



HENNING MANKELL

1868–1930

---

Miniatyrer

för piano

Miniatures

for piano

Opus 52

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

## Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

**[www.levandemusikarv.se](http://www.levandemusikarv.se)**

Huvudredaktör/Editor-in-chief: Anders Wiklund  
Textredaktör/Text editor: Erik Wallrup  
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 869–873/Edition nos 869–873  
2015  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-177-1

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.  
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.



Till Maud Lagergrantz

## Preludium

Henning Mankell, Op. 52.

Andantino.

*(rit.)**(rit.)*

PIANO

The musical score is written for piano in G major (one sharp) and 4/8 time. It consists of six systems of music. The tempo is marked 'Andantino' with 'rit.' markings above the first and third systems. Dynamics include *p*, *mf*, *mp*, and *cresc.*. The piece concludes with 'Tempo I.' and 'rit.' markings above the final system.

Till Ragnar Åhlén  
Aftonrodnad

Molto andante.

First system of musical notation. Treble and bass clefs. Dynamics: *p*, *pp*, *p*. Includes a *rit.* marking at the end. Pedal instruction: *con molto Ped.*

Second system of musical notation. Treble and bass clefs. Dynamics: *mf*, *pp*, *mp*, *p*. Tempo marking: *tempo*.

Third system of musical notation. Treble and bass clefs. Dynamics: *mp*, *pp*.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *rit.*, *poco meno*, *mf*. Includes a circled 'b' at the end.

Fifth system of musical notation. Treble and bass clefs. Dynamics: *meno*, *pp*, *(rit.)*.

Sixth system of musical notation. Treble and bass clefs. Dynamics: *ritard.*, *(rit.)*, *ppp*.

# I Vildmarken

**Andante.**

*p* *pp* *cresc.* *rit.*

*poco mosso* *mf* *pp rit.* *p* *meno mosso*

**Tempo I.** *(rit.)* *p* *(rit.)* *p* *mp cresc.*

*rit.* *p* *ppp* *p* *mf*

*p* *pp* *cresc.* *(rit.)*

# Skogssjön

**Allegretto.**

First system of musical notation. Treble and bass clefs. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 8/8. Dynamics: *p* (piano) in the first measure, *mp* (mezzo-piano) in the second measure. Performance instruction: *molto legato* written below the bass staff. The melody in the treble staff is a continuous eighth-note line.

Second system of musical notation. Treble and bass clefs. Key signature: three flats. Dynamics: *cresc.* (crescendo) written above the treble staff in the second measure. The melody continues with eighth notes and some chromatic movement.

Third system of musical notation. Treble and bass clefs. Key signature: three flats. Dynamics: *p* (piano) in the first measure, *cresc.* (crescendo) in the second measure, and *p* (piano) in the third measure. Performance instruction: *(rit.)* (ritardando) written above the treble staff in the third measure.

Fourth system of musical notation. Treble and bass clefs. Key signature: three flats. Dynamics: *p* (piano) in the first measure, *p* (piano) in the second measure, and *p (rit.)* (piano, ritardando) in the third measure. The melody shows a slight deceleration.

Fifth system of musical notation. Treble and bass clefs. Key signature: three flats. Dynamics: *pp* (pianissimo) in the first measure, *pp* (pianissimo) in the second measure, and *pp (rit.)* (pianissimo, ritardando) in the third measure. The melody continues with eighth notes.

Sixth system of musical notation. Treble and bass clefs. Key signature: three flats. Dynamics: *pp* (pianissimo) in the first measure, *pp* (pianissimo) in the second measure, and *pp (rit.)* (pianissimo, ritardando) in the third measure. The melody concludes with a trill-like figure.

*p* *pp*

*rit.* *tempo* *un poco*

*accel.* *(rit.)* *p* *mp* *p*

*dim.* *p*

Till Gunvor Åhlén

## Djupt i skogen

**Lento e misterioso.**

*pp legato sempre* *mf* *poco a poco cresc.*



First system of musical notation. Treble and bass staves. Dynamics include *mf* and *pp*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. Treble and bass staves. Dynamics include *pp*, *mp*, and *cresc.*. The tempo marking **Poco mosso.** is centered above the staff. Triplet markings (3) are present.

Third system of musical notation. Treble and bass staves. Dynamics include *mf*, *f*, *rit.*, and *pp*. Triplet markings (3) and an eighth note (8) are present.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p* and *mp*. Triplet markings (3) and an eighth note (8) are present.

Fifth system of musical notation. Treble and bass staves. Dynamics include *mf*, *pp*, *mp*, and *pp*. The tempo marking **Tempo I.** is centered above the staff. A *rit.* marking is also present.

Sixth system of musical notation. Treble and bass staves. Dynamics include *mf*, *p*, and *rit.*. Triplet markings (3) are present.

# Henning Mankell

Henning Mankell växte upp i Härnösand, född där 1868. Hemmet var musikfyllt. Fadern Emil Theodor Mankell arbetade som lärare i teckning och gymnastik, men var därtill en skicklig amatörviolinist. Stadens musiker syntes ofta i hemmet. Med sina båda bröder bildade Henning Mankell en pianotrio.

Trots uppväxten i musikens tecken tvekade han om sin yrkesinriktning. Måleri och författarskap var alternativ. Men det blev en musikbana som inleddes med studier i Stockholm vid Musikkonservatoriet, där han avlade organistexamen 1889 och musikleäro- och kyrkosångarexamen 1891. Efter konservatorieåren tog han lektioner i pianospel för Hilda Thegerström 1892–95 och Lennart Lundberg 1895–99 samt i musikteori för Aron Bergenson.

Direkt efter studierna började han själv att undervisa i piano och harmonilära, vilket skulle komma att bli hans huvudsakliga syssla. Han arbetade också en period som musikkritiker: i *Svenska Morgonbladet* 1899–1907 och därefter en kortare tid i *Stockholms-Tidningen*.

Henning Mankell gifte sig 1905 med Agnes Lindblom som varit hans pianoelev. Han blev kvar i Stockholm livet ut och avled 1930 i sviterna av sin diabetes.

Sitt komponerande inledde Mankell redan under konservatoriestudierna. Merparten av hans produktion har det egna instrumentet i centrum: verk för piano solo (ca 150 stycken), men också kammarmusikverk med piano, till exempel en pianokvintett (1914–15) och en pianotrio (1915). Av verk i större format kan nämnas en pianokonsert (1917).

Länge hade Henning Mankells verk en blygsam plats i konsertrepertoaren. Efter första världskriget blev han mer uppmärksammat som tonsättare. Med den stimulansen stegrades hans kreativitet och stilen blev djärvare – han skrev länge med förebilder i skandinaviska tonsättare som Edvard Grieg och Emil Sjögren. Han tog intryck av fransk impressionistisk musik och inympade drag från den i det senromantiska komponerande som var hans grund.

© *Gunnar Ternhag*

## Om utgåvan

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har företagits utan kommentar.

Förlagan är utgiven av Nordiska Musikförlaget, Stockholm, N.M.S. 223.

På omslaget står: "Miniatyrer / Op. 52 / Henning Mankell / A.B. Nordiska Musikförlaget, Stockholm".

Tillkomstår: 1921.

# Henning Mankell

Henning Mankell grew up in Härnösand, where he was born in 1868. His home was full of music. His father, Emil Theodor Mankell, worked as a teacher of both drawing and physical education, but was also a talented amateur violinist. Local musicians often paid visits to their home. Henning Mankell formed a piano trio together with his two brothers.

Despite growing up in a home brimming with music, he hesitated when it was time to make a decision about his choice of career. Painting and authorship were alternate choices. He ended up choosing a path in music, which he started in Stockholm at the Royal Conservatory of Music. There he completed his degree in organ performance in 1889 and degrees in music education and sacred choral music in 1891.

After his years at the conservatory he took piano lessons from Hilda Thegerström 1892–95 and Lennart Lundberg 1895–99, followed by music theory lessons from Aron Bergenson.

Immediately after his studies, he began to teach piano and harmony himself, which would turn out to be his main occupation. He also worked as a music critic for a period of time: at *Svenska Morgonbladet* 1899–1907 and for a short time afterwards at *Stockholms-Tidningen*.

In 1905 Henning Mankell married his piano student, Agnes Lindblom. He lived in Stockholm for the remainder of his life and died in 1930 from complications of diabetes.

Mankell first began composing already during his study years at the conservatory. Most of his production centres around his main instrument: works for solo piano (approximately 150), but also chamber music works with piano, for instance his piano quintet (1914–15) and a piano trio (1915). Works in a larger format include his piano concerto (1917).

Henning Mankell's works held a modest place in the concert repertoire for many years. After World War I he received greater attention as a composer. With this recognition his creativity flourished and his style became more daring – for a long time he wrote under the influence of Scandinavian role models such as Edvard Grieg and Emil Sjögren. He was also swayed by French impressionism, engrafting attributes from this into the late romantic compositional style that was his foundation.

© Gunnar Ternhag

Trans. Thalia Thunander

## About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

Originally published by Nordiska Musikförlaget, Stockholm, N.M.S. 223.

Text on the front page: "Miniatyrer / Op. 52 / Henning Mankell / A.B. Nordiska Musikförlaget, Stockholm".

Year of composition: 1921.