



RICHARD
ANDERSSON
1851-1918

Höststämning
för piano

Autumn Atmosphere
for piano

Opus 8

Källkritisk utgåva av/Edition by Hans-Erik Goksöyr

Levande Musikarv och Kungl. Musikaliska akademien

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Höststämning.

Pensées d'automne.

Richard Andersson.

Allegro strepitoso.

PIANO.

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a bass clef, with a tempo marking 'Allegro strepitoso.' and a dynamic marking 'p legato'. The second system has a dynamic marking 'cantabile' and 'mf'. The third system has a dynamic marking 'p'. The fourth system has a dynamic marking 'p'. The fifth system has a dynamic marking 'ff'. The sixth system has a dynamic marking 'mf'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

20

mf

1 8

This system contains measures 20, 21, and 22. The music is in a key with one flat and a 3/4 time signature. Measure 20 starts with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. Measure 21 includes fingering numbers 1 and 8. Measure 22 continues the melodic and harmonic development.

23

cresc. f

This system contains measures 23, 24, and 25. Measure 23 begins with a crescendo (cresc.) marking. Measure 24 reaches a forte (f) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Measure 25 shows a continuation of the melodic and harmonic patterns.

26

mf

This system contains measures 26, 27, and 28. Measure 26 starts with a mezzo-forte (mf) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Measure 27 and 28 continue the melodic and harmonic development.

29

cresc.

4 1 8

This system contains measures 29, 30, and 31. Measure 29 begins with a crescendo (cresc.) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Measure 30 includes fingering numbers 4, 1, and 8. Measure 31 continues the melodic and harmonic development.

32

f dim.

This system contains measures 32, 33, and 34. Measure 32 starts with a forte (f) dynamic. Measure 33 reaches a decrescendo (dim.) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Measure 34 continues the melodic and harmonic development.

35

ff

This system contains measures 35, 36, and 37. Measure 35 starts with a fortissimo (ff) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Measure 36 and 37 continue the melodic and harmonic development.

38

cresc.

ff

Measures 38-40: Treble clef contains a complex melodic line with many accidentals and slurs. Bass clef contains a simpler accompaniment. Dynamics include *cresc.* and *ff*. An 8-measure slur is indicated above the treble staff.

41

dim.

poco rit.

Measures 41-43: Treble clef continues the melodic line. Bass clef accompaniment features some rests. Dynamics include *dim.* and *poco rit.*

44

a tempo

p

fz

ff

p

Measures 44-46: Treble clef has a melodic line with slurs. Bass clef accompaniment includes some rests. Dynamics include *a tempo*, *p*, *fz*, *ff*, and *p*.

47

fz

ff

mf

f

Measures 47-49: Treble clef has a melodic line with slurs. Bass clef accompaniment includes some rests. Dynamics include *fz*, *ff*, *mf*, and *f*.

50

mf

Measures 50-52: Treble clef has a melodic line with slurs. Bass clef accompaniment includes some rests. Dynamics include *mf*.

53

fz

ff

cresc.

mfz

sost. fz

Measures 53-55: Treble clef has a melodic line with slurs. Bass clef accompaniment includes some rests. Dynamics include *fz*, *ff*, *cresc.*, *mfz*, and *sost. fz*. An 8-measure slur is indicated above the treble staff.

56

ff *mf*

60

sempre dim.

64

legato
p
poco a poco più tranquillo

67

pp
trattando
p dolce cantabile
rit.

70

73

cresc. *f* *il*

76 *mf* *canto poco marcato*
p *legato*

79 *dim.* *dolcissimo*
pp

83 *diminuendo* *ritard.*

87 *a tempo* *pp* *mf*

91 *strin - - gen - - do - - al - -*
cresc. sempre

95 *agitato* *ff* *p* *ff* *p* *ff*

99

ffz p cresc.

Musical score for measures 99-101. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 99 starts with a forte fortissimo (ffz) dynamic, followed by a piano (p) dynamic. A crescendo (cresc.) marking is present across measures 100 and 101. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

102

ff sempre dim.

Musical score for measures 102-104. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 102 starts with a forte fortissimo (ff) dynamic, followed by a *sempre dim.* (always decrescendo) marking. The music continues with complex rhythmic patterns.

105

Tempo I.

pp poco rit. p ffz

Musical score for measures 105-107. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 105 starts with a pianissimo (pp) dynamic and a *poco rit.* (slightly ritardando) marking. The tempo is marked **Tempo I.** in measure 106. Dynamics include piano (p) and forte fortissimo (ffz). The music features complex rhythmic patterns.

108

p f mf

Musical score for measures 108-111. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 108 starts with a piano (p) dynamic, followed by forte (f) and mezzo-forte (mf) dynamics. The music features complex rhythmic patterns.

112

p ffz

Musical score for measures 112-115. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 112 starts with a piano (p) dynamic, followed by forte fortissimo (ffz) dynamic. The music features complex rhythmic patterns.

116

p ffz f ff

Musical score for measures 116-119. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 116 starts with a piano (p) dynamic, followed by forte fortissimo (ffz), forte (f), and forte fortissimo (ff) dynamics. The music features complex rhythmic patterns.

141

p *p*

Measures 141-143: Treble and bass staves. Measure 141 starts with a piano (*p*) dynamic. Measure 143 ends with a piano (*p*) dynamic.

144

p *cresc.*

Measures 144-146: Treble and bass staves. Measure 144 starts with a piano (*p*) dynamic. Measure 145 includes a crescendo (*cresc.*) marking.

147

mf *cresc.* *ff*

Measures 147-149: Treble and bass staves. Measure 147 starts with a mezzo-forte (*mf*) dynamic. Measure 148 includes a crescendo (*cresc.*) marking. Measure 149 ends with a fortissimo (*ff*) dynamic. Fingerings 3, 1, and 3 are indicated in the treble staff.

150

f *cresc.* *ff*

Measures 150-152: Treble and bass staves. Measure 150 starts with a forte (*f*) dynamic. Measure 151 includes a crescendo (*cresc.*) marking. Measure 152 ends with a fortissimo (*ff*) dynamic. Fingerings 3, 3, 1, and 8 are indicated in the treble staff.

153

f

Measures 153-155: Treble and bass staves. Measure 153 starts with a forte (*f*) dynamic.

156

dim. *p* *cresc.* *al* *ff* *fff* *rit.*

Measures 156-159: Treble and bass staves. Measure 156 starts with a decrescendo (*dim.*) marking. Measure 157 starts with a piano (*p*) dynamic. Measure 158 includes a crescendo (*cresc.*) marking. Measure 159 includes a fortissimo (*ff*) dynamic. The piece concludes with a fortississimo (*fff*) dynamic and a ritardando (*rit.*) marking.

Richard Andersson

I historieskrivningen är Richard Andersson (1851–1918) allra mest omtalad för sin musikskola som onekligen var betydelsefull och som dessutom fortsatte sin framgångsrika verksamhet i många år efter hans bortgång. Richard Anderssons musikskola som den hette grundades i Stockholm 1886. Den var inte bara en mottagare av elever som senare skulle bli viktiga gestalter i svenskt musikliv (Astrid Berwald, Wilhelm Stenhammar, m.fl.), utan bildade med sitt lysande lärarkollegium också en givande miljö (Tor Aulin, Lars Zetterqvist, Emil Sjögren, m.fl.).

Ändå var Richard Andersson först och främst pianist. Han utbildade sig vid Musikkonservatoriet för bland annat Ludvig Norman, debuterade 21 år gammal. Andersson fortsatte sina studier i Berlin, där han fick Clara Schumann som pianolärare. Samtidigt studerade han kontrapunkt och komposition. Redan under åren i Berlin började han undervisa i piano. Efter hemkomsten till Stockholm 1884 kombinerade han pianospelandet med att vara pedagog. Han blev lärare vid Musikkonservatoriet 1904, men slutade efter två år – den egna musikskolan krävde hans engagemang.

Richard Andersson komponerade främst för sitt instrument, men skrev också sånger. Som efterfrågad pianist och hängiven pedagog blev han hans möjligheter att komponera allt mindre. Merparten verk kom därför till under hans yngre dagar.

Invald i Kungl. Musikaliska akademien den 17 december 1890, som ledamot nr 482.

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Höststämning opus 8

Från början av sin karriär föreföll Richard Andersson ha haft tonsät-tarambitioner. Som efterfrågad pianist och sedermera hängiven pedagog blev hans möjligheter att komponera av naturliga skäl begränsade. Merparten av hans kompositioner skrevs därför under studieåren från 1867 fram till 1884 då den pianistiska och pedagogiska verksamheten tog överhanden. Fjorton av de nitton opusnumrerade verken skrevs under denna period liksom de flesta utan opus.

Flertalet av Richard Anderssons pianostycken ansluter sig till romantikens karaktärsstycke och är kortare verk av måttlig svårighetsgrad uppenbarligen skrivna för pedagogiska syften. Det rör sig om parafrafer av folkdanser och folkmelodier från skilda länder samt olika stämningsbilder, och styckena är utformade som ett slags genremässiga arketyper. I Schumannsk efterföljd kan samlingarna också framföras som sammanhållna enheter. Han lade i sin undervisning stor tonvikt vid att finna och gestalta innehållet i varje enskilt stycke.

Av de ofta noggrant inskrivna föredragsanvisningarna att döma låg mycket av detta sökande i att hitta musikens karaktär. Pianostyckena kan ses som övningar i att hitta karaktärsegenheterna hos de individuella

numren. Det lite längre och tyngre Höststämning op. 8 kan till och med sägas ha tonmåleriska inslag. Det gäller såväl i själva stämmningsanslaget, höststämningen som sådan, som den i styckets mellandel antydda ovädersskildringen.

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Källkritisk kommentar

Richard Andersson: *Höststämning (Pensées d'automne)*

Källmaterial

Denna utgåva av Richard Anderssons *Höststämning (Pensées d'automne)* baserar sig på följande primärkälla (**T**): ett nottryck, s. 7–14 i *Album för piano af svenske tonsättare*, publicerat av Gehrman (pl. nr 372), som återfinns hos Musik- och teaterbiblioteket i Stockholm (signum PB/Sv 1056 ex. B). Titelsidan lyder: ”Album / för / Piano / af / Svenske Tonsättare. / Stockholm, / Gehrman & C^o / Med förlagsrätt. / C. G. Röder, Lit.Etab. Leipzig.” Utgåvans plåtnummer tyder på en första publicering år 1892.

Som sekundärkälla (**A**) har använts en autograf av tonsättarens hand daterad april 1892. Den återfinns hos Stiftelsen Musikkulturens Främjande (signum MMS 188). Omslaget har följande text: ”Höststämning / af / Richard Andersson / April 1892”.

Kommentarer

Nottexten i föreliggande utgåva utgör en reproduktion av notbilden i **T**, där utgivarens emendationer har förts in. Justering av förtecken som inte har medfört förändrad läsart har utförts utan kommentar. I övrigt anförs nedanstående anmärkningar.

Takt / System	Anmärkning
27 / undre	A har g1 istället för e1 på det andra slaget.
43 / övre	T saknar uppåtgående notskrift på 8-del nr 7, 9 och 11, vilket finns i A .
80 / övre	T saknar nedåtgående notskrift på det tredje slaget i understämman, vilket finns i A .
149 / undre	A har <i>f</i> (ej <i>ff</i>) på det andra slaget.

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Richard Andersson

Richard Andersson (1851–1918) is most remembered for his school of music, which was undeniably important and also continued its successful activities for many years after his death. Richard Andersson's School of Music was founded in Stockholm in 1886. It not only received students who would later become important figures in Swedish musical life (Astrid Berwald, Wilhelm Stenhammar and others), but also provided a fruitful environment through its brilliant board (Tor Aulin, Lars Zetterqvist, Emil Sjögren and others).

Nevertheless, Richard Andersson was first and foremost a pianist. He studied at the Conservatory for Ludvig Norman among others, making his debut at 21. Andersson continued his studies in Berlin, where Clara Schumann was his piano teacher. He also studied counterpoint and composition. He began teaching piano during his years in Berlin. After returning home to Stockholm in 1884, he combined performing and teaching. He became a teacher at the Conservatory in 1904, but stopped after two years, as his own music school required his attention.

Richard Andersson mainly composed for his own instrument, but also wrote songs. As a pianist in demand and dedicated educator, his opportunities for composition diminished. Most of his work, therefore, was written in his younger days.

On December 17, 1890, he was elected to the Royal Academy of Music as member No. 482.

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Transl. Martin Thomson

Autumn Atmosphere op. 8

From the beginning of his career, Richard Andersson, appears to have had ambitions to become a composer. In demand as a pianist, and later a devoted teacher, his opportunities to compose were thus somewhat limited. Most of his compositions were therefore written during his time as a student, from 1867 until 1884, after which his pianistic and pedagogical activities began to take precedence. Fourteen of the nineteen opus-numbered works were written during this period, as were many of those without opus numbers.

The majority of Richard Andersson's piano works adhere to the Romantic character piece, together with shorter works of moderate difficulty, which were more obviously written for educational purposes. These involve paraphrases of folk dances and folk songs from a number of countries, portraying a range of atmospheric impressions, with the pieces designed as different kinds of genre archetypes. In imitation of Schumann, the collections can also be presented as cohesive units. In his teaching, he placed emphasis on finding and shaping the con-

tent of each individual piece. Carefully inscribed performance directions are therefore often included, which assist with the pursuit of identifying the music's character. His piano pieces can thus be seen as exercises in identifying the characteristic idiosyncrasies within the individual works. The longer and heavier *Autumn Atmosphere* op. 8 can even be said to have elements of tone painting. This is applied not only to facilitate the overall mood, but also in the middle section of the work, which includes the portrayal of a storm.

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Transl. Robin McGinley