



BROR BECKMAN

1866-1929

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Vier Humoresken

för piano

*Four Humoresques*

*for piano*

Opus 13c

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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# Vier Humoresken in Form einer Suite.

## I. Präludium.

Bror Beckman, Op. 13♣\*)

Andante con moto ed energico. ♩ = 80.

Klavier.

\*) Diese Humoresken sind vom Komponisten nach seiner Harmonium-Suite (Op. 13.) für Klavier bearbeitet.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment. Dynamics include *f* (forte) at the beginning and *p* (piano) at the end. The instruction *molto marcato ff* is placed above the right hand in the latter part of the system.

Second system of the piano score. The right hand has a more melodic line with slurs. The left hand continues with a rhythmic accompaniment. Dynamics include *p* (piano) at the start. The instruction *hervortretend* is written below the left hand.

Third system of the piano score. Both hands feature dense, rhythmic passages with many beamed notes and slurs.

Fourth system of the piano score. The right hand has a melodic line with some rests, while the left hand has a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Fifth system of the piano score. The right hand has a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment. Dynamics include *f* (forte).

Sixth system of the piano score. The right hand has a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment. Dynamics include *molto marcato ff* (very marked fortissimo) and *p* (piano).

## II. Burlesca.

Bror Beckman.

Allegretto giocoso.  $\text{♩} = 92$ .

The score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The tempo is marked 'Allegretto giocoso' with a quarter note equal to 92 beats. The dynamics range from forte (f) to piano (p). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations like slurs and accents.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note figures. Dynamic markings include *mf* and *f*.

Second system of a piano score. It includes a repeat sign and a key signature change to two flats. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamic markings include *ff* and *p*. A time signature change to 9/8 is indicated.

Third system of a piano score. The right hand continues with a melodic line featuring slurs and accents. The left hand has a bass line with slurs. A dynamic marking of *mf* is present.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. A dynamic marking of *p* is present.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. A dynamic marking of *mf* is present.

First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 2/4. Dynamics: *p*. The system contains two staves with complex melodic and harmonic lines.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 2/4. Dynamics: *f*. The system contains two staves with complex melodic and harmonic lines.

Third system of musical notation. Treble clef, bass clef. Key signature: two sharps (D major). Time signature: 2/4. Tempo marking: **Tempo I.** Dynamics: *p*, *f*, *ff*, *f*. The system contains two staves with complex melodic and harmonic lines.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two sharps (D major). Time signature: 2/4. Dynamics: *p*, *f*, *p*. The system contains two staves with complex melodic and harmonic lines.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two sharps (D major). Time signature: 2/4. Dynamics: *f*. The system contains two staves with complex melodic and harmonic lines.



The first system of music consists of two staves. The upper staff contains a melodic line with eighth-note patterns, marked with piano (*p*) and forte (*f*) dynamics. The lower staff provides a harmonic accompaniment with chords and eighth-note figures, also marked with *p* and *f*. The key signature has two sharps (F# and C#).

The second system continues the piece. The upper staff features a melodic line with some rests and slurs, marked with piano (*p*). The lower staff has a steady accompaniment of eighth notes, also marked with *p*. The key signature remains two sharps.

The third system shows a melodic line in the upper staff with slurs and some chromatic movement, marked with mezzo-forte (*mf*). The lower staff continues with eighth-note accompaniment, also marked with *mf*. The key signature is two sharps.

The fourth system features a melodic line in the upper staff with slurs and accents, marked with forte (*f*). The lower staff has eighth-note accompaniment, also marked with *f*. The key signature is two sharps.

The fifth system concludes the piece. It begins with a melodic line in the upper staff marked *ff* (fortissimo). The tempo changes to *Lento.* (Lento). The lower staff has a melodic line marked *mf* (mezzo-forte). The system ends with a melodic line in the upper staff marked *p* (piano). The key signature is two sharps.

## III. Sarabande.

(Canon.)

Bror Beckman.

Andantino.

*p*

*mf*

*pp*

*f*

*p*

First system of musical notation. The treble clef staff contains a melodic line with a slur and a *p* dynamic marking. The bass clef staff contains a rhythmic accompaniment with a slur and a *p.* dynamic marking. The system spans four measures.

Second system of musical notation. The treble clef staff continues the melodic line with a slur and a *p.* dynamic marking. The bass clef staff continues the accompaniment with a slur and a *p.* dynamic marking. The system spans four measures.

Third system of musical notation. The treble clef staff continues the melodic line with a slur and a *p.* dynamic marking. The bass clef staff continues the accompaniment with a slur and a *p.* dynamic marking. The system spans four measures.

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur and a *p* dynamic marking. The bass clef staff continues the accompaniment with a slur and a *p.* dynamic marking. The system spans four measures.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur and a *pp* dynamic marking. The bass clef staff continues the accompaniment with a slur and a *pp* dynamic marking. The system spans four measures. The final measure includes the instruction *8va* above the staff and *ped.* below the staff.

## IV. Fuga.

Bror Beckman.

Allegro moderato. ♩ = 99.

The musical score consists of six systems, each with a piano (right) and bass (left) staff. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a quarter note equal to 99 beats per minute. The score begins with a forte (*f*) dynamic in the piano staff. The first system shows the piano staff with a melodic line and the bass staff with a rhythmic accompaniment. The second system features a piano (*p*) dynamic in the bass staff. The third system returns to a forte (*f*) dynamic in the piano staff. The fourth system features a piano (*p*) dynamic in the bass staff. The fifth system continues with a piano (*p*) dynamic in the bass staff. The sixth system features a forte (*f*) dynamic in the piano staff and a piano (*p*) dynamic in the bass staff. The score is characterized by intricate melodic lines and complex rhythmic patterns.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The piece begins with a treble clef and a key signature of two sharps. The first measure contains a treble clef, a key signature of two sharps, and a quarter rest. The second measure starts with a dynamic marking of *f* (forte) and continues with a series of eighth and sixteenth notes in both hands.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a dynamic marking of *p* (piano) in the first measure, followed by a series of eighth and sixteenth notes in both hands.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a dynamic marking of *f* (forte) in the first measure, followed by a series of eighth and sixteenth notes in both hands.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a dynamic marking of *p* (piano) in the first measure, followed by a series of eighth and sixteenth notes in both hands. A dynamic marking of *f* (forte) appears in the second measure.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a dynamic marking of *p* (piano) in the first measure, followed by a series of eighth and sixteenth notes in both hands.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a dynamic marking of *con* (conforto) in the first measure, followed by a series of eighth and sixteenth notes in both hands. The system concludes with a double bar line and a dynamic marking of *ff* (fortissimo).

8<sup>va</sup> ad lib.

loco

poco lento

ritard.

sempre ff

5

Tempo I.

ff

Lento.

ritard.

# Bror Beckman

Bror Beckman (1866–1929) är en i raden av personer som utfört en mångsidig insats i svenskt musikliv, där kompositionsarbete utgjort en del. Bror Beckman hade en framgångsrik karriär som administratör i musiklivets mitt, men hann därutöver skriva musik. Hans tonspråk är lyriskt och formsäkert, inte de stora gesternas nationalromantik som präglar musiken hos flera av hans samtida kolleger.

Bror Beckman fick en uppväxt i musikens tecken. Fadern var militär musikanföreläsare, musiklektör och tonsättare, farfadern präst och hymnolog. Starten på hans egen bana i musiken innebar arbete i Julius Bagges musikhandel, parallellt med studier i kontrapunkt och komposition för Johan Lindegren 1885–90. Under en tid var han både tjänsteman på ett försäkringsbolag och lärare i harmonilära vid Sigrid Carlheim-Gyllenskölds musikinstitut. Tack vare ett tonsättarstipendium kunde han vistas i Berlin för fördjupade musikstudier 1894. Under en följd av år gav han privatlektioner i musikämnen.

1909 blev han kamrer vid Kungl. Musikaliska akademien, för att året därpå utnämns till Musik konservatoriets direktör, en post som han hade till sin bortgång. I den rollen gjorde han bestående insatser: införde bland annat en dirigentklass och undervisning i Jaques-Dalcroze-metoden.

Bror Beckmans komponerande kom inte oväntat på undantag, när hans administrativa talanger alltmer togs i anspråk. Men detta var å andra sidan före den reglerade upphovsrättens tid, då praktiskt taget ingen kunde försörja sig enbart som tonsättare. Merparten av Beckmans musikaliska verk stammar därför från yngre år.

I hans oeuvre är verk i större former ovanliga: en symfoni (F-dur, 1895, uruppförd 1902), den symfoniska dikten *Om lyckan* (utgiven av Musikaliska konstföreningen 1904) samt *Flodsånger* och *Gambla gäst* för röst och orkester (båda 1897). Kammarmusik, i första hand pianostycken, och sånger för röst och piano dominerar hans ändå relativt omfattande produktion. Mest spelade verket är en violinsonat (1891, utgiven av Musikaliska konstföreningen 1893).

En speciell ingrediens är hans många kompositioner för orgelharmonium, ett instrument som intresserade Beckman så mycket att han också skrev en introducerande bok (1907).

Bror Beckman invaldes som ledamot nr 516 i Kungl. Musikaliska akademien den 28 april 1904.

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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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# Bror Beckman

Bror Beckman (1866–1929) belongs to a succession of manifold contributors to Swedish music for whom composing was just one of several activities. He had a successful administrative career at the centre of Swedish music, but still found time for composing. His tonal language is lyrical and comes with a confident grasp of form. Not for him the grandiloquent national Romanticism which informs the work of several contemporaries.

Beckman had a musical upbringing. His father was a director of music, music teacher and composer, his paternal grandfather a priest and hymnologist. The musical career started in Julius Bagge's music store, concurrently with counterpoint and composition studies under Johan Lindegren (1885–90). At one point he combined an insurance clerkship with teaching harmony at Sigrid Carlheim-Gyllenskiöld's Music Institute. A composer fellowship in 1894 enabled him to pursue advanced music studies in Berlin. For a number of years he gave private lessons in musical subjects.

In 1909 he became Treasurer to the Royal Swedish Academy of Music, and the following year he was made Director of the Conservatory, remaining so until his death. He took a number of lasting initiatives in this capacity, such as introducing a conducting class and instruction in the Jacques Dalcroze method.

Not surprisingly, with progressively greater demands being made on his administrative talents, Bror Beckman's composing was relegated to the back burner. But on the other hand, this being before the advent of statutory copyright, hardly anyone in those days could make a living solely as a composer. Most of Beckman's compositions, consequently, date from early years.

Large-scale forms are few and far between in his compositions, but we do have a symphony (F major, 1895, premiered in 1902), the symphonic poem *Om lyckan* (published by the Swedish Art Music Society, 1904) and *Flodsånger* and *Gambla gäst* for voice and orchestra (both 1897). Chamber music, primarily piano pieces, and songs for solo singer and piano dominate what is in fact a relatively copious output. His most-played work is a violin sonata (1891, published in 1893 by the Swedish Art Music Society).

One curious element is his many compositions for the harmonium, an instrument he was so taken with that he wrote an introductory book about it (1907).

Bror Beckman became member no. 516 of the Royal Swedish Academy of Music on 28 April 1904.

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*Trans. Roger Tanner*

## 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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