



AMANDA MAIER-RÖNTGEN  
1853–1894

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Klavierstück ciss-moll  
*Keyboard piece C-sharp Minor*

Källkritisk utgåva av/Critical edition by Klas Gagge

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# Klavierstück

1881

Amanda Röntgen (f. Maier)  
(1853-1894)

Andantino

Musical notation for measures 1-6. The piece is in 3/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andantino'. The first measure is marked *p dolce*. The right hand features a melodic line with slurs and ties, while the left hand provides a simple harmonic accompaniment.

Musical notation for measures 7-12. Measure 7 is marked with a *cresc.* (crescendo) hairpin. The dynamics reach *f* (forte) by measure 10. The right hand continues with a melodic line, and the left hand has a more active accompaniment.

Musical notation for measures 13-16. Measure 13 is marked *p* (piano). The right hand has a long melodic phrase that spans across measures 13 and 14. Measure 15 is marked *rit.* (ritardando). The piece concludes with a final chord in measure 16.

Musical notation for measures 17-21. Measure 17 is marked *a tempo* and *f* (forte). The right hand has a melodic line with slurs, and the left hand features a more rhythmic accompaniment with slurs.

Musical notation for measures 22-26. Measure 22 is marked *p* (piano). The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

27

*cresc.*

This system contains measures 27 through 31. The music is written for piano in a key with three sharps (F#, C#, G#). The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with slurs and ties. A *cresc.* (crescendo) marking is placed above the right hand in measure 29.

32

*f* *dim.*

This system contains measures 32 through 36. The right hand has a more complex texture with chords and slurs. The left hand continues with a rhythmic pattern. A *f* (forte) marking is placed above the right hand in measure 33, and a *dim.* (diminuendo) marking is placed above the right hand in measure 35.

37

*p*

This system contains measures 37 through 42. The right hand features a series of chords and slurs. The left hand has a simple bass line. A *p* (piano) marking is placed above the right hand in measure 37.

43

*cresc.* *f*

This system contains measures 43 through 47. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. A *cresc.* marking is placed above the right hand in measure 43, and a *f* marking is placed above the right hand in measure 45.

48

*p* *rit.*

This system contains measures 48 through 52. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. A *p* marking is placed above the right hand in measure 48, and a *rit.* (ritardando) marking is placed above the right hand in measure 50. The system ends with a double bar line and a key signature change to two flats (Bb, Eb).

a tempo

53

*f*

Measures 53-57: Treble clef with a whole note chord at the start, followed by eighth notes. Bass clef with eighth notes. Dynamic *f*.

58

*p*

Measures 58-62: Treble clef with eighth notes. Bass clef with chords. Dynamic *p*.

63

*cresc.*

Measures 63-67: Treble clef with eighth notes. Bass clef with eighth notes. Dynamic *cresc.*

68

*f* *dim.*

Measures 68-72: Treble clef with eighth notes. Bass clef with eighth notes. Dynamics *f* and *dim.*

73

*p* *f*

Measures 73-78: Treble clef with chords. Bass clef with eighth notes. Dynamics *p* and *f*.

79

*dim.* *p*

Measures 79-83: Treble clef with eighth notes. Bass clef with eighth notes. Dynamics *dim.* and *p*.

# Amanda Maier-Röntgen

Violinisten och kompositören Amanda Maier-Röntgens (1853–1894) livsöde närmar sig en saga. Hon föddes i Landskrona, där hon till en början undervisades i musik av sin far, Carl Eduard Maier som var uppvuxen i sydtyska Riedlingen. Fadern som hade ett bageri i staden var själv musikutbildad.

Från 1869 studerade hon violin med flera ämnen vid Musikkonservatoriet i Stockholm och blev den första kvinnan i Sverige att erövra musikkonservatorsexamen. Åren 1873–76 ägnade sig hon åt fördjupade studier vid konservatoriet i Leipzig: komposition för Carl Reinecke och Ernst Friedrich Eduard Richter och violin för tysk-holländske Engelbert Röntgen, konsertmästare vid Gewandhausorkestern i staden. Under åren i Leipzig tillkom flera betydande verk, bland annat en violinkonsert som framfördes av denna orkester med tonsättaren som solist. Efter studietiden turnerade Amanda Maier som violinist i och utanför Sverige, men komponerade också.

I Leipzig hade hon träffat sin violinlärarens son, pianisten och tonsättaren Julius Röntgen som hon förlovade sig med 1879. De gifte sig i Landskrona 1880 och slog sig sedan ner i Amsterdam, där han fått en tjänst som pianolärare. Amanda Maier-Röntgen upphörde med sitt konserterande som tidigare hade varit både intensivt och framgångsrikt. Hon framträdde emellertid i musikaliska salonger som paret arrangerade. Och hon uppfostrade två söner som båda blev framstående musiker.

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## Klavierstück ciss-moll

Enligt Julius Röntgens dagbok den 22 mars 1881 avskickade han denna dag två pianostycken för tryckning till Carl Reinecke; ”ciss-moll” av hans hustru Amanda, f. Maier och ”Rococo” av honom själv. Bägge styckena trycktes sedan (efter att ett litet tag fått ligga till sig) i tidskriften ”Vom Fels zum Meer”, under rubriken: ”Unsere Hausmusik, unter Redaction von Carl Reinecke”, ciss-mollstycket i aprilnumret 1882. Denna familjevänliga tidskrift innehöll på tidstypiskt manér artiklar i blandade ämnen, noveller, dikter och konstbilder samt även musikstycken, lagom svåra för hemmabruk och korta nog för att få plats på ett uppslag. Möjligt är att ciss-mollstycket hade komponerats ännu tidigare, för den 9 maj 1880 skrev Julius Röntgen i sin dagbok att han med anledning av sin födelsedag mottagit en sändning från sin blivande hustru Amanda Maier, vari det också ingick ett ”Cismoll alla dutta Stück”. Betydelsen av detta uttryck ”alla dutta” är oklar. Det förekommer med jämna mellanrum i familjen Röntgens inbördes brevkonversationer och även i titeln på en stråkkvintettsats från 1877 av Julius Röntgen (”Nur ein alla dutta Sätzchen für die Feiertage, Motto: Wenig mit Liebe”). Kanske betecknar det något litet men gott, ämnat för familjekretsen?

Det lilla stycket, som anmäldes i Salzburger Volksblatt 6 maj 1882 som ett ”anmuthiges Klavierstück von Amanda Röntgen”, är onekligen graciöst, och lyckas också säga en hel del under sitt korta förlopp. De inkomponerade konstpauserna kan förmedla ett intryck av Amanda som improvisatör, men i sitt miniatyrformat är stycket också sammanhållet av en logik: de i stycket flera gånger återkommande fallande tersintervallen speglas också i de sista takternas sammanfattande, fallande tersintervall

(e2-ciss2), samtidigt som vänsterhandens fallande decimaintervall (e1-ciss) i den tredje sista takten i någon mening vänder på den första taktens stigande ackompanjemangsfigur i vänster hand (Ciss-e1), och på så sätt sluter cirkeln.

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## Amanda Maier-Röntgen

The life of violinist and composer Amanda Maier-Röntgen (1853–1894) was not unlike a fairy tale. She was born in Landskrona on the south-east coast of Sweden, where she was initially taught music by her father, Carl Eduard Maier, who had grown up in Riedlingen, south Germany. He owned a bakery in town and had a musical education himself.

From 1869 on, she studied violin and other subjects at the Royal Conservatory of Music in Stockholm, and became the first woman in Sweden to pass the Director of Music exam. In 1873–76, she broadened her studies at the conservatory in Leipzig: composition for Carl Reinecke and Ernst Friedrich Eduard Richter and violin for the German-Dutch Engelbert Röntgen, leader of the city's Gewandhaus Orchestra. During her years in Leipzig, she wrote several important works, including a violin concerto which was performed by the Gewandhaus Orchestra, with the composer as soloist. After her studies, Amanda Maier toured as a violinist in Sweden and abroad, but also continued to compose.

In Leipzig, she had met her violin teacher's son, the pianist and composer Julius Röntgen, to whom she became engaged in 1879. They married in Landskrona in 1880 and then settled in Amsterdam, where he had received a posting as a piano teacher. Amanda Maier-Röntgen ceased to perform in concerts, which she had previously done prolifically and successfully. She did however perform in musical salons organised by the couple. She also brought up two sons who both became prominent musicians.

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## Keyboard piece C-sharp Minor

According to Julius Röntgens diary entry from 22 March 1881, he sent two piano pieces to be printed that day to Carl Reinecke: "C-sharp Minor" by his wife Amanda, née Maier, and "Rococo" by himself. Both pieces were later printed (after having been forgotten for a short time) in the magazine "Vom Fels zum Meer", under the title: "Our house music, edited by Carl Reinecke", the C-sharp minor piece appearing in the April issue of 1882. This family-friendly magazine contained all manner of articles typical of the era on a variety of topics, as well as short stories, poems and pictures of art, and musical pieces, appropriately difficult for use at home, and short enough to fit into a folio. It is possible that the C-sharp minor piece had been composed even earlier, as on 9 May 1880 Julius Röntgen wrote in his diary that he had received a birthday package from his fiancée Amanda Maier, which contained a "C-sharp minor

alla dutta Stück”. The meaning of the expression “alla dutta” is unclear. It appears frequently in the Röntgen family’s letters to each other, and even in the title of a string quartet movement from 1877 by Julius Röntgen (“Nur ein alla dutta Sätzchen für die Feiertage, Motto: Wenig mit Liebe”). Perhaps it means something short, but sweet, meant for the family’s inner circle?

This little piece, which was reviewed in to the Salzburger Volksblatt on 6 May 1882 as a “anmuthiges Klavierstück von Amanda Röntgen”, is undeniably graceful, and succeeds in saying a whole lot in a short time. The composed-in dramatic pauses convey a sense of Amanda as an improviser, but in its miniature form, the piece is held together by a logic: the returning intervals of a third are mirrored in the summary of the last measures’ descending third (e2-C-sharp2), while the descending tenth (e1-C-sharp) in the left hand in the third-last measure simultaneously reverses, in a way, the first measure’s ascending accompaniment figure in the left hand (C-sharp-e1), and thus comes full circle.

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Transl. *Nicole Vickers*

## Commentary

### Date of origin

The first known reference to this work is a note in Julius Röntgen’s diary for the 22nd of March 1881, where he writes that he has sent two pieces intended for printing to Carl Reinecke: “Rococo” by himself and “cis moll” by his wife, Amanda Röntgen.

In every number of the family-orientated periodical “Vom Fels zum Meer: Speemann’s illustrierte Zeitschrift für das deutsche Haus”, Reinecke presented a new piece of music, suitable for music-making in the home. Besides works by Reinecke himself, compositions by his friends and colleagues from the Leipzig Conservatory circle appeared under his editorship.

This piece by his former student Amanda Maier, married Röntgen, appeared in the second issue of 1882, in April.

### Reception

Apart from a reference in the Salzburger Volksblatt, 6th of May 1882, where it is called “ein anmuthiges Klavierstück von Amanda Röntgen” (“A graceful piano piece by Amanda Röntgen”), this unassuming opus seems not only to have been passed over in silence by the music press of the day, but is also lacking in every list of her works until the present day.

### Source material

The only known source for this work is the version printed in the German periodical “Vom Fels zum Meer, 1882:2, where it appears under the heading of “Unsere Hausmusik”.

**P**, *printed piano score*. A single magazine spread, in landscape format, where the music systems are crossing the whole breadth of the spread, with 5 accolades on one page, with the title: “Unsere Hausmusik. / Klavierstück von Amanda Röntgen.”; to the right, just above the music system itself, her name is given once more: “Amanda Röntgen.”



### General comment on the source, editorial methods

In the LH, acciaccatura notes appear in bb. 7, 15, 43, 51, but these notes are always printed without slurs to the following main notes. In accordance with modern usage, the edition has added these slurs.

### Commentaries

b. 28.	P/RH	lacks a natural sign on the third semiquaver, but the edition has corrected this to a d2 natural.
b. 29.	P/RH	again, a natural sign is lacking, this time on the last semiquaver, but the edition has corrected this to a d2 natural.
b. 31.	P/RH	again, a natural sign is lacking, this time on the first semiquaver, but the edition has corrected this to a d natural.
b. 49.	P/LH	unlike the parallel places in bb. 5, 13, 41, the slur is starting from the beginning of the bar, not from the second quaver. The edition has corrected this for reasons of analogy.
b. 77	P/LH	unlike the approximate parallel places in bb. 5, 13, 41, but like b. 49, the slur is starting from the beginning of the bar, and not from the second quaver. Now, this is not a completely parallel place, since the first note this time isn't C#, but a G#, and since the phrase this time is to be played in <i>f</i> , and not <i>p</i> , it means that there should be a sense of change and departure in this bar. Therefore the edition has respected the difference in parallelism and left the slur starting from the beginning of the bar.