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| | J.P.E. Hartmann (1805-1900) <i>4 Klaverstykker. No. 2 „Vikinge fruens Drøm“</i> | J.P.E. Hartmann (1805-1900) <i>Sonatine op. 48a</i> | Niels Gade (1817-1890) <i>Piano Sonata op. 28</i> | Edvard Grieg (1843-1907) <i>Piano Sonata op. 7</i> |
| Key | e minor | G major | e minor | e minor |
| Mvt. 1 (except Hartmann piano piece no. 2) | A (1-24) 3/4 (e) -descending, „stormy“ and “dark” features, use of modes | Allegro non troppo ; 6/8 (e?-G) -begins with descending line, tonality is ambiguous in beginning | Allegro con fuoco ; alla breve (e) -first theme: descending, strong, octaves, -second theme: soft, lyrical, dotted rhythm -third theme: “closed off”, “otherworldly” (C major, E major) -ending: “choral” mainly using first theme, morendo-style, e minor | Allegro moderato , 2/4 (e) -first theme: descending, (e-“h”-g), often played in octaves -second theme in G major: more lyrical, dance-like, dotted rhythm (“Norwegian”) -third theme: forward striving, rhythmically/melodically accelerating, “restless” motif (66-70) -development section includes metre change (6/8) -ends in e minor |
| Mvt. 2 (except Hartmann piano piece no. 2) | B (25-48) (E) -key change to E major, light, soft dynamics, melodious | Romance. Andantino ; 4/4 (e-E-e) -introduction motif similar to Schumann, lullaby- or “reverie”-like melody | Andante ; 9/8 (G) -“lullaby”, similarities to Schumann, Mendelssohn, Chopin | Andante molto 4/4 (C) -beginning in style of a “Nordic” song (1-8) -metre change to 12/8, change to a “lullaby” melody, incl. modes (9-13) -interruptions by chromatic, dark chords -Norwegian dance/fiddle tune (21f.), surrounded by impressionistic moments (17-20, 24ff.) -ends like choral, C-major |
| Mvt. 3 (except Hartmann piano piece no. 2) | A' (49-88) (e-E) -more chromaticisms, softer, interweaves motives from B section, -ends in E major | Rondo-Scherzo. Allegro assai 12/16 (G) -has introduction part, main theme: descending line, dotted rhythm, dance like -resolves previous tonal ambiguities; closes in G major | Allegretto ; 3/4 (b) -introduction part; emphasis on 1 in left hand, on 2 in leading voice -ends with a B major chord, leading into mvt. 4 | Alla minuetto, ma poco piu lento ; 3/4 (e-E-e) -A: “serious”, heavy (<i>pesante</i>) waltz -B: Key change to E major, soft played chords, incl. Norwegian “coloring” -A': <i>pesante</i> ; ends in e minor |
| Mvt. 4 | [Inscription: “The trumpet sounded, and the gods rode forth over the rainbow, arrayed in steel, to take part in the last contest. Before them flew the winged warrior-maidens, and behind them in array marched the forms of dead warriors. The whole sky was illuminated by the northern lights, but the darkness again prevailed.”] | | Molto Allegro e appassionato ; alla breve (e) -virtuosic, flowing -2 interruptive moments: --theme 1 from mov. 1 is interwoven --chord-progression, “choral part” -closed off section [187f.] -ends in e minor, first theme | Finale. Molto allegro ; 6/8 (e-E) -has introduction part -main theme is a fast, playful, flowing, ascending and dotted staccato motif with “dark” accompaniment (“troll-like”) -interruptions by a choral-like section which is based on theme 1 of mvt. 2. It “grows” with every appearance from a song-like version to a triumphant church-bell-like sound at the end, in 246: double bar, key change to E major -ends in E major |
| Date | 1864 | 1863 | 1839 (revision 1854) | 1865 |
| Dedication | Based on a story by Hans Christian Andersen: “The Marsh King's Daughter” | | Franz Liszt | Niels Gade |