



HENNING MANKELL

1868–1930

Två pianostycken

för piano

Two Piano Pieces

for piano

Opus 70

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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VISION (PRÉLUDE)

HENNING MANKELL, op. 70. nr. 1

Andante rubato e molto espressivo

PIANO

più mosso

poco string. e cresc.

sempre cresc.

tempo I.

p *p* *rit.* *pp*

più calando *rit.* *p* *pp* *pp* *pp*

pp *pp* *mf* *pp*

rit. *pp* *molto ritard. e cresc.* *pp*

* Eventuellt arpeggio.
 ** Korsförtecknet flyttat från giss1 till aiss1.
 *** Korsförtecknet flyttat från eiss3 till ciss3.

molto quieto

4

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#), and the time signature is 3/4. The top staff contains a melodic line with triplets and a *m.s.* (mezza voce) marking. The grand staff contains accompaniment with chords and triplets. Dynamics include *pp* (pianissimo) and *p* (piano).

Second system of the musical score. It consists of three staves. The key signature and time signature remain the same. The accompaniment features a *rit.* (ritardando) marking. Dynamics include *pp* and *p*. There are some asterisks above notes in the top staff.

Third system of the musical score. It consists of three staves. The key signature and time signature remain the same. The top staff has a *m.s.* marking. Dynamics include *mp* (mezzo-piano), *pp*, and *ppp* (pianississimo).

Fourth system of the musical score. It consists of three staves. The key signature and time signature remain the same. The top staff has a dotted line above it with the number 8. Dynamics include *pp* and *p*. A *rit.* marking is present at the end of the system.

* Korsförtecken infört för f3.

First system of a piano score. It features a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic and includes markings for *pp*, *molto riten.*, and *rit.*. A first ending bracket labeled '8' spans the final measures of the system. The key signature has one sharp (F#).

Second system of the piano score. It continues the grand staff notation. The dynamic marking is *p molto cresc. al*, which transitions to *f* (forte) towards the end of the system. The key signature remains one sharp.

Third system of the piano score, labeled *Cadenza ad libitum*. It features a grand staff with treble and bass clefs. The dynamics range from *f* (forte) to *ppp* (pianississimo), with a *cresc.* (crescendo) marking at the end. The key signature has two sharps (F# and C#).

Fourth system of the piano score. It features a grand staff with treble and bass clefs. The dynamics include *cresc. sempre*, *rit.*, and *ppp*. There are first ending brackets labeled '8' and '3' (triplets) in both staves. The key signature has two sharps.

IMPROVISATA

HENNING MANKELL, op. 70. nr.2

PIANO

Quieto

pp

(rit.)

(a tempo)

3

3

(rit.)

appassionato

(a tempo)

mf

cresc.

3

3

poco con moto, non molto

rit.

mp

cresc.

3

mf

poco accel.

3

3

cresc.

calmato

ritard. poco accel.

p

This system features a piano introduction with a treble clef staff containing eighth-note chords and a bass clef staff with a simple accompaniment. The tempo markings *ritard.* and *poco accel.* are placed above the staff. A dynamic marking of *p* is located in the bass staff.

a tempo (*rit.*)

mf *mp*

This system continues the piece with a treble clef staff showing a melodic line and a bass clef staff with chords. The tempo marking *a tempo* is at the start, and *(rit.)* appears later. Dynamic markings *mf* and *mp* are present in both staves.

a tempo *f* *ritard.* *pp* *pp*

14 8

This system includes a treble clef staff with a melodic line and a bass clef staff with chords. It features a *f* dynamic in the bass staff, followed by *ritard.* and *pp* markings. A slur with the numbers 14 and 8 is placed over a melodic phrase in the treble staff.

mp *cresc.* *f* *ritard.* *pp*

14 8

This system continues with a treble clef staff and a bass clef staff. It includes a *mp* dynamic in the bass staff, followed by *cresc.*, *f*, and *ritard.* markings. A slur with the numbers 14 and 8 is present in the treble staff.

tempo poco con moto *pp*

6

This system features a treble clef staff with a melodic line and a bass clef staff with chords. The tempo marking *tempo poco con moto* is at the top, and a dynamic marking of *pp* is in the bass staff. A slur with the number 6 is placed over a melodic phrase.

This system shows a treble clef staff with a melodic line and a bass clef staff with chords. It continues the musical development of the piece.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note pattern in a major key with sharps. The left hand (bass clef) has a few notes, including a half note chord. Dynamics include *p* in the right hand and *pp* in the left hand.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note chord. Dynamics include *mp* in the right hand.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note chord. Dynamics include *p* in the right hand.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note chord. Dynamics include *p* in the right hand.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note chord. Dynamics include *mf* in the right hand.

Sixth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note chord. Dynamics include *mf* in the right hand.

Seventh system of musical notation. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note chord. Dynamics include *cresc.* in the right hand and *f* in the left hand.

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with eighth notes and includes a triplet of eighth notes.

Second system of musical notation. The right hand has a dense texture of chords. The left hand includes a *ff* dynamic marking and a triplet of eighth notes.

Third system of musical notation. The right hand continues with a complex chordal texture. The left hand features a triplet of eighth notes and a circled '4' marking.

Fourth system of musical notation. The right hand has a dense texture of chords. The left hand plays a bass line with eighth notes.

Fifth system of musical notation. The right hand has a dense texture of chords. The left hand plays a bass line with eighth notes and includes a circled '4' marking.

Sixth system of musical notation. The right hand has a dense texture of chords. The left hand includes a *ff* dynamic marking and a quintuplet of eighth notes.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment. Dynamics include *fff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). A key signature change to two flats is indicated by a double bar line with a key signature symbol.

Second system of the piano score. The right hand continues with a dense texture of beamed notes. The left hand has a more active role with eighth notes. Dynamics include *p* (piano) and *ritard.* (ritardando). The tempo marking *poco calando* is present.

Third system of the piano score. The right hand has a more open texture with some rests. The left hand continues with eighth notes. Dynamics include *p* (piano). The tempo marking *molto rit.* (molto ritardando) is present. The instruction *quieto quasi improvvisato* is written above the staff.

Fourth system of the piano score. The right hand has a dense texture of beamed notes. The left hand has a more active role with eighth notes. Dynamics include *dim.* (diminuendo), *8* (octave), *molto ritard.* (molto ritardando), and *p* (piano). The tempo marking *(rit.)* (ritardando) is present. The instruction *calmato* is written above the staff.

Fifth system of the piano score. The right hand has a dense texture of beamed notes. The left hand has a more active role with eighth notes. Dynamics include *morendo* (morendo). The tempo marking *quasi adagio* is present.

Sixth system of the piano score. The right hand has a dense texture of beamed notes. The left hand has a more active role with eighth notes. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *pp* (pianissimo). The tempo marking *quasi adagio* is present. The instruction *8* (octave) is written above the staff.

Henning Mankell

Henning Mankell växte upp i Härnösand, född där 1868. Hemmet var musikfyllt. Fadern Emil Theodor Mankell arbetade som lärare i teckning och gymnastik, men var därtill en skicklig amatörviolinist. Stadens musiker syntes ofta i hemmet. Med sina båda bröder bildade Henning Mankell en pianotrio.

Trots uppväxten i musikens tecken tvekade han om sin yrkesinriktning. Måleri och författarskap var alternativ. Men det blev en musikbana som inleddes med studier i Stockholm vid Musikkonservatoriet, där han avlade organistexamen 1889 och musikleäro- och kyrkosångarexamen 1891. Efter konservatorieåren tog han lektioner i pianospel för Hilda Thegerström 1892–95 och Lennart Lundberg 1895–99 samt i musikteori för Aron Bergenson.

Direkt efter studierna började han själv att undervisa i piano och harmonilära, vilket skulle komma att bli hans huvudsakliga syssla. Han arbetade också en period som musikkritiker: i *Svenska Morgonbladet* 1899–1907 och därefter en kortare tid i *Stockholms-Tidningen*.

Henning Mankell gifte sig 1905 med Agnes Lindblom som varit hans pianoelev. Han blev kvar i Stockholm livet ut och avled 1930 i sviterna av sin diabetes.

Sitt komponerande inledde Mankell redan under konservatoriestudierna. Merparten av hans produktion har det egna instrumentet i centrum: verk för piano solo (ca 150 stycken), men också kammarmusikverk med piano, till exempel en pianokvintett (1914–15) och en pianotrio (1915). Av verk i större format kan nämnas en pianokonsert (1917).

Länge hade Henning Mankells verk en blygsam plats i konsertrepertoaren. Efter första världskriget blev han mer uppmärksammat som tonsättare. Med den stimulansen stegrades hans kreativitet och stilen blev djärvare – han skrev länge med förebilder i skandinaviska tonsättare som Edvard Grieg och Emil Sjögren. Han tog intryck av fransk impressionistisk musik och inympade drag från den i det senromantiska komponerande som var hans grund.

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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 företagits utan kommentar.

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Henning Mankell

Henning Mankell grew up in Härnösand, where he was born in 1868. His home was full of music. His father, Emil Theodor Mankell, worked as a teacher of both drawing and physical education, but was also a talented amateur violinist. Local musicians often paid visits to their home. Henning Mankell formed a piano trio together with his two brothers.

Despite growing up in a home brimming with music, he hesitated when it was time to make a decision about his choice of career. Painting and authorship were alternate choices. He ended up choosing a path in music, which he started in Stockholm at the Royal Conservatory of Music. There he completed his degree in organ performance in 1889 and degrees in music education and sacred choral music in 1891.

After his years at the conservatory he took piano lessons from Hilda Thegerström 1892–95 and Lennart Lundberg 1895–99, followed by music theory lessons from Aron Bergenson.

Immediately after his studies, he began to teach piano and harmony himself, which would turn out to be his main occupation. He also worked as a music critic for a period of time: at *Svenska Morgonbladet* 1899–1907 and for a short time afterwards at *Stockholms-Tidningen*.

In 1905 Henning Mankell married his piano student, Agnes Lindblom. He lived in Stockholm for the remainder of his life and died in 1930 from complications of diabetes.

Mankell first began composing already during his study years at the conservatory. Most of his production centres around his main instrument: works for solo piano (approximately 150), but also chamber music works with piano, for instance his piano quintet (1914–15) and a piano trio (1915). Works in a larger format include his piano concerto (1917).

Henning Mankell's works held a modest place in the concert repertoire for many years. After World War I he received greater attention as a composer. With this recognition his creativity flourished and his style became more daring – for a long time he wrote under the influence of Scandinavian role models such as Edvard Grieg and Emil Sjögren. He was also swayed by French impressionism, engrafting attributes from this into the late romantic compositional style that was his foundation.

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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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