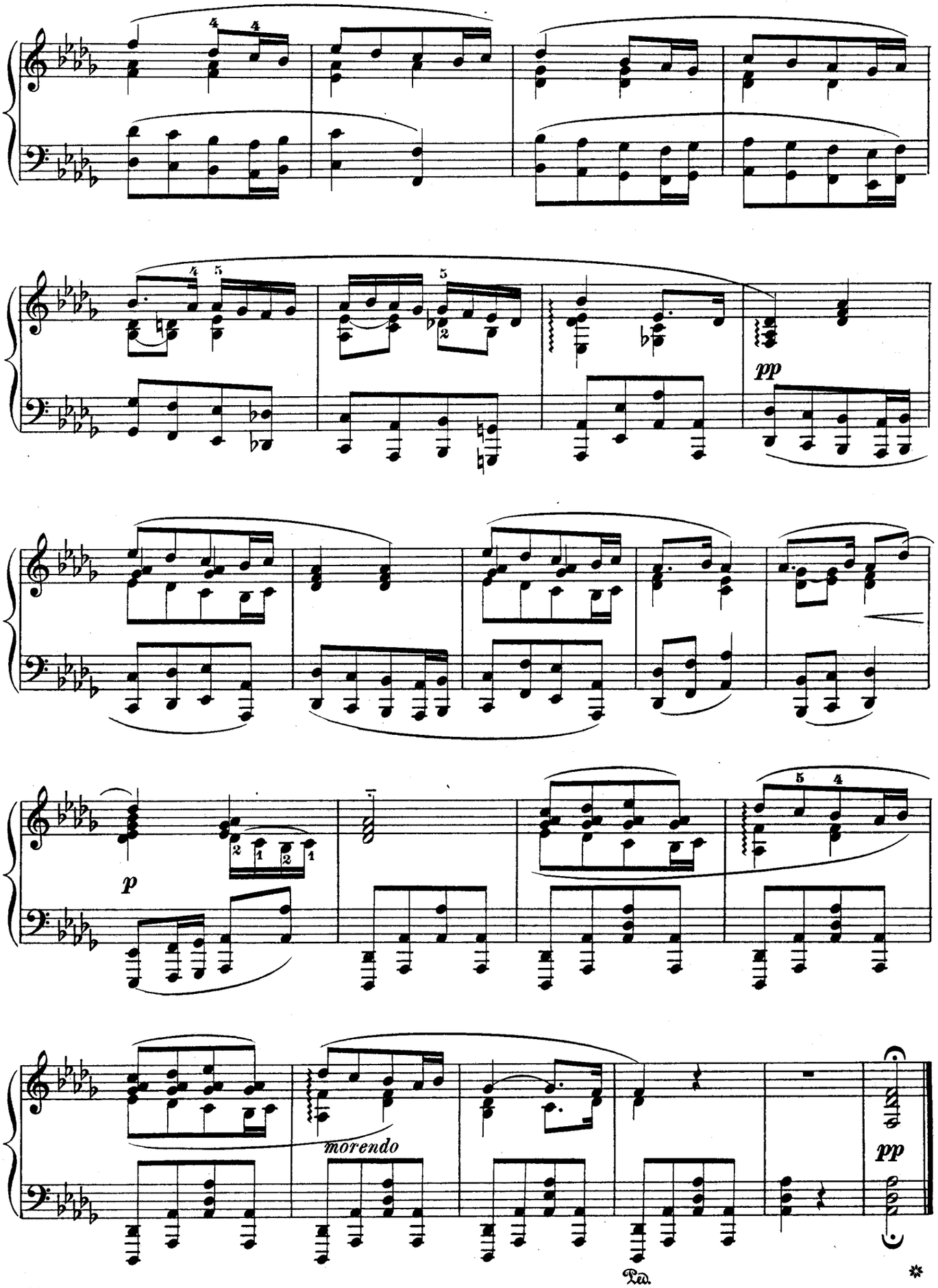

f
p
f
p
dim.
sempre dim.

# Berceuse.

Andante.

H. KJERULF. Op.12, №5.




pp
p
morendo
pp
Ped.

# Impromptu.

H. KJERULF. Op. 12, № 6.

Allegretto grazioso.

*cantando* ***p***

***p***

*con Ped.*

*dolciss. una corda*

*tre corde*

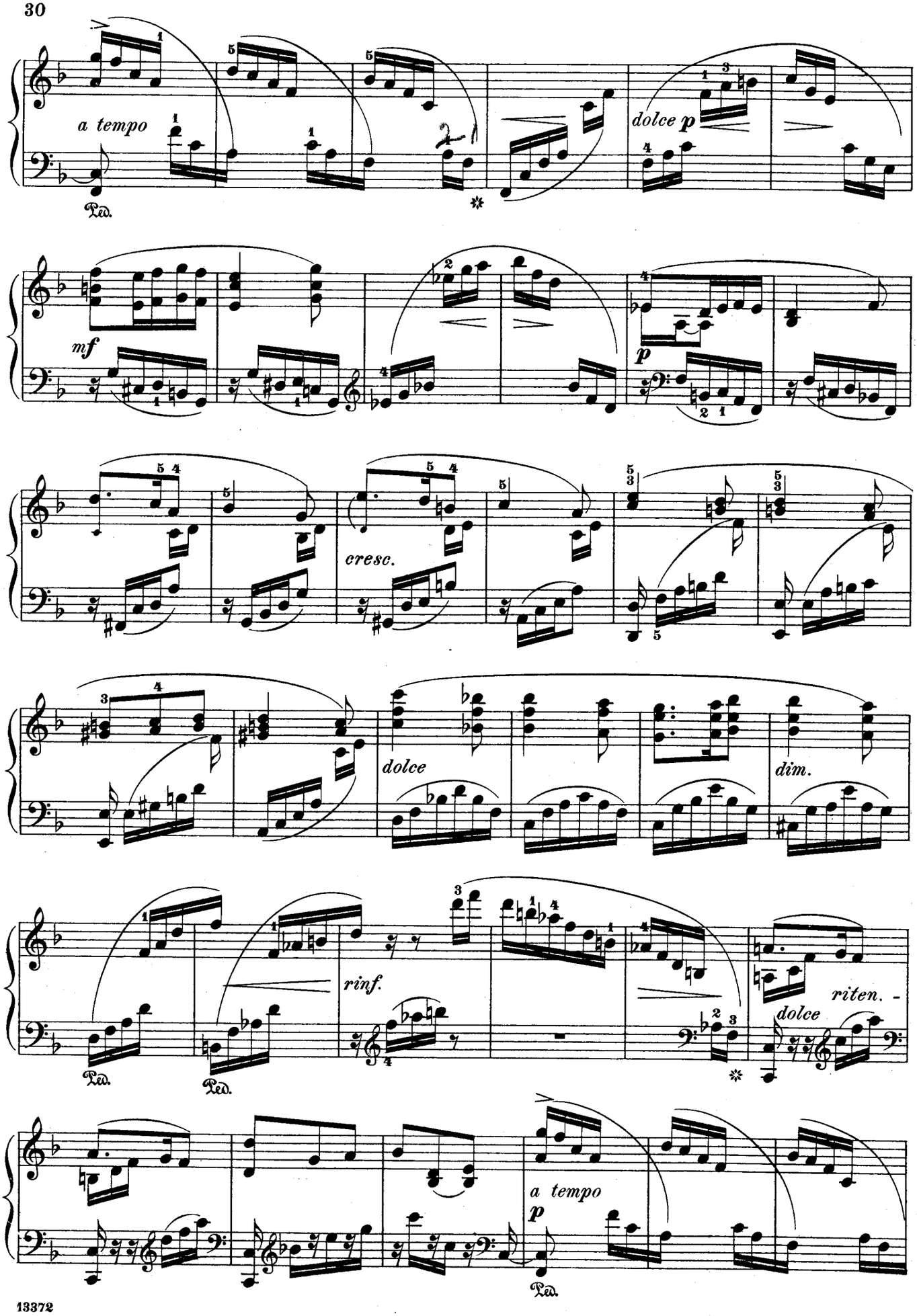
*una corda*

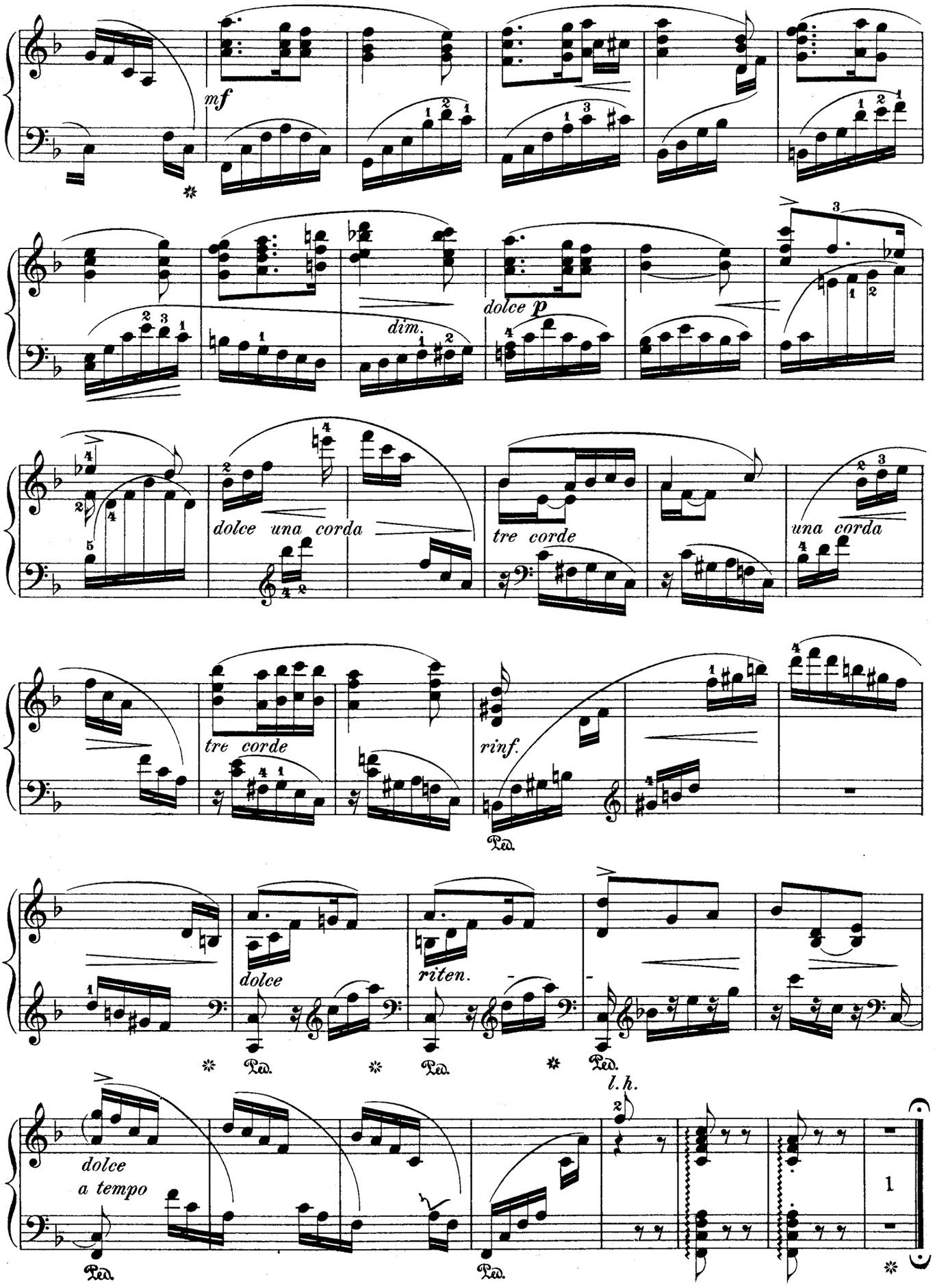
*tre corde*

*rinf*

*poco riten.*

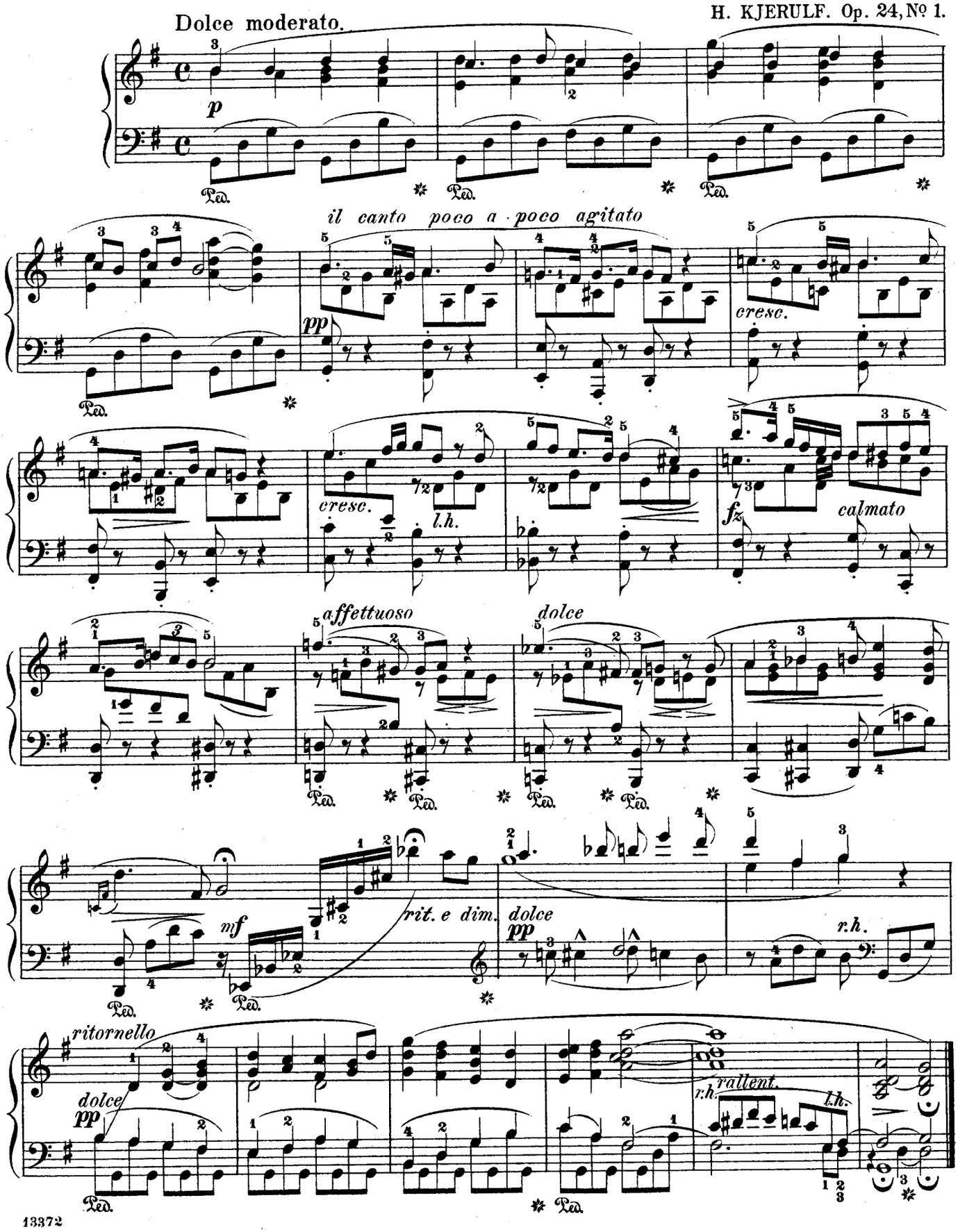
*riten.*


a tempo
Ped.
dolce p
mf
p
cresc.
dolce
dim.
rinf.
Ped.
Ped.
riten. -
dolce
a tempo
p
Ped.


mf
dim.
dolce p
dolce una corda
tre corde
una corda
tre corde
rinf.
Ped.
dolce
riten.
l.h.
dolce
a tempo
1

# Albumblatt.

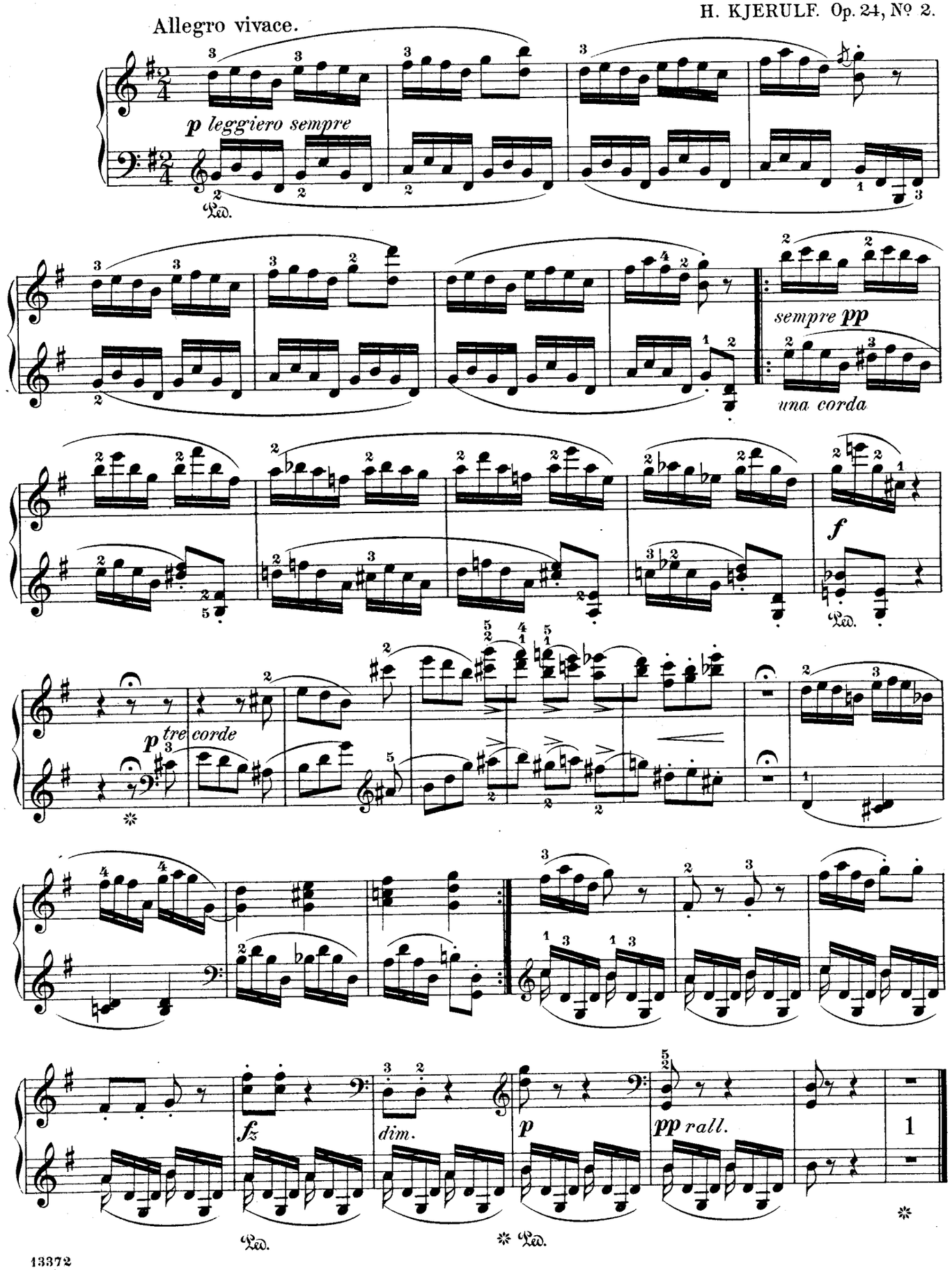
H. KJERULF. Op. 24, № 1.



# Allegro.

H. KJERULF. Op. 24, № 2.

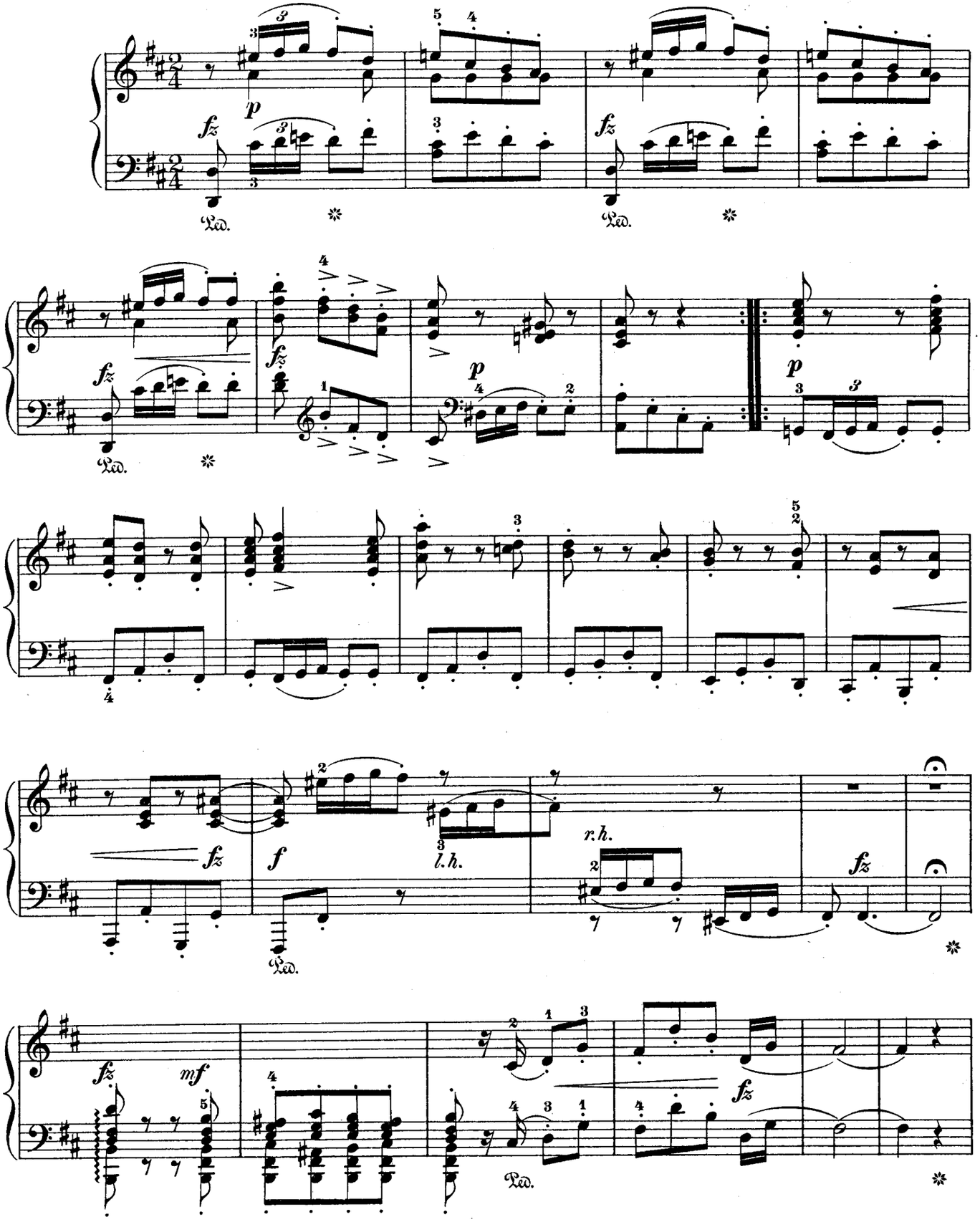
Allegro vivace.

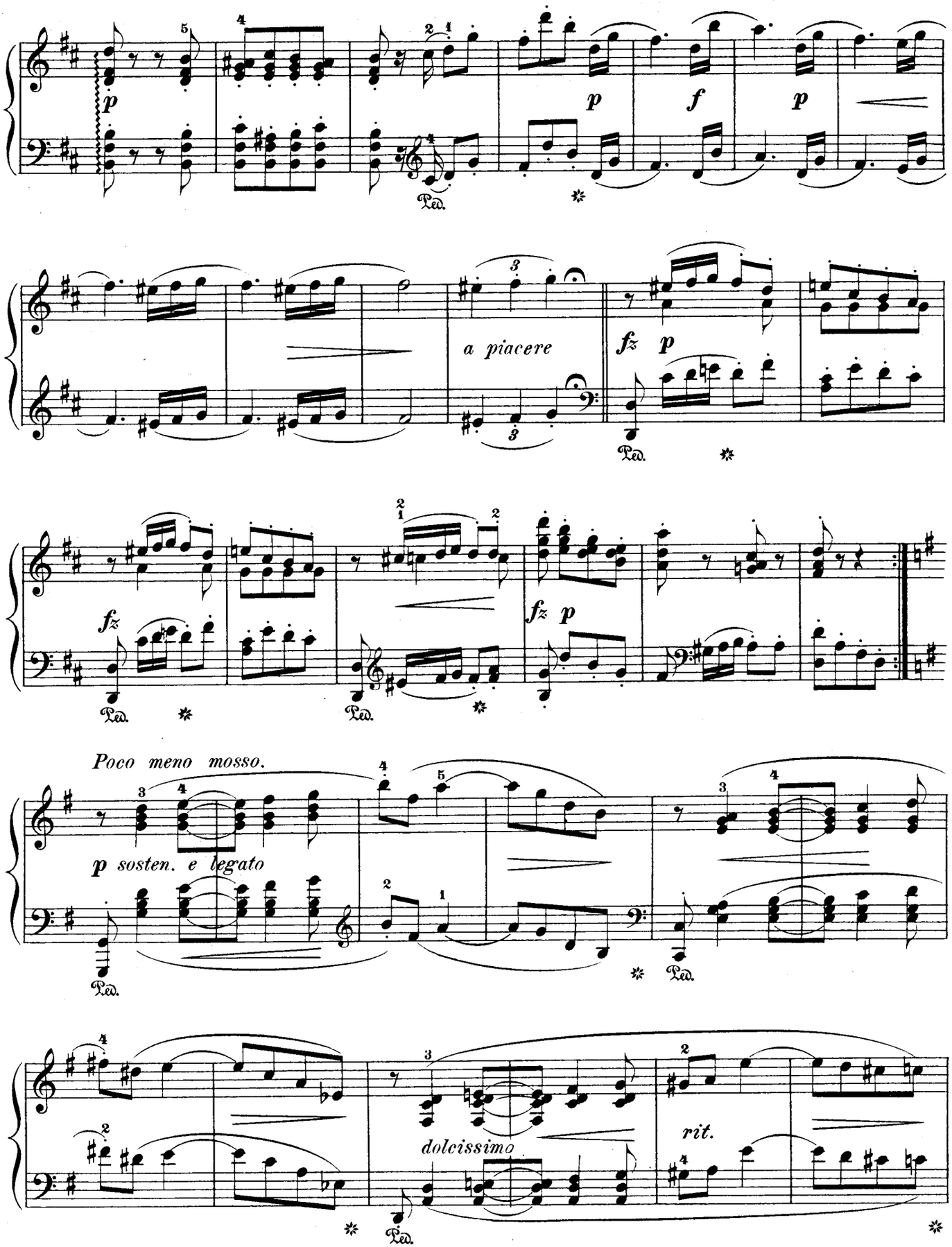


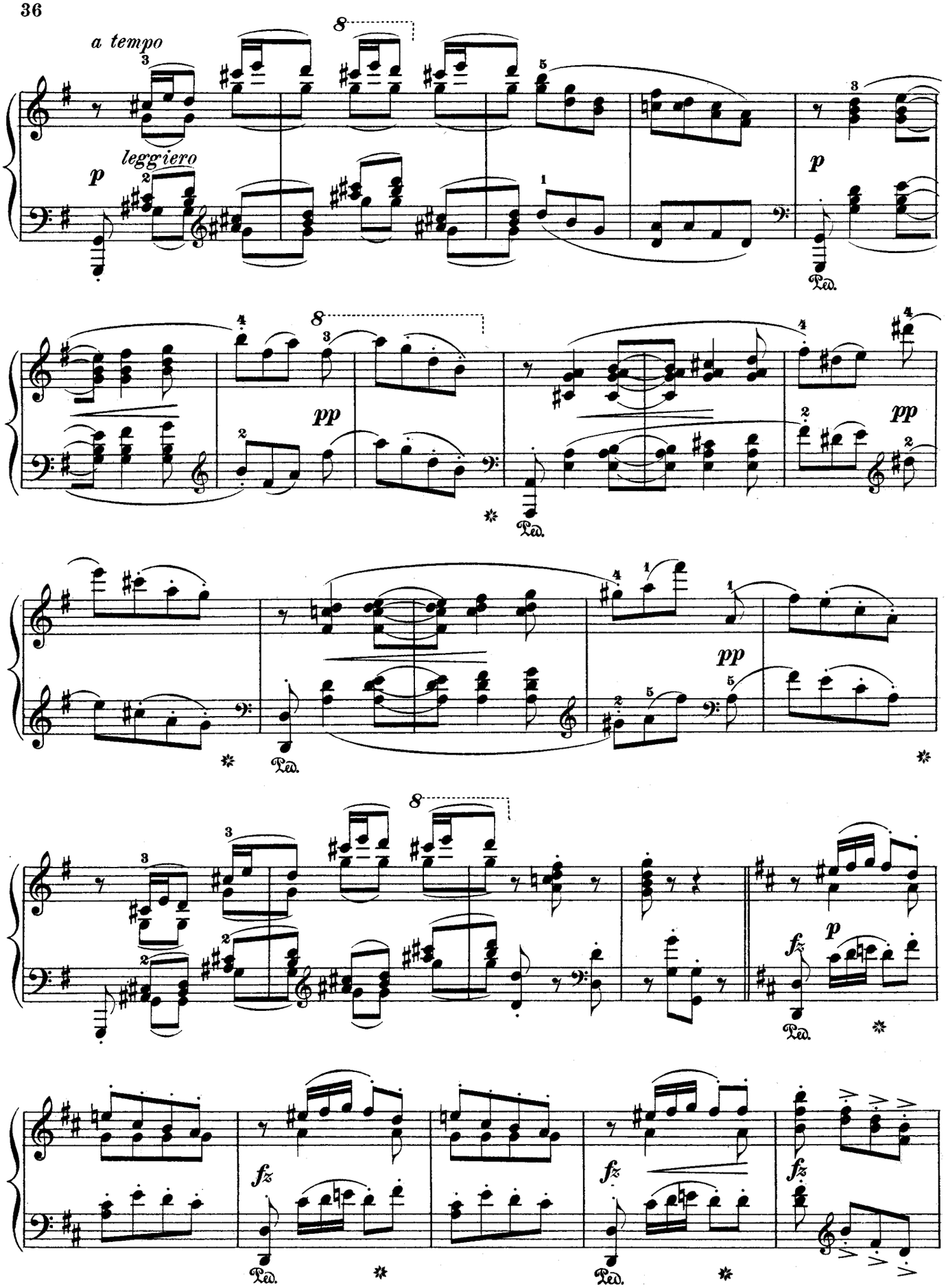
# Scherzino.

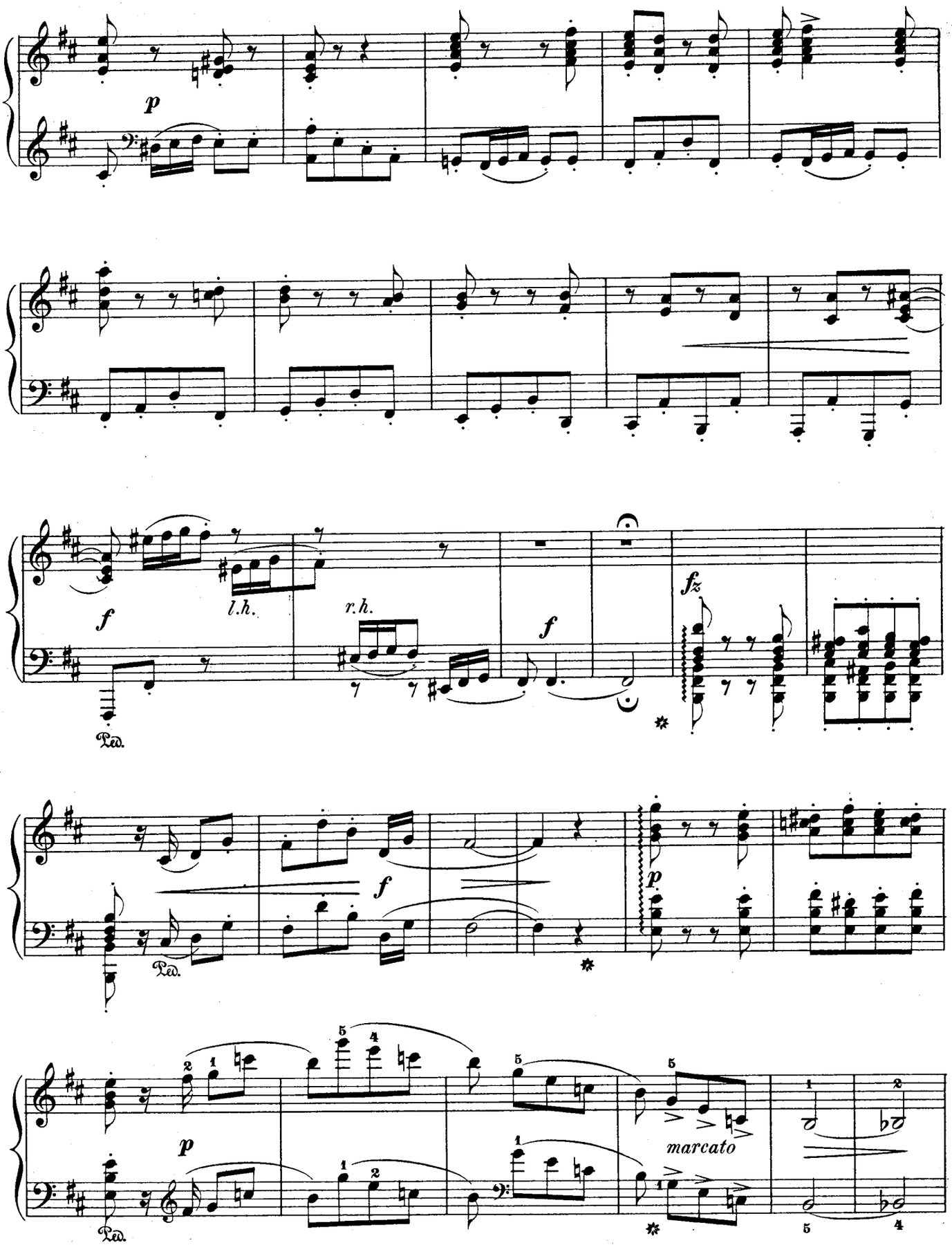
Vivo leggiero.

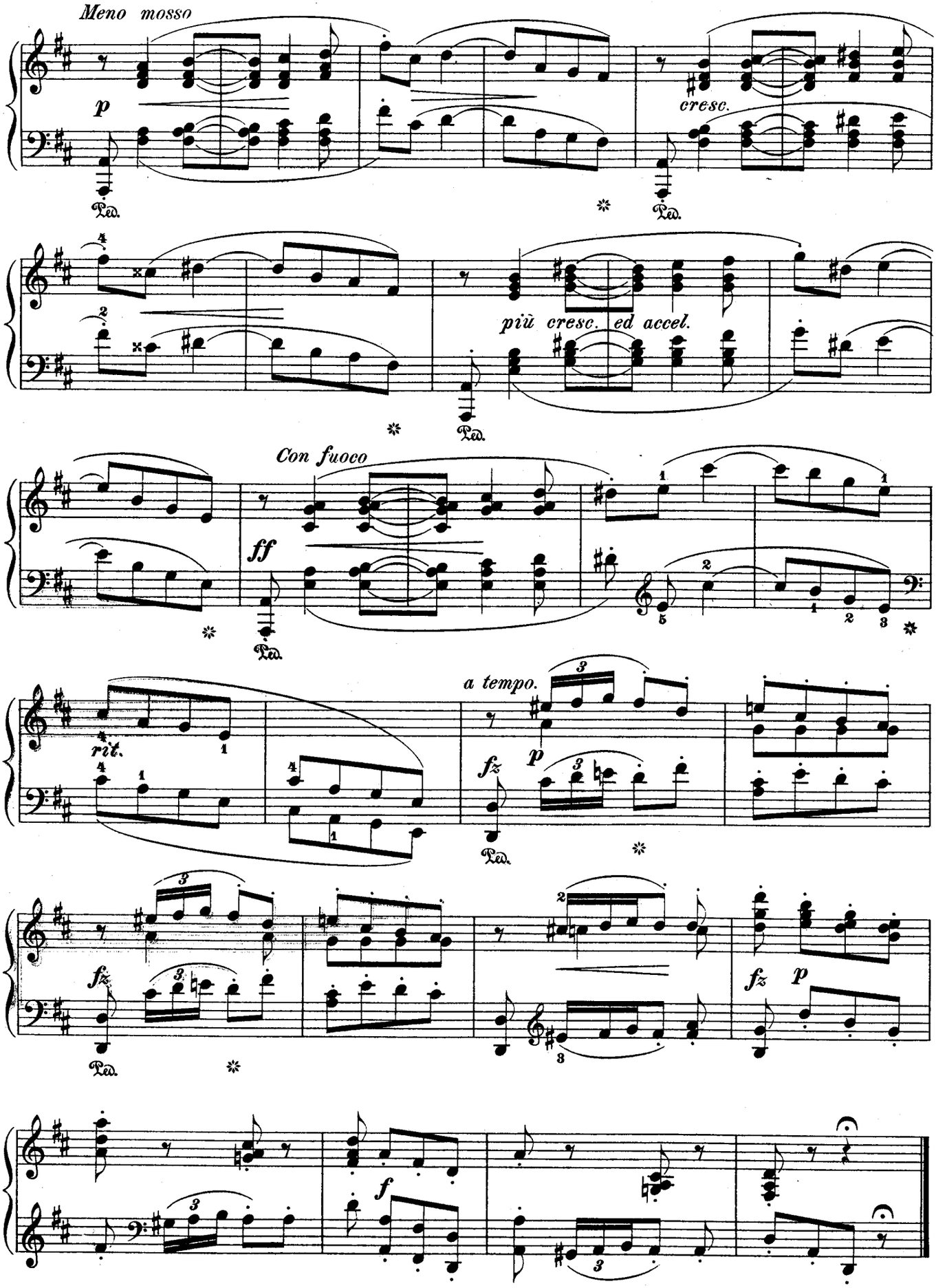
H. KJERULF. Op. 24, № 3.




p
p
f
p
Ped.
a piacere
fz
p
Ped.
fz
Ped.
fz
p
Ped.
Poco meno mosso.
p sosten. e legato
Ped.
Ped.
dolcissimo
rit.
Ped.


a tempo
leggiero
p
8
pp
fz
Ped.


p
f
l.h.
r.h.
f
fz
Ped.
f
p
Ped.
p
marcato
Ped.

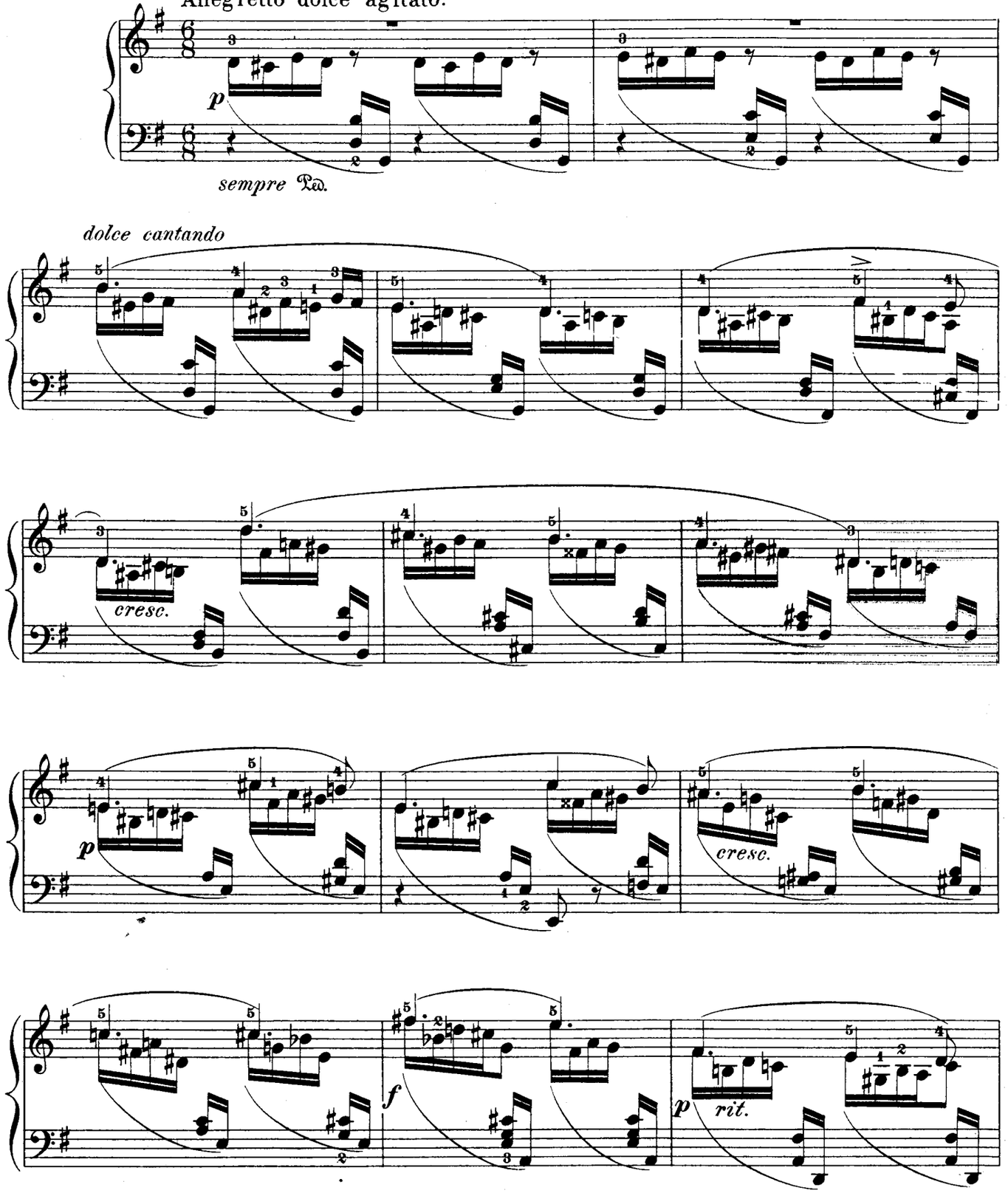

Meno mosso
p
cresc.
più cresc. ed accel.
Con fuoco
ff
rit.
a tempo.
fz
p
f

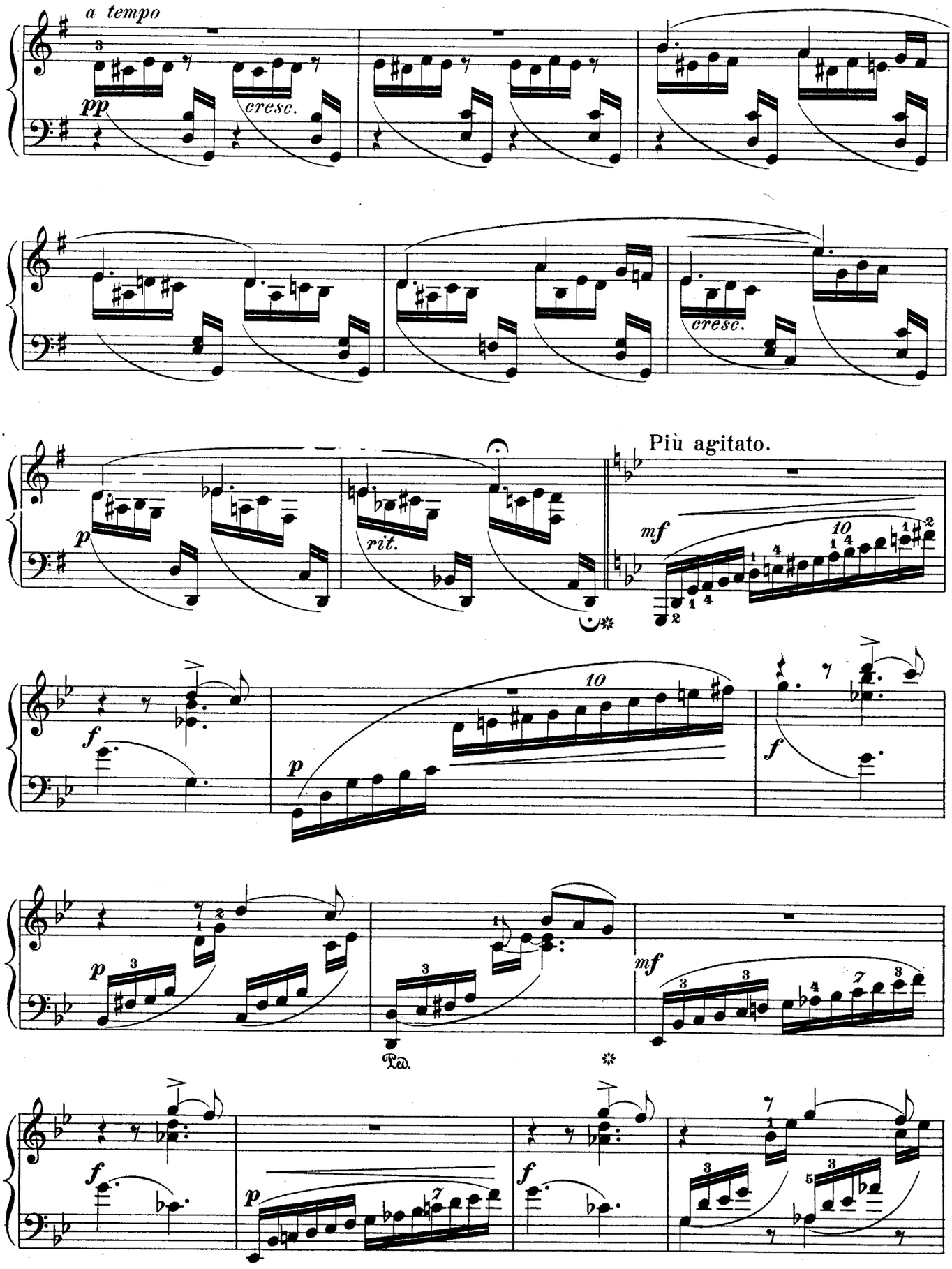
# Skizze.

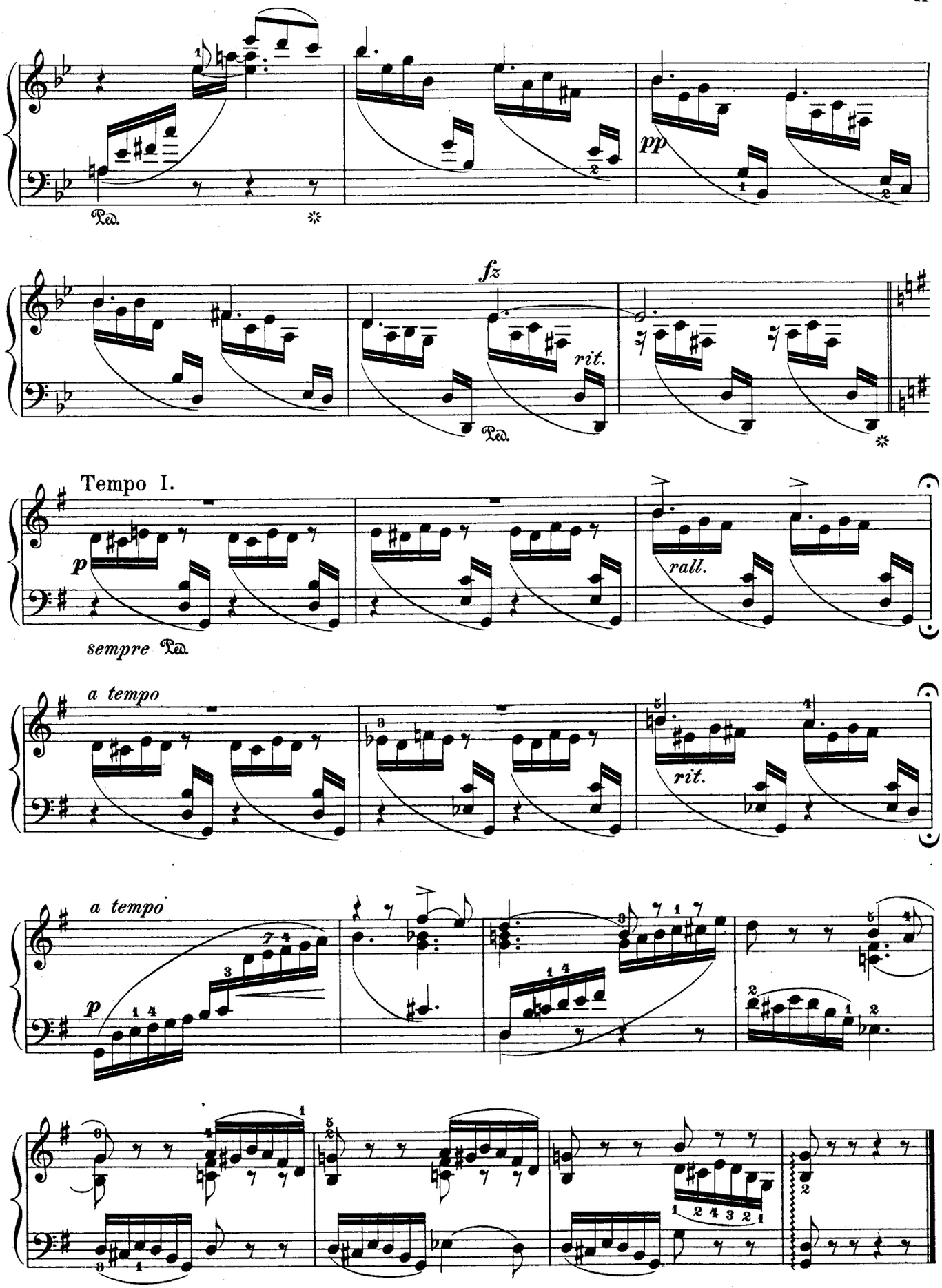
## Sketch.

H. KJERULF. Op. 24, No 4.

Allegretto dolce agitato.



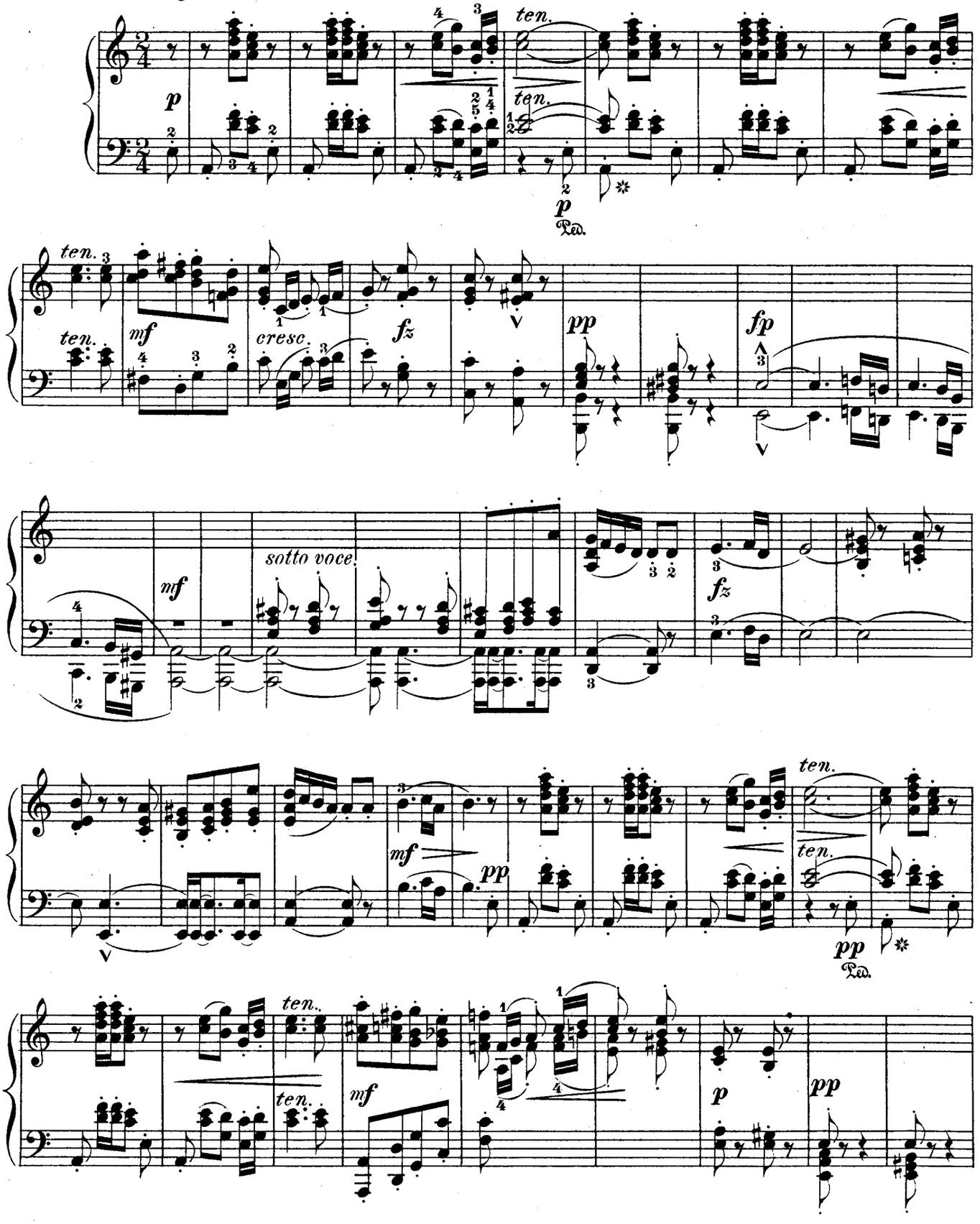

a tempo
pp
cresc.
cresc.
p
rit.
Più agitato.
mf
f
p
f
p
mf
Ped.
f
p
f

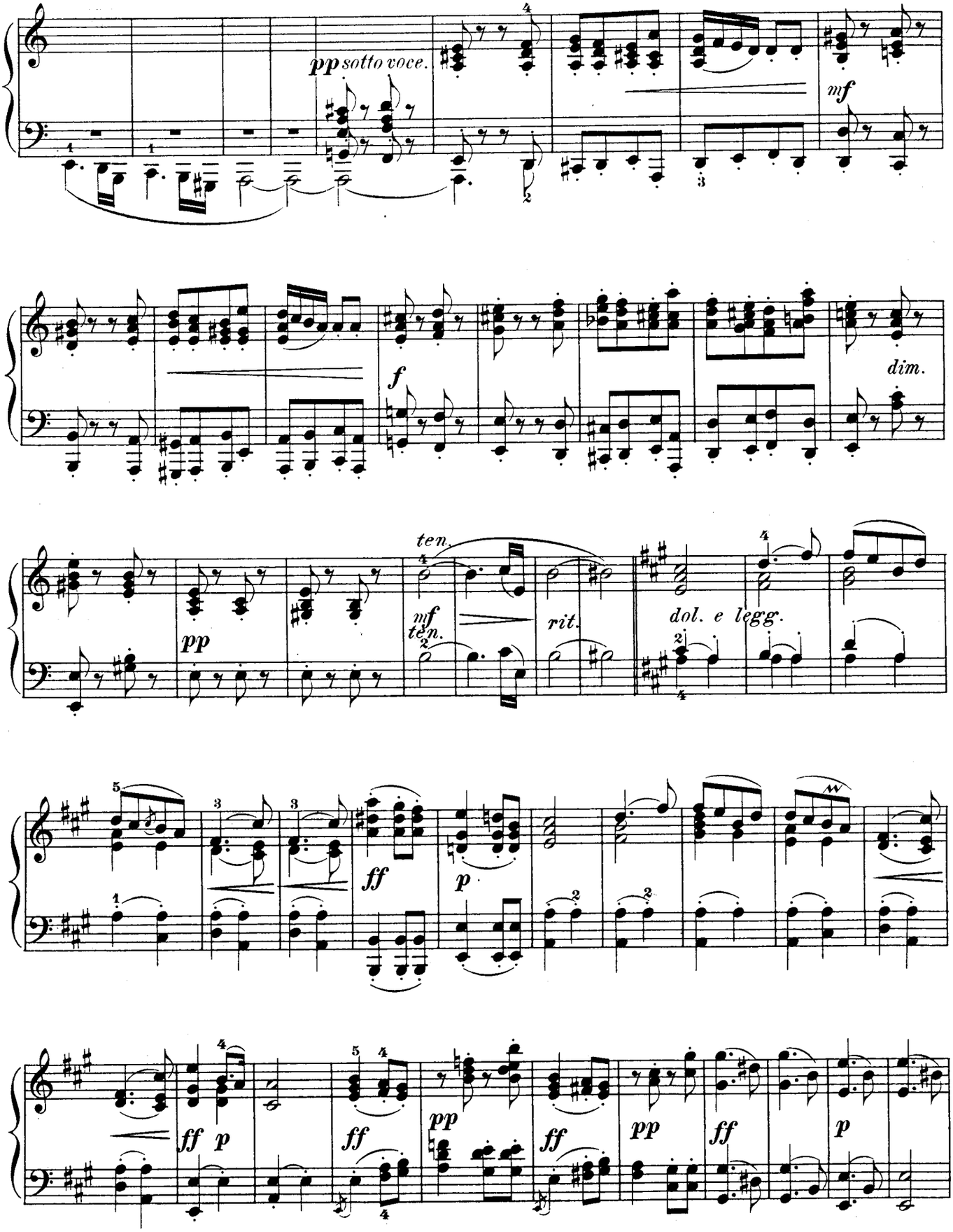

pp
fz
rit.
Tempo I.
p
rall.
sempre
a tempo
rit.
a tempo
p

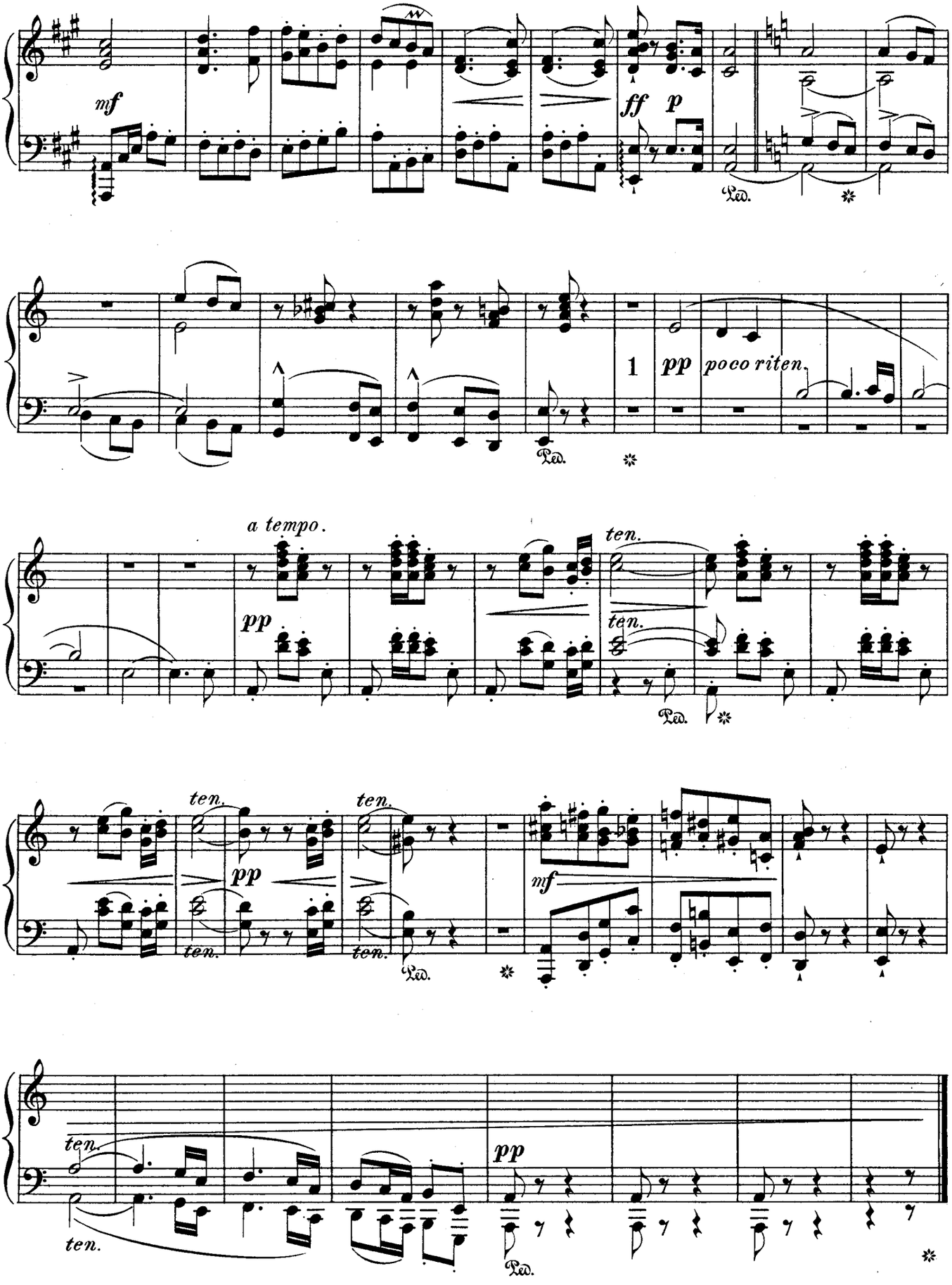
# Intermezzo.

Allegro vivace.

H. KJERULF. Op. 27, № 1.



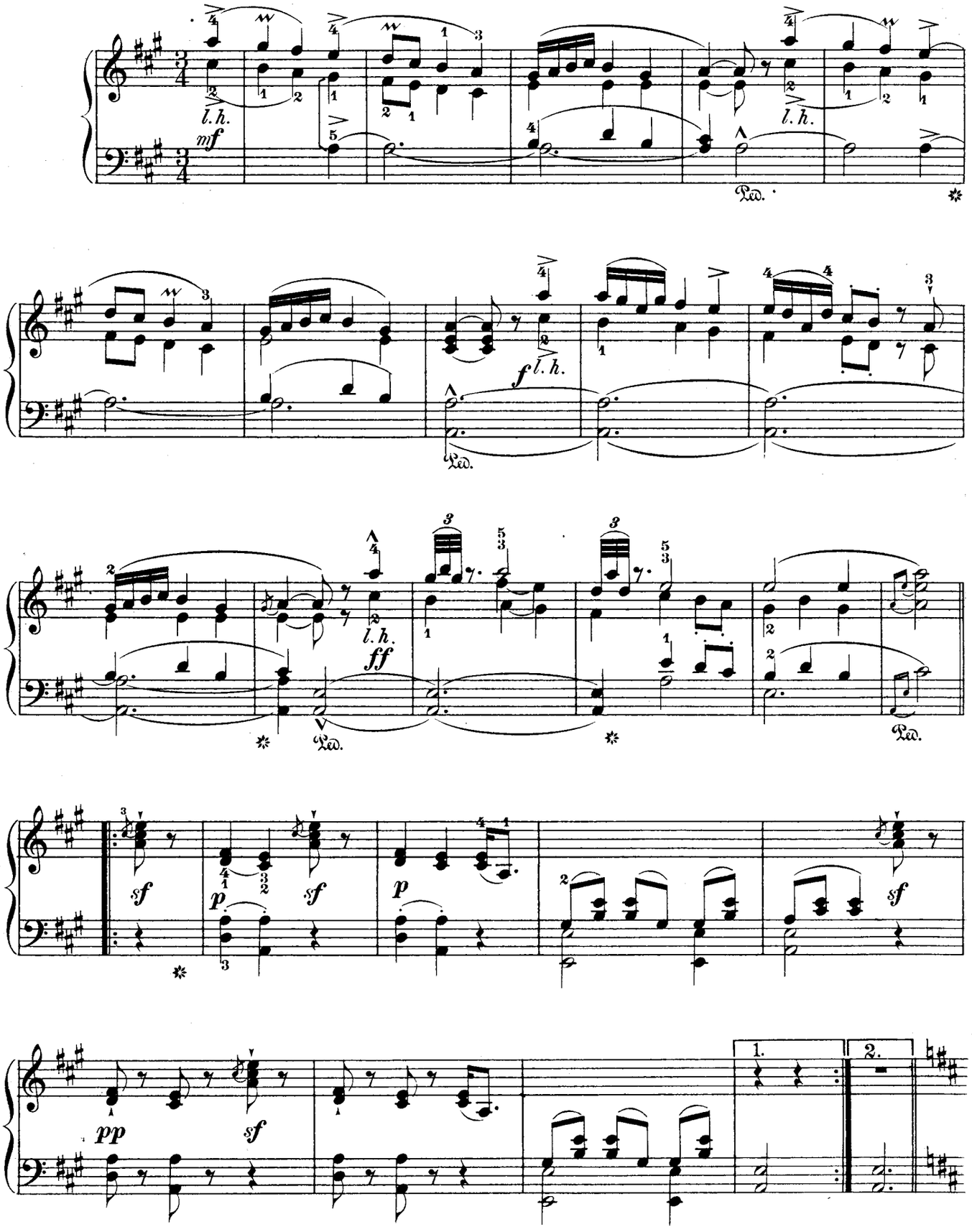

pp sotto voce.
mf
f
dim.
ten.
mf
ten.
rit.
dol. e legg.
pp
ff
p
ff
p
ff
pp
ff
pp
ff
p

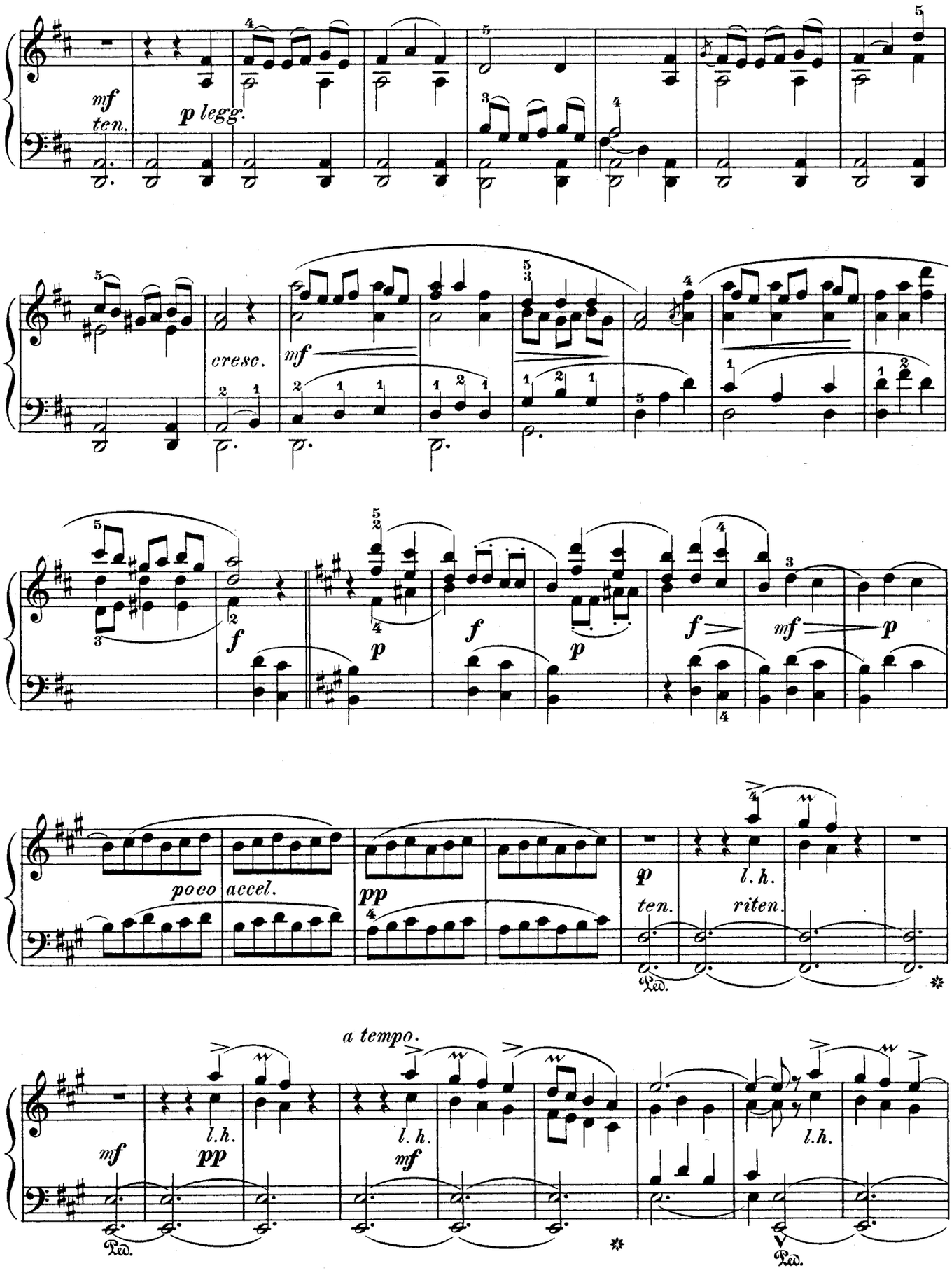

mf
ff
p
Ped.
1
pp
poco riten.
a tempo.
ten.
mf

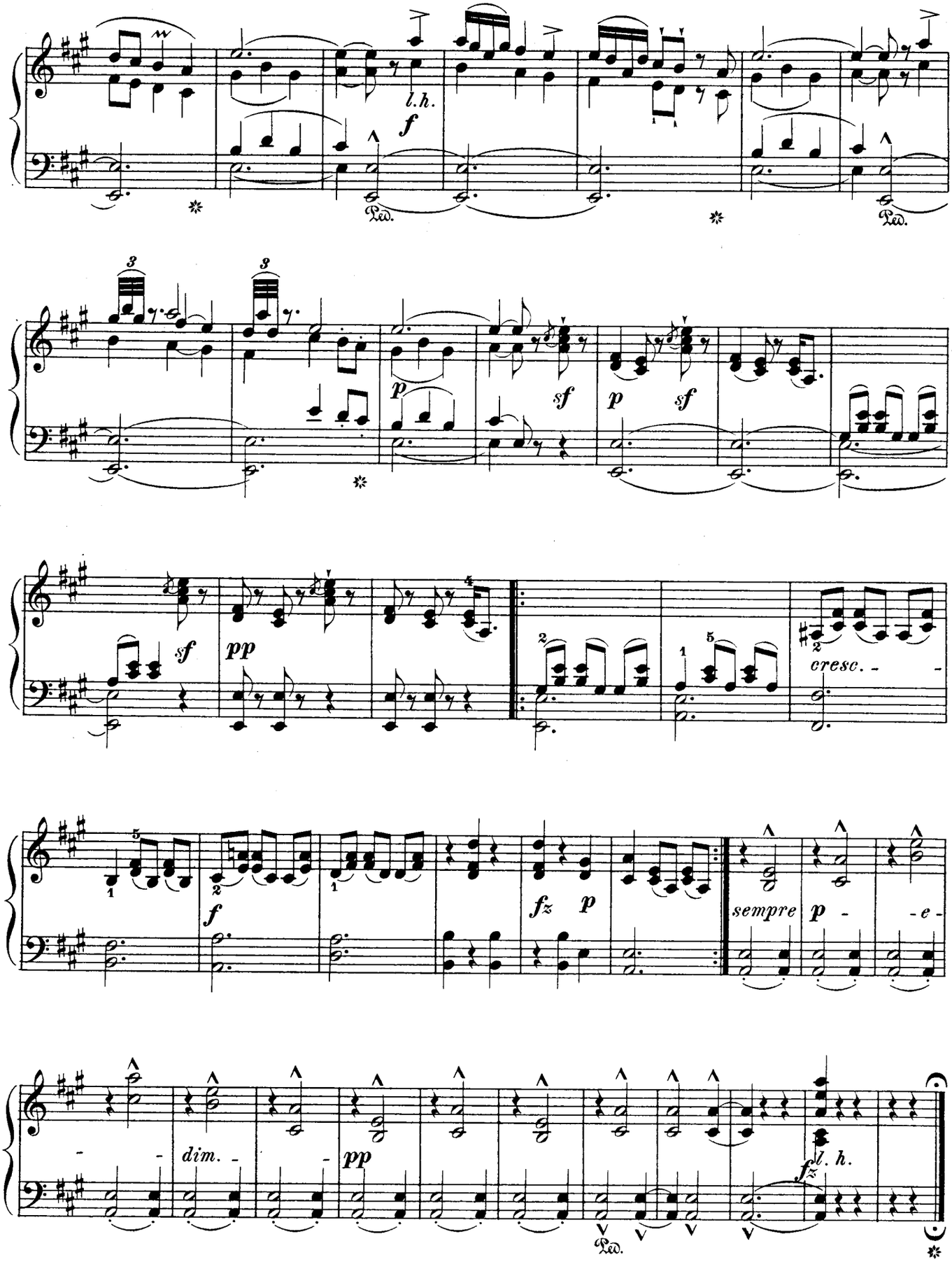
# Springtanz.

## Skip Dance.

Allegro leggiero. H. KJERULF. Op. 27, № 2.




mf
ten.
p legg.
cresc.
mf
f
p
f
p
f
mf
p
poco accel.
pp
p
ten.
l. h.
riten.
Ped.
a tempo.
mf
l. h.
pp
l. h.
mf
l. h.
Ped.
Ped.


l.h.
f
Ped.
Ped.
p
sf
p
sf
sf
pp
cresc. - -
f
fz
p
sempre
p - - e -
dim. - -
pp
l. h.
fz
Ped.