



ELFRIDA ANDRÉE

1841-1929

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Fem smärre tonbilder  
för piano

*Five minor tone images  
for piano*

Opus 7

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.

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## Fem smärre tonbilder

Elfrida Andréé, Op. 7.

**I.** *Larghetto.*

*pp* *mf* *rit.*

*a tempo* *pp* *mf* *rit.*

*p a tempo* *cresc.* *rit.* *f* *pp* *f* *pp*

*mf* *p* *pp* *pp*

Andante.

II.

Musical score for measures 1-3. Treble clef, bass clef, 12/8 time signature. Dynamics include *p* and *Leg.*

Musical score for measures 4-6. Treble clef, bass clef, 12/8 time signature. Dynamics include *pp* and *mf*.

Musical score for measures 7-9. Treble clef, bass clef, 12/8 time signature. Dynamics include *p*, *pp*, *string. cresc.*, and *mf*.

Musical score for measures 10-13. Treble clef, bass clef, 12/8 time signature. Dynamics include *rit.*, *mf a tempo*, and *Leg.*

Musical score for measures 14-17. Treble clef, bass clef, 6/8 and 12/8 time signatures. Dynamics include *Pritardando*, *stringendo*, *a tempo*, *pp*, and *p*.



Allegro moderato.

III.

*p*

Musical notation for measures 4-5. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with chords and eighth notes. A dynamic marking of *p* (piano) is present.

5

*mf*

Musical notation for measures 6-9. The system continues the grand staff from the previous system. The melody in the treble clef continues with eighth and sixteenth notes. The bass line features chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present.

10

Musical notation for measures 10-14. The system continues the grand staff. The melody in the treble clef features eighth and sixteenth notes. The bass line features chords and eighth notes.

15

*rit.*

*a tempo*

*p*

Musical notation for measures 15-19. The system continues the grand staff. The tempo marking changes from *Allegro moderato* to *rit.* (ritardando) at measure 15, then returns to *a tempo* at measure 16. A dynamic marking of *p* (piano) is present at measure 16. The melody in the treble clef features eighth and sixteenth notes.

20

Musical notation for measures 20-24. The system continues the grand staff. The melody in the treble clef features eighth and sixteenth notes. The bass line features chords and eighth notes.



25

pp p

Musical score for measures 25-29. The piece is in a minor key. Measures 25-26 feature a *pp* dynamic. Measures 27-28 feature a *p* dynamic. The music consists of a melodic line in the right hand and a supporting bass line in the left hand.

30

p mf crescendo do

Musical score for measures 30-34. Measures 30-31 feature a *p* dynamic. Measures 32-34 feature a *mf* dynamic with a *crescendo* marking. The word *do* is written above the final measure. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

35

f p

Musical score for measures 35-40. Measures 35-36 feature a *f* dynamic. Measures 37-40 feature a *p* dynamic. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

41

p

Musical score for measures 41-44. The piece features a *p* dynamic throughout. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

45

cresc. f p ritenuto mf a tempo

Musical score for measures 45-49. Measures 45-46 feature a *cresc.* marking. Measures 47-48 feature a *f* dynamic. Measures 49 features a *p* dynamic with a *ritenuto* marking. The piece concludes with a *mf a tempo* marking. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Andante.

IV.

*p* *mf*

5

*pp*

12

*f* *ritard.* *p*

V.

Lento.

*p* Red. \* Red. \*

7

*pp* *ral.* *len.* *tando* *morendo* *Fine.*



## Elfrida Andrée

Elfrida Andrée omtalas alltid som pionjär, fastän hon inte alls var landets första kvinnliga tonsättare. Men hon var Sveriges första kvinna att erövra organistexamen, dessutom första kvinna att få en organisttjänst – och att kunna ta telegrafistexamen. Elfrida Andrée var också pionjär bland kvinnliga tonsättare genom att ägna sig åt större former såsom orkesterverk och opera.

Elfrida Andrée föddes 1841 i Visby. Familjen var politiskt liberal, vilket gav de båda döttrarna möjligheter till studier och yrkesliv utanför den dåtida konventionen. Den något äldre system Fredrika (gift Stenhammar) blev en framgångsrik operasångerska. 1855 flyttade Elfrida Andrée till Stockholm, där hon studerade orgel och sång. 1857 kunde hon med dispens avlägga organistexamen vid Musikkonservatoriet som ännu inte tillät kvinnor att gå utbildningen. Vid konservatoriet studerade hon något senare komposition för Ludvig Norman.

Tack vare en lagändring kunde hon 1861 erbjudas tjänst som organist i Finska kyrkan i Stockholm. Samma år påbörjade hon – på faderns förslag – en utbildning till telegrafist och kunde efter en annan lagändring få arbete inom Telegrafverket 1865.

1866 utnämndes Elfrida Andrée till domkyrkoorganist i Göteborg, landets första kvinnliga innehavare av en sådan tjänst och då bara möjlig i det liberalt präglade Göteborg. Parallellt med tjänstgöringen i kyrkan komponerade hon och förkovrade sig också som tonsättare under flera utlandsresor. Hennes kapacitet räckte dessutom till att driva en egen musikskola och att från 1897 leda så kallade folkkonserter som ordnades av Göteborgs Arbetareinstitut. Hon avled i Göteborg 1929.

Elfrida Andrées verksamhet som tonsättare kan enligt hennes livsskildrare Eva Öhrström delas in i tre perioder. Under sina år i Stockholm skrev hon stort anlagda kammarmusikverk samt en uvertyr för orkester, självständigt utformade, men med tydlig inspiration från förebilder som Beethoven, Mendelssohn och Schubert. I Göteborg utvidgade hon sitt register genom att skriva sånger, pianomusik men också flera verk för orkester. Intresset för kammarmusik behöll hon hela tiden, liksom huvuddragen i sin kompositionsstil. Från 1890 inträdde en förändring som i första hand innebar en stilistisk inkludering av både tyska och franska impulser. Hennes största satsning var operan *Frithiofs saga* (1895) med ett libretto av Selma Lagerlöf, komponerad med närhet till Wagners musikdramatiska tänkande.

## 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 företagits utan kommentar.

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# Elfrida Andrée

Elfrida Andrée has often been spoken of as a pioneer, although in reality she was not Sweden's first female composer. However, she was the first woman in Sweden to earn a degree in organ performance – in addition to being the first woman to be employed as an organist and as a telegraphist. Elfrida Andrée was also a pioneer among Swedish women composers for writing works for large ensemble formats such as orchestral works and opera.

Elfrida Andrée was born in Visby, Sweden, in 1841. Her family was politically liberal, which meant that it was possible for both daughters to study outside of the conventions of the times. Her somewhat older sister, Fredrika (Stenhammar by marriage) became a successful opera singer. Elfrida Andrée moved to Stockholm in 1855, where she studied organ and voice. In 1857 she completed, as an extramural student, a diploma in organ performance at the Royal Conservatory of Music, since at the time women were not permitted to participate in the degree programme. Later, she studied composition with Ludvig Norman at the conservatory.

Fortunately, after a change in the law in 1861, she was offered a position as organist at the Finnish Church in Stockholm. That same year, at her father's suggestion, she also began studying to be a telegraph operator. After another change in the law, in 1865 she began work as a telegraphist at the state-run telegraph service.

In 1866, Elfrida Andrée was promoted to church organist at the Gothenburg Cathedral: the first woman to acquire such a position, which was only possible in the politically liberal city of Gothenburg. In addition to her work at the church, she composed, developing her technique through several trips abroad. She continued to widen her scope, operating her own music school and from 1897, conducting popular concerts arranged by the Gothenburg Worker's Institute. She died in Gothenburg in 1929.

According to her biographer, Eva Öhrström, Elfrida Andrée's career as a composer can be divided into three periods. First, in Stockholm, she wrote several chamber music works in addition to an overture for orchestra – independent in form, but modelled after classical composers such as Beethoven, Mendelssohn and Schubert. Then, in Gothenburg she broadened her repertoire by writing songs, piano pieces and several orchestral works. Throughout this time, she kept up her interest in chamber music, maintaining her compositional characteristic traits. The third period began in 1890, when inspired by French and German impulses she began to develop her compositional style. Her grandest project was the opera *Fritiofs Saga* (1895) with a libretto by Swedish author Selma Lagerlöf, composed with an affinity to Wagner's musical-dramatic ideals.

## 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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