



RICHARD
ANDERSSON
1851-1918

Skuggor och dagar
Sex tonstycken för piano

Lights and Shades
Six pieces for piano

Opus 14

Källkritisk utgåva av/Edition by Hans-Erik Goksöyr

Levande Musikarv och Kungl. Musikaliska akademien

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Prélude.

Moderato ma energico.

Piano. *flegato*

3 *dim.* *f*

6

9 *Sostenuto.* *p dolce.* *rit. dim.* *Tempo primo.* *f*

12 *dim.*

15 *f*

Sostenuto.

18 *p* *pp dolciss.*

Tempo primo.

21 *ritard. dim.* *f*

24 *accel.*

27 *cresc.* *ff più acceler.*

30 *p* *ff* *p*

Animato.

33 *cresc.* *f* *ff*

Sostenuto.

36 *rit.* *dim.* *p* *rit.*

Canon.

Andantino con espressione.

sempre legato
p

5

10

14

18

cresc.
mf

22

The image shows a musical score for a piece titled "Canon." The tempo and mood are indicated as "Andantino con espressione." The score is written for piano and consists of six systems of music, each with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system includes the instruction "sempre legato" and a dynamic marking of "p". Measure numbers 5, 10, 14, 18, and 22 are marked at the beginning of their respective systems. The second system (measures 5-8) features a "cresc." marking. The third system (measures 10-13) features an "mf" marking. The fourth system (measures 14-17) features a "cresc." marking. The fifth system (measures 18-21) features an "mf" marking. The sixth system (measures 22-25) continues the piece. The music is characterized by flowing, connected lines in both hands, with various rhythmic patterns and dynamic changes.

27

cresc.
string.

31

f

35

dim.
poco rit.

39

tranquillo
p
cantando

43

47

dim.
riten.

A la Polonaise.

Allegro con brio ma marcato.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 3/4. The piece is marked 'Allegro con brio ma marcato'. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *ritard.* (ritardando), and *p* (piano). It also features articulations like *dim.* (diminuendo) and *risoluto* (resolute). The score contains several measures with triplets and slurs, and is divided into measures numbered 1, 5, 9, 13, 17, and 21. The piece concludes with a final chord marked *ff* and *risoluto*.

26

f *Fine.*

30

cantabile

sempre staccato
pp

35

mf

p *cresc.*

40

sempre *f* *cresc.*

45

a tempo

ff *rit.* *ff-pp*

tr

51

1. 2.

f

D. S. al fine.

A la Valse.

Allegretto.

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics include *p*.

Vivo.

Musical notation for measures 5-10. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics include *leggiere* and *p*. A repeat sign is present at measure 8.

Musical notation for measures 11-16. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics include *poco cresc.* and *poco a mf*.

Musical notation for measures 17-21. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics include *poco rall.*, *piu rall.*, and *cresc.*

Tempo primo.

Musical notation for measures 22-27. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics include *f* and *mf*.

Musical notation for measures 28-32. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics include *p*. A first and second ending bracket is present at the end of the piece.

Allegro.

34

sempre marcato

f

40

f

46

dim.

51

1. 2.

frit.

*Allegretto da capo
e poi la Coda.*

CODA.

mf

dim.

p

64

dim.

pp

A la Gavotte.

Allegro vivace.

The musical score is written for piano and consists of six systems of music. The key signature has one flat (B-flat) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system (measures 1-4) features a melody in the right hand with eighth-note patterns and a supporting bass line. The second system (measures 5-10) includes a mezzo-forte (*mf*) dynamic and a first ending (1.) leading to a second ending (2.) which is marked forte (*f*). The third system (measures 11-15) contains several triplet figures in the right hand. The fourth system (measures 16-21) returns to a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The fifth system (measures 22-26) features a first ending (1.) leading to a second ending (2.) marked *Furioso* and forte (*f*). The sixth system (measures 27-32) begins with a *dim.* (diminuendo) dynamic and concludes with a forte (*f*) dynamic.

32

dim. *fz* *ff* *marcatiss.*

1. 2.

Detailed description: This system contains measures 32 through 37. It features a grand staff with treble and bass clefs. The music is in a minor key. Measure 32 starts with a *dim.* dynamic. A first ending bracket spans measures 35 and 36, with a second ending bracket for measure 37. Dynamics include *fz* and *ff*. The tempo marking *marcatiss.* is present.

37

Detailed description: This system contains measures 37 through 42. It features a grand staff with treble and bass clefs. The music continues with a steady eighth-note accompaniment in the bass and melodic lines in the treble.

42

f *dim.*

Detailed description: This system contains measures 42 through 47. It features a grand staff with treble and bass clefs. The music continues with a steady eighth-note accompaniment in the bass and melodic lines in the treble. Dynamics include *f* and *dim.*

47

f *dim.*

*Allegro da capo
e poi la coda.*

Detailed description: This system contains measures 47 through 59. It features a grand staff with treble and bass clefs. The music continues with a steady eighth-note accompaniment in the bass and melodic lines in the treble. Dynamics include *f* and *dim.*. The tempo marking *Allegro da capo e poi la coda.* is present.

CODA. *tranquillo*

p *dim.* *ritard.*

Detailed description: This system contains the Coda section, measures 60 through 65. It features a grand staff with treble and bass clefs. The music is marked *tranquillo* and *p*. Dynamics include *dim.* and *ritard.*

59

vivo *f* *dim.*

Detailed description: This system contains measures 59 through 65. It features a grand staff with treble and bass clefs. The music is marked *vivo*. Dynamics include *f* and *dim.*

Epilogue.

Lento.

pesante e sostenuto
p

4 *p*

7 *cresc.*
mf

10 *cresc.*
f
cresc.
ff

13 *dim.*
p
pp
dim.

18 *cresc.*
frisoluto
poco a poco acceler. al Marziale.

23

Measures 23-26: This system contains four measures of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* is present in measure 24. Measure 26 ends with a fermata over a chord.

27

Measures 27-29: This system contains three measures. Measure 27 begins with a dynamic marking of *fz*. Measure 28 features a dynamic marking of *ff*. Measure 29 concludes with a fermata over a chord.

30

Measures 30-32: This system contains three measures. Measure 30 starts with a dynamic marking of *ffz*. Measure 31 includes a dynamic marking of *ffz*. Measure 32 ends with a fermata over a chord.

33

Measures 33-36: This system contains four measures. Measure 33 begins with a dynamic marking of *fz*. Measure 34 includes a dynamic marking of *ffz*. Measure 35 features a dynamic marking of *ffz*. Measure 36 concludes with a dynamic marking of *fff marc. catiss.* and a fermata over a chord.

37

Measures 37-40: This system contains four measures. The right hand has a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment. Measure 40 ends with a fermata over a chord.

41

Measures 41-44: This system contains four measures. Measure 41 starts with a dynamic marking of *ffz*. Measure 42 includes a dynamic marking of *ffz*. Measure 43 features a dynamic marking of *ffz*. Measure 44 concludes with a dynamic marking of *ffz* and a fermata over a chord. A first ending bracket spans measures 43 and 44, with a second ending bracket below it.

45

ff *alla Trombe*

Musical score for measures 45-46. The piece is in common time (C). The right hand features a melodic line with eighth-note patterns and dotted rhythms, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *ff* and the tempo/style is *alla Trombe*.

47

Musical score for measures 47-48. The right hand continues with eighth-note patterns and some triplet-like groupings. The left hand maintains the eighth-note accompaniment.

49

cresc.

Musical score for measures 49-50. The right hand has a more active melodic line with some chromaticism. The left hand continues with eighth notes. The dynamic marking is *cresc.*

51

Musical score for measures 51-52. The right hand features a melodic line with some chromatic movement. The left hand continues with eighth notes.

53

fff

f

Musical score for measures 53-56. The right hand has a melodic line with triplet markings. The left hand features a triplet of eighth notes in the first measure, followed by longer note values. The dynamic marking starts at *fff* and changes to *f* in measure 55.

56

dim. *p* *dim.*

59

Tempo primo.

pp *rit.* *p*

62

p

64

p

67

pp morendo *ppp*

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, ihhelm 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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Skuggor och dagar

Från början av sin karriär föreföll Richard Andersson ha haft tonsättarambitioner. 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. Till dem hör dels samlingen *Skuggor och Dagar* från 1878 och de båda samlingarna med ”skisser”, *Skizzen*. 7 Clavierstücke från 1878 och 21 *Skizzen* sammanställda 1909. Vissa av dem kallas också för ”À la Polonaise”, ”À la Valse”, ”A la Gavotte”, ”À la Hongroise”. Det rör sig om parafraaser 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. *Skuggor och dagar* börjar med ett preludium (liksom i samlingen *Skizzen*, häfte

1) och avslutas med en epilog. Tonsättaren framförde själv verket som en svit vid en egen konsert 1892.

Andersson 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.

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Källkritisk kommentar

Richard Andersson: *Skuggor och dagar*, opus 14

Källmaterial

Denna utgåva av Richard Anderssons *Skuggor och dagar* baserar sig på följande källa (**T**): ett nottryck publicerat av Svensk Musiktidnings Expedition 1885 som återfinns hos Musik- och teaterbiblioteket i Stockholm (signum P/Sv, exemplar utan accessionsnummer med namnteckningen "Hilda Sundhammar" överst på framsidan). Texten på titelsidan lyder: "Till Comtesse Theophile Finck von Finckenstein. / Skuggor och Dagar / 6 / TONSTYCKEN / för Piano / af / RICHARD ANDERSSON. / OP. 14. / Prisbelönta vid Svensk Musiktidnings täflan / 1885. / STOCKHOLM, / Svensk Musiktidnings Expedition. / Lith. Anst. v. C. G. Röder, Leipzig / Svensk Musiktidning 1885 N:o 21."

Kommentarer

Nottexten i föreliggande utgåva utgör en reproduktion av notbilden i **T**, där utgivarens emendationer har förts in. Ett par justeringar av en g-klav och en pauslängd som inte har medfört förändrad läsart har utförts utan kommentar. I övrigt anförs nedanstående anmärkning.

Epilogue

Takt / System

8 / övre

Anmärkning

T har a1 på den 2:a 8-delen.

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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

Lights and Shades

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 include both the collection *Shadows and Daylights* from 1878, together with the two collections of 'sketches', *Skizzen. 7 Clavierstücke* in 1878, and *21 Sketches* compiled in 1909. Some of the pieces are also entitled 'À la Polonaise', 'À la Valse', 'À la Gavotte', 'À la Hongroise'. 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. *Shadows and Daylights* begins with a prelude (as in the collection *Sketches*, issue 1) and ends with an epilogue. The composer himself performed the work as a suite, at a private concert in 1892.

In his teaching, Andersson placed emphasis on finding and shaping the content 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.

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