



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 (measures 1-3) begins with a piano (*p*) dynamic and a *legato* marking, featuring triplets in both hands. The second system (measures 4-6) includes a *cantabile* marking and dynamics ranging from *ff* to *f*. The third system (measures 7-10) features a *ff* dynamic in the bass and a *p* dynamic in the treble. The fourth system (measures 11-13) includes a *ff* dynamic in the bass and a *f* dynamic in the treble. The fifth system (measures 14-16) features a *ff* dynamic in the bass and a *p* dynamic in the treble. The sixth system (measures 17-19) includes a *mf* dynamic in the bass and a *ff* dynamic in the treble. The score is marked with various articulations, including slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 8).

20

mf

1 8

This system contains measures 20, 21, and 22. The right hand features a melodic line with eighth-note patterns and a trill in measure 21. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present at the start. Measure numbers 1 and 8 are indicated above the right hand staff.

23

cresc. *f*

8

This system contains measures 23, 24, and 25. The right hand continues with eighth-note patterns and a trill in measure 23. The left hand accompaniment becomes more active. A *cresc.* marking is placed between measures 24 and 25, and a *f* marking is at the start of measure 25. A measure number 8 is indicated above the right hand staff.

26

mf

This system contains measures 26, 27, and 28. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment consists of chords and moving lines. A dynamic marking of *mf* is present at the start of measure 27.

29

cresc.

4 1 8

This system contains measures 29, 30, and 31. The right hand features a melodic line with eighth-note patterns and a trill in measure 29. The left hand accompaniment includes chords and moving lines. A *cresc.* marking is placed between measures 30 and 31. Measure numbers 4, 1, and 8 are indicated above the right hand staff.

32

f *dim.*

This system contains measures 32, 33, and 34. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. A dynamic marking of *f* is at the start of measure 32, and a *dim.* marking is placed between measures 33 and 34.

35

ff

This system contains measures 35, 36, and 37. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. A dynamic marking of *ff* is at the start of measure 36.

38

cresc.
ff

41

dim.
poco rit.

44

a tempo

p
ff
p

47

fz
ff
mf
f

50

mf

53

fz
ff
cresc.
sost. fz

56

ff *mf*

60

sempre dim.

64

legato
p
poco a poco più tranquillo

67

pp
tranquillo
p dolce cantabile
rit.

70

73

cresc. *f* *il*

99

ffz p *cresc.*

102

ff *sempre dim.*

105

Tempo I.

pp poco rit. *p* *ffz*

108

p *f* *mf* *ff*

112

p *ffz* *ff*

116

p *ffz* *f* *ff*

120

7

ff

8

1

4

1

8

7

This system contains measures 120, 121, and 122. Measure 120 features a treble clef with a melodic line and a bass clef with a supporting accompaniment. Measure 121 has a dynamic marking of *ff* and includes fingerings 1, 4, and 1. Measure 122 includes a fermata over the final note and a circled '8' above the staff.

123

ff

sost.

mf

8

1

4

1

8

7

This system contains measures 123, 124, and 125. Measure 123 has a dynamic marking of *ff*. Measure 124 includes a dynamic marking of *sost.* and fingerings 1, 4, and 1. Measure 125 has a dynamic marking of *mf* and a circled '8' above the staff.

126

8

1

4

1

8

7

This system contains measures 126, 127, and 128. Measure 126 includes fingerings 1, 4, and 1. Measure 127 has a circled '8' above the staff. Measure 128 has a circled '8' above the staff.

129

cresc.

f

8

7

This system contains measures 129, 130, 131, and 132. Measure 129 has a dynamic marking of *cresc.*. Measure 130 has a dynamic marking of *f*. Measure 131 has a circled '8' above the staff. Measure 132 has a circled '8' above the staff.

133

mf

cresc.

8

4

1

3

1

8

7

This system contains measures 133, 134, 135, and 136. Measure 133 has a dynamic marking of *mf*. Measure 134 has a dynamic marking of *cresc.*. Measure 135 includes fingerings 4, 1, 3, and 1. Measure 136 includes fingerings 4, 8, 1, 3, and 1.

137

f

8

7

This system contains measures 137, 138, 139, and 140. Measure 137 has a dynamic marking of *f*. Measure 138 has a circled '8' above the staff. Measure 139 has a circled '8' above the staff. Measure 140 has a circled '8' above the staff.

141

p

p

This system contains measures 141, 142, and 143. The right hand features a melodic line with eighth-note patterns and a trill in measure 142. The left hand provides a steady accompaniment with eighth notes. Dynamics include piano (*p*) and a crescendo (*cresc.*) starting in measure 142.

144

p *cresc.*

This system contains measures 144, 145, and 146. The right hand continues with a melodic line, featuring a trill in measure 145. The left hand has a simple accompaniment. Dynamics include piano (*p*) and a crescendo (*cresc.*) starting in measure 144.

147

mf *cresc.* *ff*

This system contains measures 147, 148, and 149. The right hand has a melodic line with a trill in measure 148. The left hand has a simple accompaniment. Dynamics include mezzo-forte (*mf*), a crescendo (*cresc.*), and fortissimo (*ff*).

150

f *cresc.* *ff*

This system contains measures 150, 151, and 152. The right hand has a melodic line with a trill in measure 151. The left hand has a simple accompaniment. Dynamics include forte (*f*), a crescendo (*cresc.*), and fortissimo (*ff*).

153

f

This system contains measures 153, 154, and 155. The right hand has a melodic line with a trill in measure 154. The left hand has a simple accompaniment. Dynamics include forte (*f*).

156

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

This system contains measures 156, 157, 158, and 159. The right hand has a melodic line with a trill in measure 158. The left hand has a simple accompaniment. Dynamics include diminuendo (*dim.*), piano (*p*), a crescendo (*cresc.*), *al* (allargando), fortissimo (*ff*), fortississimo (*fff*), and ritardando (*rit.*).

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 överderrskildringen.

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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