

D E T  
K G L  
  
B I B  
L I O  
T E K

# ASGER HAMERIK

QUARTETTO

UDGIVET AF  
EDITED BY

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## PREFACE

The Danish Centre for Music Publication (DCM) was established in 2009 as a research unit under The Royal Library.

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## INDLEDNING

### Asger Hamerik

Asger Hamerik (1843-1923) var søn af teolog og historiker Frederik Hammerich og bror til musikhistoriker Angul Hammerich – desuden fætter til komponist C.F.E. Horneman og beslægtet med komponist J.P.E. Hartmanns første kone, Emma Hartmann.

Oprindeligt planlagde han at studere teologi, men i stedet begyndte han i 1859 at studere musikteori hos Gottfred Matthison-Hansen og komposition hos Niels W. Gade og J.P.E. Hartmann. I 1862 rejste han først til London og siden til Berlin, hvor han studerede hos Hans von Bülow. I Berlin stiftede han desuden bekendtskab med Richard Wagner, som inviterede ham til at besøge sig i München, men efter krigen mellem Danmark og Preussen brød ud i 1864 besluttede Hamerik at forlade Tyskland.<sup>1</sup> Han fortsatte sine kompositionsstudier hos Hector Berlioz i Paris, hvor han blev introduceret til en række fremtrædende musikpersonligheder og, i samarbejde med Berlioz, fik arrangeret en koncert med egne værker.

Koncertrejser i de følgende år førte Hamerik til bl.a. Danmark og Sverige, og under en rejse i Italien modtog han et tilbud fra den amerikanske konsul om at overtage stillingen som direktør for konservatoriet og musikforeningen i Baltimore. Efter nogen tids overvejelser besluttede han at acceptere tilbuddet og rejste i 1871 til USA, hvor han i mange år underviste i musikteori og komposition. Han komponerede også en række værker, som blev opført af konservatoriets symfoniorkester og gjorde en indsats for at fremme nordiske komponister i det amerikanske musikliv, som hidtil havde været domineret af tysk musik.

I 1894 giftede han sig med pianisten Margaret Williams, og efter en periode med koncertrejser i Europa i slutningen af århundredet slog de sig ned i Danmark, på Frederiksberg, hvor Hamerik var bosat indtil sin død i 1923.

### Qvartetto

*Qvartetto* for strygere er et ungdomsværk, komponeret i 1859, og består kun af en enkelt sats.<sup>2</sup> Af en artikel i *Dansk Musiktidsskrift* om Asger Hamerik fra 1926 fremgår det, at “Nogle Kompositioner i Aaret 1859 skaffede ham Gades og J.P.E. Hartmanns Anerkendelse og Opmuntring til at hellige sig Tonekunsten”.<sup>3</sup> I en tidligere artikel i tidsskriftet *Musik* er disse kompositioner specificeret.<sup>4</sup> *Qvartetto* ikke er nævnt, men det faktum, at kvartetten er renskrevet som partitur – muligvis af en professionel nodeskriver – kunne tyde på, at den har været blandt de værker han har fremvist i sin helt tidlige kompositionsvirksomhed. Udover partituret i fremmed hånd findes et sæt stemmer i Hameriks håndskrift med nogle blyantstilføjelser, som kan være foretaget i forbindelse med en opførelse. I så fald forekommer det dog sandsynligt, at det er foregået i privat regi, da kvartetten, udover at være blandt hans tidligste kompositioner, ikke figurerer i værkfortegnelsen i *Musik*, som bygger på Hameriks eget manuskript.<sup>5</sup>

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1 Det var i øvrigt i forbindelse med krigen i 1864, at Hamerik besluttede at ændre sit navn, så det i stedet for den tyske stavemåde fik en mere nordisk form jf. Kristian Ribers, “Asger Hamerik”, *Dansk Musiktidsskrift*, 8 (maj 1926), s. 126.

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2 Asger Hameriks første komposition er dateret i 1856 og tilegnet moderen jf. Kristian Ribers, “Asger Hamerik in memoriam”, *Musik*, 8 (1923), s. 109.  
3 Kristian Ribers, “Asger Hamerik”, *Dansk Musiktidsskrift*, 8 (maj 1926), s. 126.  
4 Kristian Ribers, “Asger Hamerik in memoriam”, *Musik*, 8 (1926), s. 109.  
5 Kristian Ribers, “Asger Hamerik in memoriam”, *Musik*, 10 (1923), s. 135.

## INTRODUCTION

### Asger Hamerik

Asger Hamerik (1843–1923) was the son of the theologian and historian Frederik Hammerich and brother to the musicologist Angul Hammerich; he was also a cousin of the composer C.F.E. Horneman and related to the composer J.P.E. Hartmann's first wife, Emma Hartmann.

He originally planned to study theology; however, in 1859 he began to study music theory with Gottfred Matthison-Hansen and composition with Niels W. Gade and J.P.E. Hartmann. In 1862, he travelled to London and later on to Berlin, where he studied with Hans von Bülow. In Berlin, he also got acquainted with Richard Wagner, who invited him to pay him a visit in Munich, but when the war between Denmark and Prussia broke out in 1864, Hamerik decided to leave Germany.<sup>1</sup> He continued his compositional studies with Hector Berlioz in Paris, where he was introduced to a number of leading musical figures, and, along with Berlioz, he also arranged a concert with his own works.

In the following years, concert tours brought Hamerik to Denmark and Sweden amongst other countries, and during a stay in Italy the American consul offered Hamerik the post as director of the conservatory and music society in Baltimore. After some thought, he decided to accept the offer and left for America in 1871, where he spent many years teaching music theory and composition. He also composed a number of works which were performed by the conservatory's symphony orchestra and made an effort to promote Scandinavian composers in American musical life, which so far had been dominated by German music.

In 1894, he married the pianist Margaret Williams, and after a period of concert tours in Europe at the end of the century, they settled down in Denmark, in Frederiksberg, where Hamerik lived until he passed away in 1923.

### Quartetto

*Quartetto* for strings is an early work, composed in 1859, and consists of only one movement.<sup>2</sup> In an article on Asger Hamerik, published in *Dansk Musiktidsskrift* of 1926, it appears that 'some compositions in the year 1859 gave him the recognition and encouragement of Gade and J.P.E. Hartmann, to devote himself to the art of music'.<sup>3</sup> In an earlier article from the periodical *Musik*, these compositions are specified without *Quartetto* being mentioned,<sup>4</sup> but the fact that the score exists in a fair copy, perhaps written by a professional copyist, could suggest that it was one of the works he presented during his early compositional activities. Besides the score written in a foreign hand, a set of parts exist in Hamerik's handwriting with some pencil additions that could have been made in connection with a performance. In that case, however, it seems likely that it took place in private settings, since the quartet, apart from being among his earliest compositions, does not appear in the work catalogue from *Musik* which is based on Hamerik's own manuscript.<sup>5</sup>

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1 Hamerik's decision to change his name so that the spelling appeared Scandinavian rather than German, was also made in connection with the war in 1864; cf. Kristian Ribers, 'Asger Hamerik', *Dansk Musiktidsskrift*, 8 (May 1926), p. 126.

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2 Asger Hamerik's first composition is dated in 1856 and dedicated to his mother; cf. Kristian Ribers, 'Asger Hamerik in memoriam', *Musik*, 8 (1923), p. 109.

3 Kristian Ribers, 'Asger Hamerik', *Dansk Musiktidsskrift*, 8 (May 1926), p. 126.

4 Kristian Ribers, 'Asger Hamerik in memoriam', *Musik*, 8 (1923), p. 109.

5 Kristian Ribers, 'Asger Hamerik in memoriam', *Musik*, 10 (1923), p. 135.





# QUARTETTO

Allegro energico

Violino 1  
Violino 2  
Viola  
Violoncello

*ff*

6

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

13

*dolce con espressione*  
*pizz.* *arco* *dolce*

*pizz.* *arco* *dolce*  
*pizz.*

19

*f* *f* *f*

*arco* *f*

*arco* *f*

25

*p*

31

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

*tr* *tr* *tr*

*pizz.* *pizz.*

37

*f* *arco* *f* *decresc.* *decresc.* *decresc.* *decresc.*

40

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



65

*f* 3 3 3 *fz* 3 3 3 *fz* *p* pizz. arco

69

arco *f* 3 3 3 *fz* 3 3 3 *fz* *p* pizz. arco

73

arco pizz. arco pizz. arco pizz. arco

78

pizz. arco

84

*ad libitum*

89

*ff*

94

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

101

*dolce con espressione* *pizz.* *arco* *dolce*

*pizz.* *arco* *dolce* *pizz.*

*pizz.* *arco* *pizz.*

107

arco

arco

*f*

*f*

*f*



113



117

*tr*

*v*



122

*v*

127

pizz

pizz.

130

arco

arco

133

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

139

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

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

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

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

## ABBREVIATIONS

<i>DK-Kk</i>	Det Kongelige Bibliotek, København The Royal Library, Copenhagen
stacc.	staccato
va.	viola
vc.	violoncello
vl.	violino



## CRITICAL COMMENTARY

### DESCRIPTION OF SOURCES

**A** Parts, autograph, fair copy

**B** Score, transcript, fair copy

**A** Parts, autograph, fair copy.

*DK-Kk*, ms 3799, mu 9601.1600.

On the first music page (in ink): 'Violino I<sup>mo</sup> / Qvartetto / Asger Hammerich'.

Four bifolios (one for each part).

35x25.8 cm, four orchestral parts (vl.1, vl.2, va., vc.); written in ink with corrections and additions in pencil.

**B** Score, transcript, fair copy.

*DK-Kk*, ms 3799, mu 9601.1600.

Title on the first music page (in ink): 'Qvartetto / Asger Hammerich'.

Dating on the first music page (in pencil): '1859'.

One bifolio; three folios.

10 numbered pages.







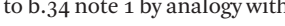

34.7x25.6 cm, scoring four orchestral parts (vl.1, vl.2, va., vc.); written in ink with corrections in ink and a few additions in pencil.




### EVALUATION OF SOURCES

The two sources have been kept in the same cover, entitled 'Qvartetto' in ink and dated '1859' in pencil. It is striking that the parts (**A**) are in Hamerik's hand while the score (**B**) is in a foreign hand, perhaps by a professional copyist. It would usually be the other way around and it seems reasonable to assume that a score in Hamerik's hand once existed. It is clear that the two sources are related (the score is probably a copy of the assumed missing score), since they contain the same errors, such as a missing natural in b. 110 (vl.1) and a missing slur in b. 134 (vl.2). The score contains a few corrections in ink and a few additions in pencil. The parts contain numerous pencil additions, especially in the last section of the quartet which repeats certain themes but with less slurring and dynamics than in the first section. The added slurs, however, seem somewhat casual. A few of the pencil additions are clearly in Hamerik's hand, but others are in a foreign hand and also with a different type of pencil; in some cases, though, and especially when it comes to slurring, it is not possible to distinguish the handwriting of one from the other. In the present edition, the parts (**A**) have been chosen as the main source, but without the pencil additions. Important variants can be found in the list of emendations and variant readings.

**EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS**

In the present edition, short-hand notation has been expanded. The exact placement and duration of dynamics such as crescendo and diminuendo (both as hairpins and in written form) are sometimes difficult to determine which in some cases is due to short-hand notation; this has been normalized tacitly.

Bar	Part	Comment
8	vl.2	two last notes: stacc. added by analogy with vl.1, va., vc. and as in <b>B</b>
10	vl.2	notes 1,2,9,10: stacc. added by analogy with b.98 and as in <b>B</b>
11	vl.1 va.	 added by analogy with vl.2, vc. and as in <b>B</b>
11	vl.1	<b>B:</b>  ends b.12 note 1
13	vl.1	<b>B:</b> <i>dolce e con espressione</i>
14	vl.2	last chord, upper note: $\sharp$ added by analogy with vl.1 and as in <b>B</b> and in accordance with pencil additions in <b>A</b>
17	vl.2	<i>dolce</i> added by analogy with vl.1 and b.105 and as in <b>B</b>
20	vl.1	notes 1-5: one slur emended to two slurs by analogy with b.108
20	vl.2	slur added by analogy with va. and b.108; <b>B:</b> notes 1-3: slur
22	va.	last chord, lower note: $\natural$ added by analogy with vl.1,2, vc. and in accordance with pencil additions in <b>A</b>
24	va.	chord 3, upper note: $c'$ emended to $e'$ as in <b>B</b> and in accordance with pencil corrections in <b>A</b>
25-26	vc.	b.25 note 3 to b.26 note 1: slur added by analogy with vl.2 and as in <b>B</b> and in accordance with pencil additions in <b>A</b>
27-28	vl.2	b.27 note 3 to b.28 note 1: slur added by analogy with bb.25-26, 29-30 and as in <b>B</b> and in accordance with pencil additions in <b>A</b>
28	vl.1	 added by analogy with vl.2, va., vc. and as in <b>B</b>
28-29	vl.1	b.28 last crotchet to b.29 note 1: slur (from upper note) emended to tie (from lower note) by analogy with bb.116-117
28	vl.2 va. vc.	<b>B:</b>  ends in middle of bar
28-29	va.	<b>B:</b> slur ends b.28 note 6
29-30	vl.1	end of slur emended from b.29 note 6 to b.30 note 1 by analogy with vl.2
30	vc.	tie added by analogy with b.118 and as in <b>B</b>
31-32	vl.1	<b>A:</b> b. 31 notes 3-6: slur added in pencil; <b>B:</b> b.31 note 3 to b.32 note 1: slur
32	vc.	slur added by analogy with b.120; beginning of  emended from note 2 to note 3 by analogy with vl.1,2, va. and as in <b>B</b>
34	vc.	beginning of  emended from b.33 note 3 to b.34 note 1 by analogy with vl.2; end of  emended from note 3 to note 2 by analogy with vl.2 and as in <b>B</b>
36	vl.1	notes 4-6: slur added by analogy with notes 1-3 and va. and as in <b>B</b>
37	va.	<b>f</b> added by analogy with vl.1,2 and as in <b>B</b> and in accordance with pencil additions in <b>A</b>
37	vc.	<b>f</b> added by analogy with vl.1,2 and as in <b>B</b>
40	va.	slur added by analogy with b.44 and in accordance with pencil corrections in <b>A</b> ; <b>B:</b> notes 1-4: slur added in pencil
41-44	vl.2	missing bars added as in <b>B</b>
50	vc.	<b>B:</b>  ends note 6
57	vl.2	<b>f</b> added by analogy with vc. and as in <b>B</b>

59	vl.2	notes 7-9, 10-12: slur added by analogy with notes 1-3, 4-6 and vc. and as in <b>B</b>
63	vl.1	notes 12-14: slur added by analogy with notes 9-11 and vl.2 and as in <b>B</b>
64	vl.1	end of  emended from note 8 to end of bar by analogy with vl.2, va., vc.
66	va.	<b>fz</b> added by analogy with vl.1,2 and vc. and as in <b>B</b>
68	vc.	slur added by analogy with vl.2 and as in <b>B</b> and in accordance with pencil additions in <b>A</b> ; note 2: $\flat$ added by analogy with vl.2 (note 4) and as in <b>B</b> and in accordance with pencil additions in <b>A</b> ; <i>arco</i> added in accordance with pencil additions in <b>A</b>
69	vl.1 va.	<i>arco</i> added in accordance with pencil additions in <b>A</b> and pencil additions in <b>B</b>
74	vl.1	<b>A:</b> notes 1-4: slur added in pencil
75	vl.1	slur added by analogy with b.73 and in accordance with pencil additions in <b>A</b>
76	vl.1	<b>A:</b> notes 1-4: slur added in pencil
76	vl.1,2 va. vc.	<b>A:</b> fourth crotchet: <b>fz</b> added in pencil
78	vl.1	<b>B:</b> note 1: stacc.
80	vc.	<b>B:</b> note 1: stacc.
81-82	vl.1	slurs added by analogy with bb.83-84
87	vl.1	<b>B:</b> slur ends b.88 note 1
90	vl.1	chord 1, lower note: $c'$ emended to $e'$ by analogy with b.2 and as in <b>B</b>
96	vc.	two last notes: stacc. added by analogy with vl.1,2, va. and b.8 and as in <b>B</b>
97-98	vl.2	<i>cresc.</i> --- added by analogy with vl.1 and bb.9-10 and as in <b>B</b>
98	vl.1	two last notes: stacc. added by analogy with vl.2, va. and as in <b>B</b>
99	vl.1	 added by analogy with vl.2, va., vc. and as in <b>B</b>
101	vl.1	<i>dolce e con espressione</i> emended to <i>dolce con espressione</i> by analogy with bb.13-14
104	vl.1	beginning of  emended from note 3 to note 1 by analogy with vl.2, va., vc. and b.16 and as in <b>B</b>
105	vc.	<i>pizz.</i> added in accordance with pencil additions in <b>A</b>
110	vl.1	last four notes: $g^\sharp$ emended to $g^{\natural}$ by analogy with vl.2, va., vc.
113-114	vl.1	b.113 note 3 to b.114 note 1: slur added by analogy with bb.25-26 (vl.2) and in accordance with pencil additions in <b>A</b>
113	va.	<b>A:</b> notes 3-6: slur added in pencil
113	vc.	end of slur added as in <b>B</b> and in accordance with pencil additions in <b>A</b> ; <b>A:</b> change of system bb.112-113
114	vl.1	notes 2-3: slur added by analogy with b.26 (vl.2); <b>A:</b> notes 2-5: slur added in pencil
114	vl.2	notes 5-6: tie added by analogy with b.26 (va.) and as in <b>B</b>
115-116	vl.2	b.115 note 3 to b.116 note 1: slur added by analogy with bb.25-26, 29-30; <b>A:</b> b.115 notes 3-6: slur added in pencil
115-116	vc.	b.115 note 3 to b.116 note 1: slur added by analogy with bb.27-28; <b>A:</b> b.115 notes 3-6: slur added in pencil
116-117	vl.1	b.116 note 2 to b.117 note 1: slur added by analogy with bb.28-29; <b>A:</b> b.116 notes 1-3, 4-7: slur added in pencil
116	vl.2	slur added by analogy with b.28; <b>A:</b> notes 2-5: slur added in pencil
116-117	va.	slur added by analogy with bb.28-29
116-117	vc.	b.116 note 5 to b.117 note 1: slur added by analogy with bb.28-29 and in accordance with pencil additions in <b>A</b>

117-118 vl.1	b.117 note 3 to b.118 note 1: slur added by analogy with bb.29-30 (vl.2) and in accordance with pencil additions in <b>A</b>	127 vl.1	slur added by analogy with bb.39, 43 and in accordance with pencil additions in <b>A</b>
117-118 vl.2	b.117 note 3 to b.118 note 1: slur added by analogy with bb.29-30	127 vc.	tie added by analogy with bb.39, 43 and as in <b>B</b>
117-118 vc.	b.117 note 3 to b.118 note 1: slur added by analogy with bb.29-30; <b>B</b> : b.117 notes 3-6: slur added in pencil	129 va.	note 14: <i>a<sup>♯</sup></i> emended to <i>g<sup>♯</sup></i> by analogy with notes 9, 12
118 vl.1	notes 2-3: slur added by analogy with b.30; <b>A</b> : notes 2-5: slur added in pencil	131 vl.1	slur added by analogy with bb.39, 43
118 vl.2	notes 2-3: slur added by analogy with b.30; <b>A</b> : notes 2-4: slur added in pencil	131 vc.	tie added by analogy with bb.39, 43
119 vl.1	<b>A</b> : notes 3-6: slur added in pencil	134 vl.2	notes 8-10: slur added by analogy with vl.1 and in accordance with pencil additions in <b>A</b>
119 vl.2	slur added by analogy with b.31 and in accordance with pencil additions in <b>A</b>	139 vc.	<b>f</b> added by analogy with vl.1,2, va. and as in <b>B</b>
119 vc.	slur added by analogy with b.31; <b>A</b> : notes 3-4: slur added in pencil	139 vl.1,2	<b>A</b> : <b>p</b> changed to <b>pp</b> in pencil
		139-140 vl.1	slur added by analogy with vl.2 and as in <b>B</b> and in accordance with pencil additions in <b>A</b>
		141 va. vc.	<b>A</b> : <b>p</b> changed to <b>pp</b> in pencil
		143 vc.	<b>ff</b> added by analogy with vl.1,2, va. and as in <b>B</b> and in accordance with pencil additions in <b>A</b>

