SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

ELFRIDA ANDRÉE

1841–1929

Trio

för piano, violin och cello

Trio

for piano, violin and cello

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 treasures 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

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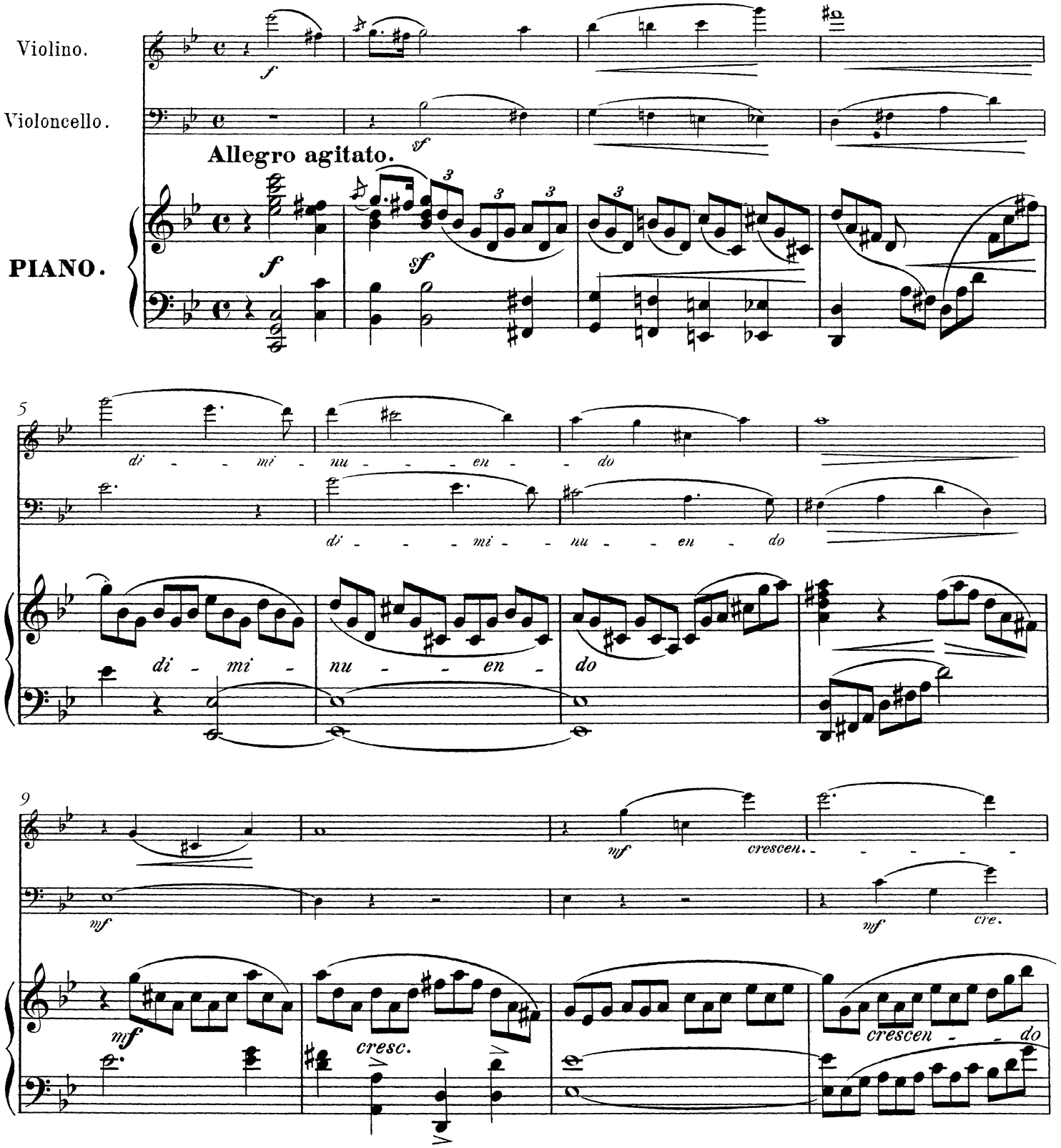
TRIO.

Allegro agitato.

E. Andrée.



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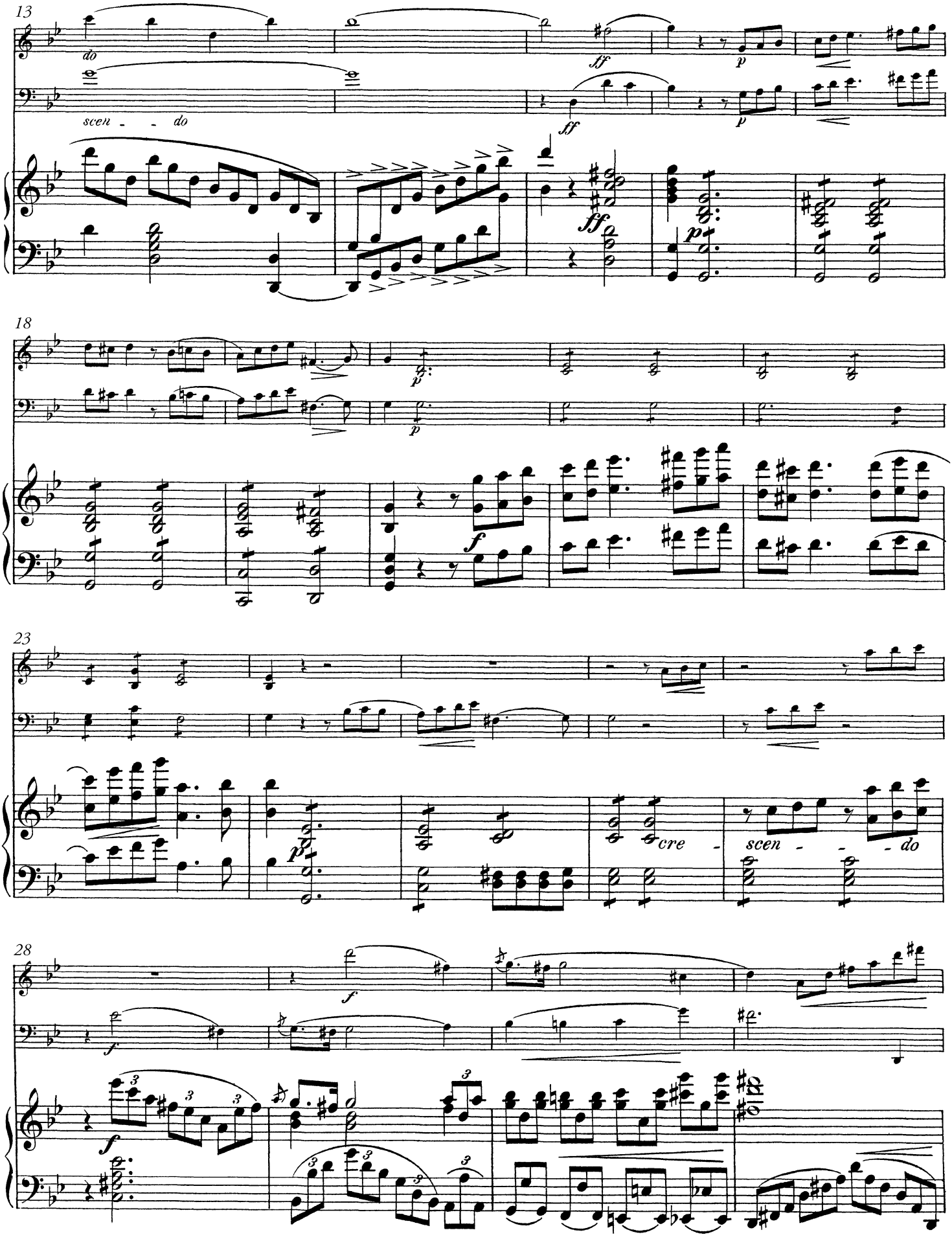
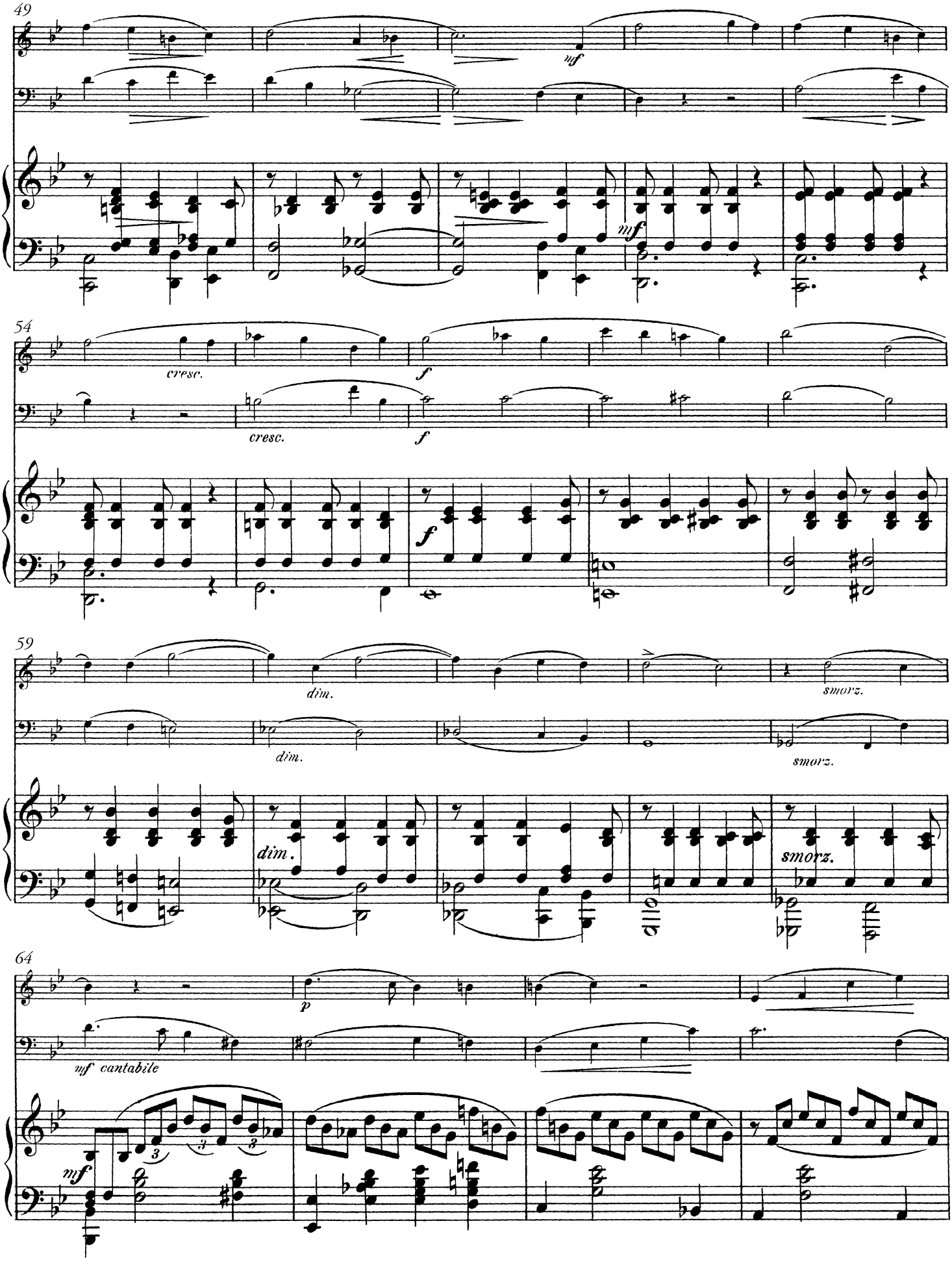
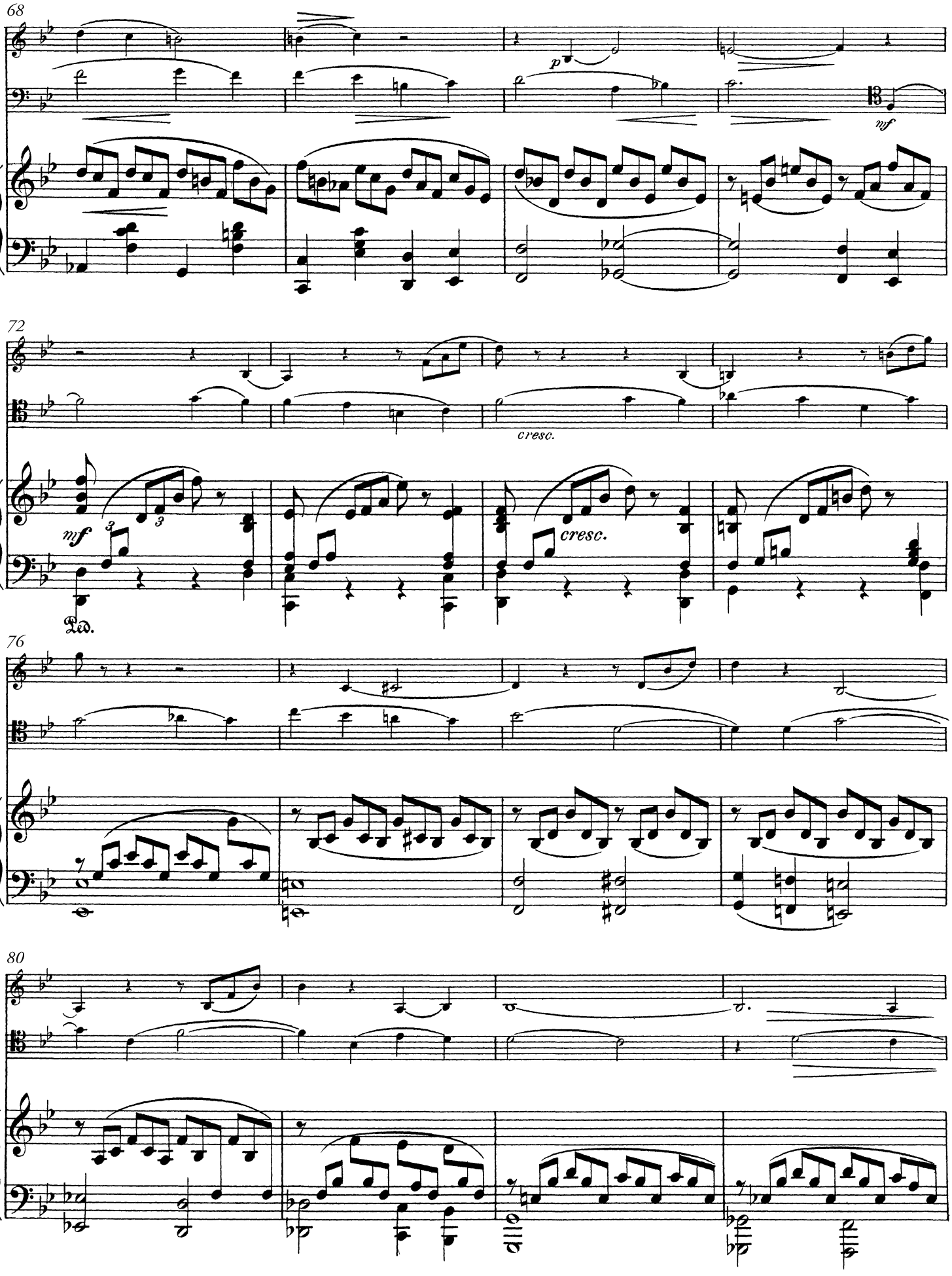
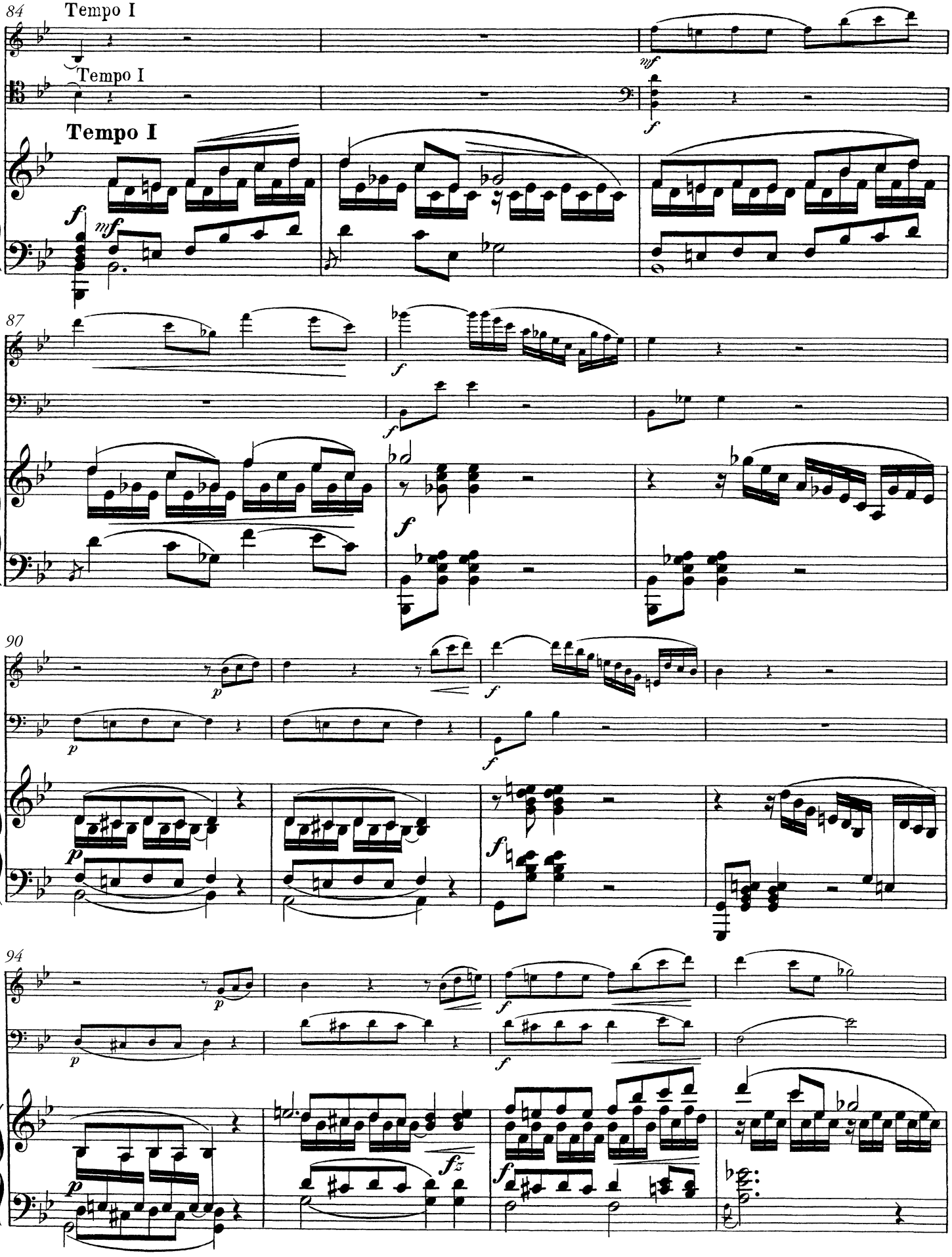
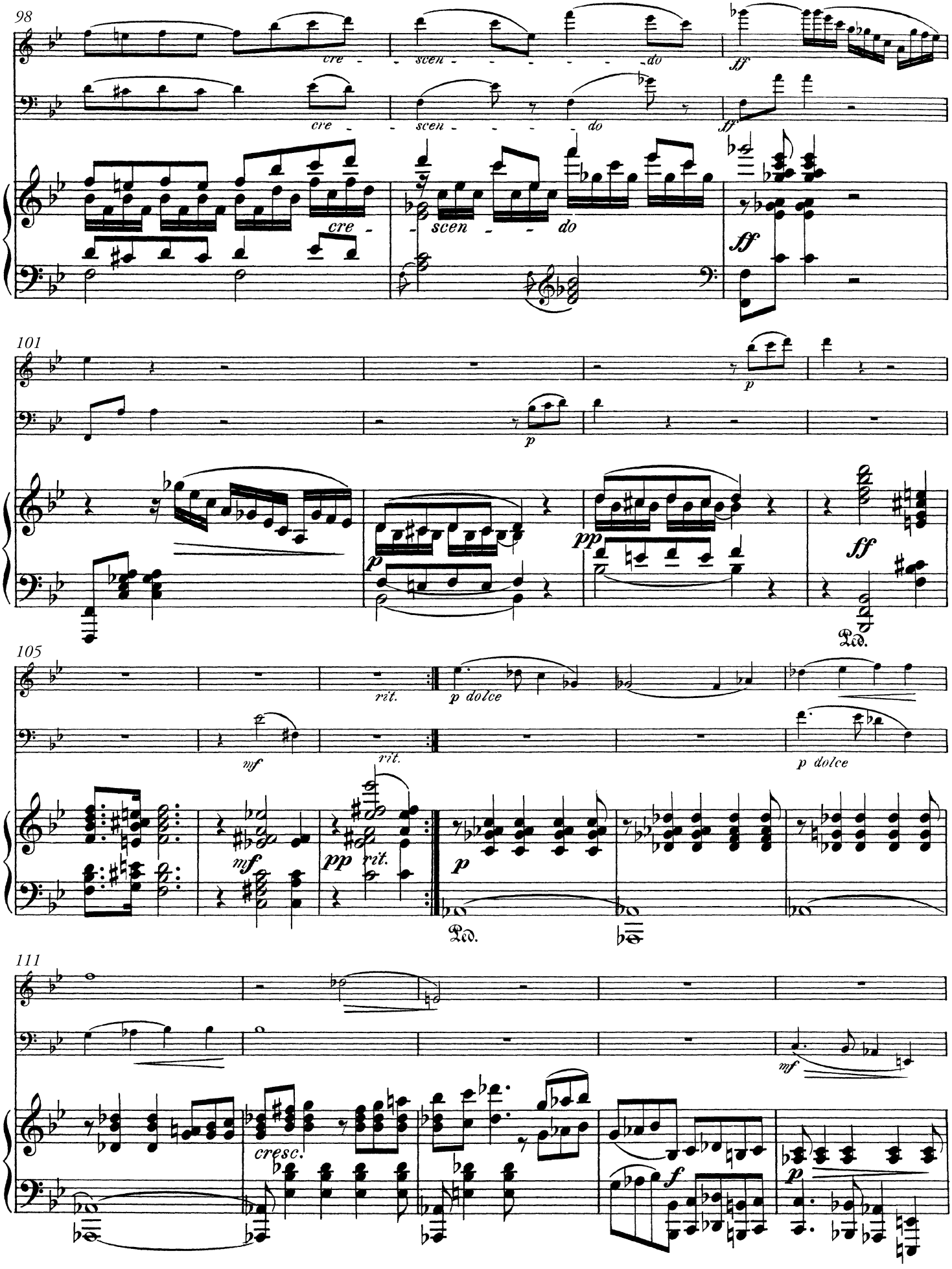

13
do
scen - - do
ff
p
18
23
cre
scen - - do
28

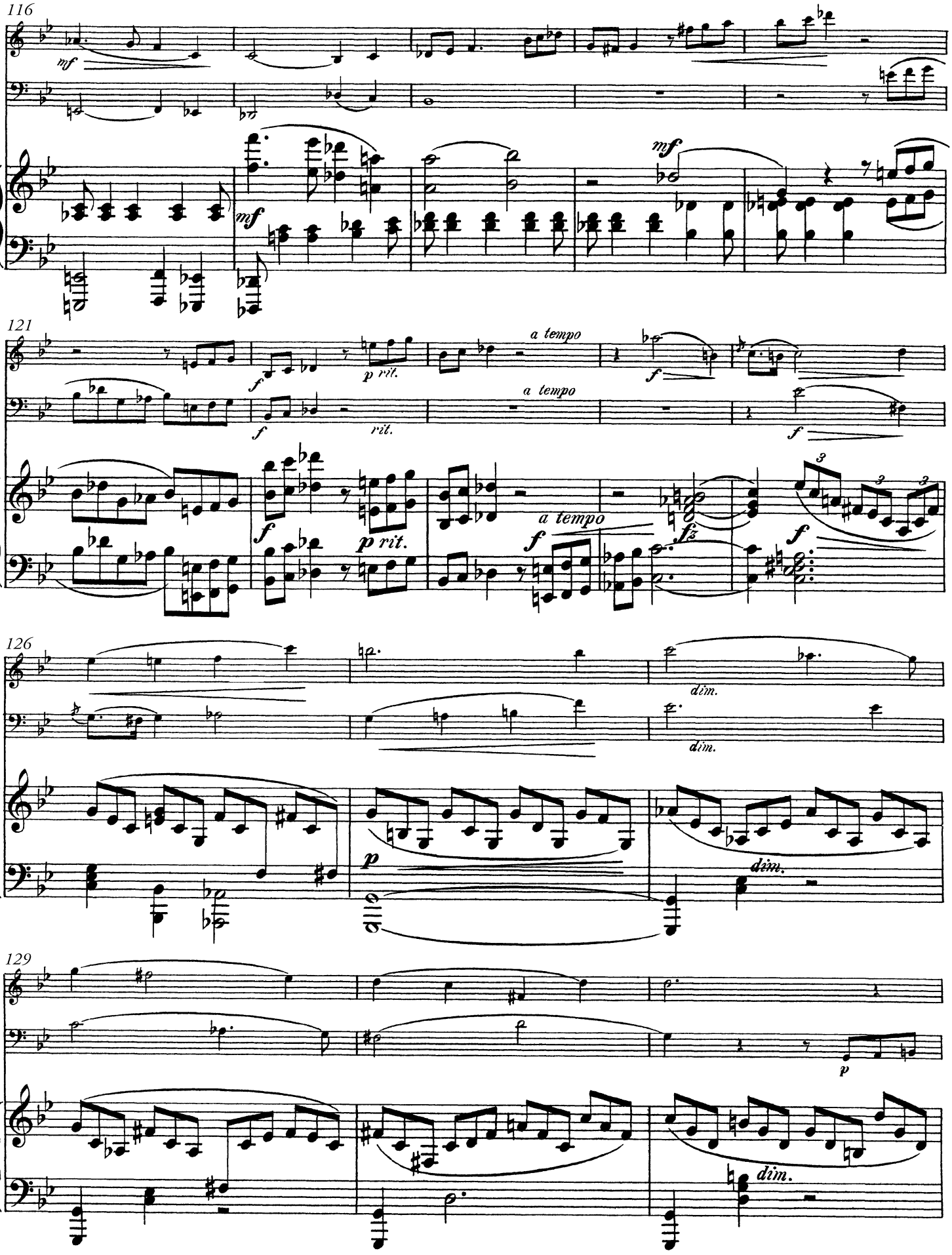
32
di - mi - nu - en - do
di - mi - nu - en - do
p
36
di - mi -
di -
di - mi -
40
- mi - nu - en - do
rite - pp nu - to
rite - pp nu - to
nu - en -
do rite - nu - to
pp
44
tranquillo cantabile
p dolce
tranquillo
p dolce
tranquillo
p

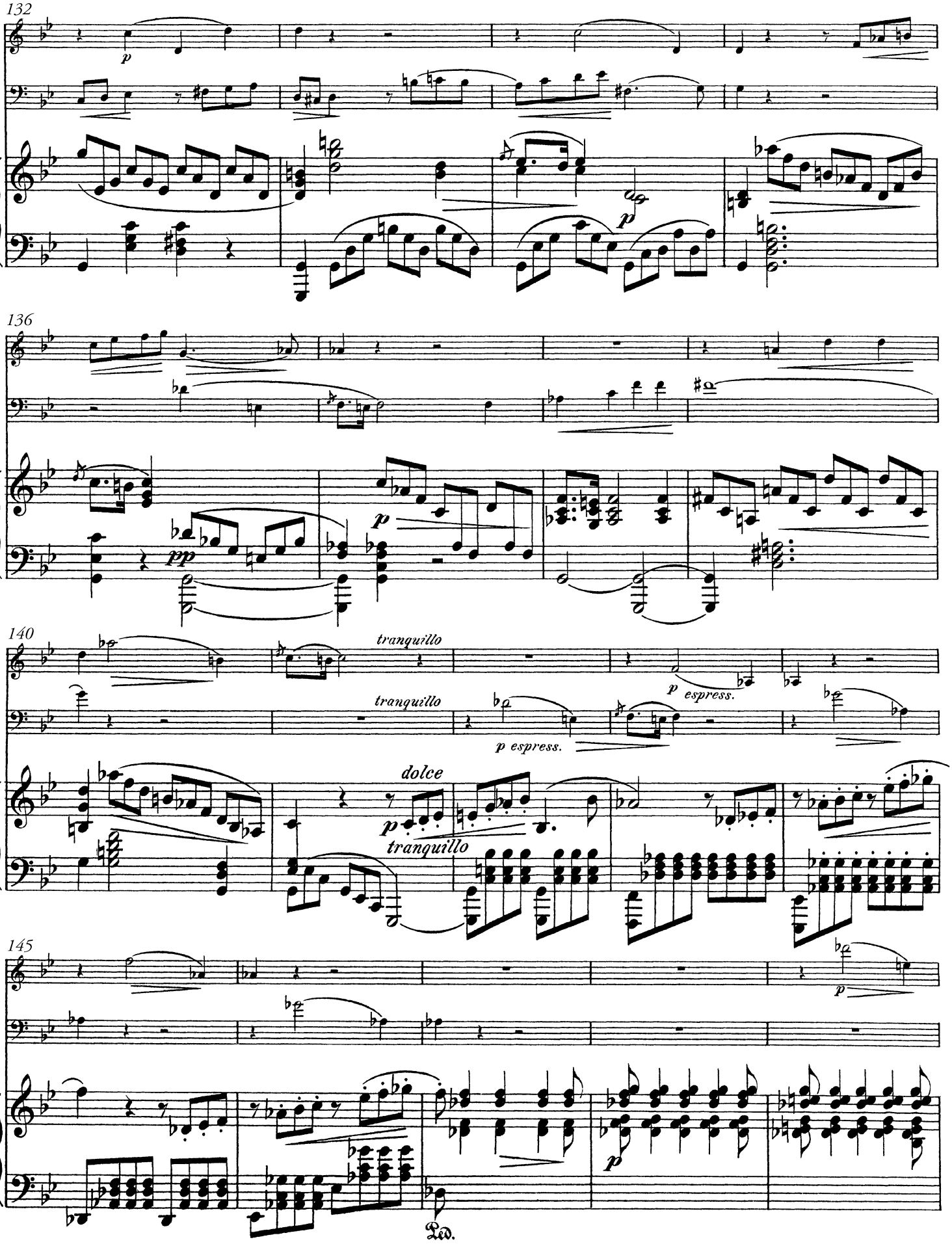

49
mf
54
cresc.
f
cresc.
f
59
dim.
smorz.
dim.
smorz.
dim.
smorz.
64
p
mf cantabile
mf

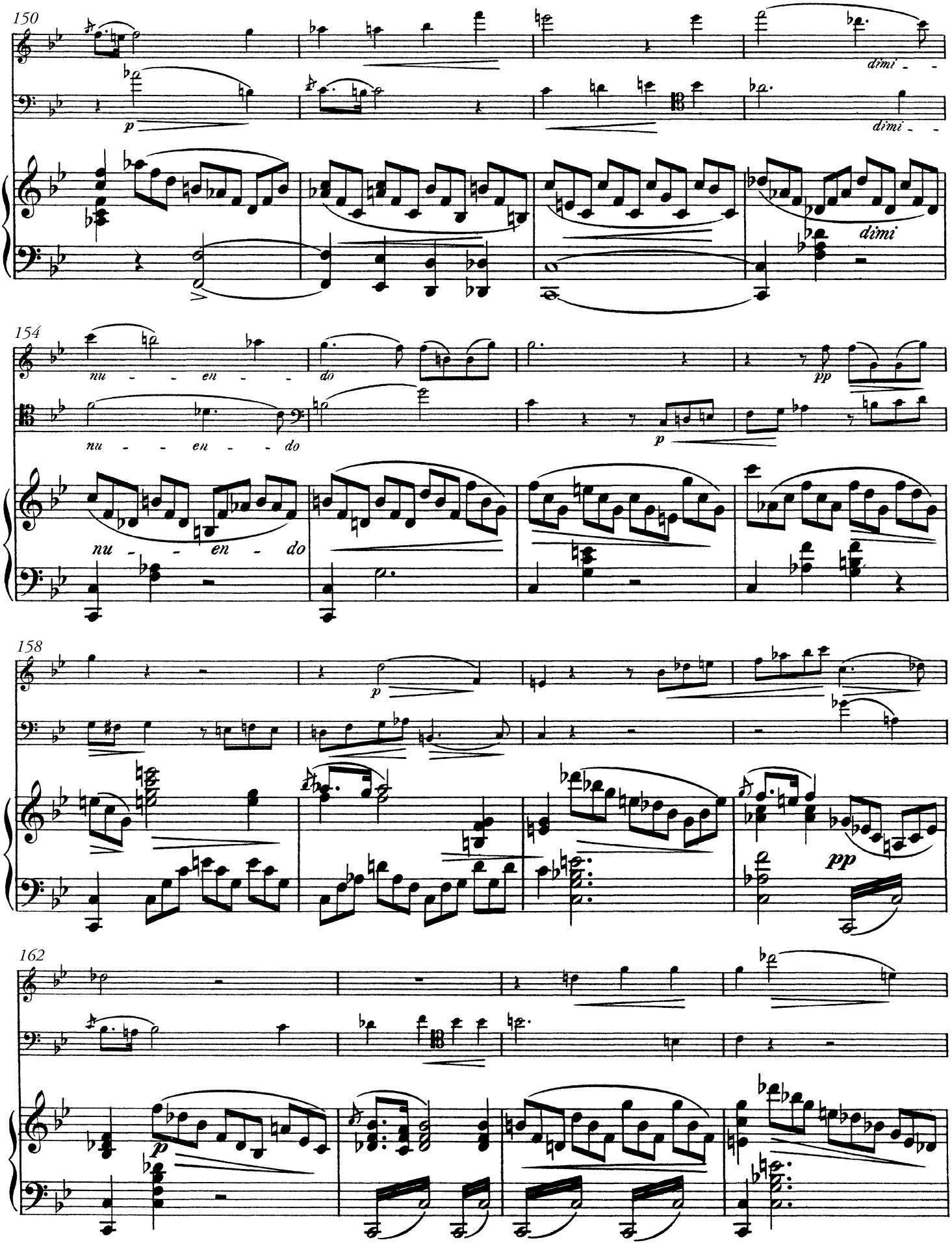

68
p
mf
72
cresc.
mf
cresc.
Ped.
76
80

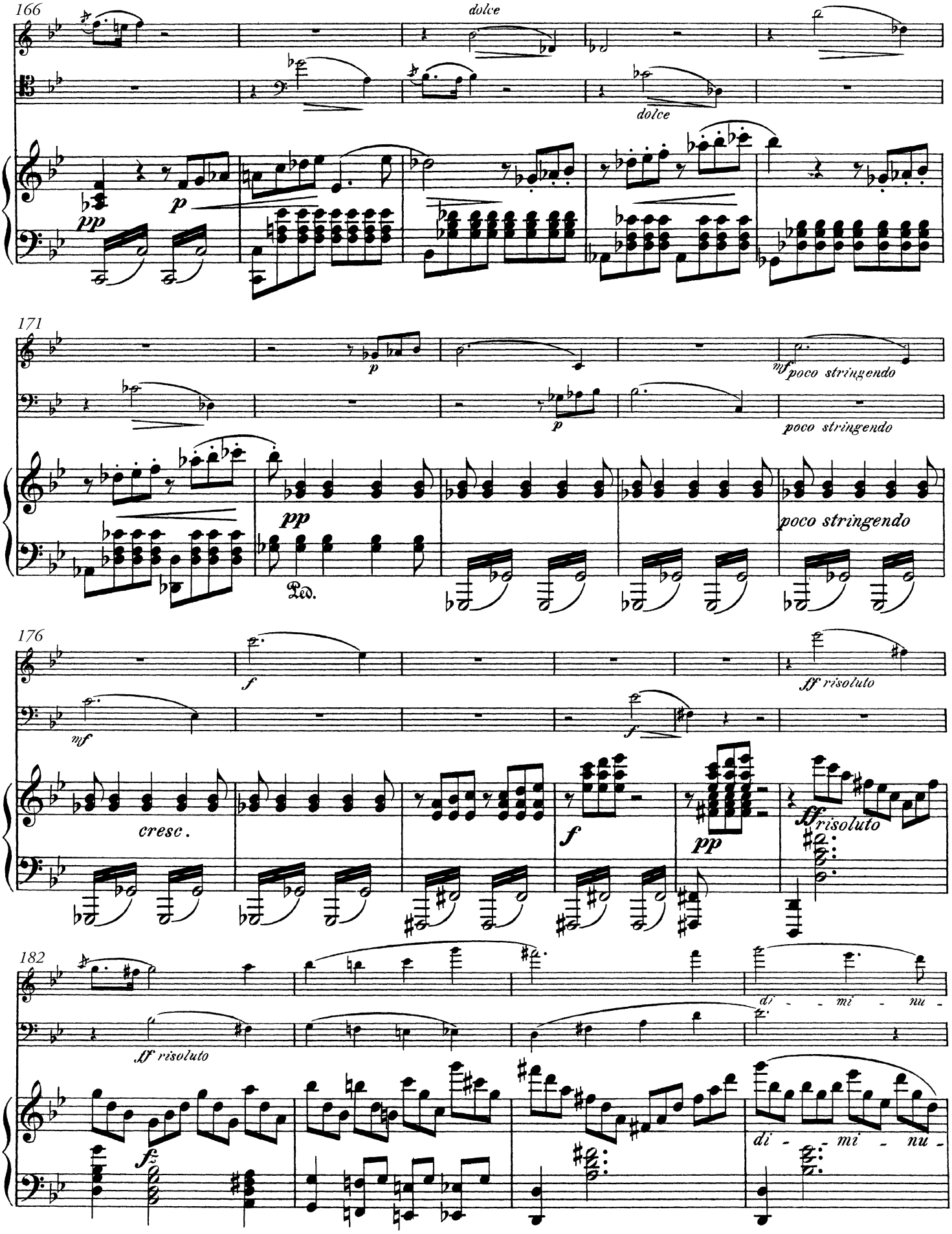

84
Tempo I
Tempo I
Tempo I
87
90
94

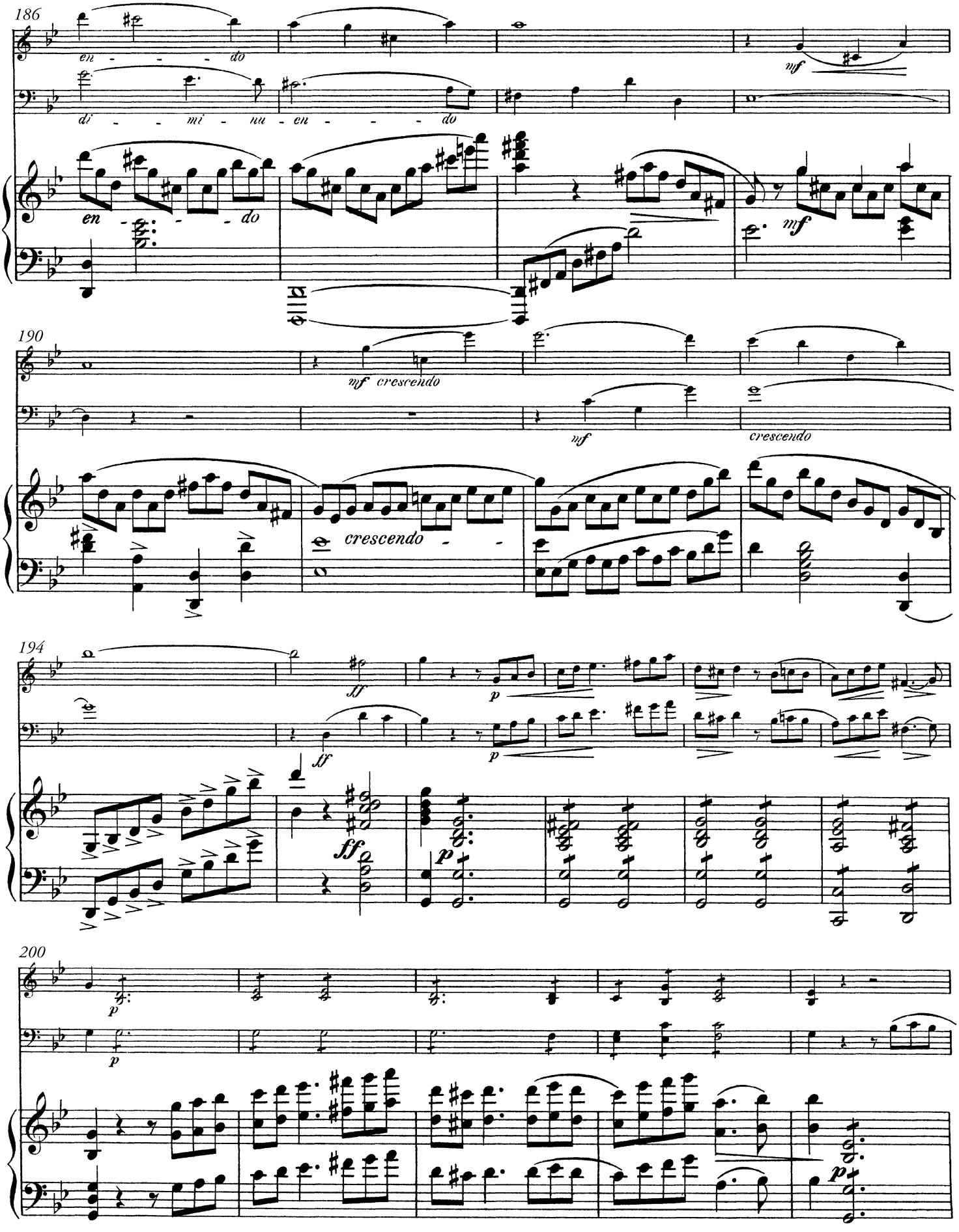

98
cre
scen
do
ff
101
p
pp
ff
Ped.
105
rit.
p dolce
mf
rit.
p dolce
mf
pp
rit.
p
Ped.
111
mf
cresc.
f
p

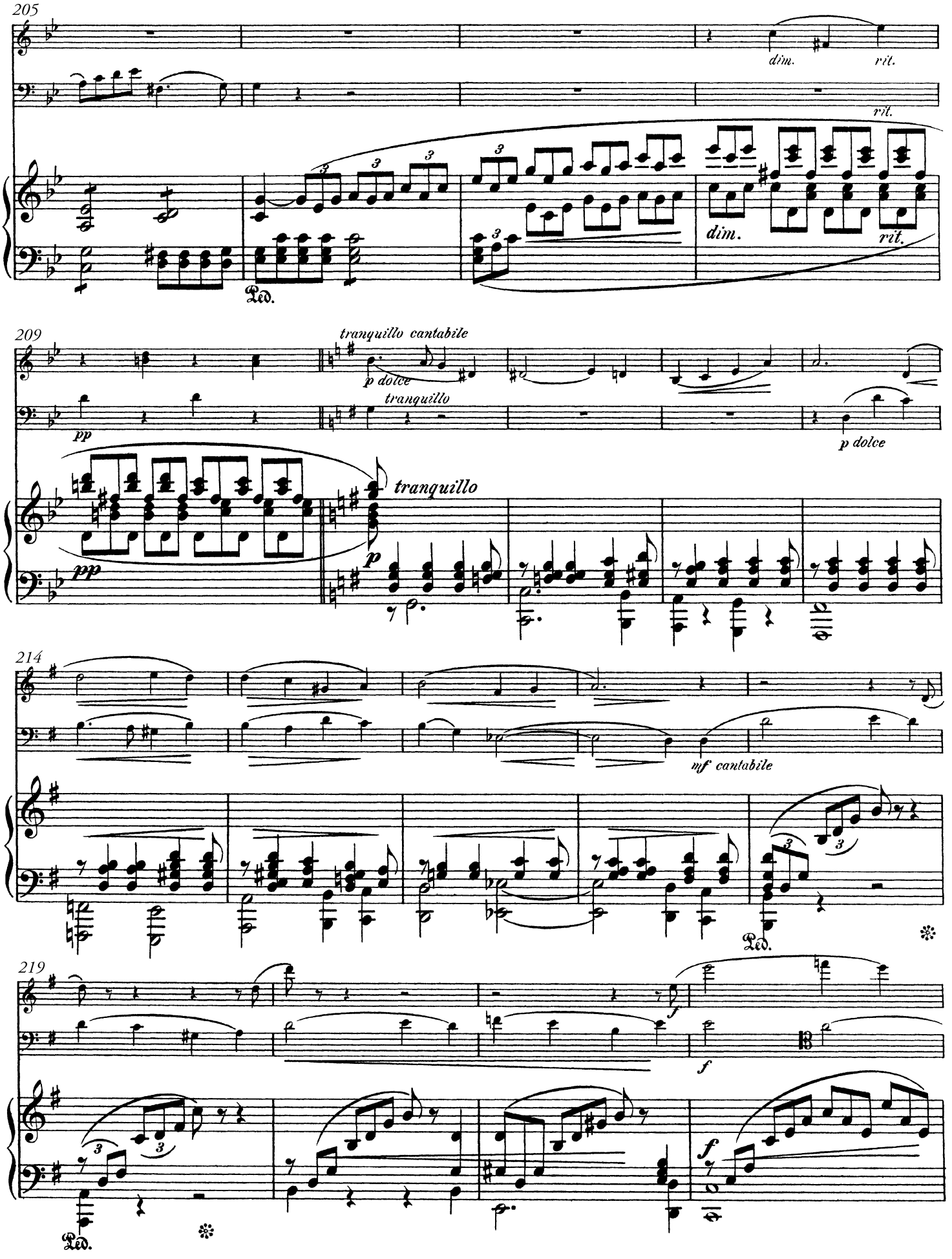

116
mf
mf
mf
121
f
p rit.
rit.
a tempo
a tempo
f
f
f
p rit.
a tempo
f
fz
f
126
dim.
dim.
p
dim.
129
p
dim.

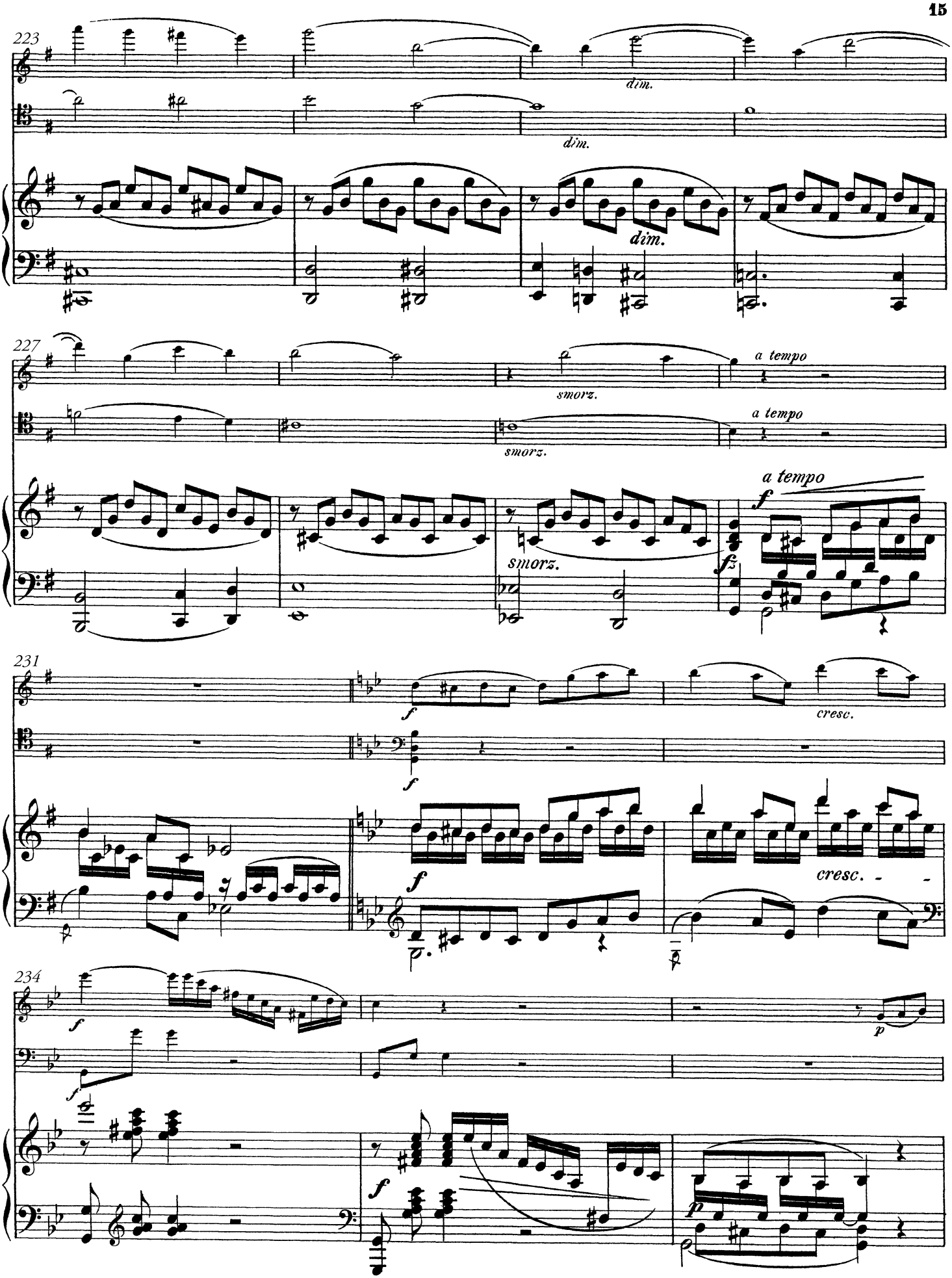

132
p
136
pp
p
140
tranquillo
tranquillo
p espress.
p espress.
dolce
p
tranquillo
145
p
Ped.

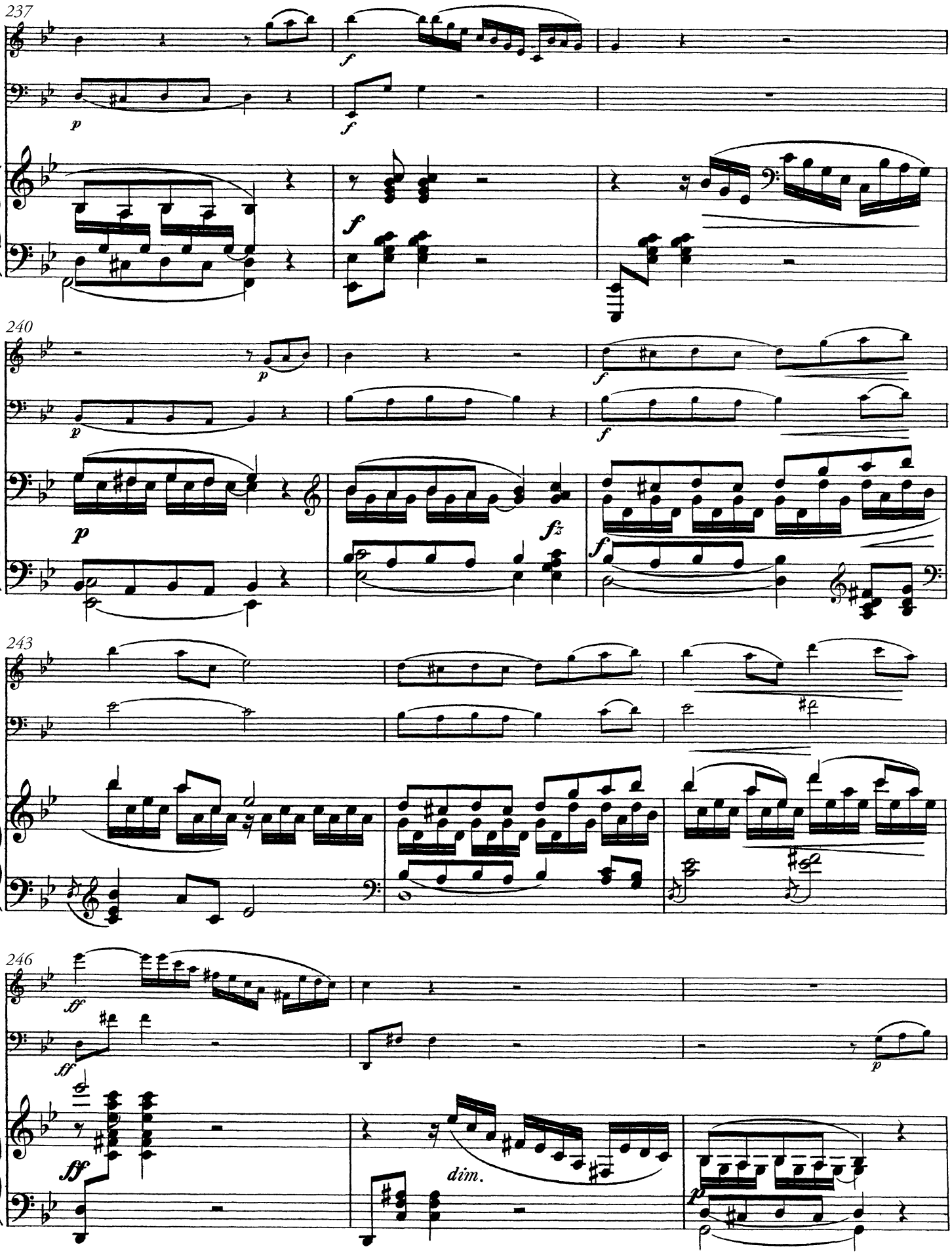

150
dimi - -
p
dimi - -
dimi
154
nu - - en - - do
nu - - en - - do
p
pp
nu - - en - do
158
p
pp
162
p

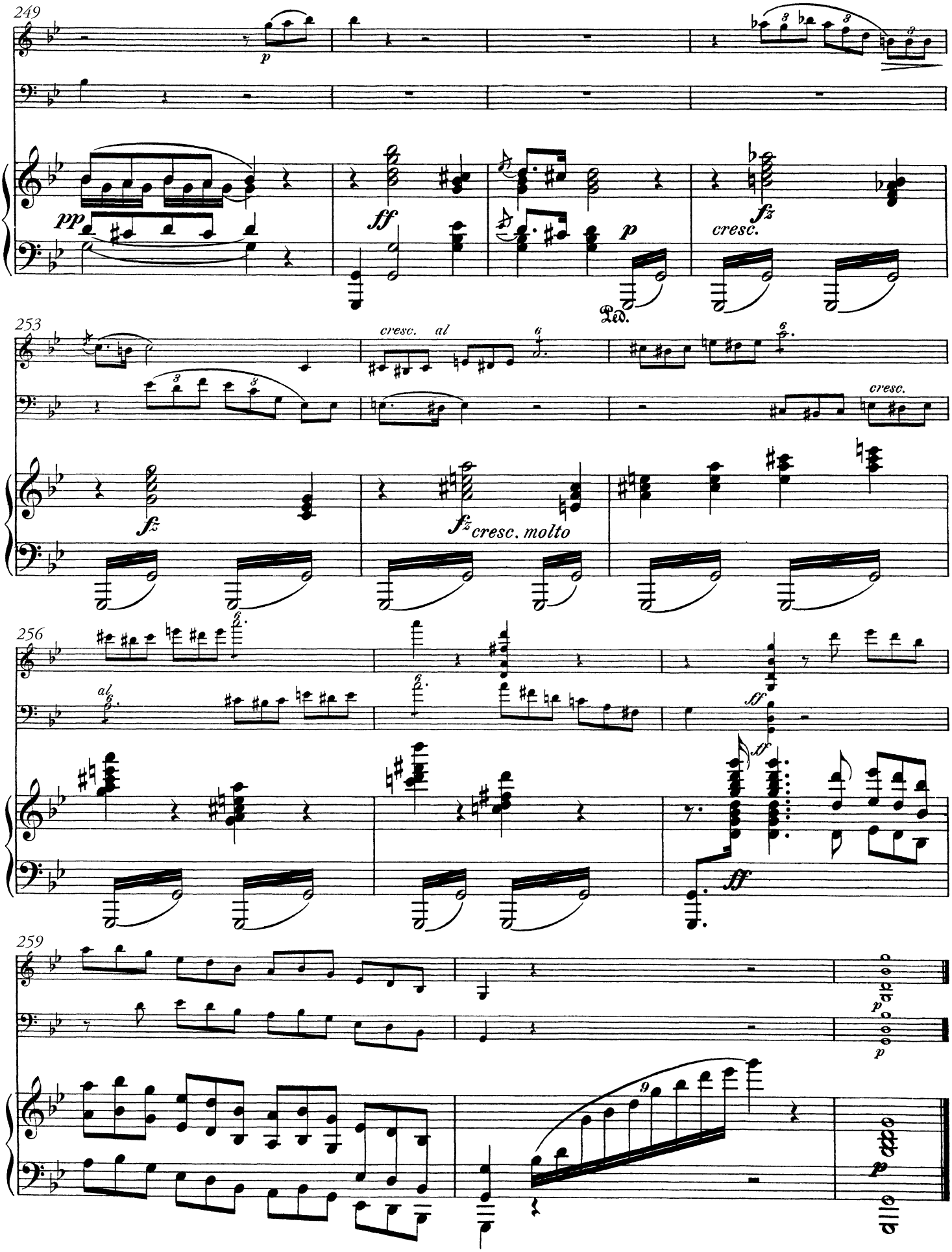

166
dolce
dolce
pp
p
171
p
mf poco stringendo
poco stringendo
pp
Ped.
poco stringendo
176
f
ff risoluto
mf
f
cresc.
f
pp
ff risoluto
182
di - - mi - nu -
ff risoluto
f
di - - mi - nu -


186
en - - - - do
di - - - mi - nu - en - - - - do
mf
en - - - - do
mf
190
mf crescendo
mf
crescendo
crescendo - - -
194
ff
p
ff
p
ff
p
200
p
p
p

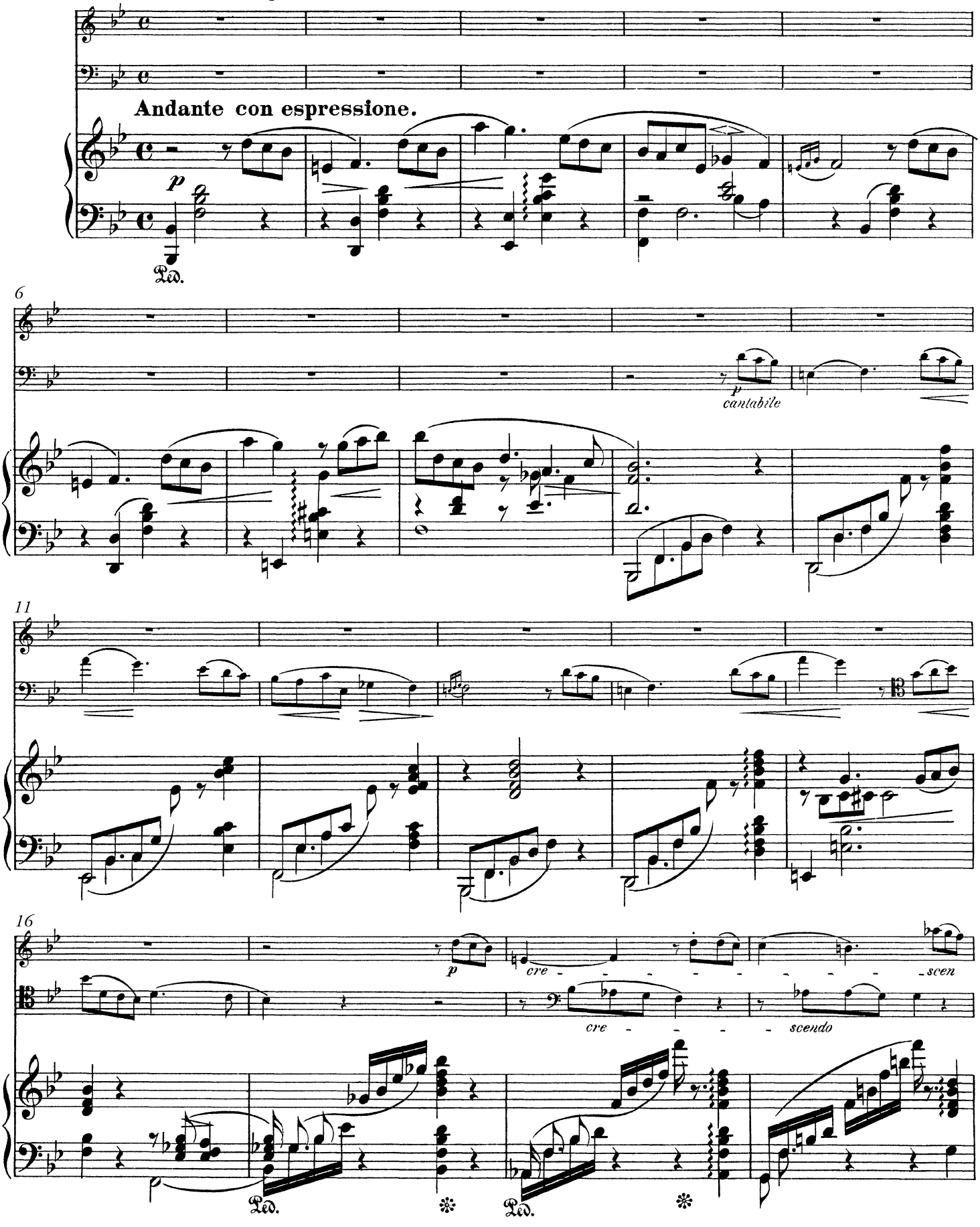

205
dim.
rit.
rit.
dim.
rit.
Ped.
209
tranquillo cantabile
p dolce
tranquillo
pp
p dolce
tranquillo
pp
p
214
mf cantabile
Ped.
219
f
f
f
Ped.

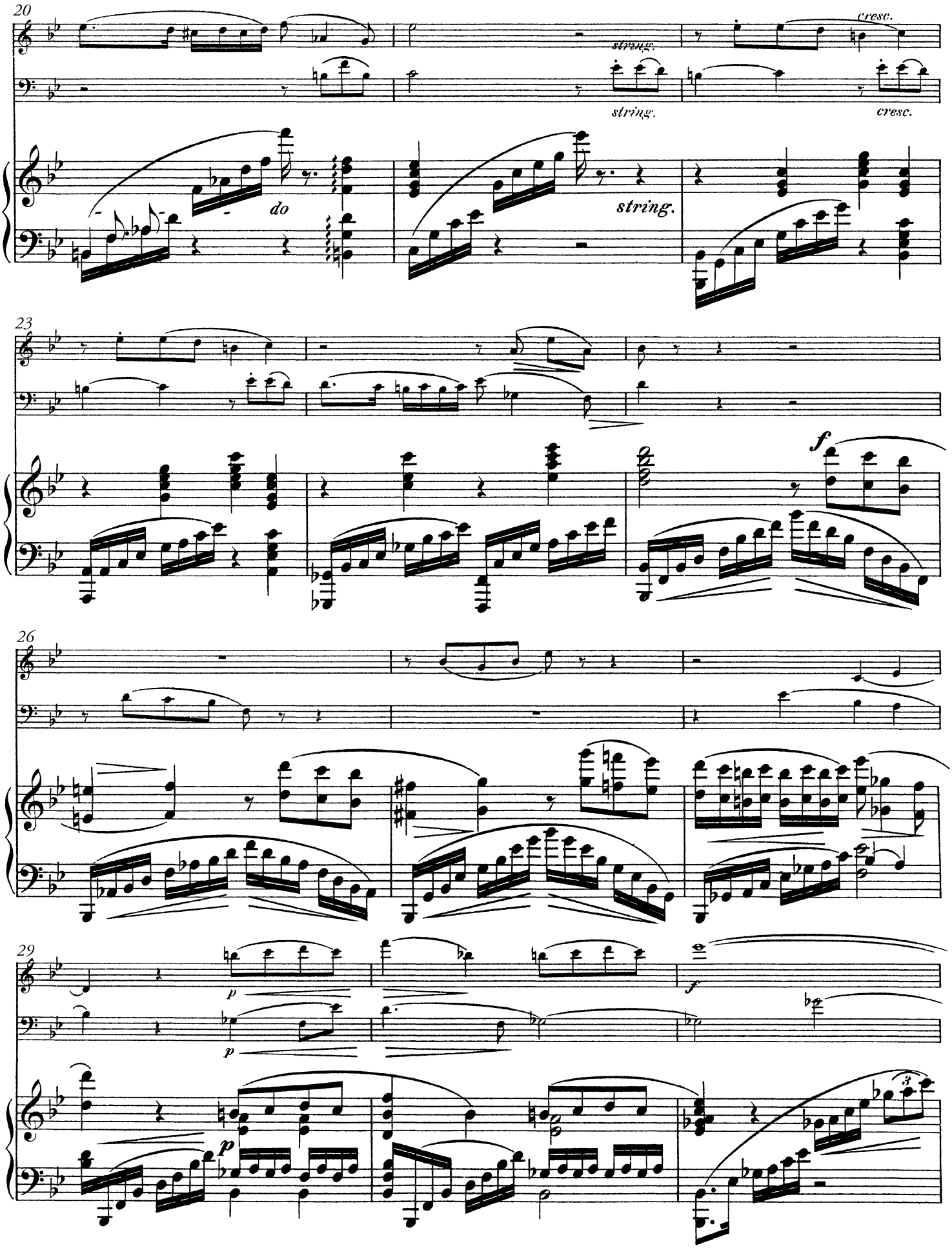

223
dim.
dim.
dim.
227
smorz.
a tempo
a tempo
smorz.
smorz.
a tempo
231
cresc.
cresc.
234
p
p

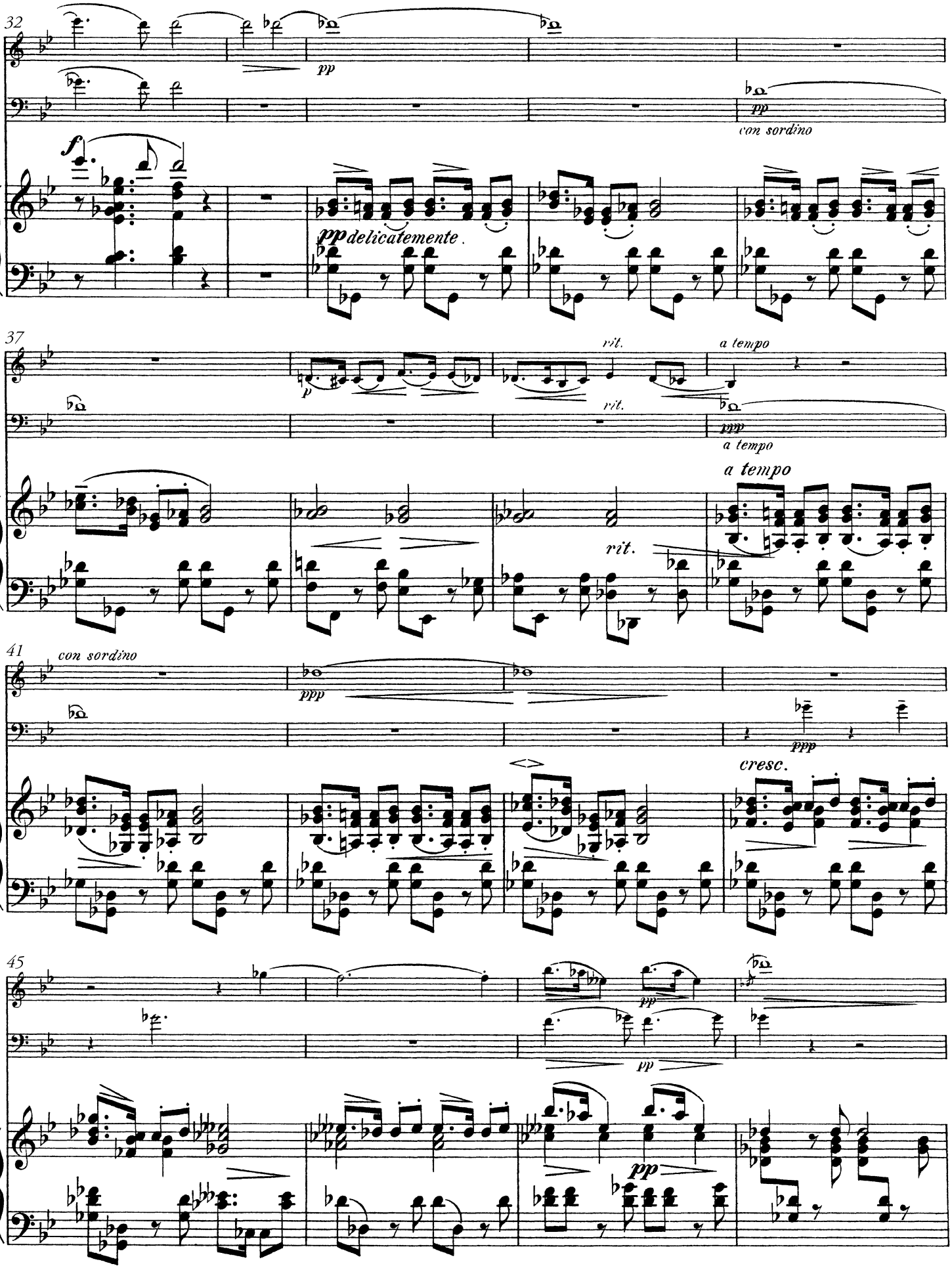

237
240
243
246
dim.

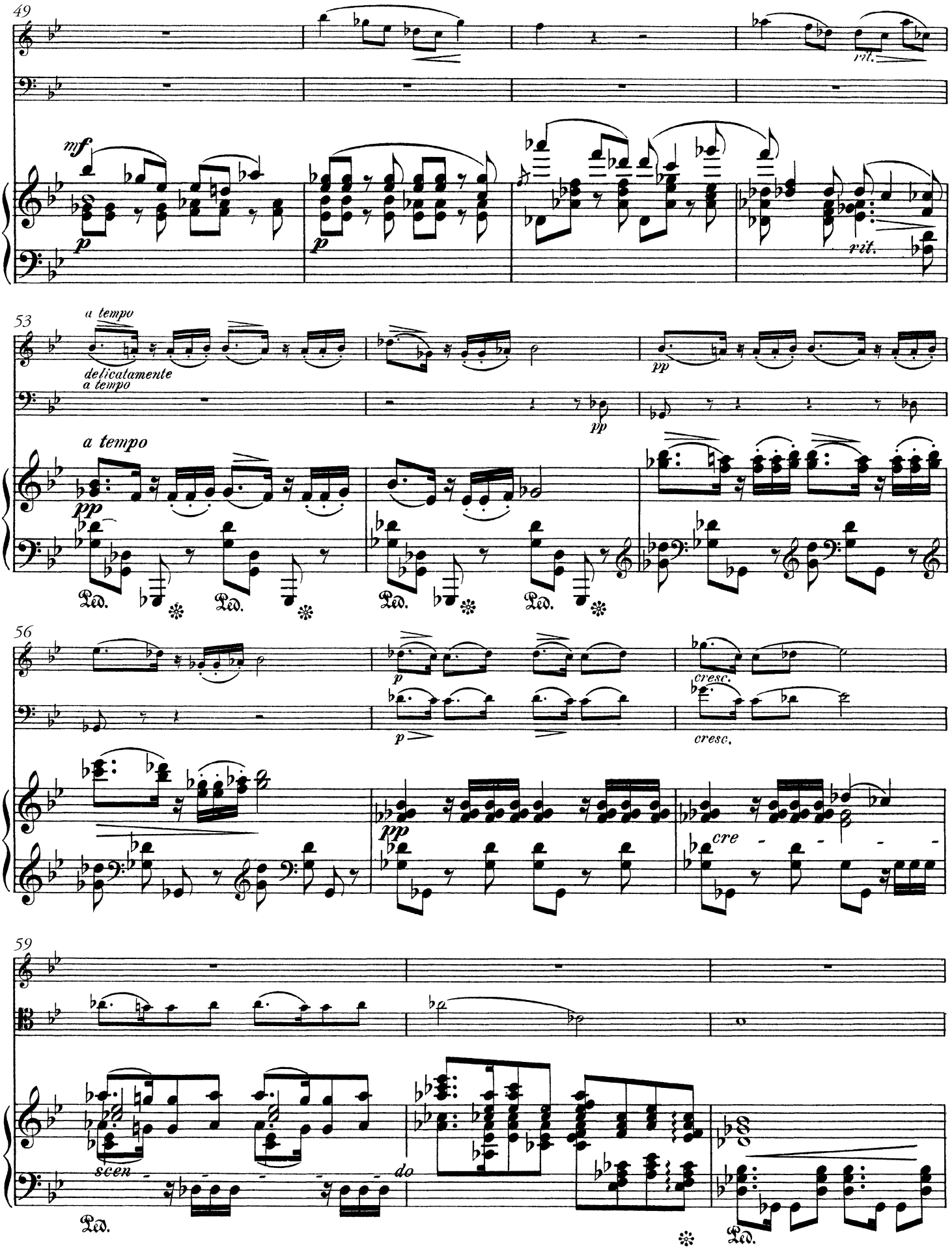

249
p
pp
ff
p
fz
cresc.
Ped.
253
cresc. al
fz
fz cresc. molto
cresc.
256
al
ff
ff
ff
259
p
p
p

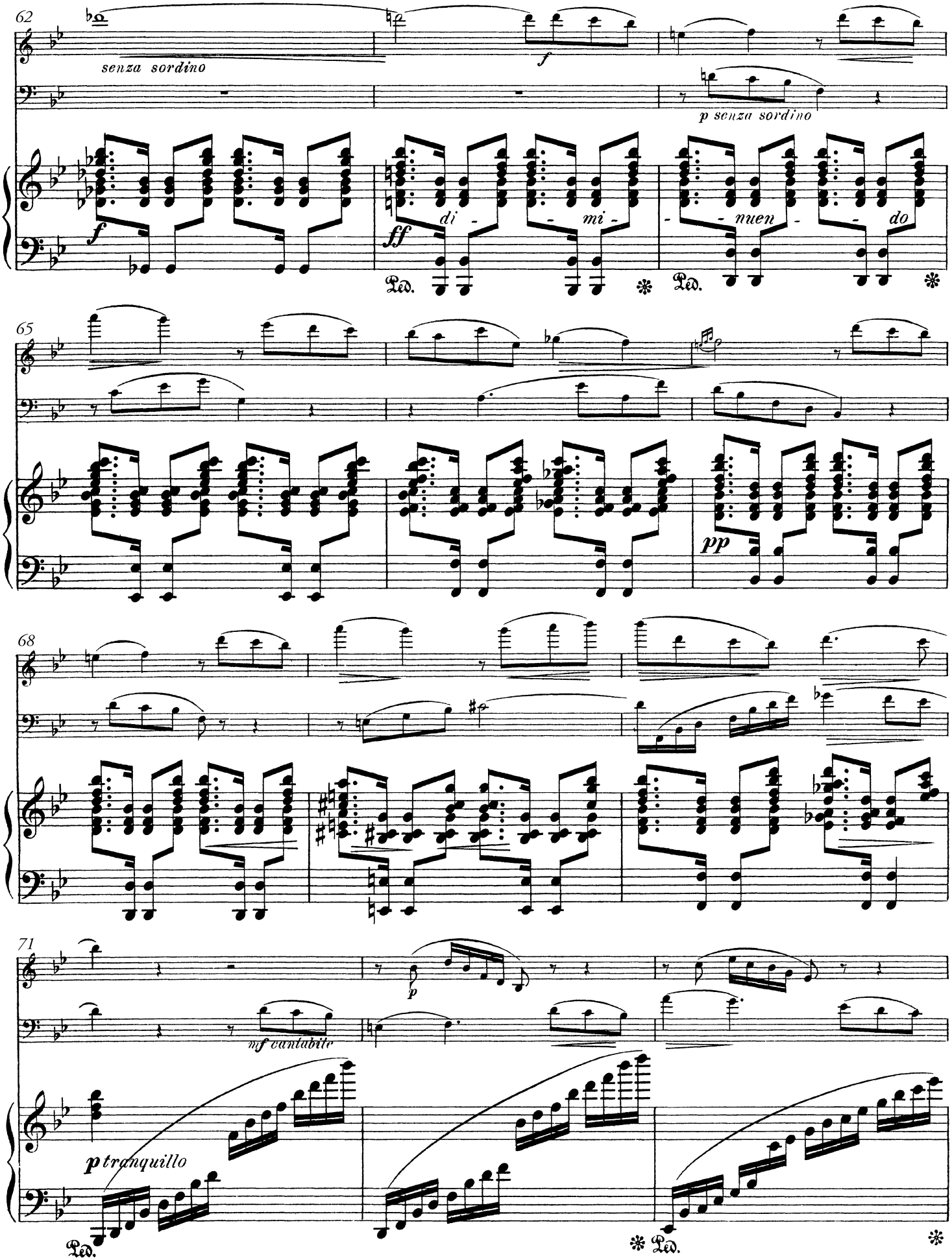
Andante con espressione.

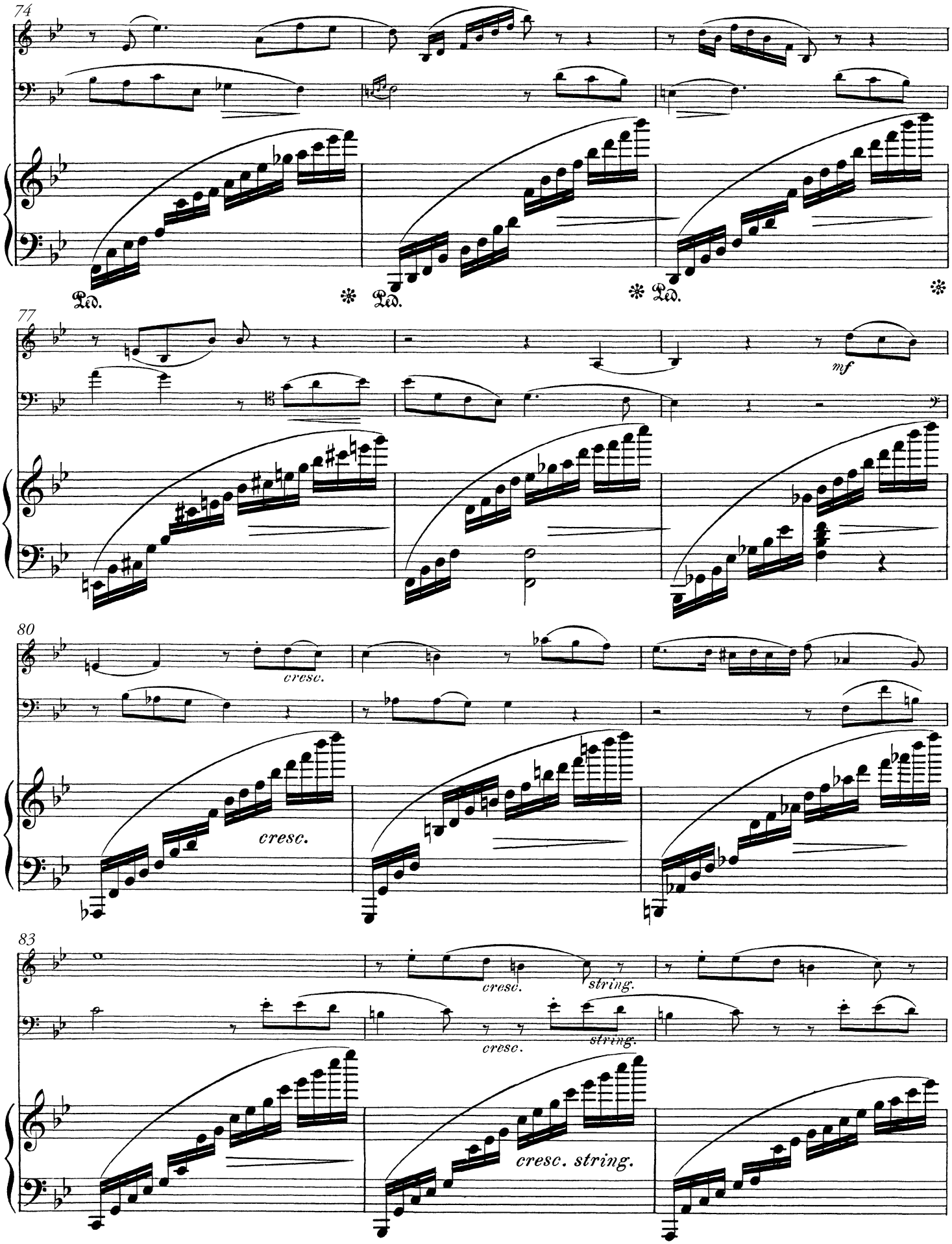


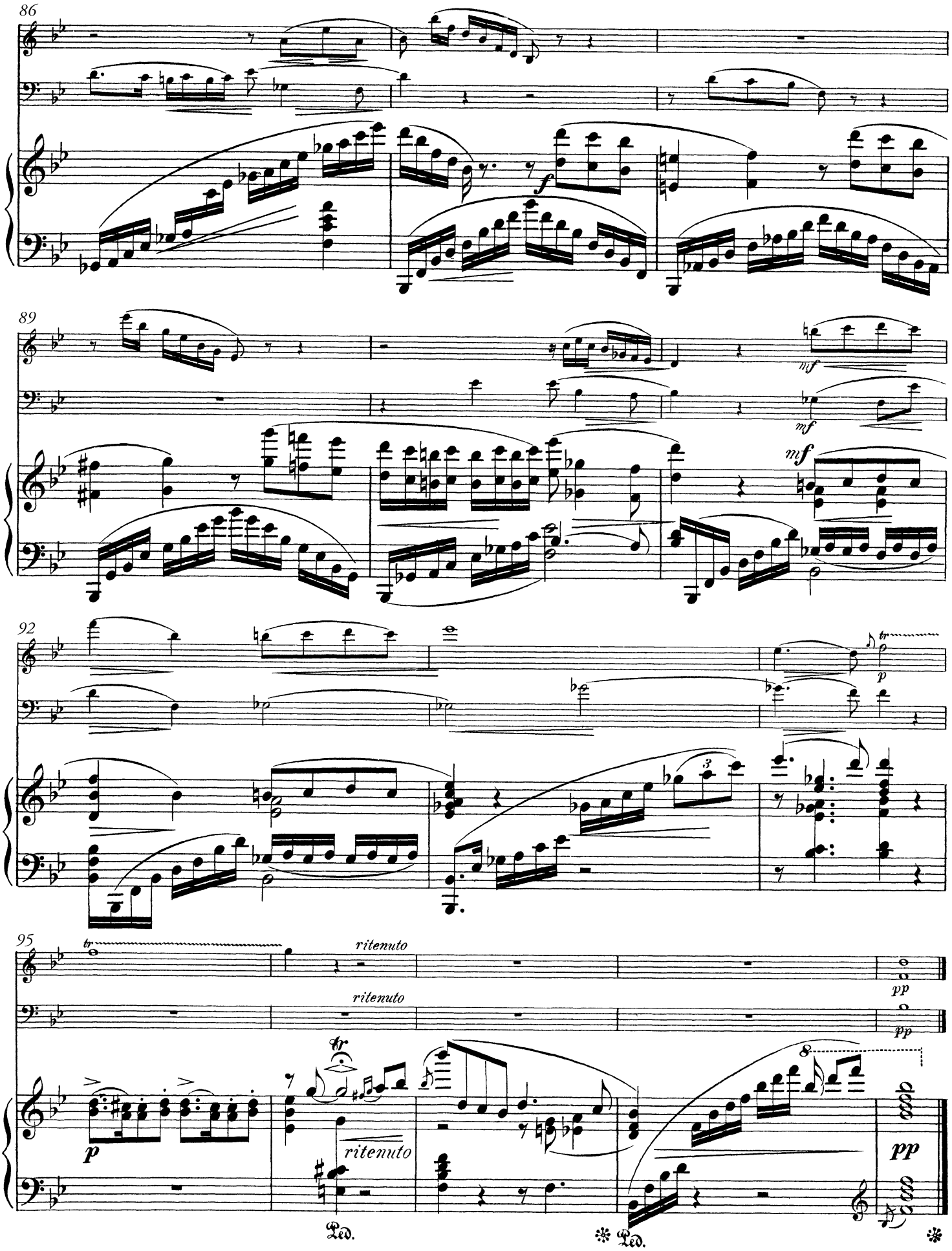

20
cresc.
string.
string.
cresc.
do
string.
23
f
26
29
p
p
f
3


32
pp
con sordino
f
pp delicatemente.
37
rit.
a tempo
p
rit.
ppp
a tempo
a tempo
rit.
41
con sordino
ppp
ppp
cresc.
45
pp
pp
pp


49
mf
p
p
rit.
rit.
53
a tempo
delicatamente
a tempo
pp
pp
a tempo
pp
Ped.
Ped.
Ped.
Ped.
56
p
p
cresc.
cresc.
pp
cre
59
scen
do
Ped.
Ped.

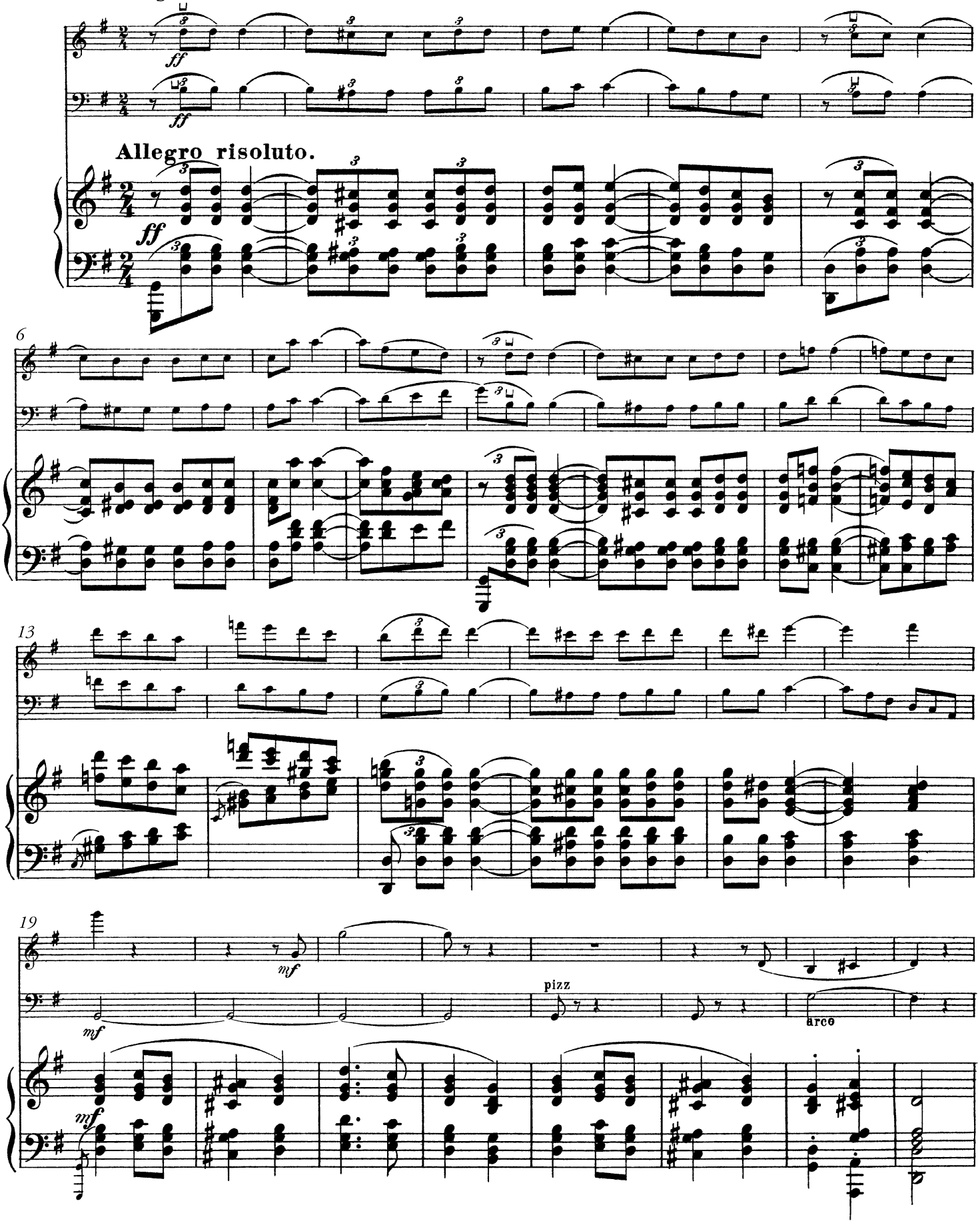

62
senza sordino
f
p senza sordino
f
ff
di - mi -
- - nuen - do
Ped.
Ped.
65
pp
68
71
mf cantabile
p
p tranquillo
Ped.
Ped.

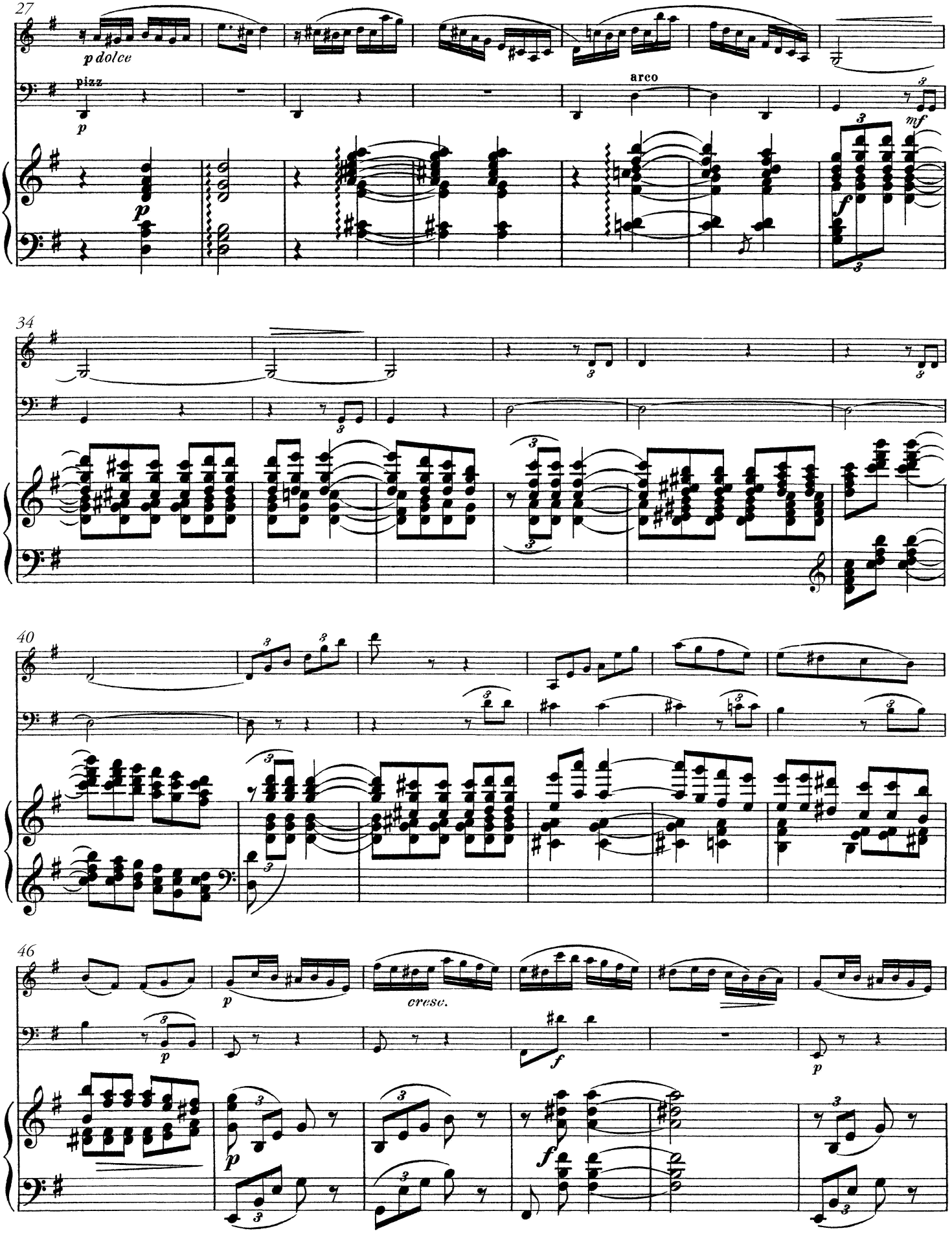

74
Ped.
Ped.
Ped.
77
mf
80
cresc.
cresc.
83
cresc.
string.
cresc.
string.
cresc. string.

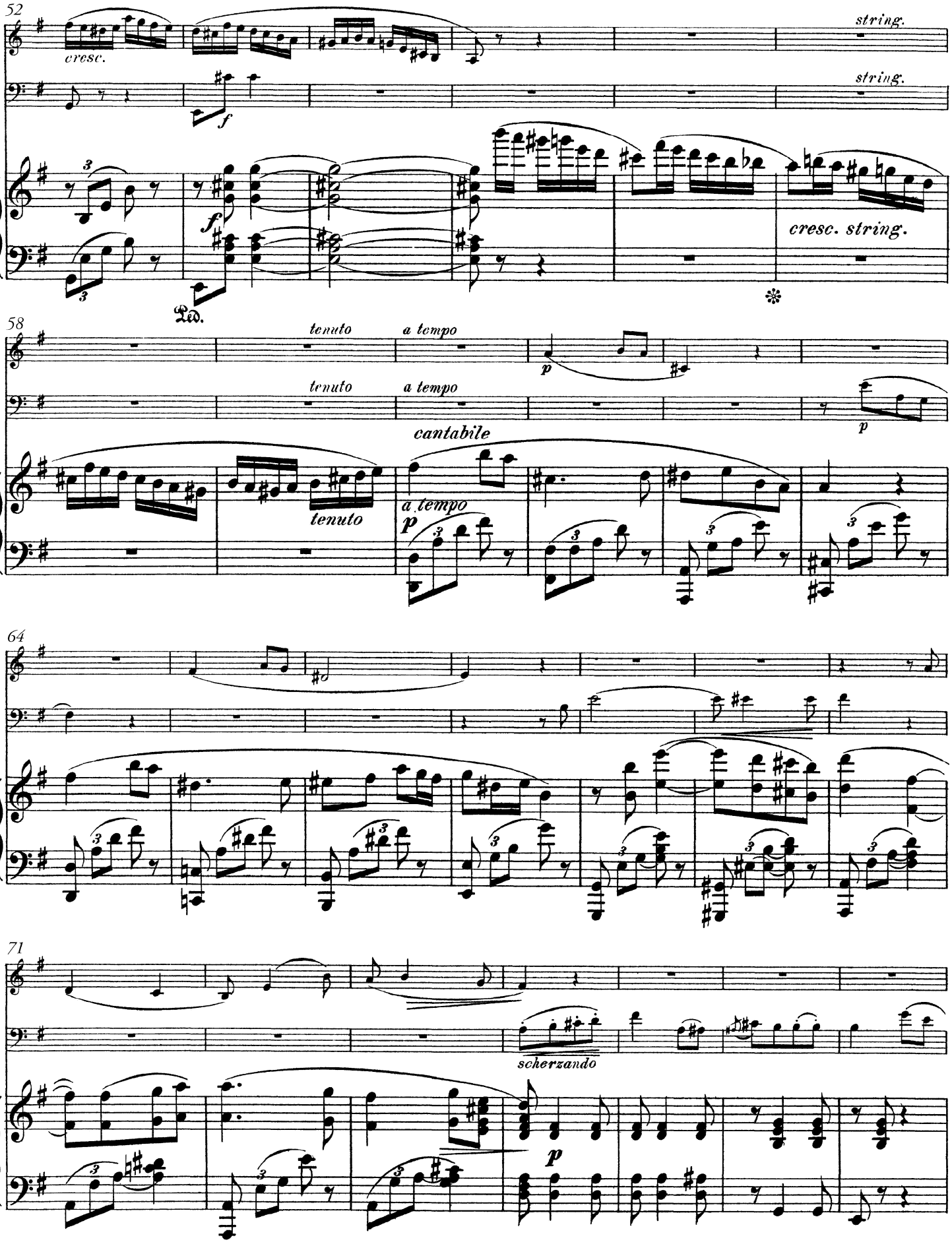

86
f
89
mf
mf
mf
92
tr
p
95
tr
ritenuto
ritenuto
pp
pp
p
ritenuto
8
pp
Ped.
Ped.

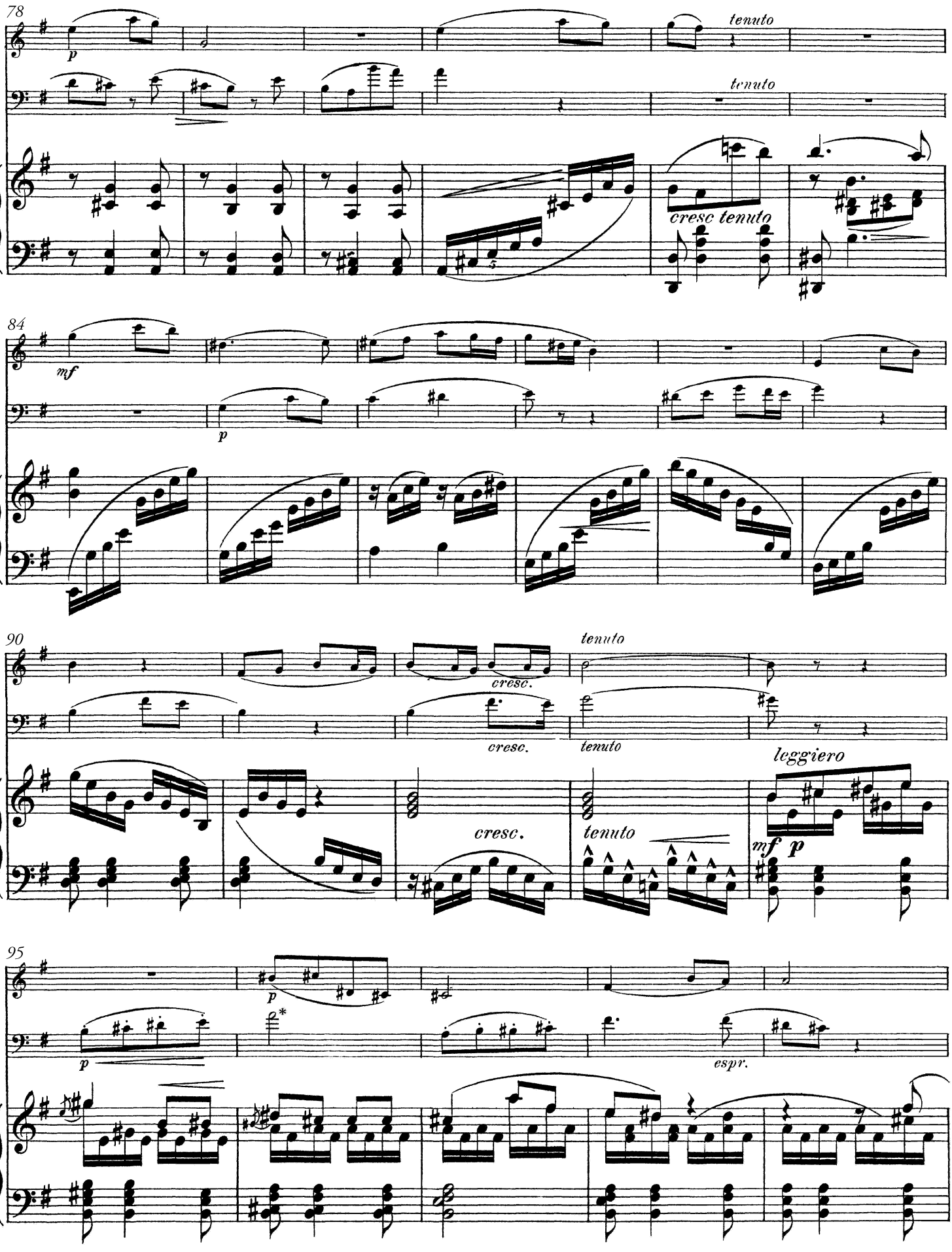
Finale, Rondo.

Allegro risoluto.




27
p dolce
pizz
p
arco
mf
f
34
40
46
cresc.
p
f


52
cresc.
f
string.
string.
f
Ped.
cresc. string.
58
tenuto
a tempo
p
tenuto
a tempo
p
cantabile
a tempo
p
tenuto
64
71
scherzando
p



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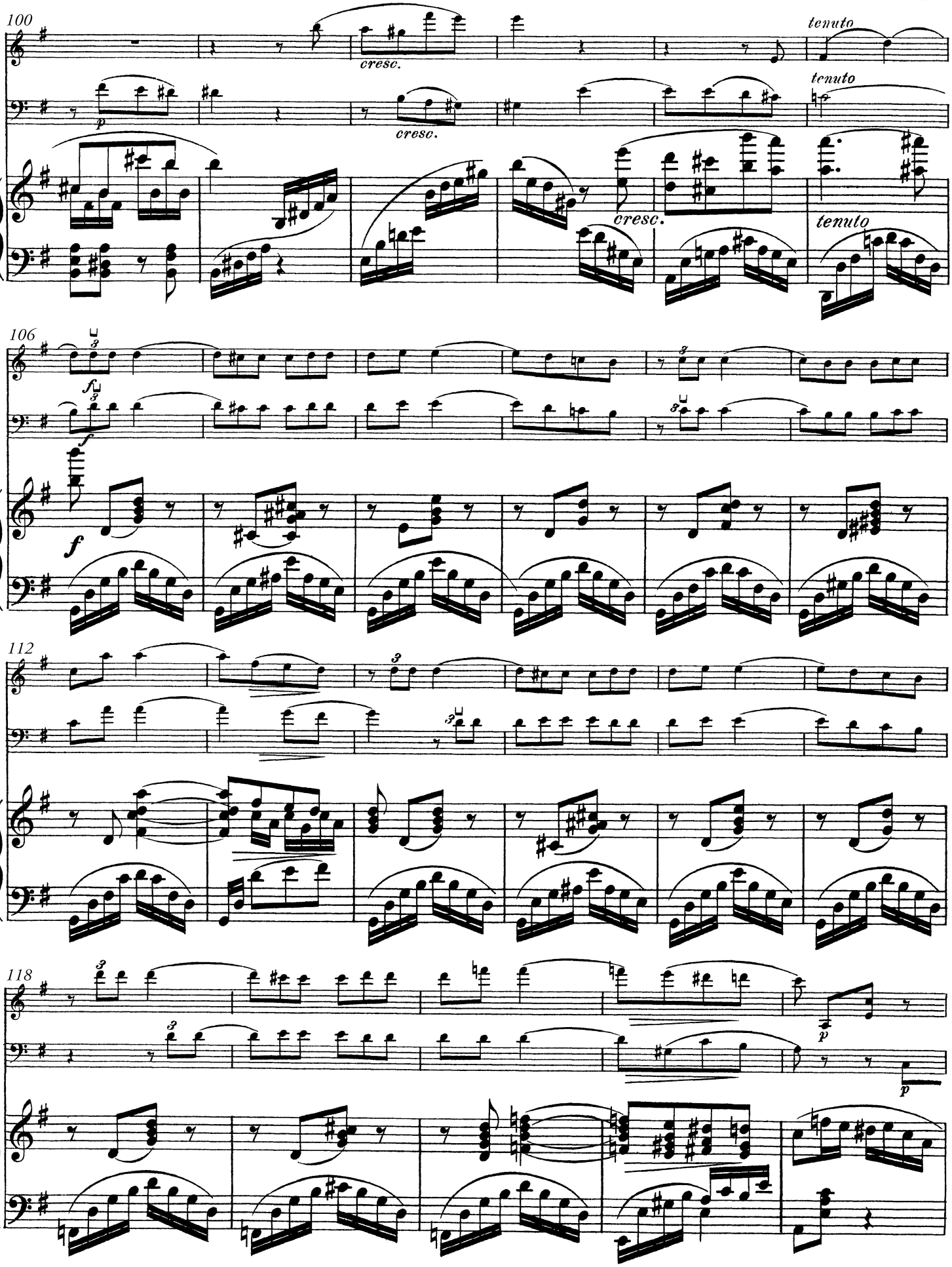
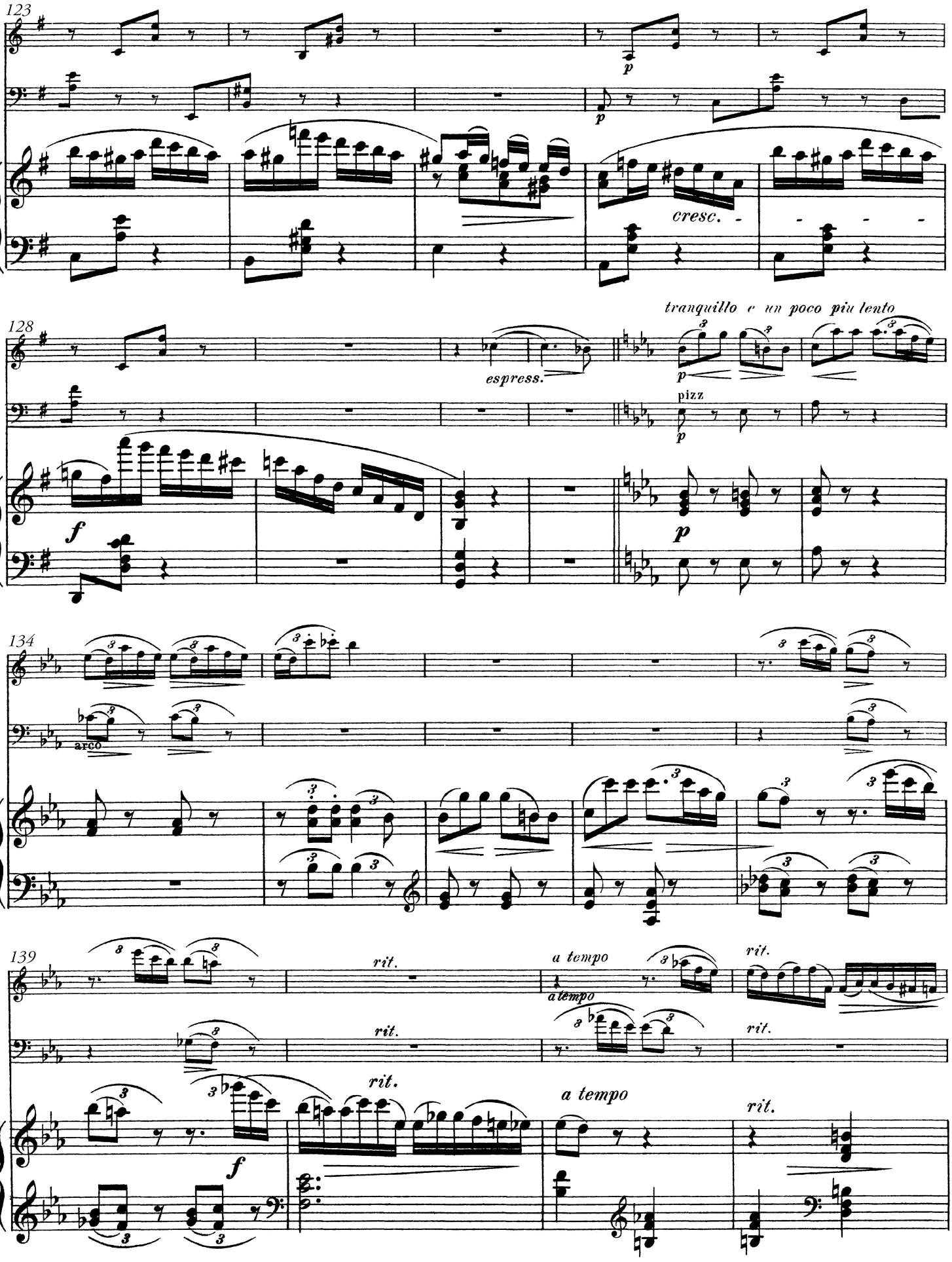
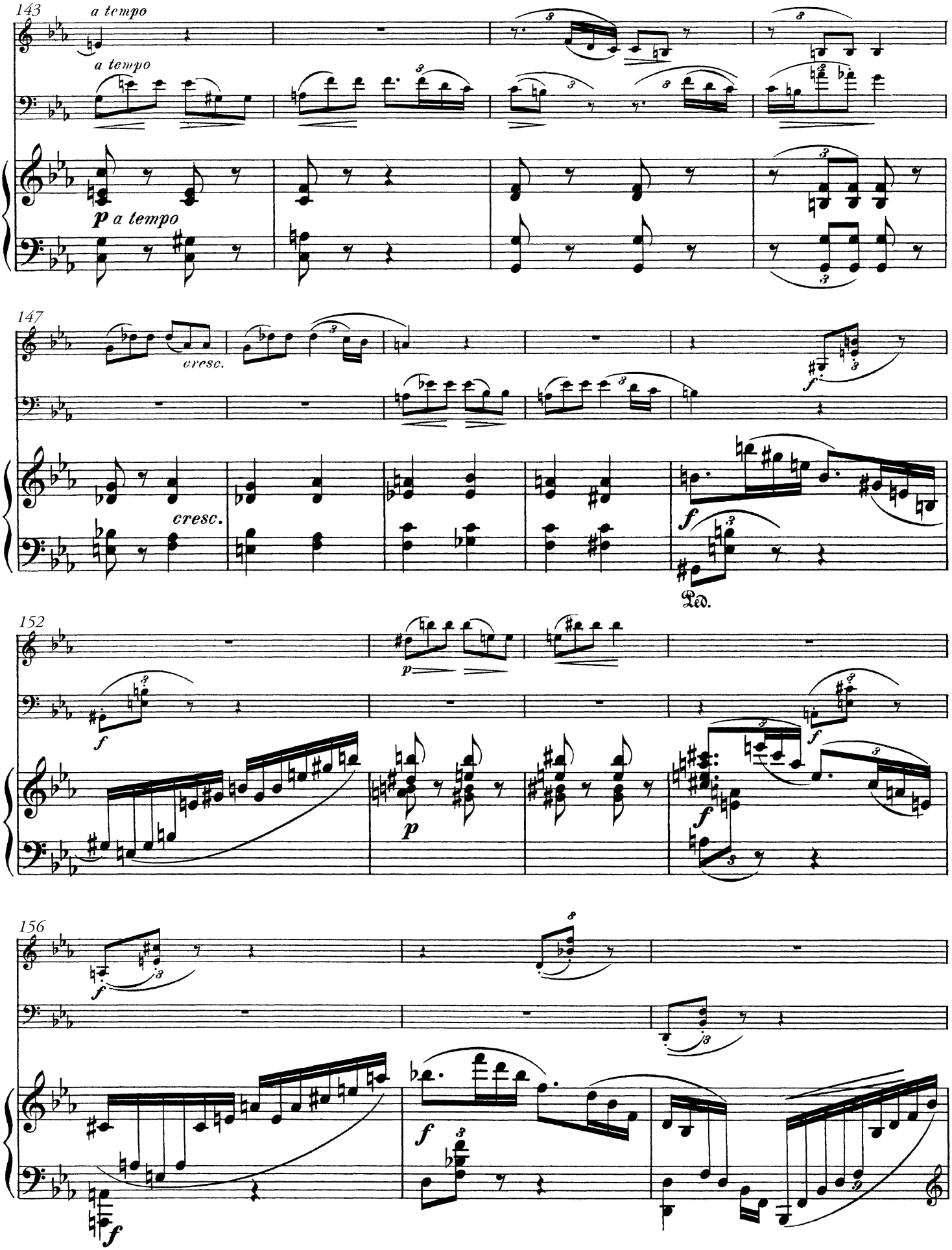
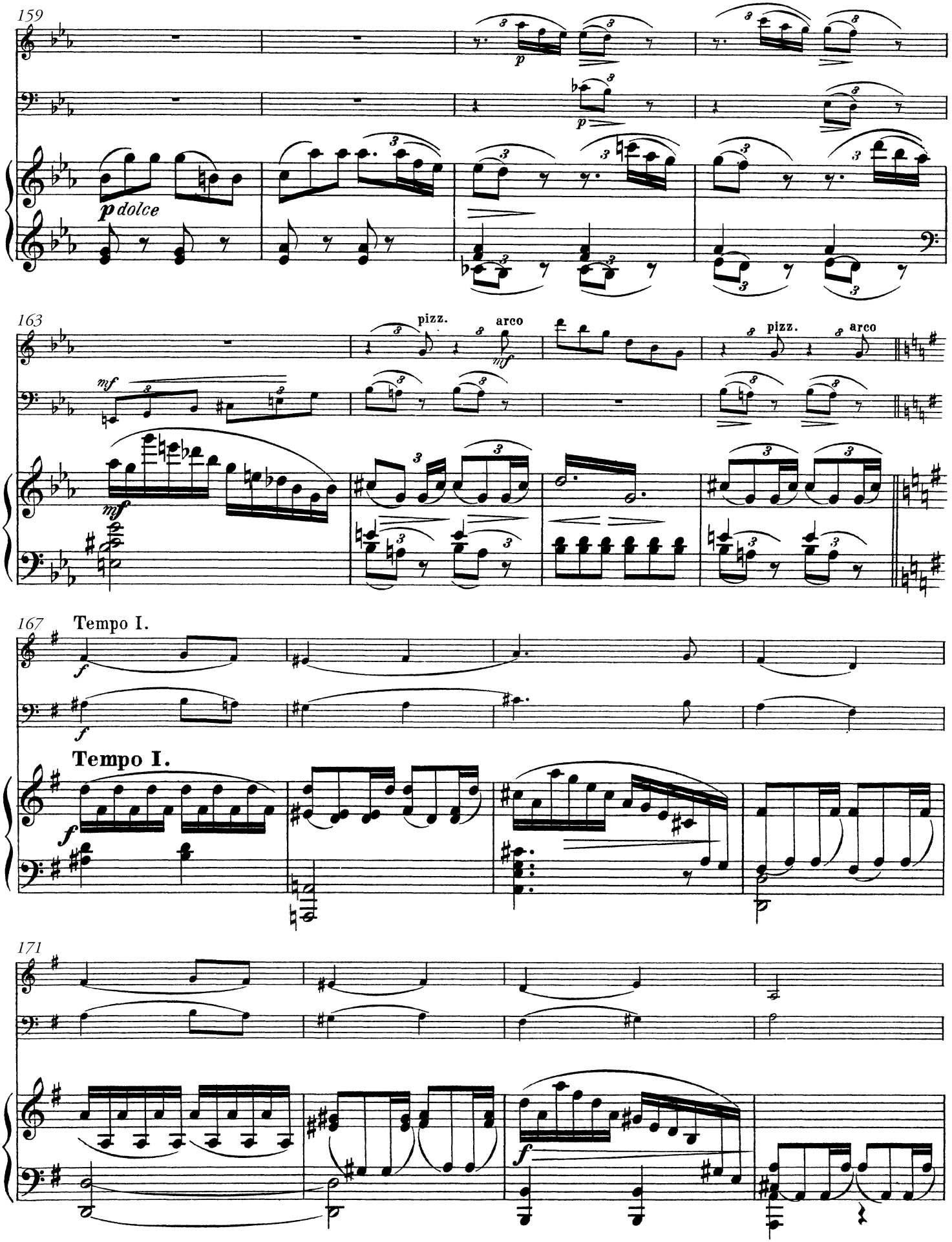
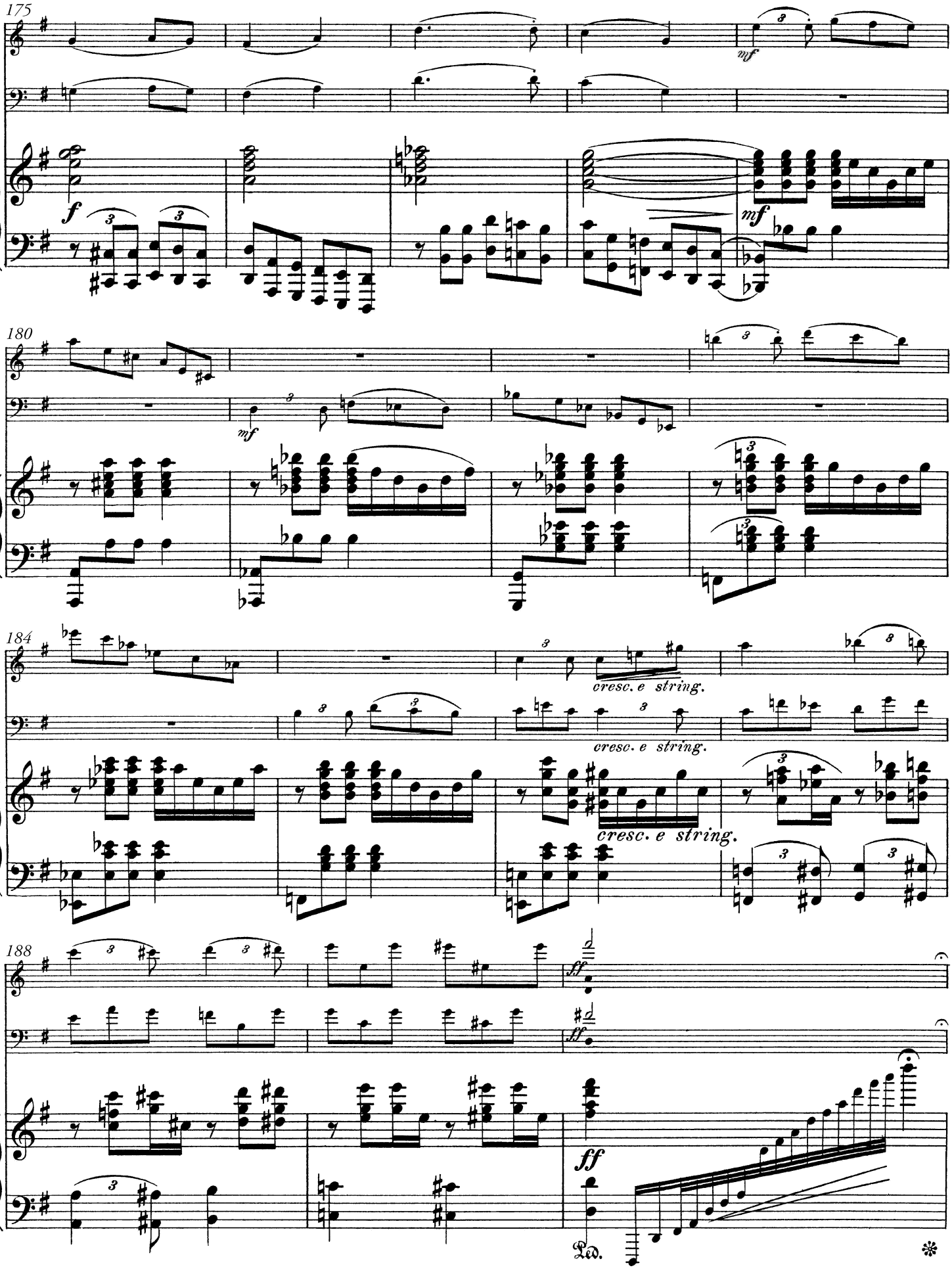
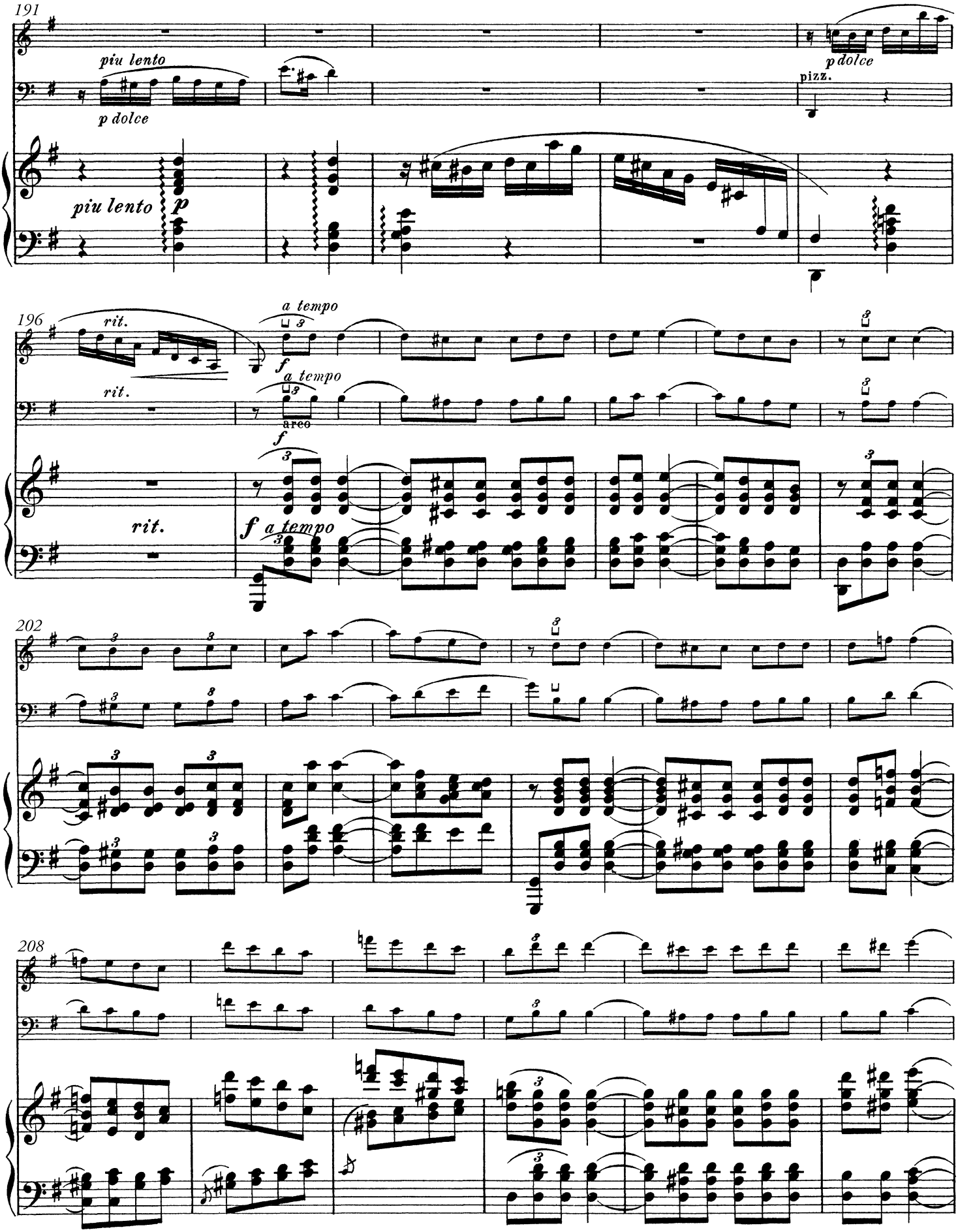

100
cresc.
tenuto
106
112
118

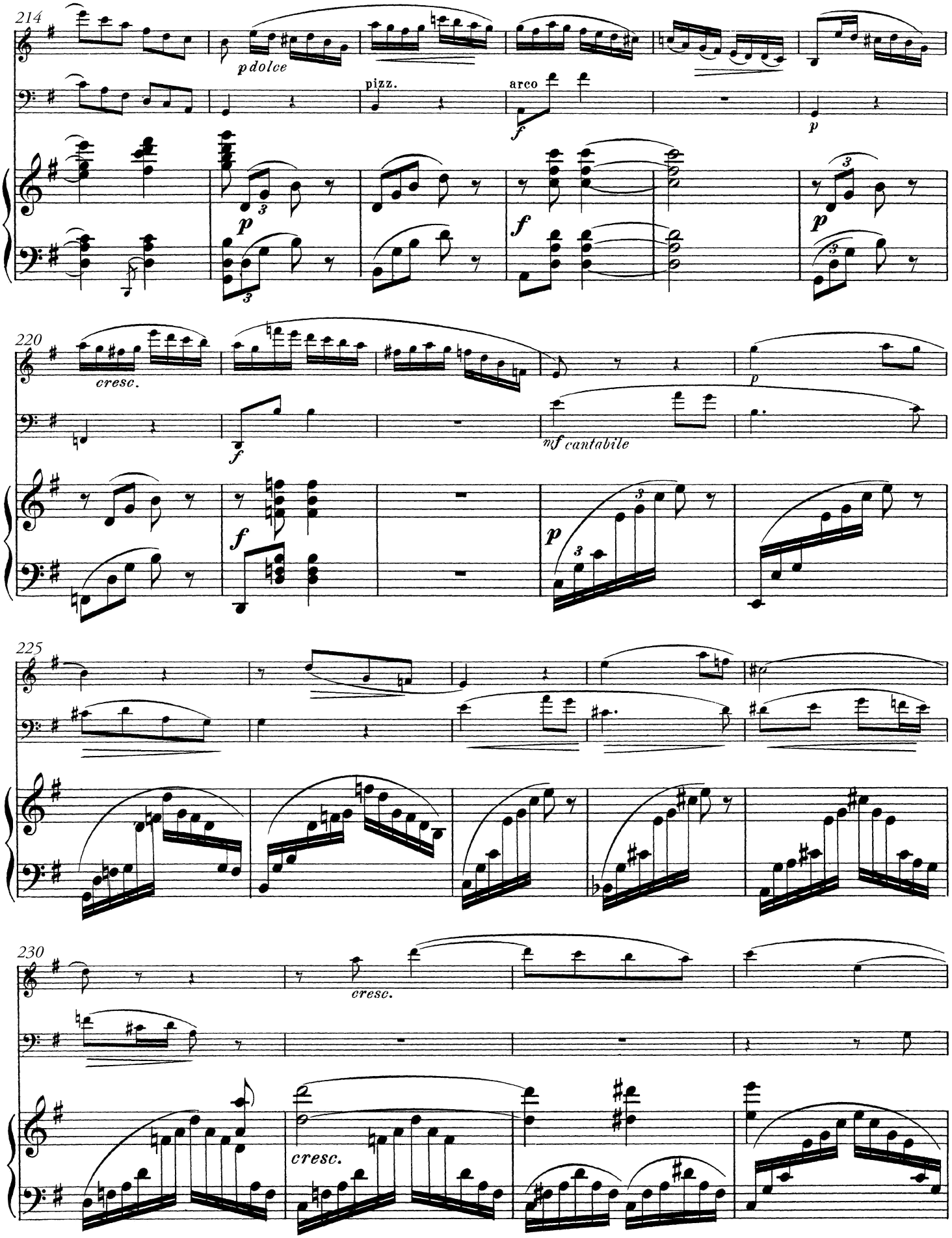

123
p
p
cresc.
128
espress.
tranquillo e un poco piu lento
p
pizz
p
f
p
134
arco
139
rit.
a tempo
a tempo
rit.
rit.
rit.
rit.
f
a tempo
rit.

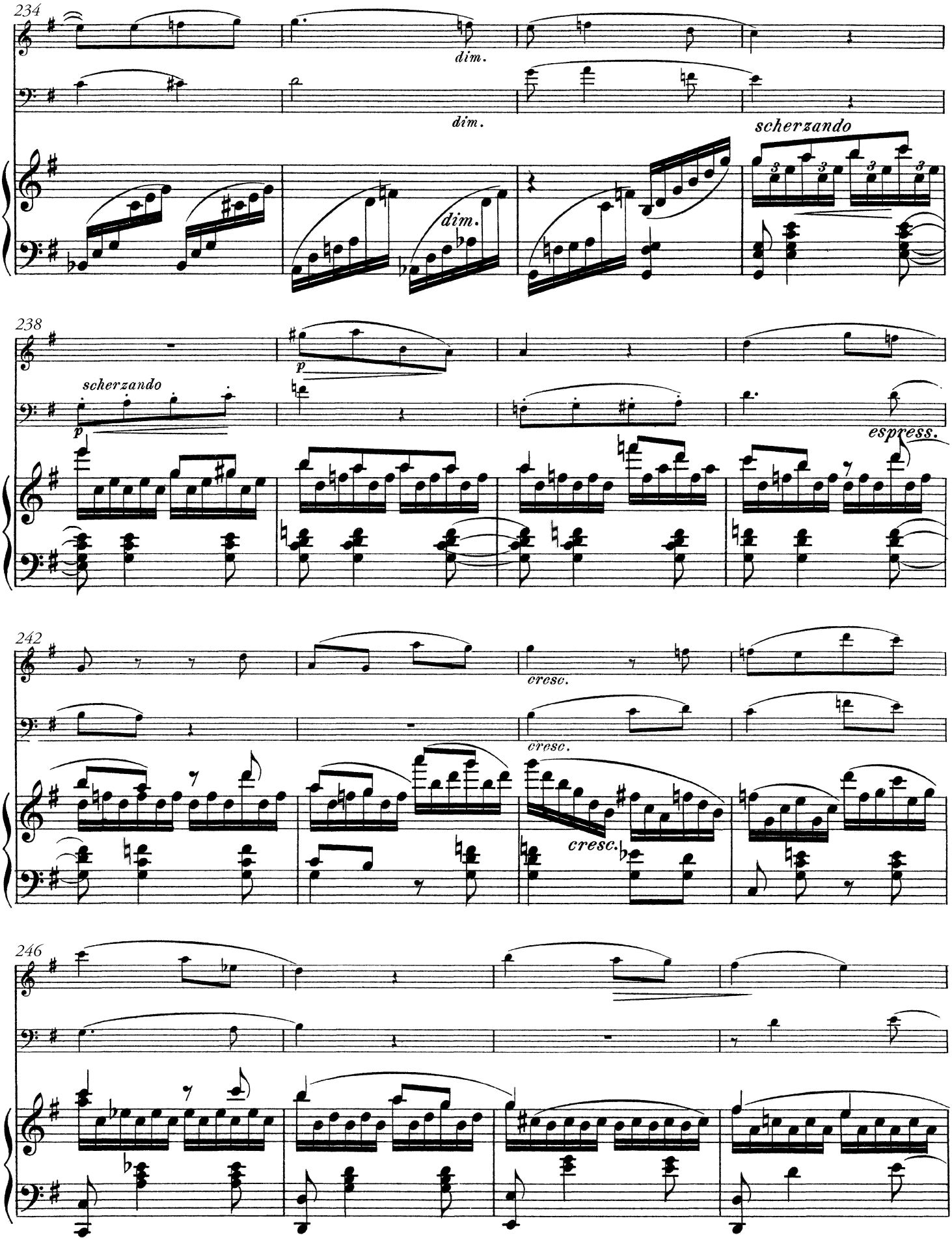

143
a tempo
a tempo
p a tempo
147
cresc.
cresc.
f
f
Ped.
152
f
p
p
f
f
156
f
f
f

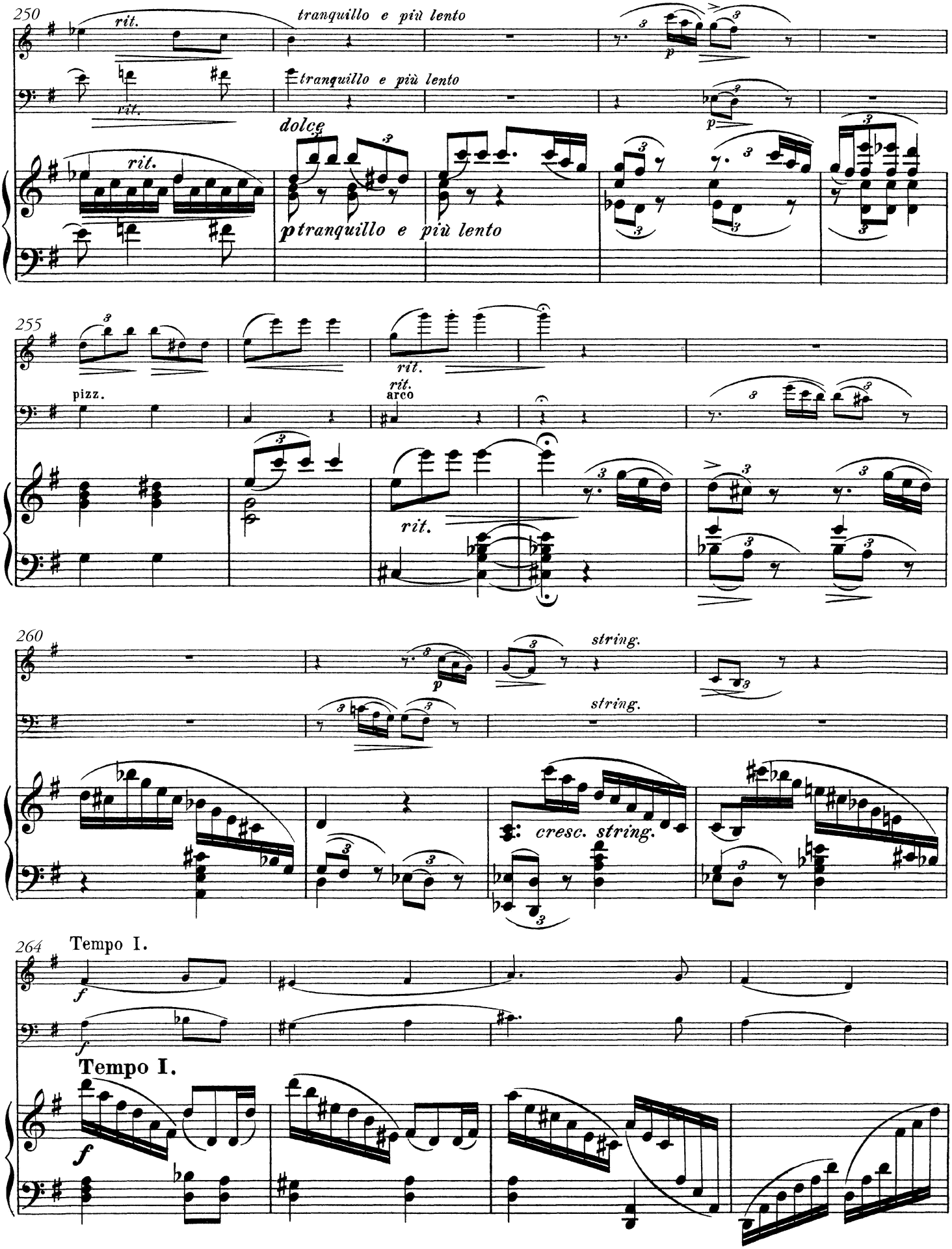

159
p dolce
163
pizz.
arco
mf
167
Tempo I.
f
Tempo I.
171


175
mf
f
mf
180
mf
184
cresc. e string.
cresc. e string.
cresc. e string.
188
ff
ff
ff
Ped.
*


191
piu lento
p dolce
p dolce
pizz.
piu lento
p
196
rit.
a tempo
f
rit.
a tempo
arco
f
rit.
f a tempo
202
208


214
p dolce
pizz.
arco
f
p
220
cresc.
f
mf cantabile
p
225
230
cresc.
cresc.


234
dim.
dim.
dim.
scherzando
238
scherzando
p
p
espress.
242
cresc.
cresc.
cresc.
246


250
rit.
tranquillo e più lento
tranquillo e più lento
rit.
dolce
rit.
ptranquillo e più lento
255
pizz.
rit.
arco
rit.
rit.
260
string.
string.
p
cresc. string.
264
Tempo I.
f
Tempo I.
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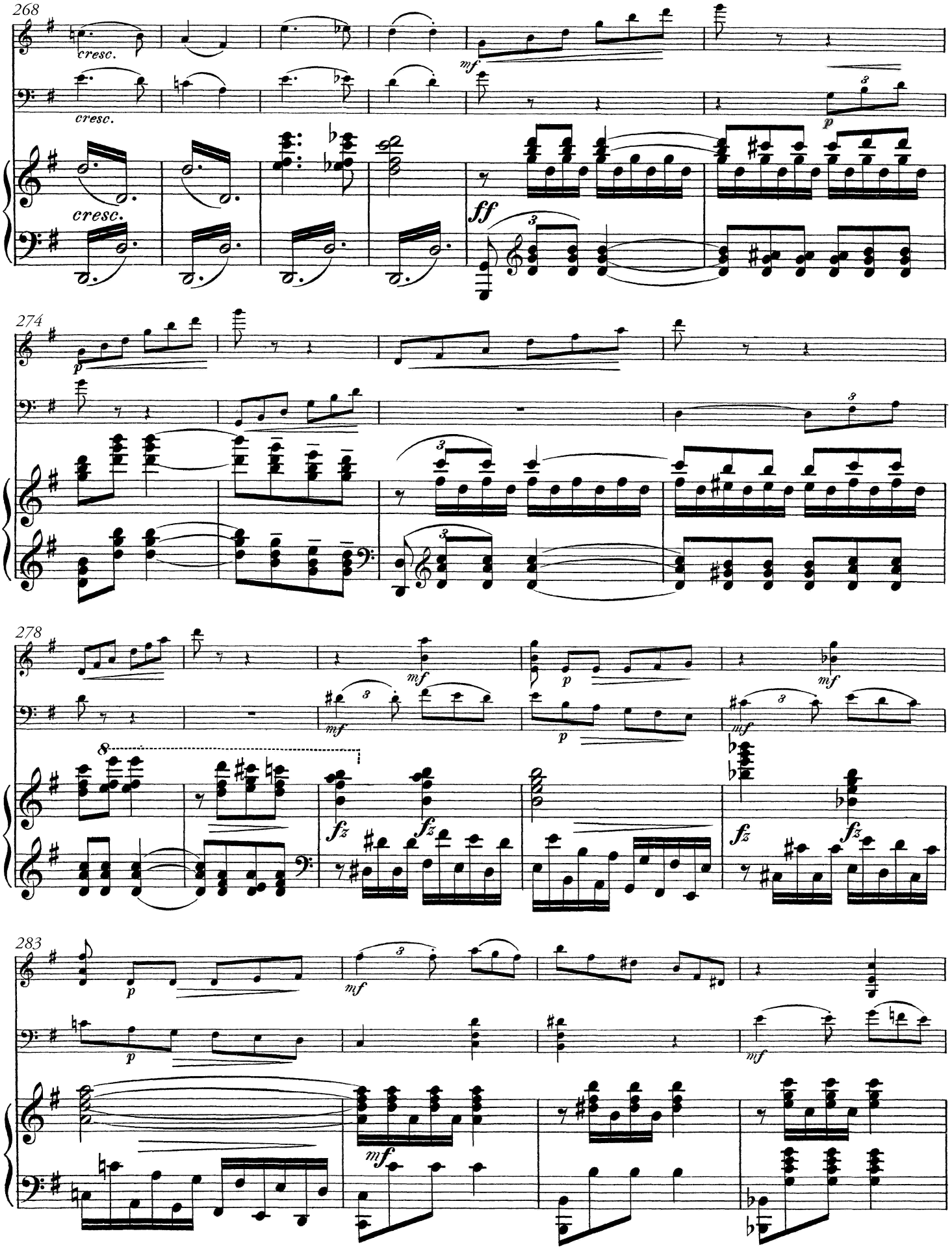
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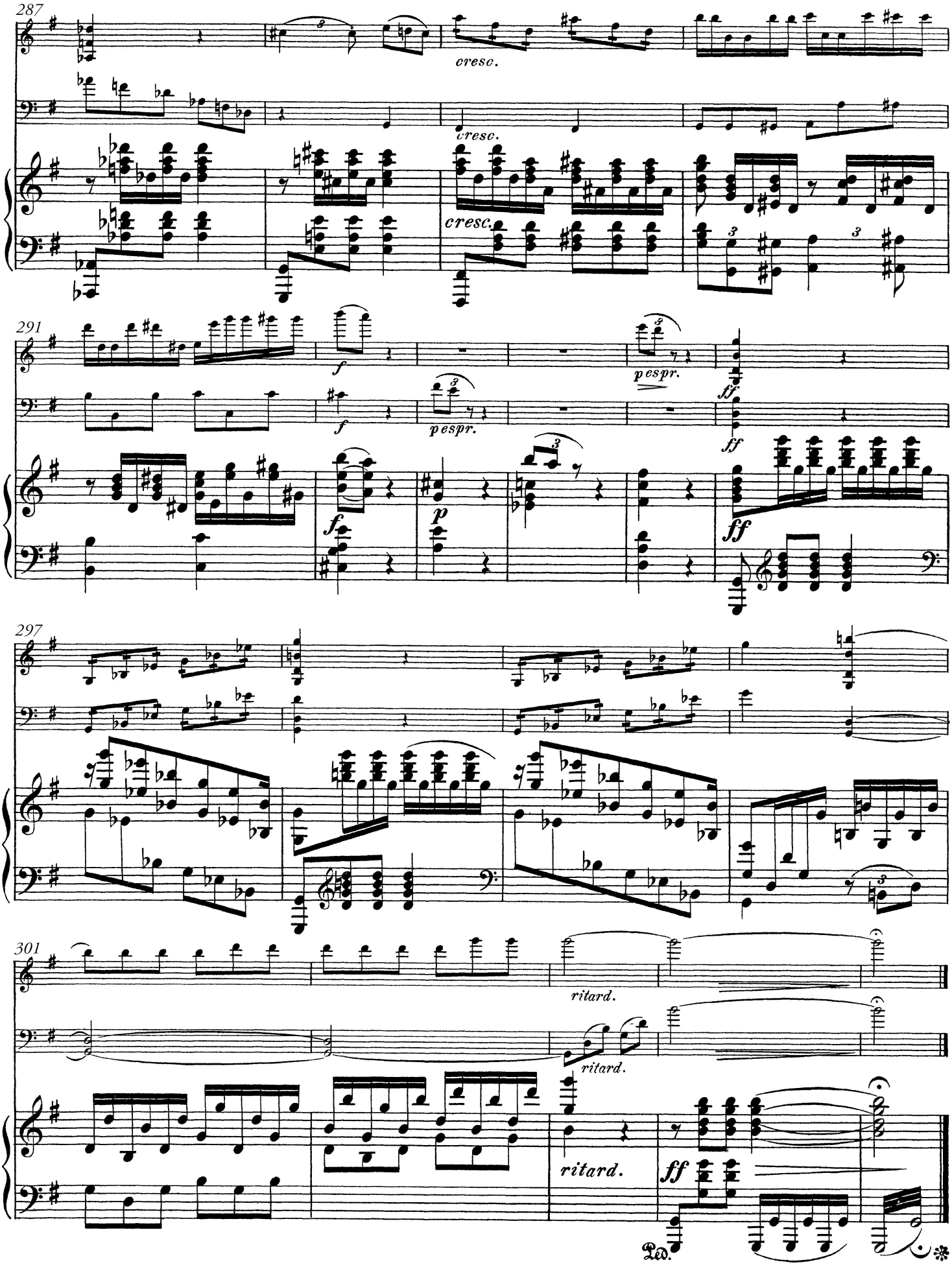
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Elfrida Andrée

Elfrida Andrée omtalas alltid som pionjär, fastän hon inte alls var landets första kvinnliga tonsättare. Men hon var Sveriges första kvinna att erövra organistexamen, dessutom första kvinna att få en organisttjänst – och att kunna ta telegrafistexamen. Elfrida Andrée var också pionjär bland kvinnliga tonsättare genom att ägna sig åt större former såsom orkesterverk och opera.

Elfrida Andrée föddes 1841 i Visby. Familjen var politiskt liberal, vilket gav de båda döttrarna möjligheter till studier och yrkesliv utanför den dåtida konventionen. Den något äldre systern Fredrika (gift Stenhammar) blev en framgångsrik operasångerska. 1855 flyttade Elfrida Andrée till Stockholm, där hon studerade orgel och sång. 1857 kunde hon med dispens avlägga organistexamen vid Musikkonservatoriet som ännu inte tillät kvinnor att gå utbildningen. Vid konservatoriet studerade hon något senare komposition för Ludvig Norman.

Tack vare en lagändring kunde hon 1861 erbjudas tjänst som organist i Finska kyrkan i Stockholm. Samma år påbörjade hon – på faderns förslag – en utbildning till telegrafist och kunde efter en annan lagändring få arbete inom Telegrafverket 1865.

1866 utnämndes Elfrida Andrée till domkyrkoorganist i Göteborg, landets första kvinnliga innehavare av en sådan tjänst och då bara möjlig i det liberalt präglade Göteborg. Parallellt med tjänstgöringen i kyrkan komponerade hon och förkovrade sig också som tonsättare under flera utlandsresor. Hennes kapacitet räckte dessutom till att driva en egen musikskola och att från 1897 leda så kallade folkkonserter som ordnades av Göteborgs Arbetareinstitut. Hon avled i Göteborg 1929.

Elfrida Andrées verksamhet som tonsättare kan enligt hennes livsskildrare Eva Öhrström delas in i tre perioder. Under sina år i Stockholm skrev hon stort anlagda kammarmusikverk samt en uvertyr för orkester, självständigt utformade, men med tydlig inspiration från förebilder som Beethoven, Mendelsohn och Schubert. I Göteborg utvidgade hon sitt register genom att skriva sånger, pianomusik men också flera verk för orkester. Intresset för kammarmusik behöll hon hela tiden, liksom huvuddragen i sin kompositionsstil. Från 1890 inträdde en förändring som i första hand innebar en stilistisk inkludering av både tyska och franska impulser. Hennes största satsning var operan *Frithiofs saga* (1895) med ett libretto av Selma Lagerlöf, komponerad med närhet till Wagners musikdramatiska tänkande.

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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 utförts utan kommentar.

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Tillkomstår: 1883–84.

Elfrida Andrée

Elfrida Andrée has often been spoken of as a pioneer, although in reality she was not Sweden's first female composer. However, she was the first woman in Sweden to earn a degree in organ performance – in addition to being the first woman to be employed as an organist and as a telegraphist. Elfrida Andrée was also a pioneer among Swedish women composers for writing works for large ensemble formats such as orchestral works and opera.

Elfrida Andrée was born in Visby, Sweden, in 1841. Her family was politically liberal, which meant that it was possible for both daughters to study outside of the conventions of the times. Her somewhat older sister, Fredrika (Stenhammar by marriage) became a successful opera singer. Elfrida Andrée moved to Stockholm in 1855, where she studied organ and voice. In 1857 she completed, as an extramural student, a diploma in organ performance at the Royal Conservatory of Music, since at the time women were not permitted to participate in the degree programme. Later, she studied composition with Ludvig Norman at the conservatory.

Fortunately, after a change in the law in 1861, she was offered a position as organist at the Finnish Church in Stockholm. That same year, at her father's suggestion, she also began studying to be a telegraph operator. After another change in the law, in 1865 she began work as a telegraphist at the state-run telegraph service.

In 1866, Elfrida Andrée was promoted to church organist at the Gothenburg Cathedral: the first woman to acquire such a position, which was only possible in the politically liberal city of Gothenburg. In addition to her work at the church, she composed, developing her technique through several trips abroad. She continued to widened her scope, operating her own music school and from 1897, conducting popular concerts arranged by the Gothenburg Worker's Institute. She died in Gothenburg in 1929.

According to her biographer, Eva Öhrström, Elfrida Andrée's career as a composer can be divided into three periods. First, in Stockholm, she wrote several chamber music works in addition to an overture for orchestra – independent in form, but modelled after classical composers such as Beethoven, Mendelssohn and Schubert. Then, in Gothenburg she broadened her repertoire by writing songs, piano pieces and several orchestral works. Throughout this time, she kept up her interest in chamber music, maintaining her compositional characteristic traits. The third period began in 1890, when inspired by French and German impulses she began to develop her compositional style. Her grandest project was the opera *Fritiofs Saga* (1895) with a libretto by Swedish author Selma Lagerlöf, composed with an affinity to Wagner's musical-dramatic ideals.

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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.

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