



IKA PEYRON

1845–1922

Två stämningstycken
för piano

Two Mood Pieces
for piano

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

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MELANKOLI.

Melancholie.

IKA PEYRON.

Adagio e cantabile.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Adagio e cantabile'. The first system includes a dynamic marking of *mf*. The second system includes dynamics of *mf*, *cresc.*, *f*, *dim. rall.*, and *pp*. The third system is marked *p poco piu moto*. The fourth system includes dynamics of *mf*, *cresc.*, *f*, and *p*. The fifth system is marked 'Lento.' and includes dynamics of *p espressivo* and *affettuoso*. The score features various musical notations such as slurs, ties, and triplets. There are two asterisks (*) in the bottom right of the second and fourth systems, and a 'Ped.' marking in the second system.

System 1: Treble and bass staves. Treble staff features a melodic line with slurs and accents, and a bass line with triplets and sixteenth notes. A *cresc.* marking is present. Below the staves are dynamic markings: *ped.*, *ped.*, *ped.*, and *ped.* with asterisks.

System 2: Treble and bass staves. Treble staff continues with slurs and accents, with *più - e - più* written below. Bass staff features triplets and sixteenth notes. Dynamics include *f stringendo* and *ff veloce*. Below the staves are dynamic markings: *ped.*, *ped.*, and *ped.* with asterisks.

System 3: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a more rhythmic accompaniment. Dynamics include *ritard.*, *tranquillo dim*, and *p*. Below the staves are dynamic markings: *ped.*, *ped.*, and *ped.* with asterisks.

System 4: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *mf* and *f*. Below the staves are dynamic markings: *ped.*, *ped.*, and *ped.* with asterisks.

System 5: Treble and bass staves. Treble staff features a melodic line with slurs and accents, with *Largo.* written above. Bass staff has a rhythmic accompaniment. Dynamics include *cresc. molto pesante*, *ff*, *rall. perdendosi*, and *p*. Below the staves are dynamic markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, and *ped.* with asterisks.

GLADA TANKAR.

Moderato.

Fröhliche Gedanken.

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system is marked 'Moderato.' and 'Fröhliche Gedanken.' with a dynamic of *f energico*. The second system is marked 'Allegretto.' and begins with *dim. meno mosso*, followed by *p giocoso*. The third system includes *mf*, *poco sost.*, and *p a tempo*. The fourth system is marked *cresc.*. The fifth system features triplets and is marked *f* and *p*. The sixth system concludes with a final *f* dynamic.

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First system of musical notation. It consists of two staves. The upper staff features two triplet markings (3) over groups of notes. The lower staff begins with a piano (*p*) dynamic marking. The key signature has one flat (B-flat).

Second system of musical notation. The upper staff continues with triplet markings and includes a *V* (accents) marking. The lower staff includes dynamic markings of *mf* and *f*, and *sf sf* (sforzando) markings. The key signature has one flat.

Third system of musical notation. The upper staff includes a *tr* (trill) marking. The lower staff features dynamic markings of *f* and *sf sf*, and a *p lusingando* marking. The key signature has one flat.

Fourth system of musical notation. The upper staff includes a *tr* marking. The lower staff features dynamic markings of *mf* and *lusingando*. The key signature has one flat.

Fifth system of musical notation. The upper staff includes dynamic markings of *sf sf*. The lower staff features dynamic markings of *f poco vivo* and *sf sf*. The key signature has one flat.

Sixth system of musical notation. The upper staff includes dynamic markings of *ten.* and *come prima*. The lower staff features dynamic markings of *poco sqst.*, *ten.*, and *p giocoso*. The key signature has one flat.

mf *poco sost.*

a tempo *cresc.*

f *p*

mf

mf *cresc.*

f *ardito e più mosso* *Tranquillo.* *ff* *ff*

Ika Peyron

Ika Peyrons liv i musiken illustrerar samtidens villkor för musikskapande kvinnor. Men hennes musikbana berättar också om den borgerliga salongens betydelse som en viktig arena mellan privat och offentligt musicerande.

Ika (Fredrika) Peyron föddes i Timrå utanför Sundsvall 1845. Hon växte upp hos fosterföräldrarna grosshandlare Anton Asp och hans hustru, född Enhörning. Hon började tidigt spela piano och tog i unga år lektioner för Ivar Hallström. Hon gifte sig 1865 med grosshandlaren Ludvig Peyron, sedermera riksdagsman. Paret bosatte i Stockholm. Familjen utökades snart med tre söner.

Parallellt med familjelivet – med alla dess plikter för en hustru i den borgerliga sfären – fortsatte Ika Peyron att förkovra sig i musiken. Hon studerade piano för Jan van Boom 1870–72. På 1880-talet studerade hon kontrapunkt för hovkapellmästaren Joseph Dente, harmonilära och komposition för Emil Sjögren och instrumentation för Anton Andersen – samtliga bland tidens främsta lärare inom musikområdet. Studierna lade en god grund för hennes komponerande som alltså inleddes på allvar i mogen ålder.

Paret Peyron deltog aktivt i det stockholmska sällskapslivet som ofta ägde rum i våningarnas generösa salonger. Musik tillhörde de självskrivna ingredienserna. Ika Peyron musicerade och kunde ofta presentera egna verk. Som tonsättare riktade hon framför allt in sig på kompositioner för ett utvidgat musicerande i hemmet, där musiken många gånger skulle ha ett underhållningsvärde. Denna orientering verkar ha passat henne som tonsättare bra – hon såg sig själv som en ”melodiens anhängare”. Undantag från denna kompositionsinriktning är några körverk och två stycken för orgel. Hennes produktion domineras annars stort av pianoverk och sånger.

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Om utgåvan

Levande Muskarvs 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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Ika Peyron

Ika Peyron's musical life illustrates the conditions for female composers in the latter half of 19th century Sweden. In addition, her path in music reveals the importance of the bourgeois salon as a significant place for both public and private music making.

Ika (Fredrika) Peyron was born in Timrå, within the environs of Sundsvall, in 1845. She grew up with her foster parents: merchant Anton Asp and his wife (née Enhörning). Ika began playing the piano early and started taking piano lessons from Ivar Hallström at a young age. In 1865 she married merchant Ludvig Peyron, subsequently a Member of Parliament. The pair resided in Stockholm and the size of the family increased with the birth of three sons.

Alongside family life – with all of her duties as wife in bourgeois society – Ika Peyron continued to develop musically. From 1870 to 1872, she took piano lessons from Jan van Boom. In the 1880s she engaged several of the most pre-eminent music teachers in Sweden at the time. Under the supervision of Joseph Dente, chief conductor of the Royal Court Orchestra, she studied counterpoint. Harmony and composition were studied under the direction of Emil Sjögren and instrumentation with Anton Andersen. These studies provided a firm foundation for her composition, which she commenced seriously as an adult.

The Peyron couple participated regularly in Stockholm society life, which often took place in the grand salon apartments of the day – and where music was a matter-of-course. Ika Peyron usually performed, and often her own pieces. As a composer, her main aim was to write works broadening the performance repertoire for the home, where music mostly served as entertainment. This pursuit was well adapted to her compositional style: she saw herself as a 'melody devotee'. The only compositional exceptions to this style of hers are several choral works and two pieces for organ. Her production is otherwise dominated by songs and works for piano.

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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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