



IKA PEYRON

1845–1922

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Romance och Humoresk

Två karakterstycken för violin och piano

*Romance and Humoresque*

*Two Character Pieces for violin and piano*

Opus 19

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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# ROMANCE.

Op.19. N°1.

Andante cantabile.

VIOLIN.

PIANO.

*dolce*

5

9

14



18

sf

f

tr

Detailed description: This system contains measures 18 through 21. The top staff features a melodic line with slurs and a dynamic marking of *sf* at the end. The middle staff has a piano accompaniment with chords and a dynamic marking of *f*. The bottom staff includes a trill marked *tr* and a dynamic marking of *f*.

22

poco riten.

mf

p

poco riten

Detailed description: This system contains measures 22 through 24. The top staff has a melodic line with a *poco riten.* marking. The middle staff has a piano accompaniment with a dynamic marking of *mf*. The bottom staff has a piano accompaniment with a dynamic marking of *p* and a *poco riten* marking.

25

p

Detailed description: This system contains measures 25 through 27. The top staff has a melodic line starting with a dynamic marking of *p*. The middle and bottom staves show a piano accompaniment with chords and rhythmic patterns.

28

cresc. e string. f

sosten.

cresc. e string.

sosten.

Detailed description: This system contains measures 28 through 31. The top staff has a melodic line with a dynamic marking of *f* and a *sosten.* marking. The middle staff has a piano accompaniment with a dynamic marking of *f* and a *sosten.* marking. The bottom staff has a piano accompaniment with a dynamic marking of *f* and a *sosten.* marking.

31 *a tempo*

Musical score for measures 31-33. The piece is in G major (one sharp) and 3/4 time. Measure 31 features a melodic line in the right hand with a slur and a fermata over the final note, and a bass line with a slur. The tempo is marked *a tempo*. Measure 32 continues the melodic line in the right hand and the bass line. Measure 33 shows a change in dynamics to *p* (piano) in the right hand, with a slur and a fermata over the final note. The bass line continues with a slur.

34 *p* *cresc.* *cresc.* *f*

Musical score for measures 34-36. Measure 34 has a melodic line in the right hand starting with a slur and a fermata, and a bass line with a slur. Dynamics are *p* (piano). Measure 35 shows a crescendo in both hands, marked *cresc.*. Measure 36 reaches a fortissimo *f* dynamic, with a melodic line in the right hand and a bass line with a slur.

37 *dolce* *pp* *pp*

Musical score for measures 37-39. Measure 37 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur. Dynamics are *dolce* (sweet). Measure 38 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur. Dynamics are *pp* (pianissimo). Measure 39 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur. Dynamics are *pp*.

40 *p*

Musical score for measures 40-42. Measure 40 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur. Dynamics are *p* (piano). Measure 41 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur. Measure 42 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur.

43 *mf* *cresc.* *con portamento* *ff* *ff*

Musical score for measures 43-45. Measure 43 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur. Dynamics are *mf* (mezzo-forte). Measure 44 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur. Dynamics are *cresc.* (crescendo). Measure 45 has a melodic line in the right hand with a slur and a fermata, and a bass line with a slur. Dynamics are *con portamento* (with portamento) and *ff* (fortissimo).

46

*sf*

49 *sotto voce*

*p*

*p sotto voce*

*sf*

52

*cresc.*

*f*

*cresc.*

55

*sf* *in tempo*

*rallent.* *p*

*rallent.* *p*

**Tempo I.**

*sf* *in tempo*

*rallent.* *p*

*rallent.* *p*

**Tempo I.**

58

*sf*

61

61

*cresc.*

This system contains measures 61, 62, and 63. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. A *cresc.* marking is present in measure 63.

64

64

*p*

*3*

*3*

*3*

This system contains measures 64, 65, and 66. Measure 64 starts with a *p* dynamic. Measures 65 and 66 feature triplet markings (*3*) in both hands. A *tr* (trill) is marked in measure 66.

67

67

*cresc. -*

*cresc. -*

This system contains measures 67, 68, and 69. Both hands show a *cresc. -* (crescendo) marking across the measures.

70

70

*f*

*p*

*f*

*p*

*cresc. -*

*f sosten.*

*sosten.*

*dim.*

*f*

This system contains measures 70, 71, and 72. Measure 70 starts with *f* in the right hand and *f* in the left hand. Measure 71 has *p* in both hands. Measure 72 features *f sosten.* and *sosten.* markings in the right hand, and *cresc. -* and *f* in the left hand. A *dim.* marking is also present in the right hand.

73

73

*p a tempo*

This system contains measures 73, 74, and 75. Measure 73 begins with a *p a tempo* marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.



76

*cresc. -*

*cresc. -*

Musical score for measures 76-78. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one sharp (F#). Measure 76 starts with a treble staff melodic line and a grand staff accompaniment. Measure 77 continues the melodic line with a *cresc. -* marking. Measure 78 concludes the system with a *cresc. -* marking.

79

*ff*

*sf*

*molto p con espress.*

Musical score for measures 79-81. The system consists of three staves. Measure 79 begins with a *ff* dynamic in the treble staff and a *sf* dynamic in the bass staff. Measure 80 features a *sf* dynamic in the bass staff. Measure 81 ends with a *molto p con espress.* marking.

82

*p*

*p*

Musical score for measures 82-86. The system consists of three staves. Measure 82 starts with a *p* dynamic in the treble staff. Measure 83 has a *p* dynamic in the bass staff. Measure 84 has a *p* dynamic in the bass staff. Measure 85 has a *p* dynamic in the bass staff. Measure 86 has a *p* dynamic in the bass staff.

87

*p*

*cresc.*

*cresc. -*

*f*

Musical score for measures 87-90. The system consists of three staves. Measure 87 starts with a *p* dynamic in the treble staff. Measure 88 has a *cresc.* marking in the treble staff. Measure 89 has a *cresc. -* marking in the bass staff. Measure 90 ends with a *f* dynamic in the bass staff.

91

*p*

*smorz.*

*dim.*

*rallent.*

*pp*

Musical score for measures 91-94. The system consists of three staves. Measure 91 starts with a *p* dynamic in the bass staff. Measure 92 has a *smorz.* marking in the treble staff. Measure 93 has a *dim.* marking in the treble staff. Measure 94 ends with a *rallent.* marking in the treble staff and a *pp* dynamic in the bass staff.

# HUMORESJK.

Op.19. N<sup>o</sup> 2.**Allegro con spirito.**

VIOLIN.

PIANO.

The musical score is written for Violin and Piano in 2/4 time. The key signature has one sharp (F#). The tempo is marked 'Allegro con spirito'. The score is divided into four systems. The first system shows the beginning of the piece with a violin line starting with a forte dynamic and a piano accompaniment. The second system starts at measure 8, featuring a piano dynamic. The third system starts at measure 19, including trills in the violin part. The fourth system starts at measure 26, showing a more active violin line. Dynamics range from forte (f) to piano (p).

33

*mf* *cresc.* *ritard.*

40

*a tempo* *pp* *a tempo* *pp*

50

*p* *cresc.* *mf* *pp*

59

*f* *sf* *sempre f*

66

*poco meno mosso* *dolce grazioso* *poco meno mosso* *dolce grazioso*

73

78

**Tempo I.**

83

88

93

99

*arco*

*p*

*mf*

*f*

*p*

108

*cresc.*

*tr*

*p*

*f*

115

*meno mosso*

*p*

123

*cresc.*

*meno mosso*

129

*p*

*mf*

*cresc.*

*p*

*cresc.*

Tempo I.

134

*f* *dim.* *p*

140

*cresc.* *p*

145

*f* *p*

150

*cresc. molto* *f* *cresc.*

155

*p* *cresc.* *pizz* *cresc.* *f*

163

arco

*p* *p* *f*

171

*p* *cresc.* *tr* *ff tr* *sf*

178

*pp* *pp*

185

*p* *p*

190

*cresc.* *f* *cresc.* *f*

195

*f sf sempre*

*f p cresc. f*

202

*p*

*p f*

211

*tr cresc.*

*p cresc.*

219

*f sf sempre f*

228

**Andante.**

*p*

*ritard.*

**Presto.**

*f cresc. ff*

*ritard.*

*p 3 cresc. ff*



# ROMANCE.

VIOLIN.

Op.19.Nº1.

Andante cantabile.

VIOLIN.

45 *con portamento*  
4<sup>a</sup> corde *4<sup>a</sup> corde*  
*ff* *ff*

49 *sotto voce*  
*f* *p*

51

53 *cresc.* *in tempo*

56 *Tempo I.* *rallent.* *p*  
2<sup>da</sup> corde

61 *cresc.* *f* *p*

66 *2<sup>da</sup> corde* *cresc.* *f* *p*

71 *sosten.* *f* *p*

77 *cresc.* *ff* *sf* *molto p con espress.*

82 *p* *p* *cresc.*

88 *f* *dim.* *pp*  
*e rallent.*

# HUMORESK.

VIOLIN.

Op.19. N<sup>o</sup> 2.

*Allegro con spirito.*

Musical score for Violin, Op. 19, No. 2, Humoresk. The score is in 2/4 time and consists of nine staves of music. It features various dynamics (*sf*, *sempre sf*, *p*, *mf*, *pp*), trills (*tr*), and performance markings like *ritard.*, *a tempo*, and *cresc.*. The piece ends with a double bar line and a key signature change to two sharps.

VIOLIN.

66 *poco meno mosso*  
*dolce grazioso*

Musical staff 66-71: Treble clef, key signature of three sharps (F#, C#, G#). The music consists of a series of eighth and sixteenth notes, mostly beamed together, with some slurs and accents. The tempo is marked 'poco meno mosso' and the character 'dolce grazioso'.

72

Musical staff 72-78: Continuation of the previous staff, featuring similar rhythmic patterns and slurs.

79 *Tempo I.*  
*mf*

Musical staff 79-85: The tempo changes to 'Tempo I.' and the dynamic is marked 'mf'. The music continues with eighth and sixteenth notes.

86 *p* *cresc.*

Musical staff 86-93: The dynamic is marked 'p' and 'cresc.'. The music features slurs and accents.

94 *f pizz.* *arco* *p*

Musical staff 94-101: The dynamic is marked 'f pizz.' and 'arco p'. The music includes first finger (1) and seventh finger (7) markings.

102 *mf*

Musical staff 102-115: The dynamic is marked 'mf'. The music features triplets (3) and fourth finger (4) markings.

116 *f* *meno mosso* *p*

Musical staff 116-124: The dynamic is marked 'f' and 'meno mosso p'. The tempo is 'meno mosso'.

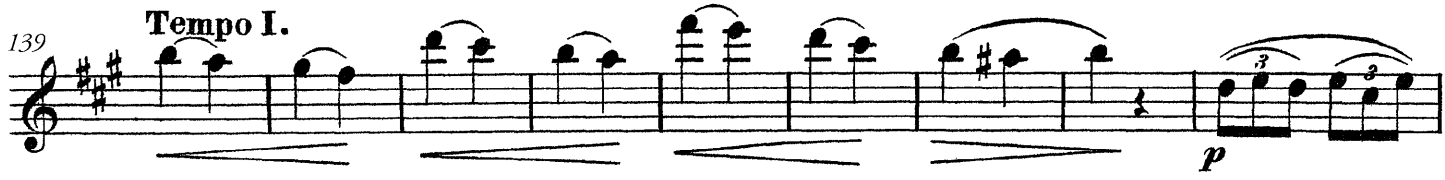
125 *p*

Musical staff 125-131: The dynamic is marked 'p'. The music continues with eighth and sixteenth notes.

132 *cresc.* *f*

Musical staff 132-138: The dynamic is marked 'cresc.' and 'f'. The music includes triplets (3) and a zero (0) marking.

139 *Tempo I.* *p*

Musical staff 139-145: The tempo changes to 'Tempo I.' and the dynamic is marked 'p'. The music includes triplets (3) and a zero (0) marking.

VIOLIN.

6

148 *cresc.* arco

153 *f* *p* *cresc.* *f* pizz. arco

166 *p* *pp* arco

180 *p* *pp*

185 *p*

191 *cresc.* *f* *sf sempref*

197 *p*

206 *f* tr

217 *cresc.* *sf* *sempref*

224 *p* *f* *cresc.* *ff* Andante. ritard. Presto.

# 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 verkat 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

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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 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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*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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