SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

WILHELM PETERSON-BERGER

1867–1942

Sonat

för violin och piano

Sonata

for violin and 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

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

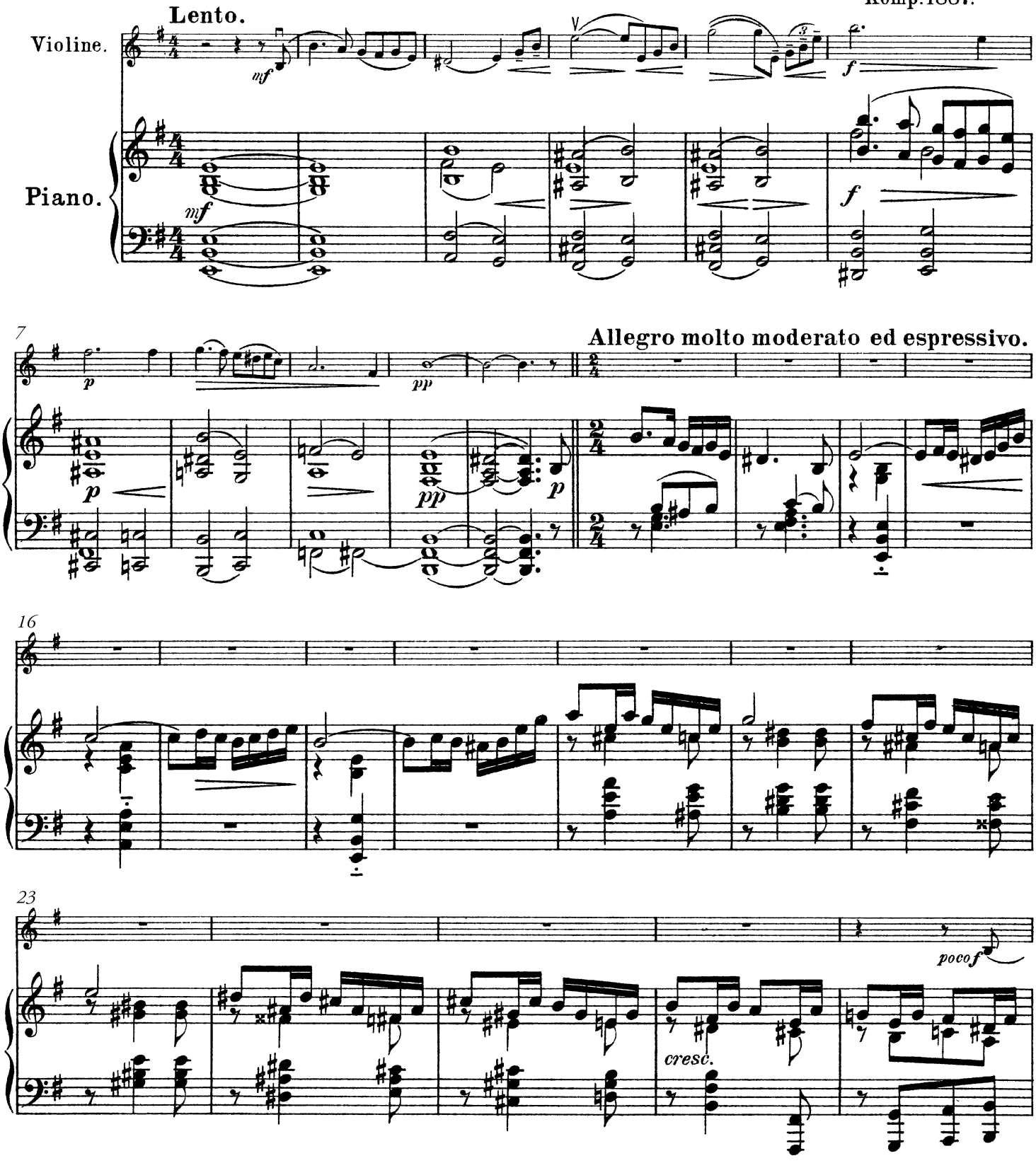
Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 892/Edition no. 892
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-185-6

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

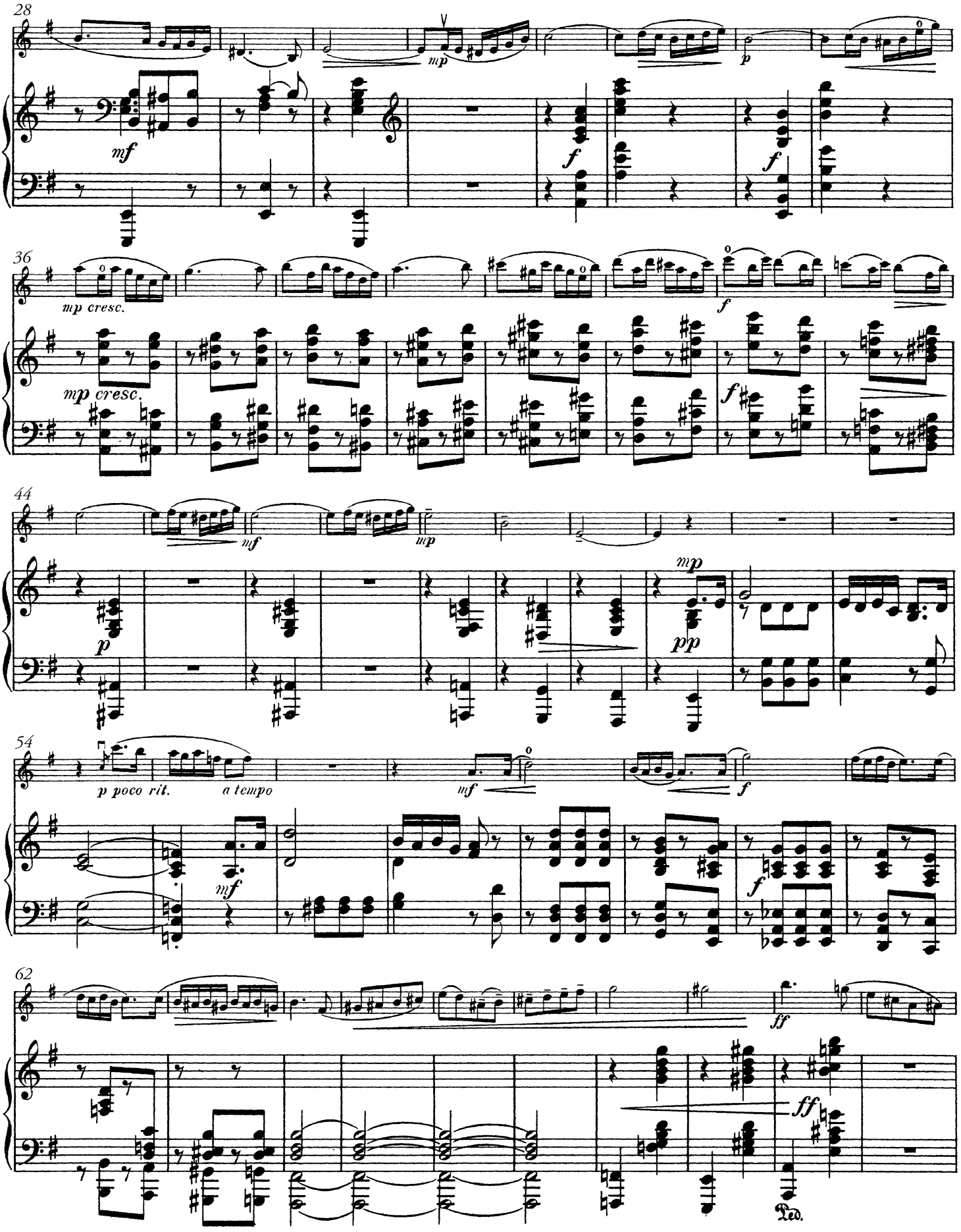
SONATE.

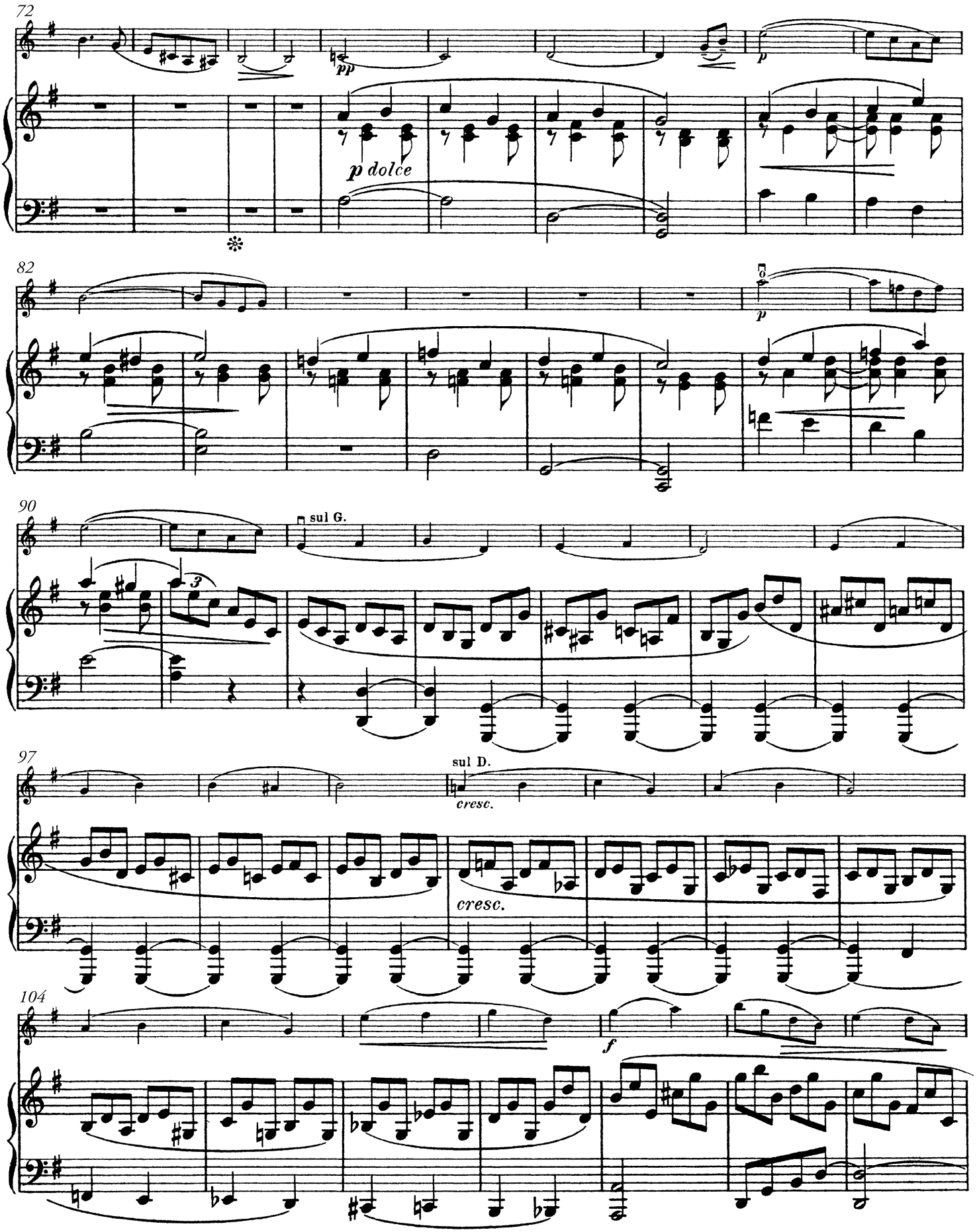
I.

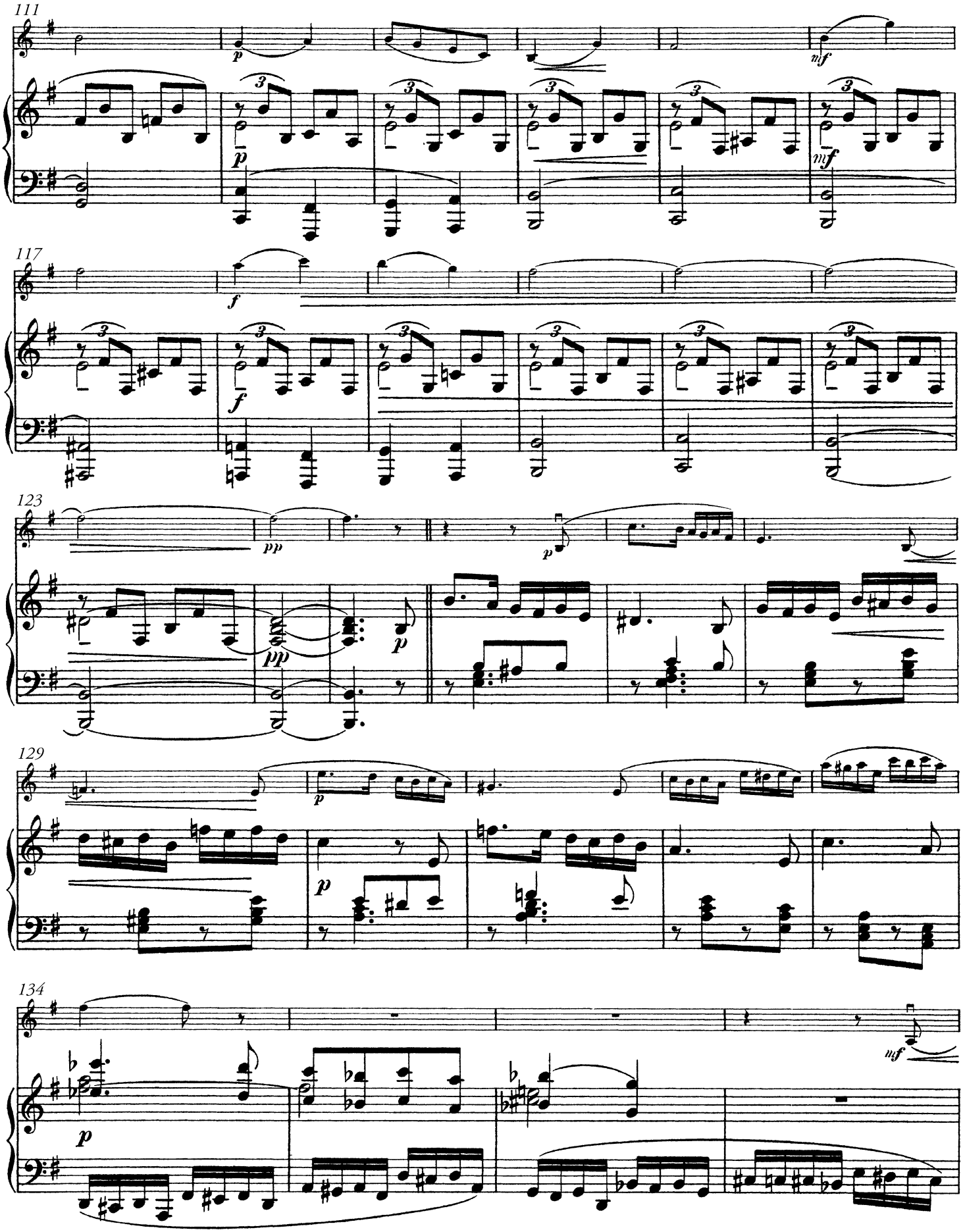
Wilh. Peterson-Berger.
Komp. 1887.

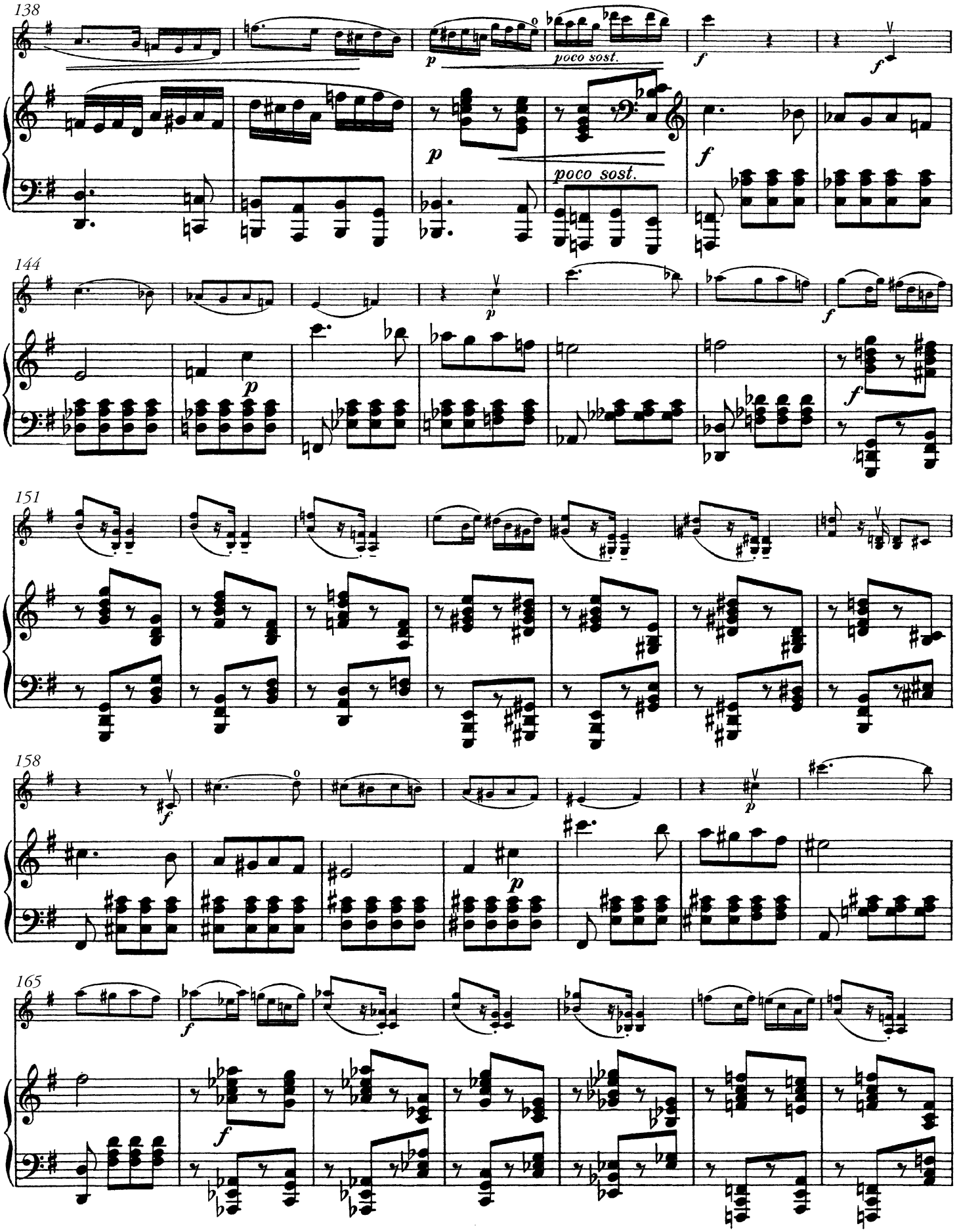


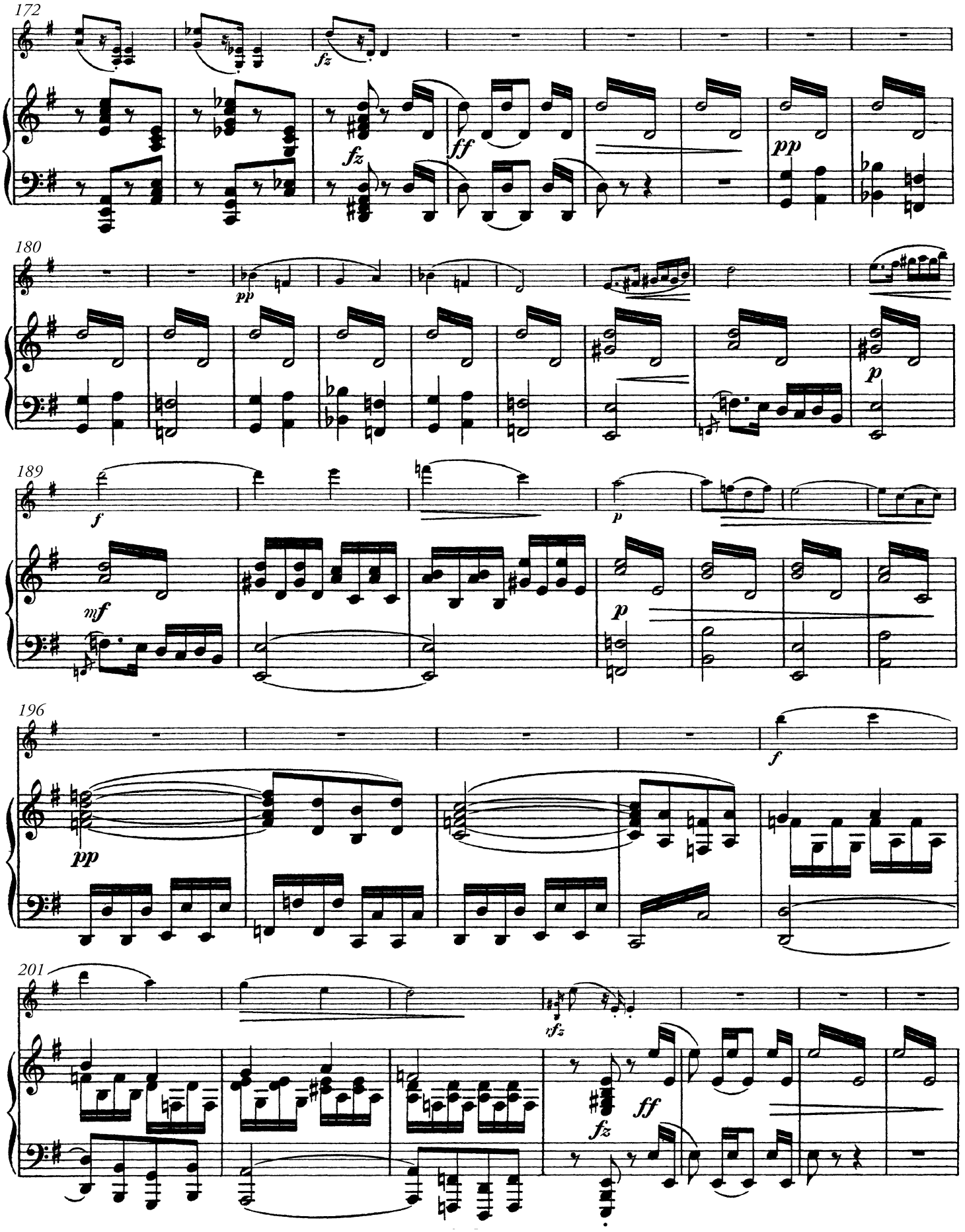
Swedish Musical Heritage, Kungl. Musikaliska akademien, Stockholm 2015. Public domain. www.levandemusikarv.se

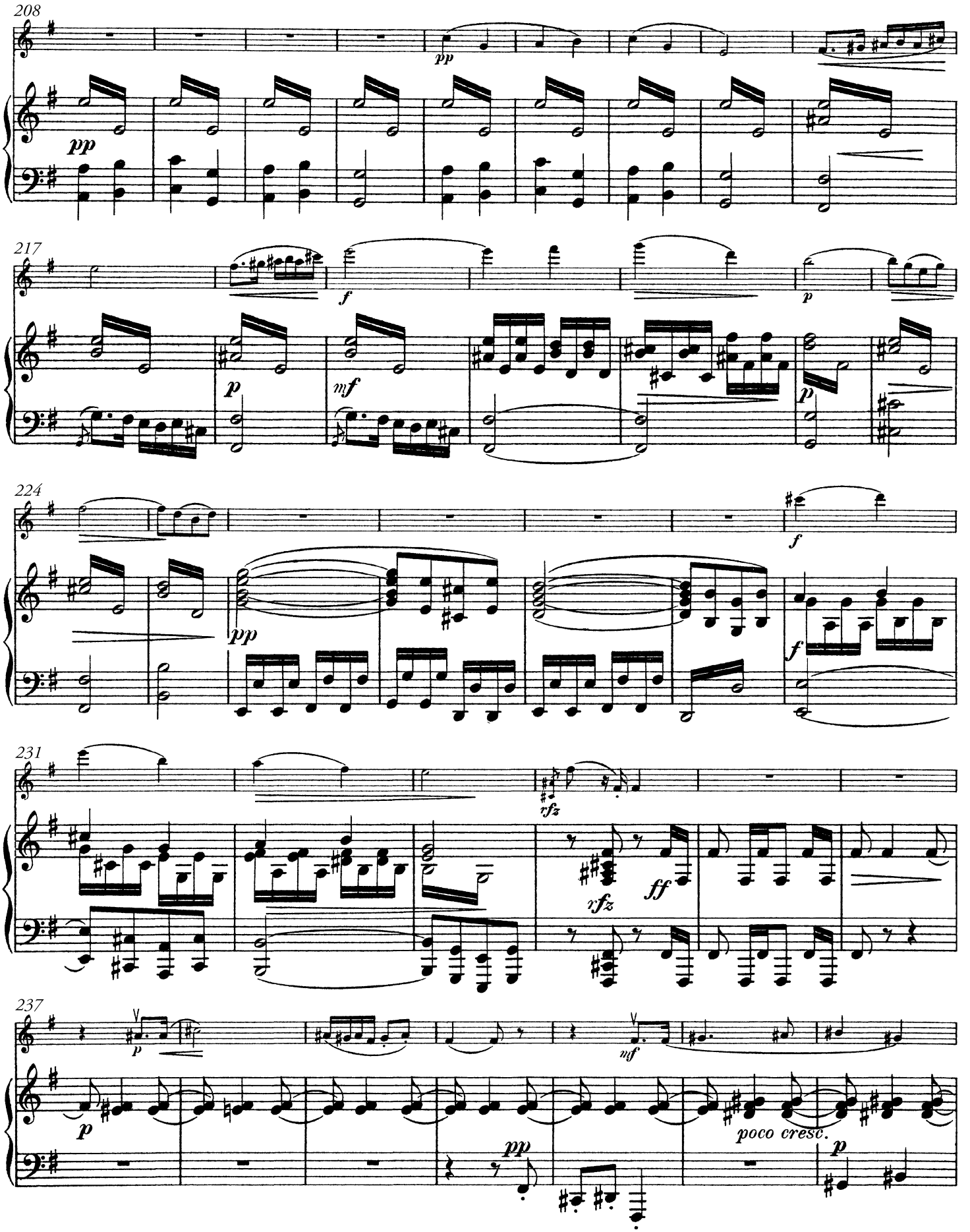

28
mf
mp
p
f
36
mp cresc.
mp cresc.
f
44
mf
mp
p
mp
pp
54
p poco rit.
a tempo
mf
mf
f
f
62
ff
ff
Ped.

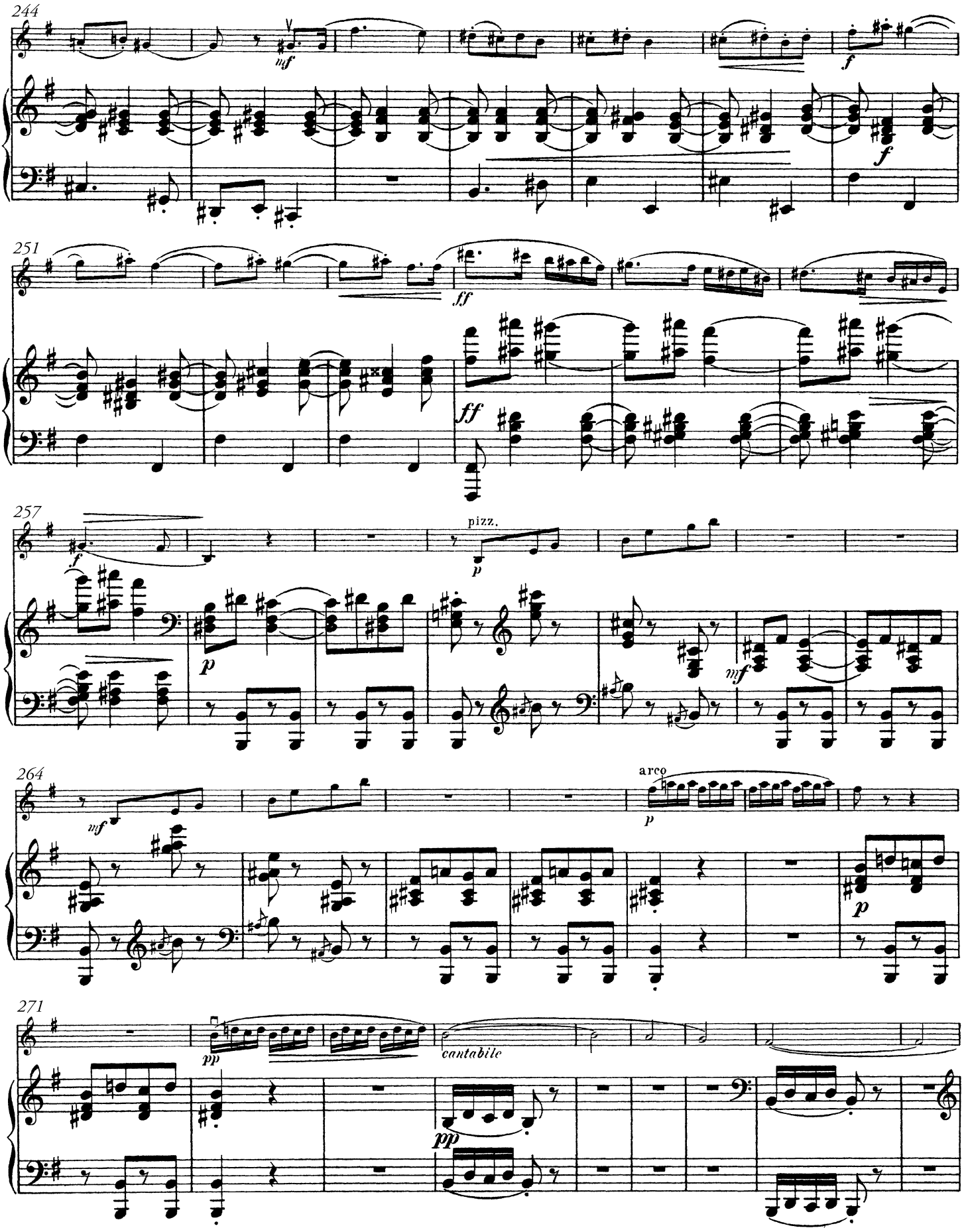

72
pp
p
p dolce
82
p
90
sul G.
97
sul D.
cresc.
cresc.
104
f

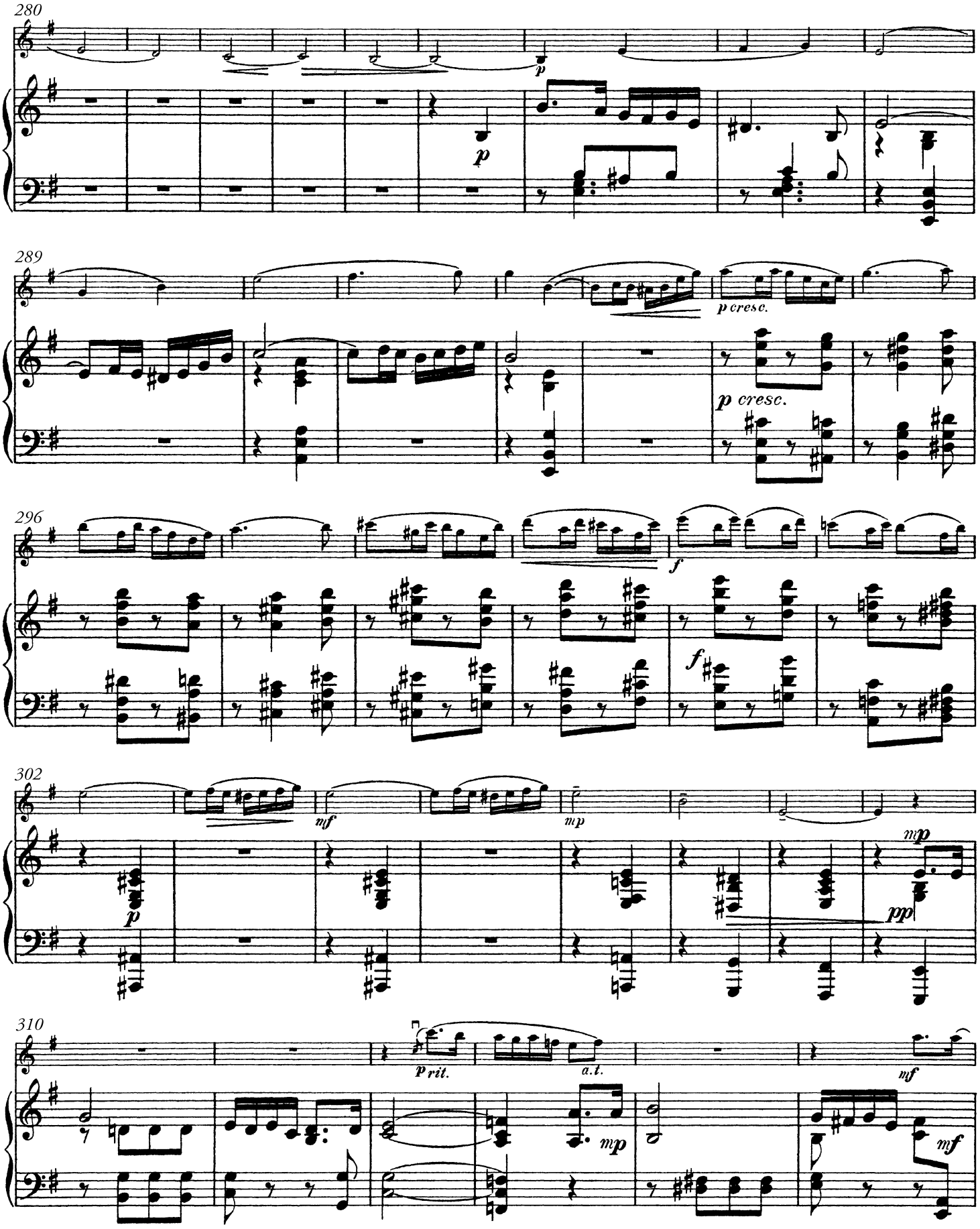

111
117
123
129
134

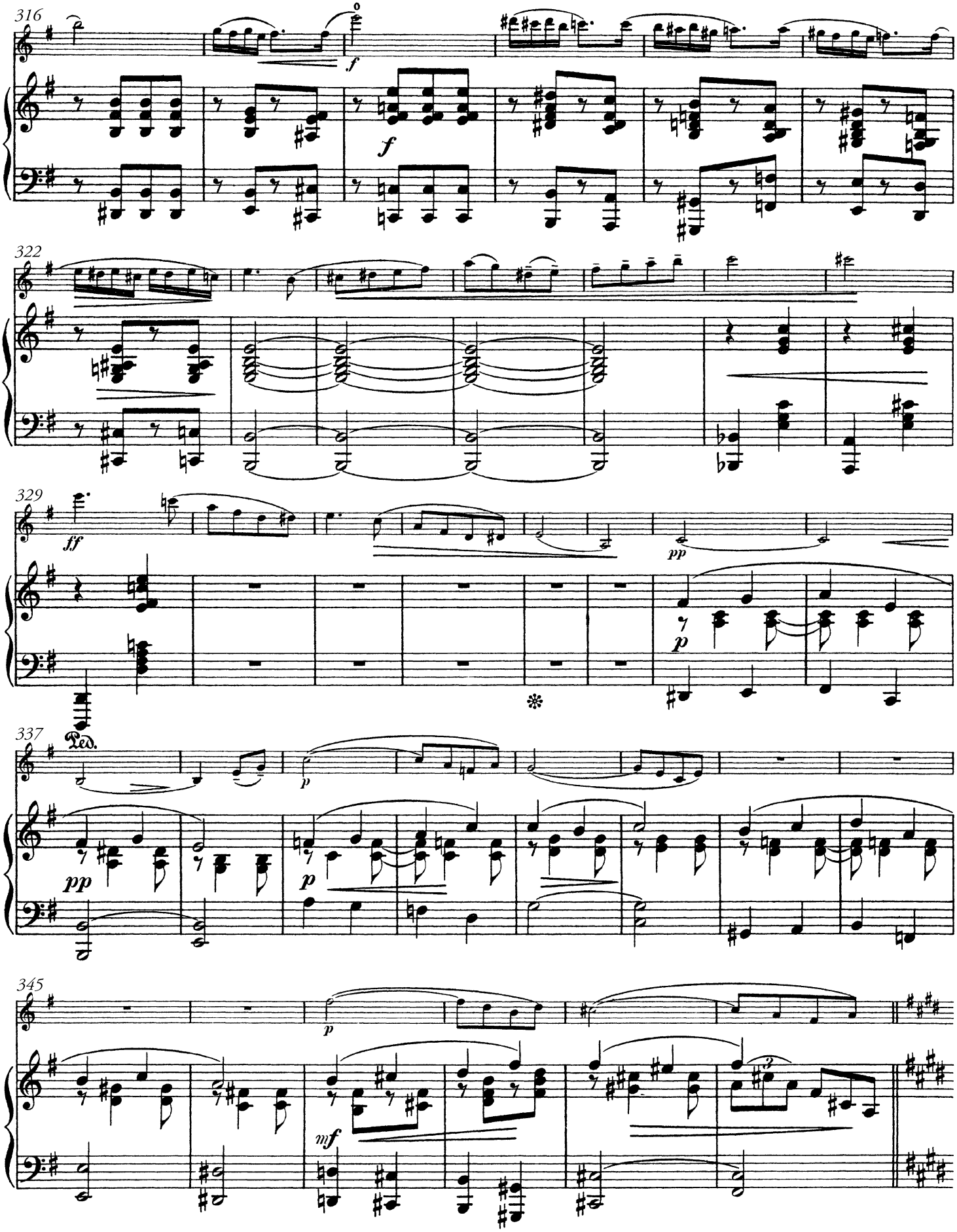

138
poco sost.
poco sost.
144
151
158
165

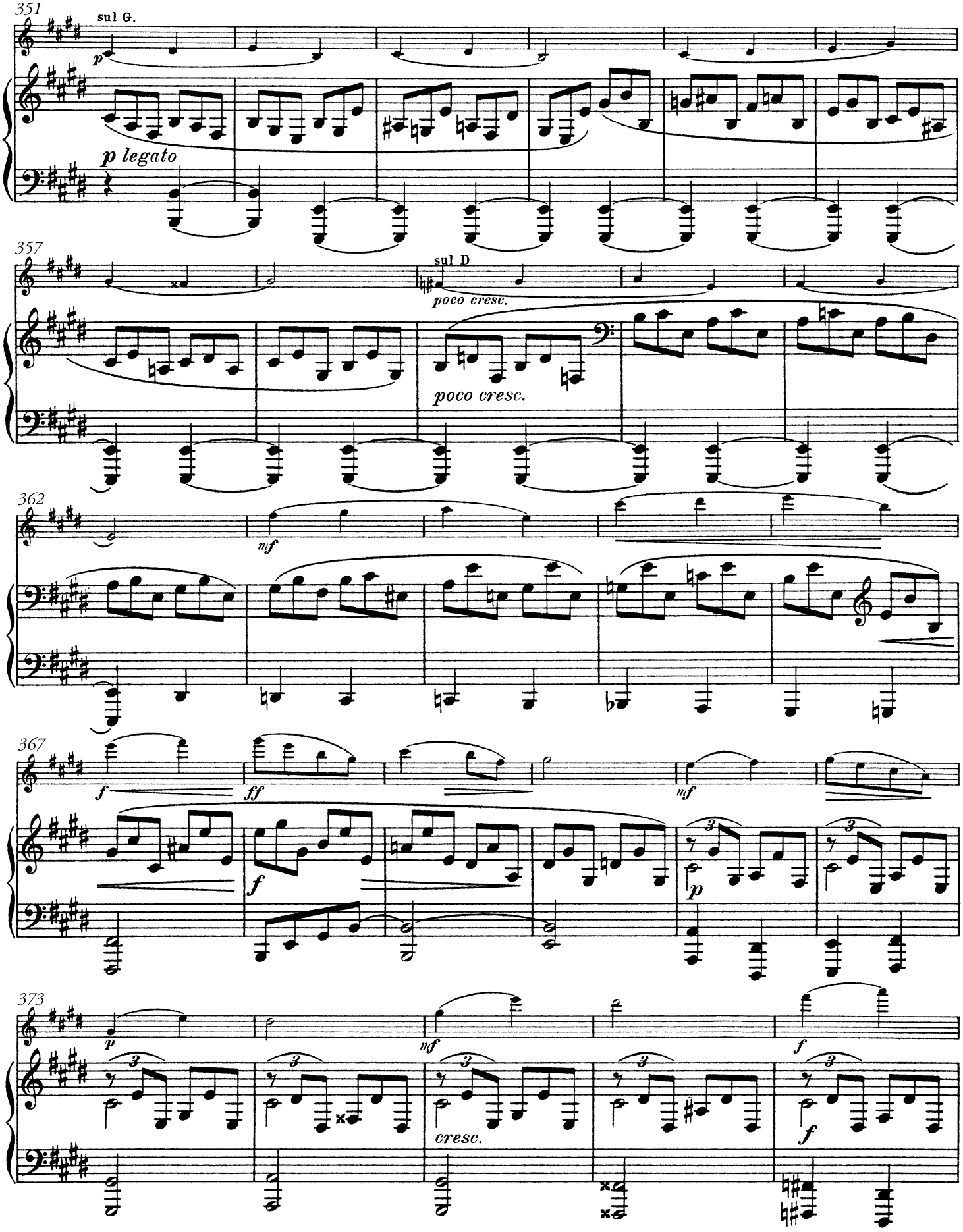

172
fz
ff
fz
pp
180
pp
p
189
f
mf
p
p
196
pp
f
201
rfz
ff
fz

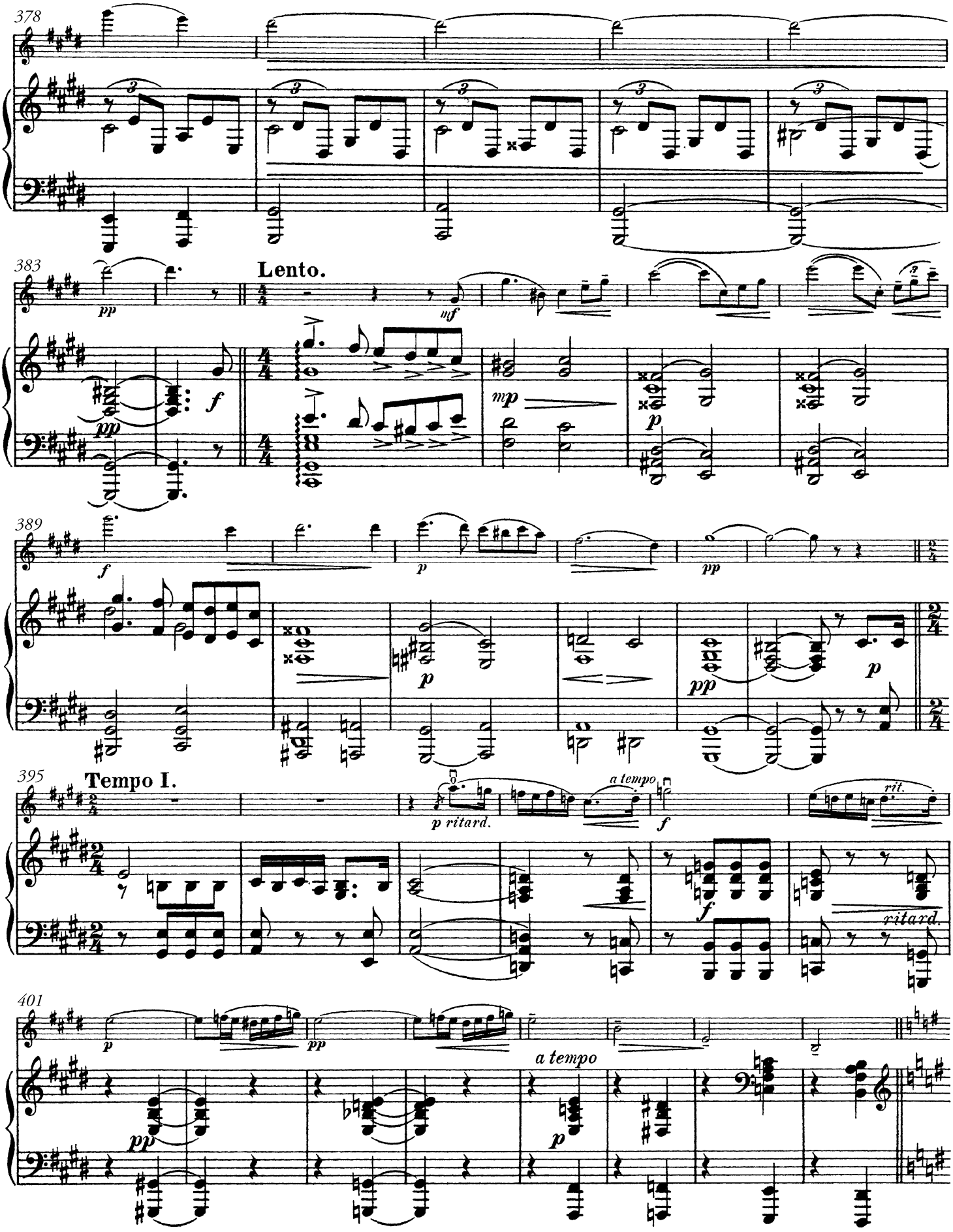

208
pp
pp
217
f
p
p
mf
p
224
f
pp
f
231
rfz
rfz
ff
237
p
mf
p
pp
poco cresc.
p

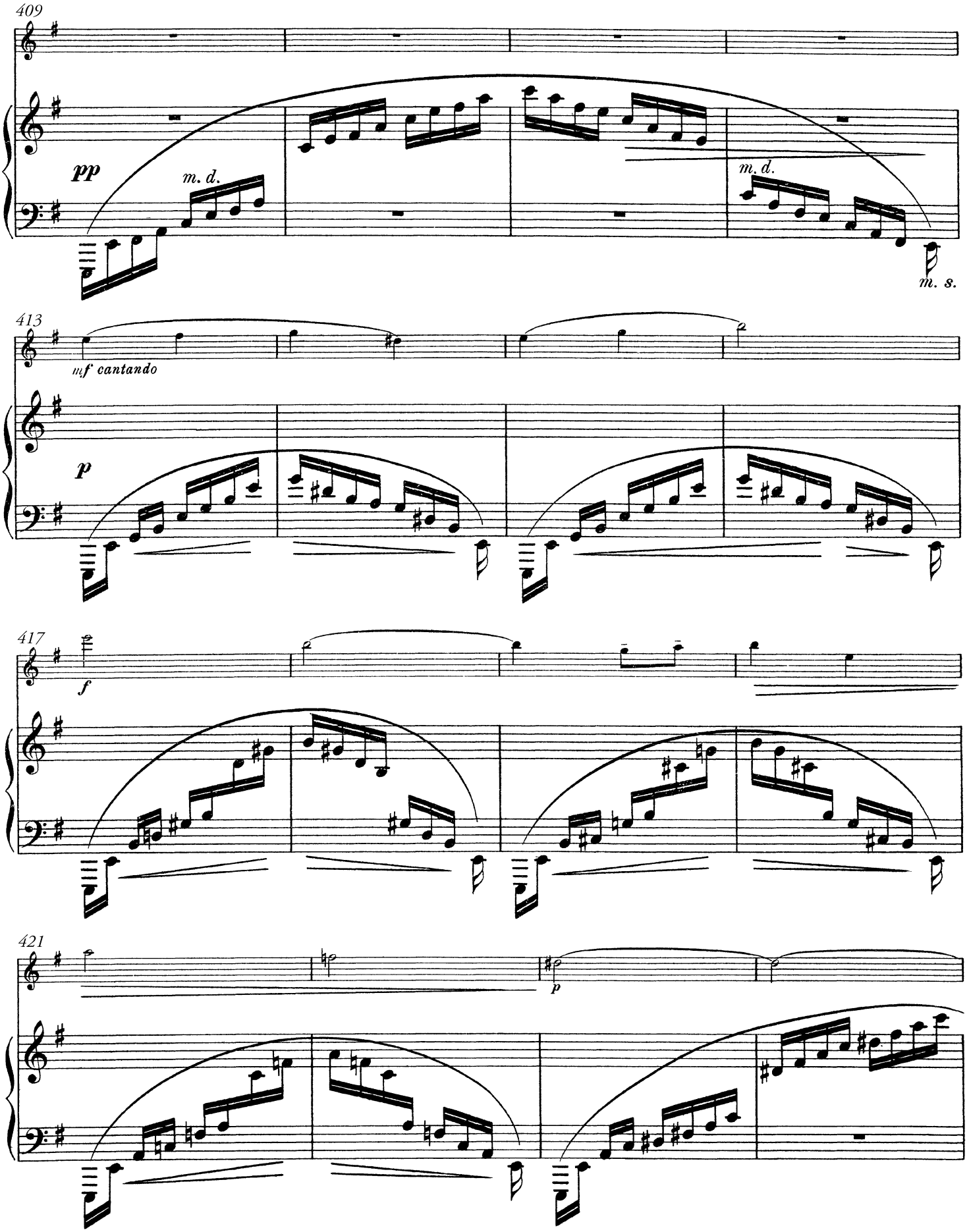

244
mf
f
f
251
ff
ff
257
f
pizz.
p
p
mf
264
mf
arco
p
p
271
pp
cantabile
pp

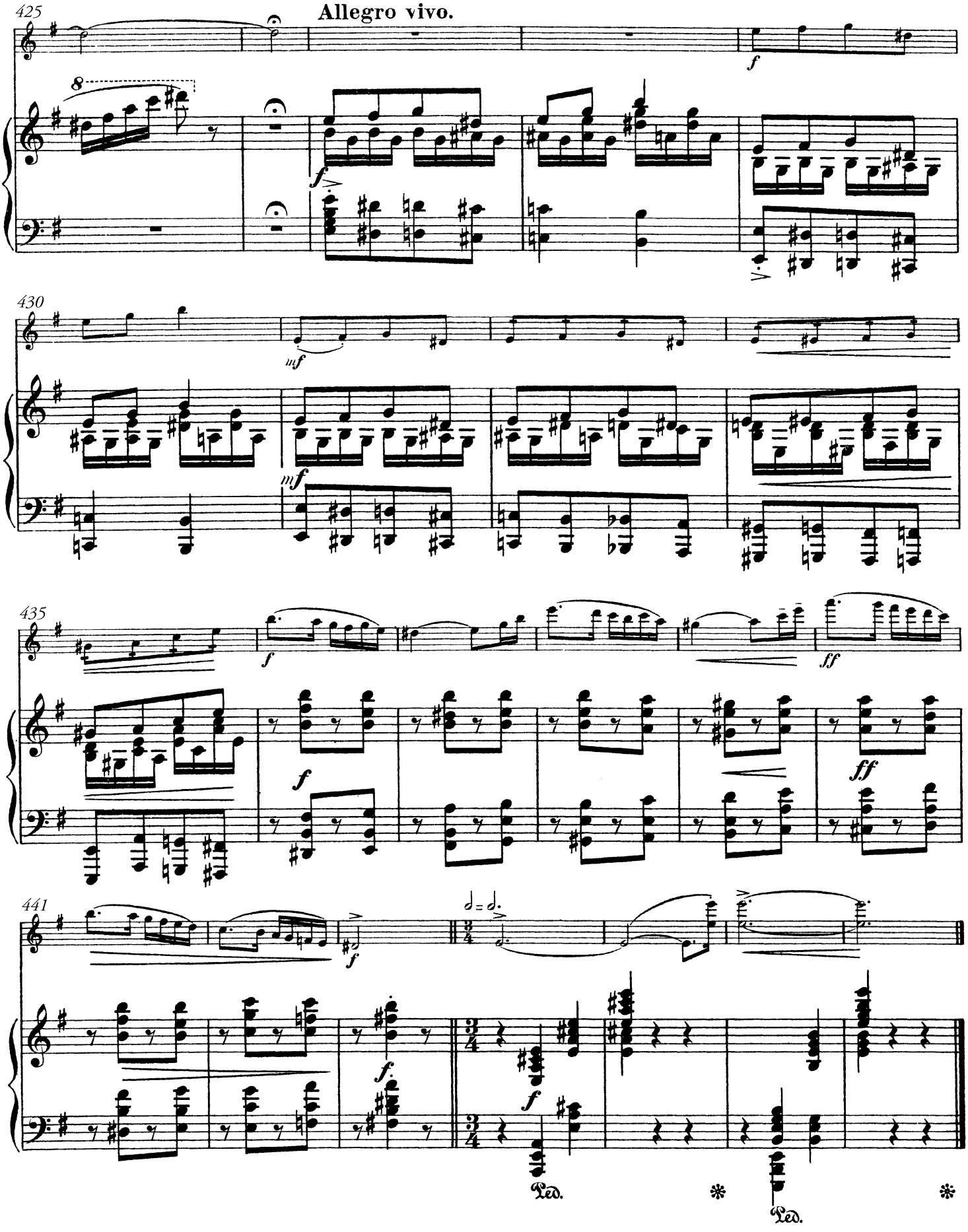

280
p
289
p cresc.
p cresc.
296
f
f
302
mf
mp
p
mp
pp
310
p rit.
a.t.
mf
mp
mf


316
f
f
322
329
ff
pp
p
Ped.
337
pp
p
345
p
mf

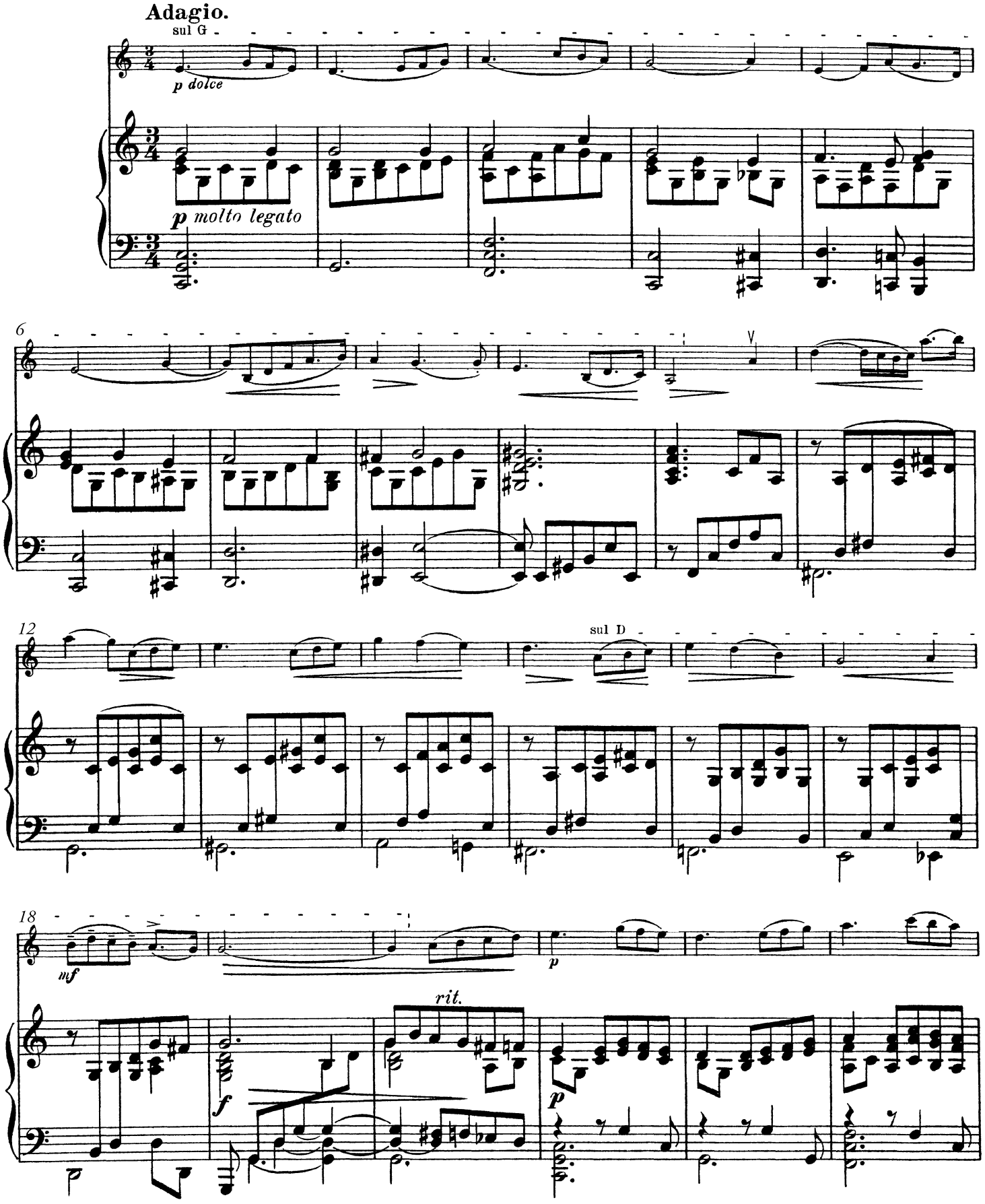

351
sul G.
p
p legato
357
sul D
poco cresc.
poco cresc.
362
mf
367
f
ff
mf
f
p
373
p
mf
f
cresc.
f

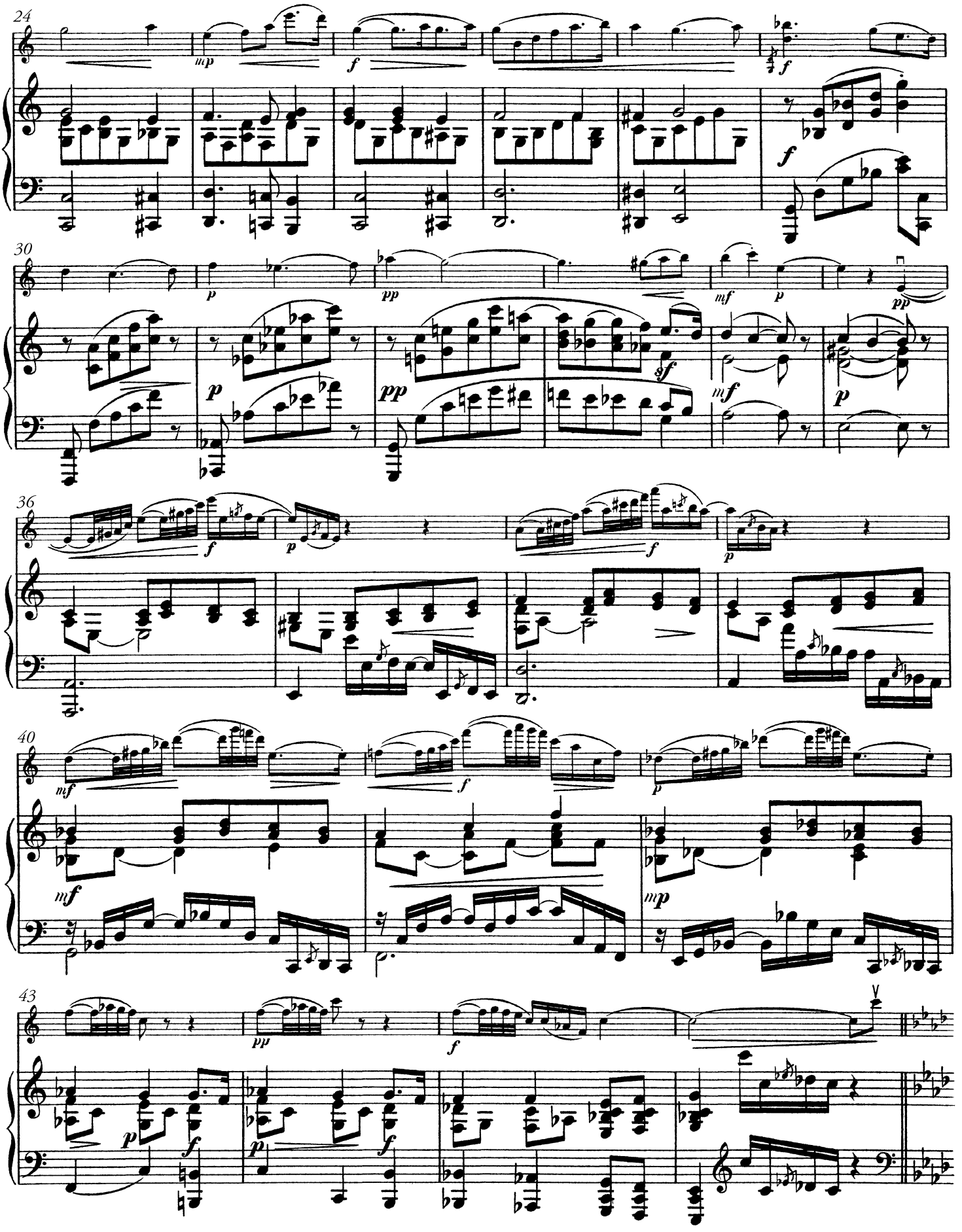

378
383
Lento.
389
395
Tempo I.
401
a tempo
p ritard.
a tempo
rit.
ritard.


409
pp
m. d.
m. d.
m. s.
413
mf cantando
p
417
f
421
p

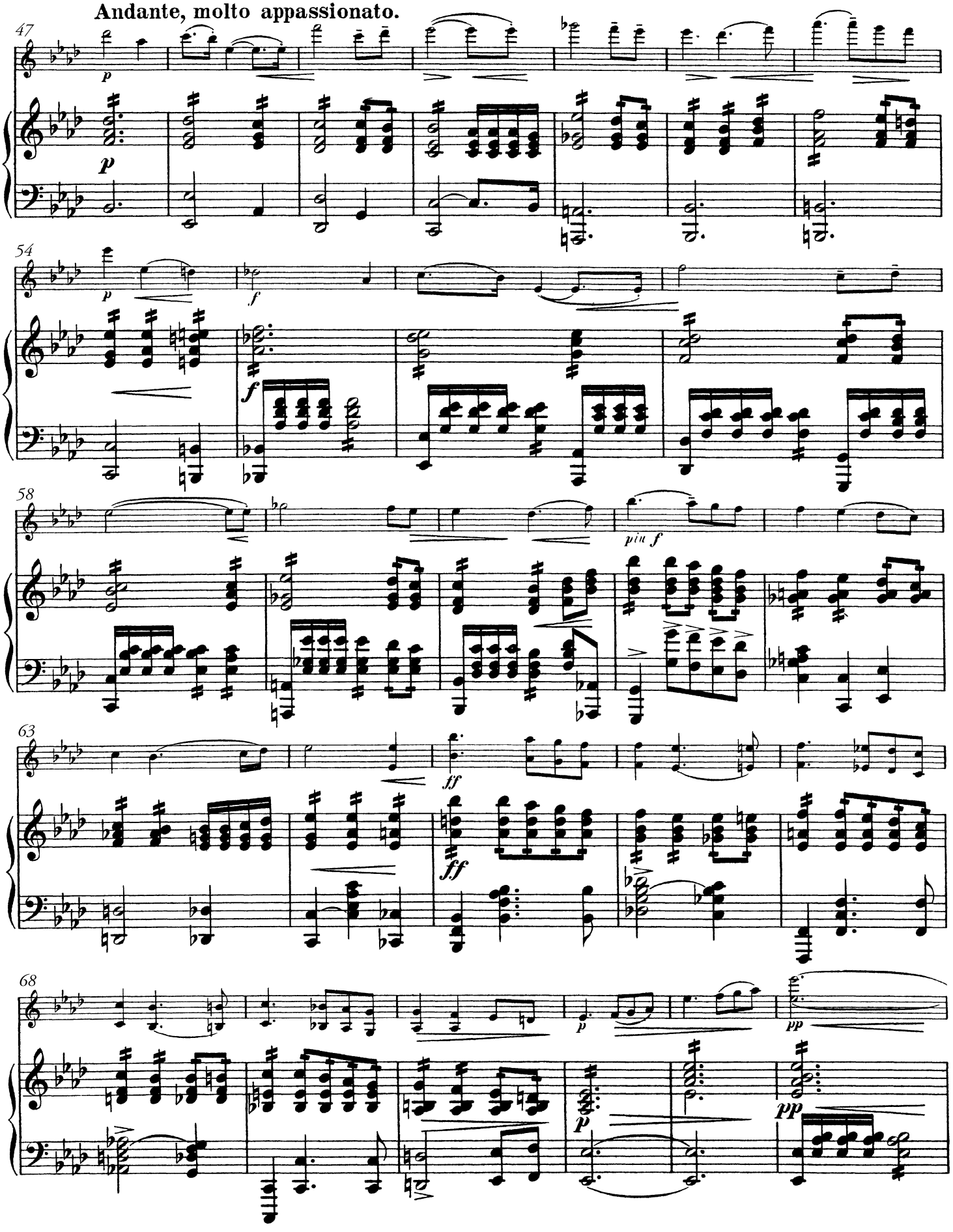

425
Allegro vivo.
f
8
f
430
mf
mf
435
f
ff
f
ff
441
f
f
Ped.
Ped.

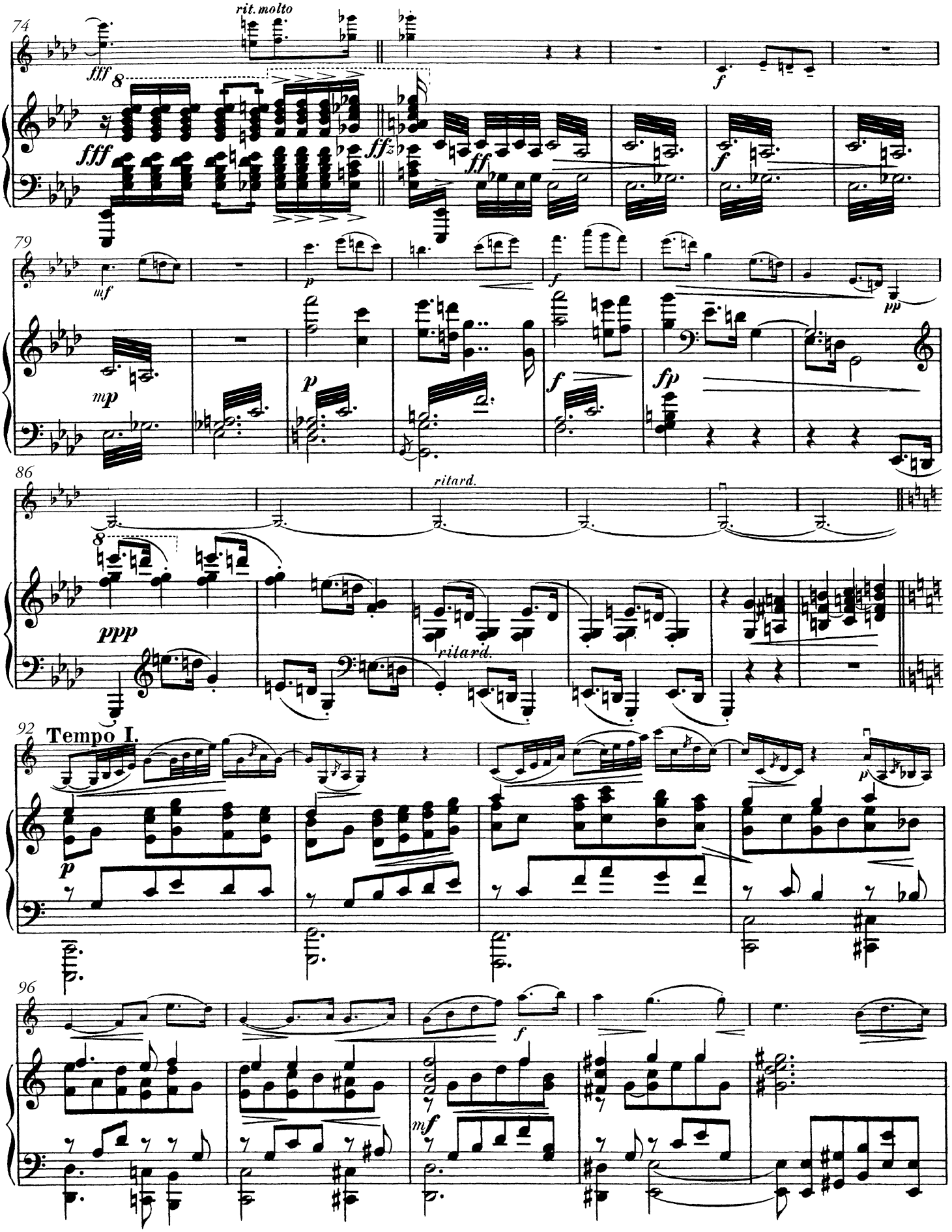
II.

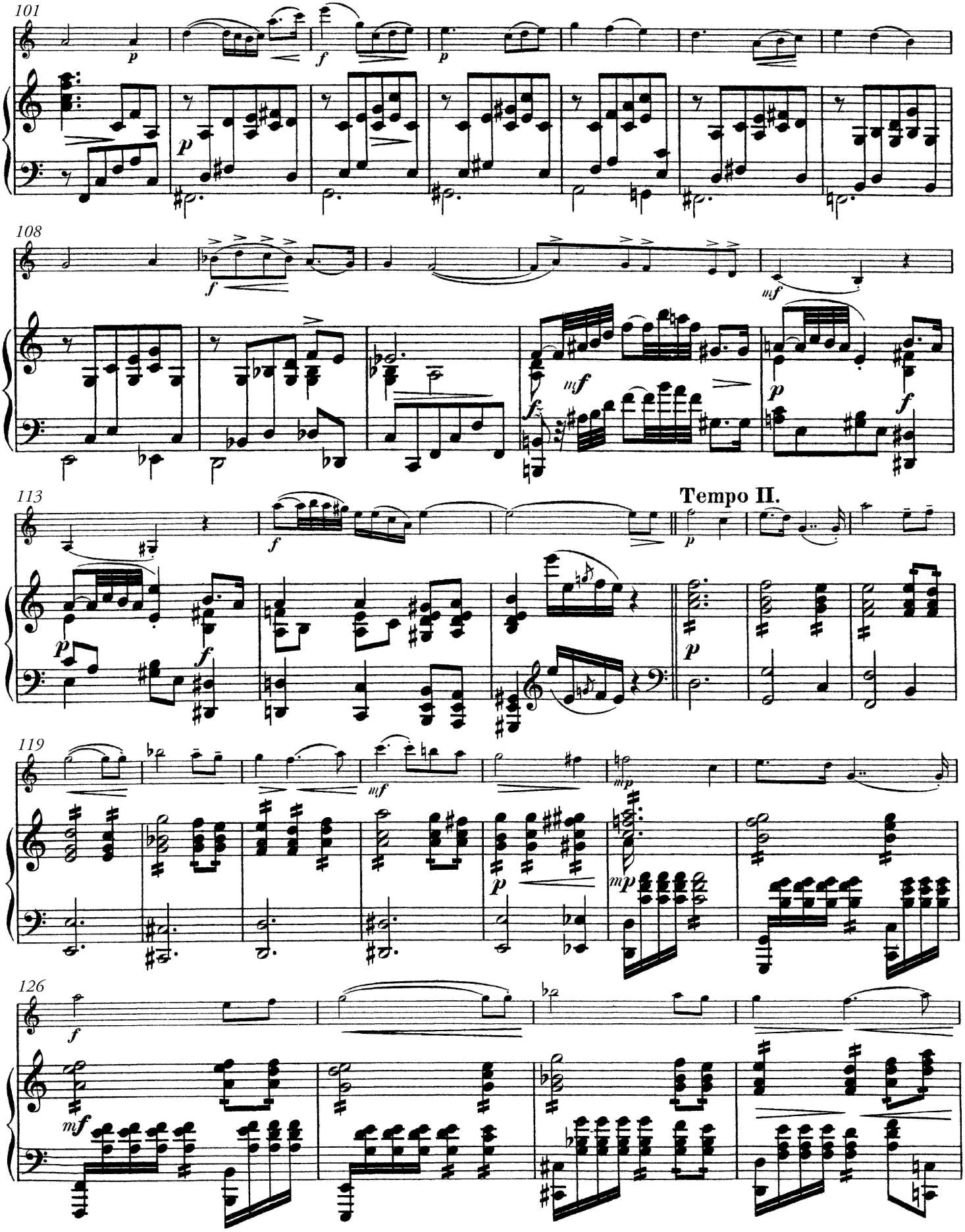


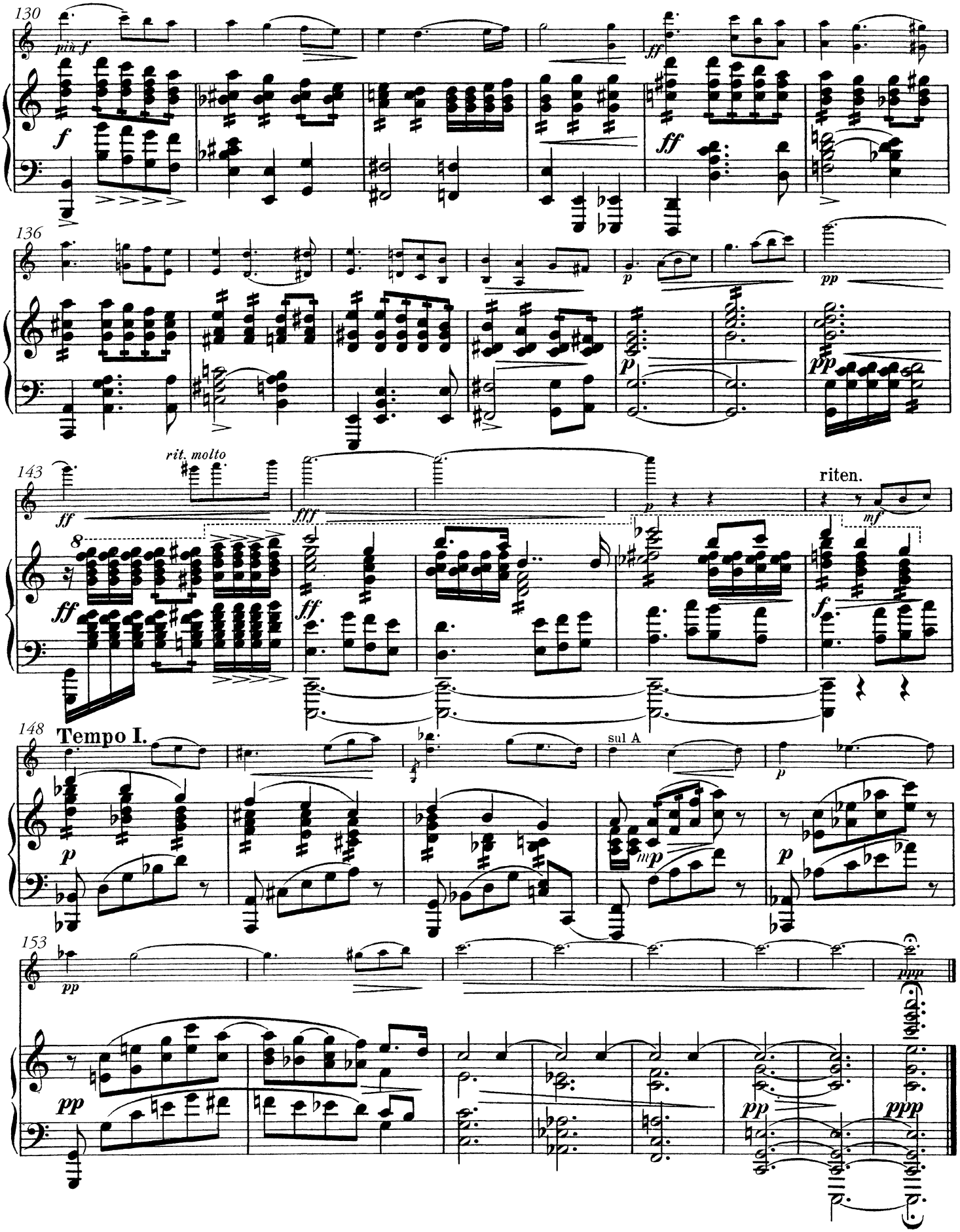

24
30
36
40
43

Andante, molto appassionato.

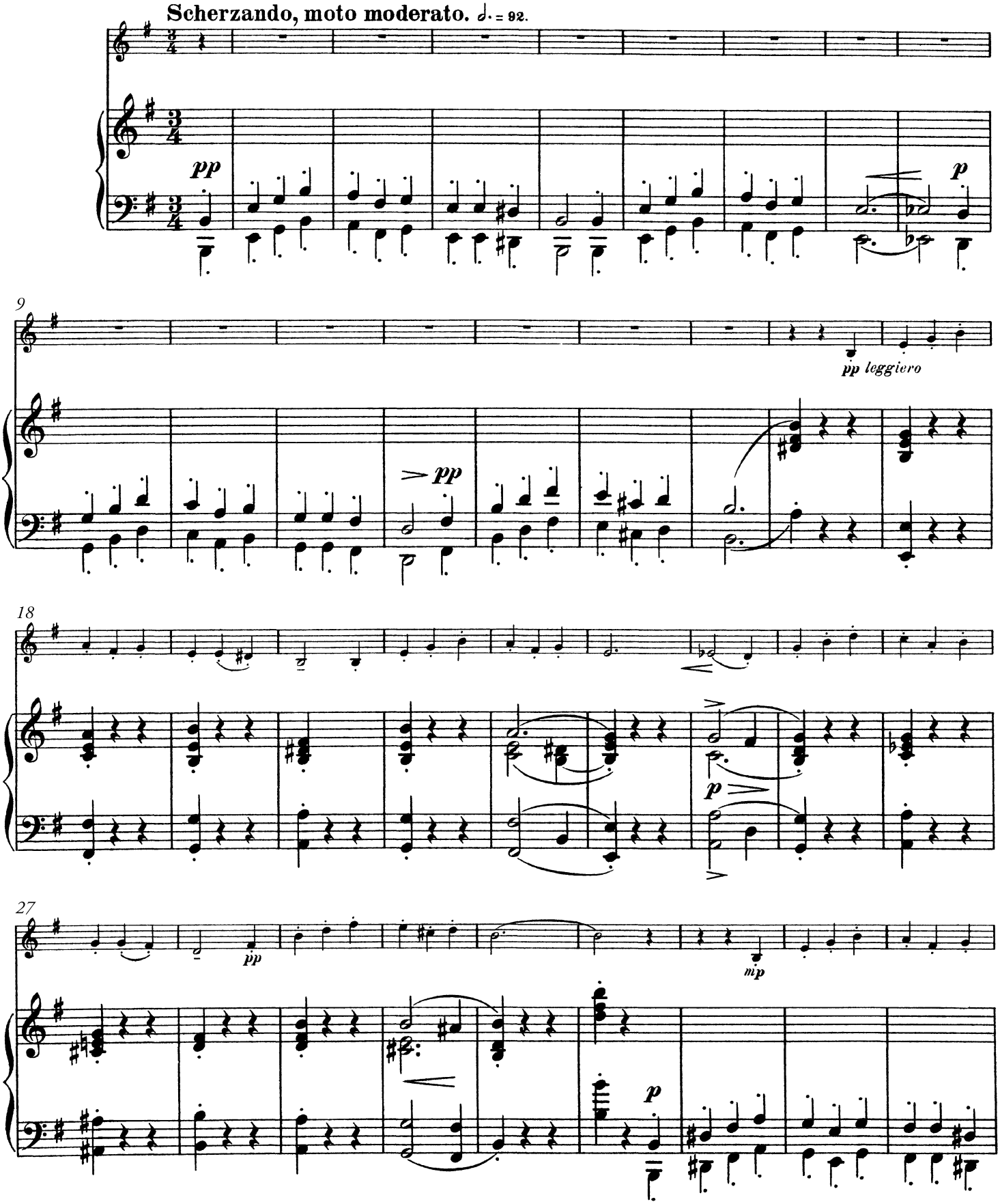


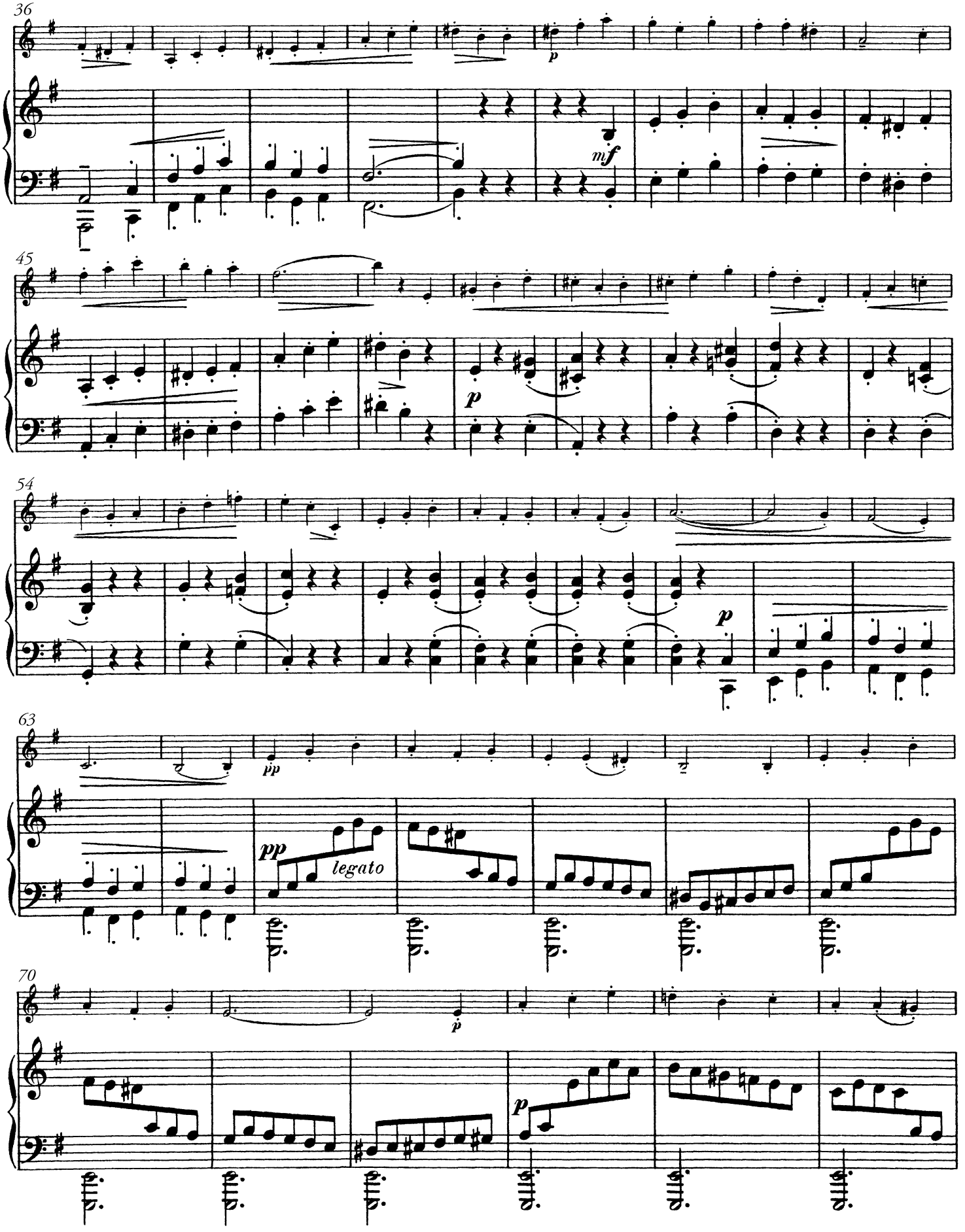

74
rit. molto
fff
8
fff
ff
f
79
mf
p
f
pp
mp
p
f
fp
86
ritard.
8
ppp
ritard.
92
Tempo I.
p
p
96
f
mf

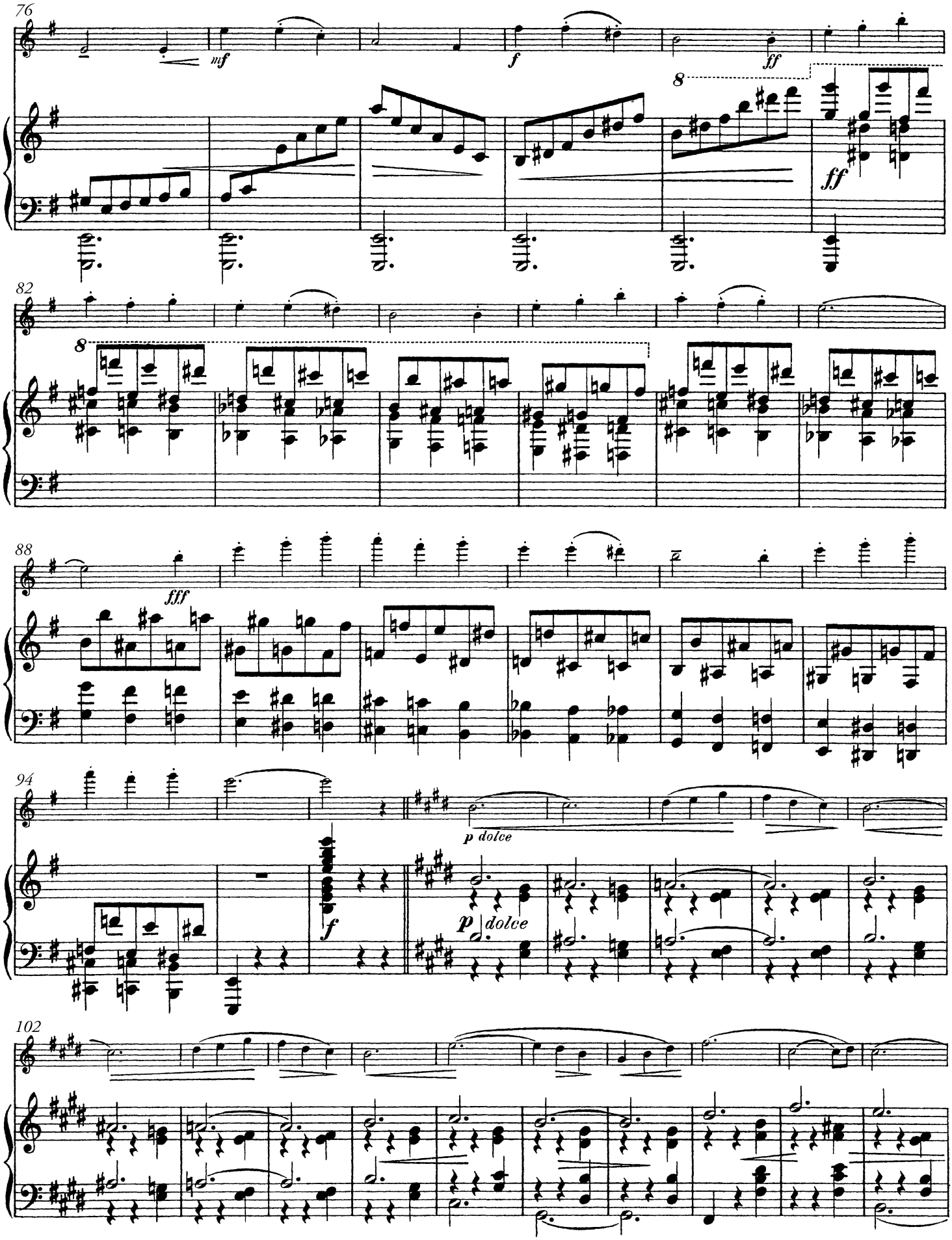

101
108
113
Tempo II.
119
126

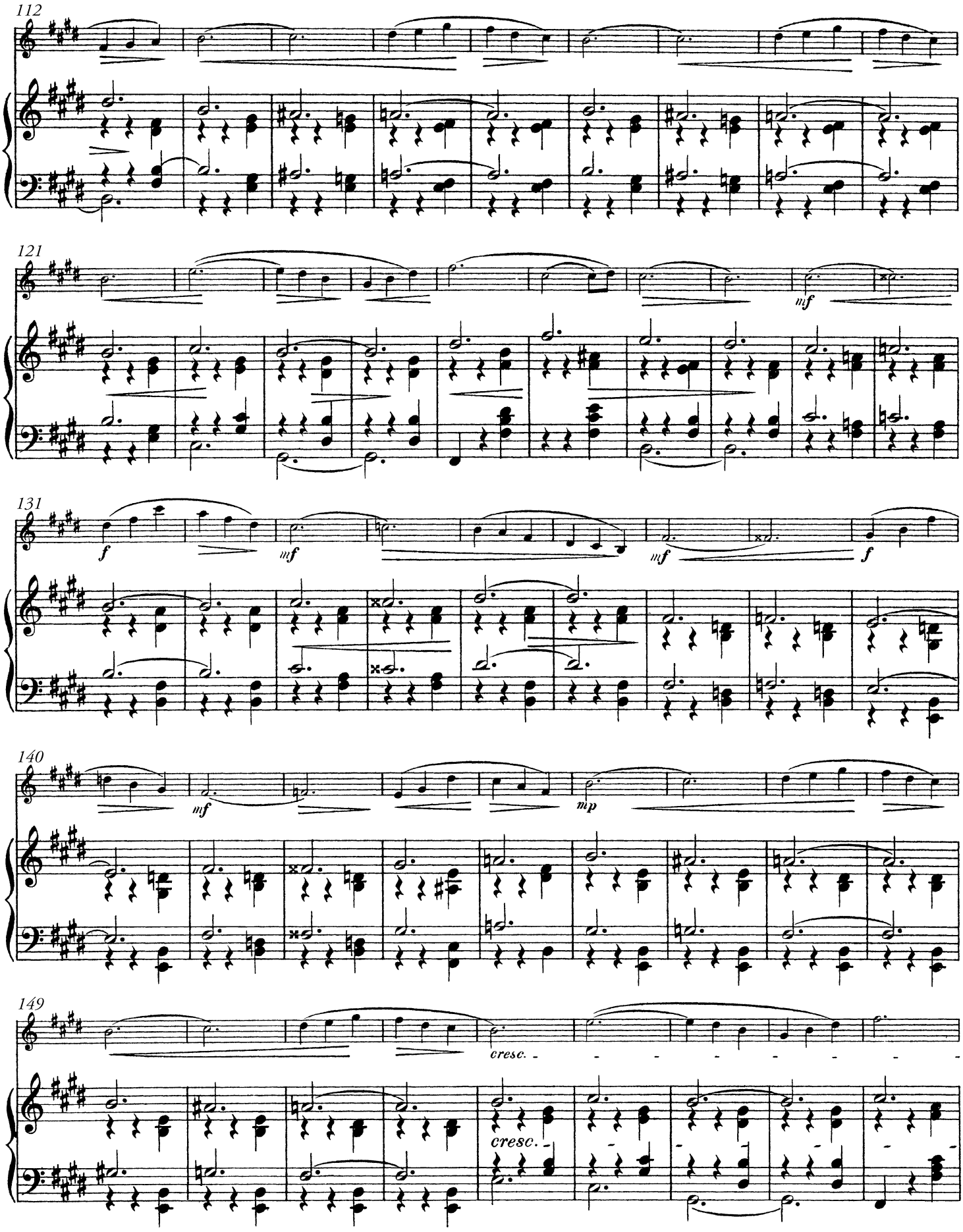

130
più f
f
ff
136
p
pp
143
rit. molto
ff
fff
riten.
mf
148
Tempo I.
sul A
153
ppp

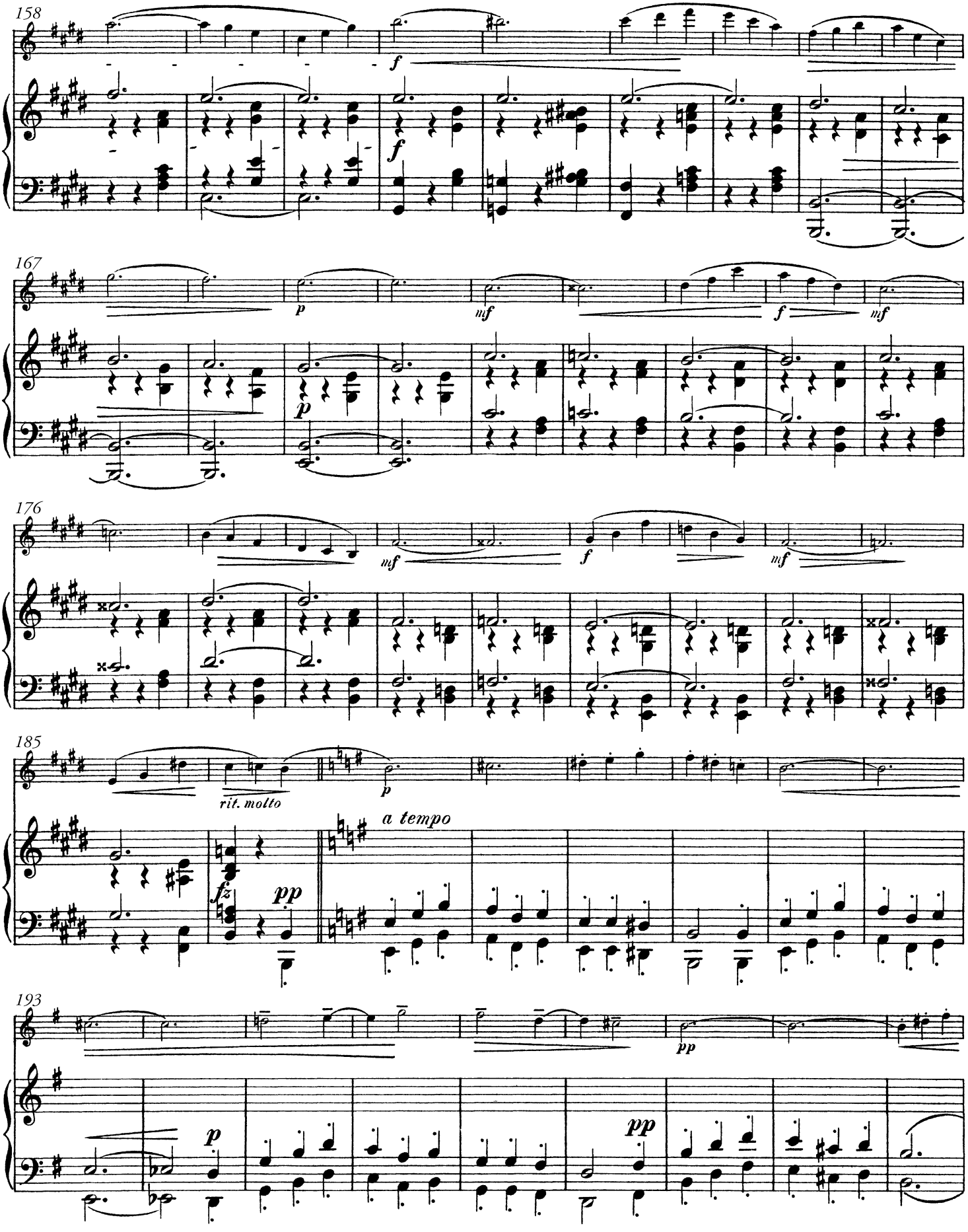
III.

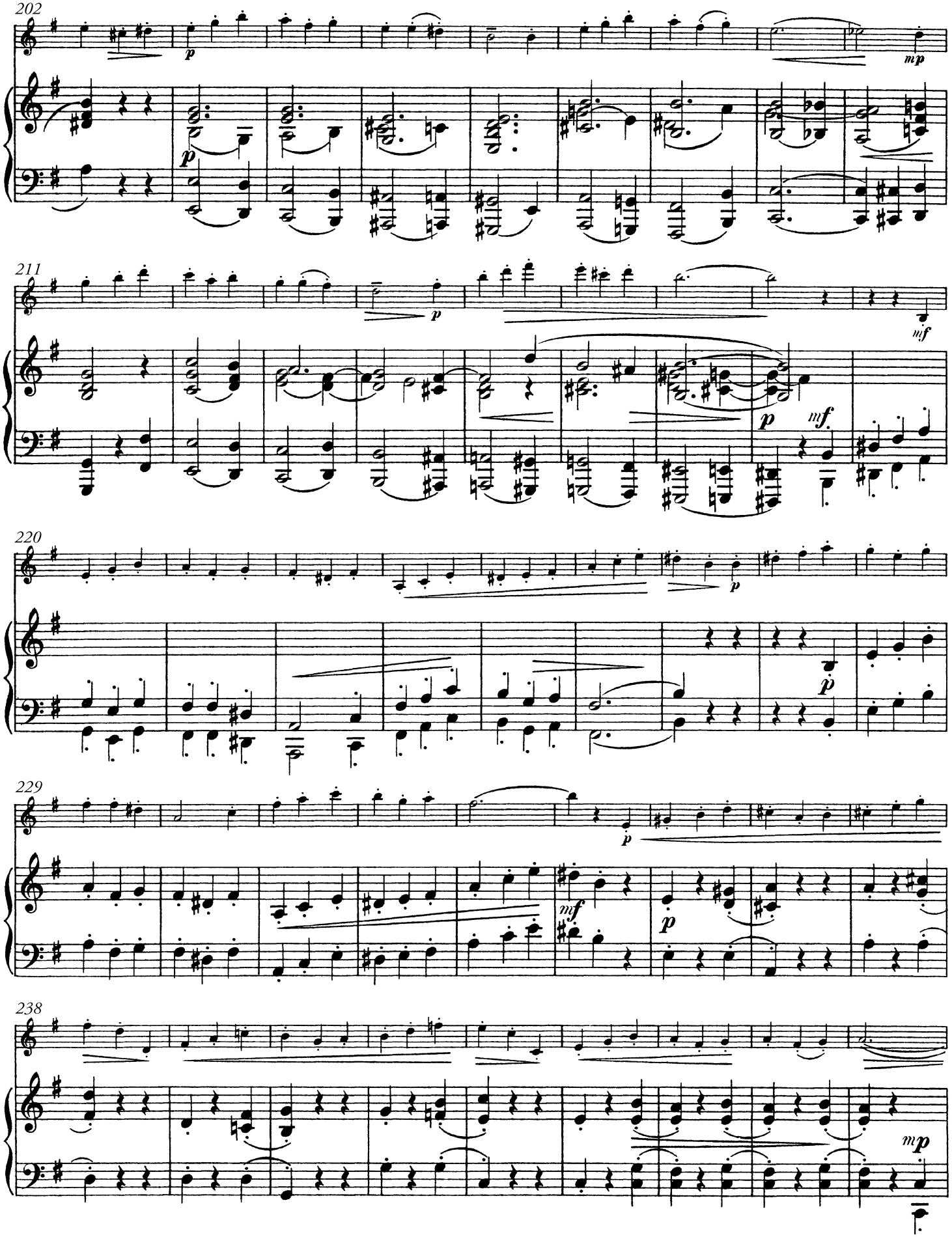

Scherzando, moto moderato. ♩. = 92.
pp
p
9
pp leggiero
pp
18
p
27
pp
mp
p

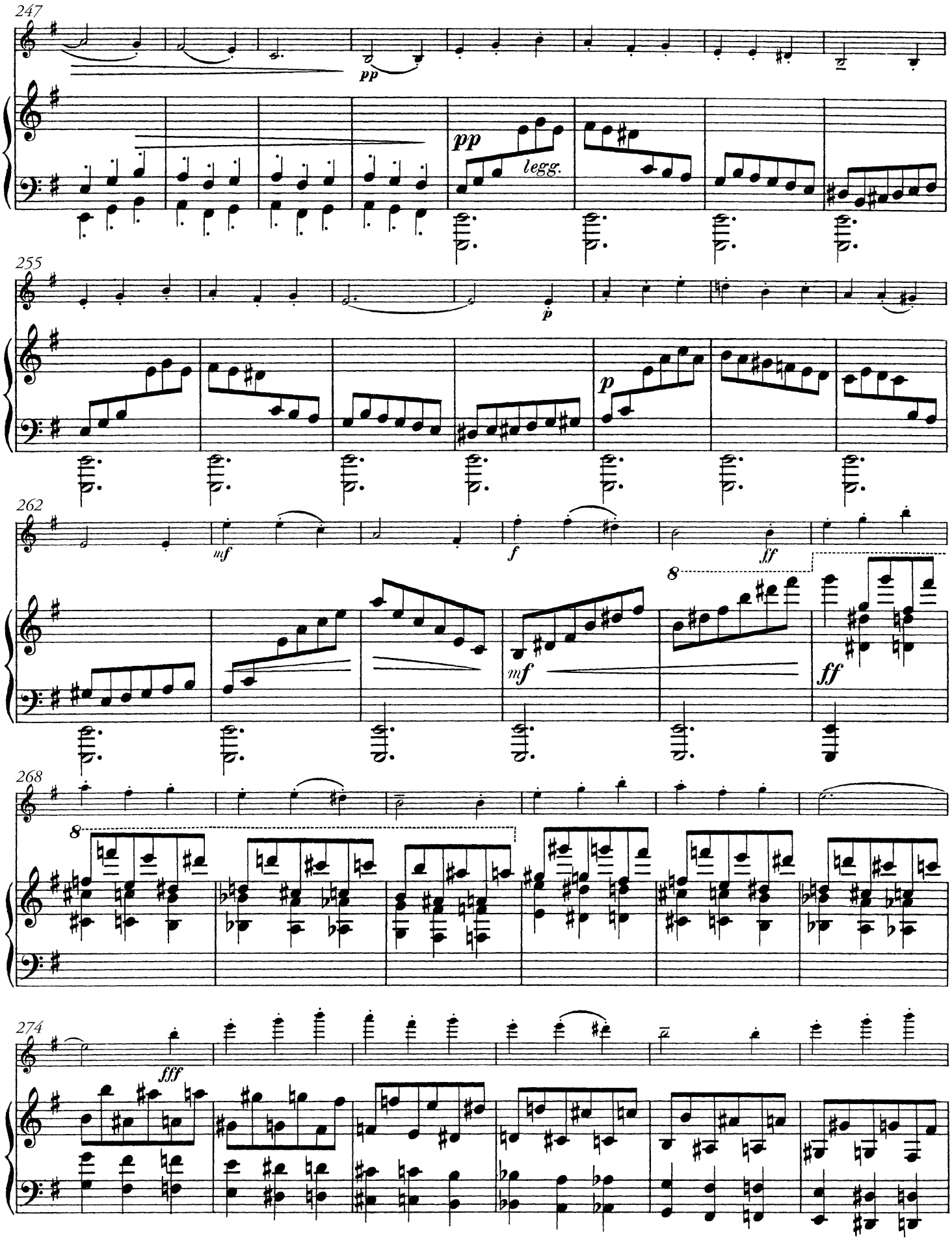

36
mf
45
p
54
p
63
pp
pp
legato
70
p
p

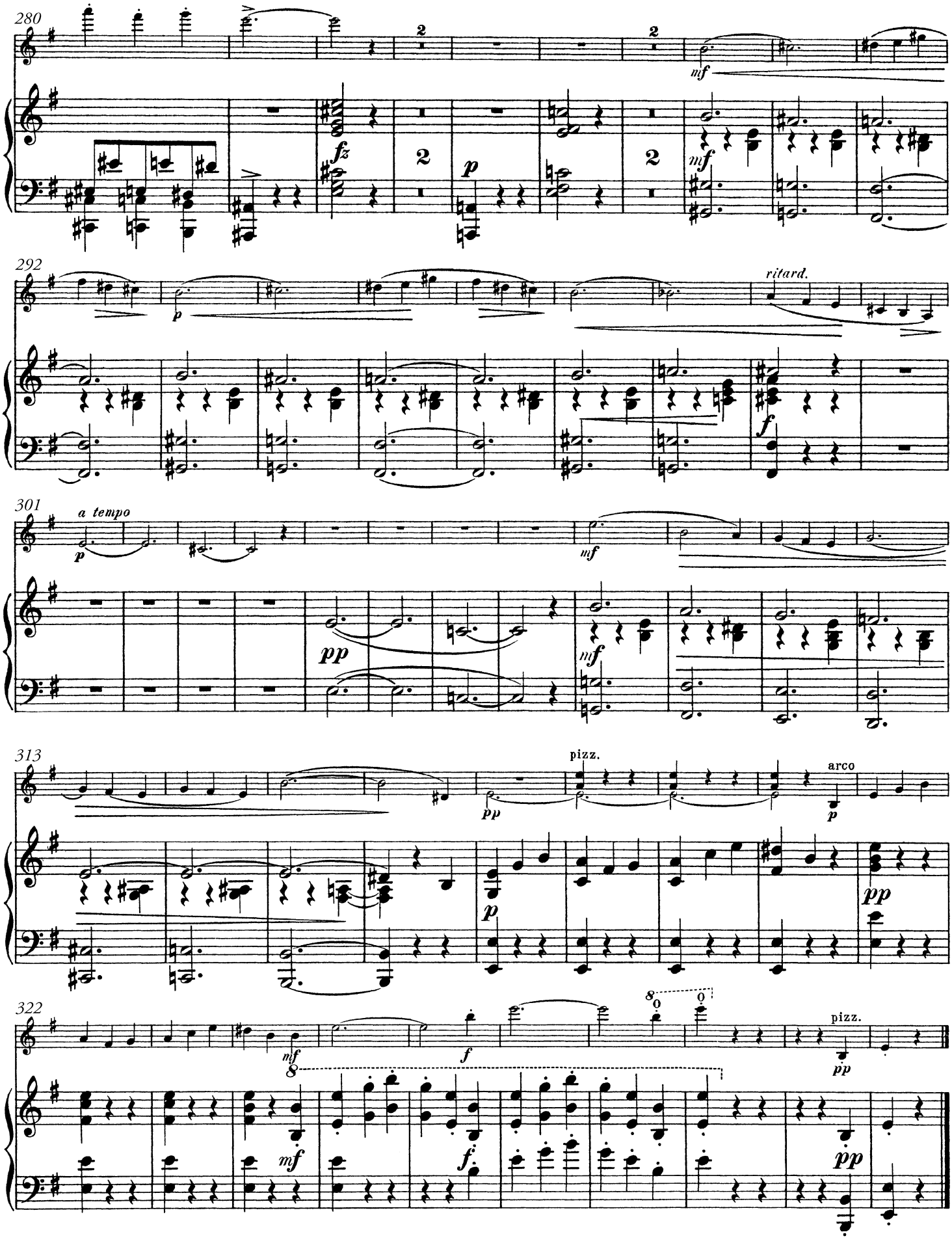

76
mf
f
ff
8
ff
82
8
88
fff
94
p dolce
f
p dolce
102


112
121
mf
131
f
mf
mf
f
140
mf
mp
149
cresc.
cresc.

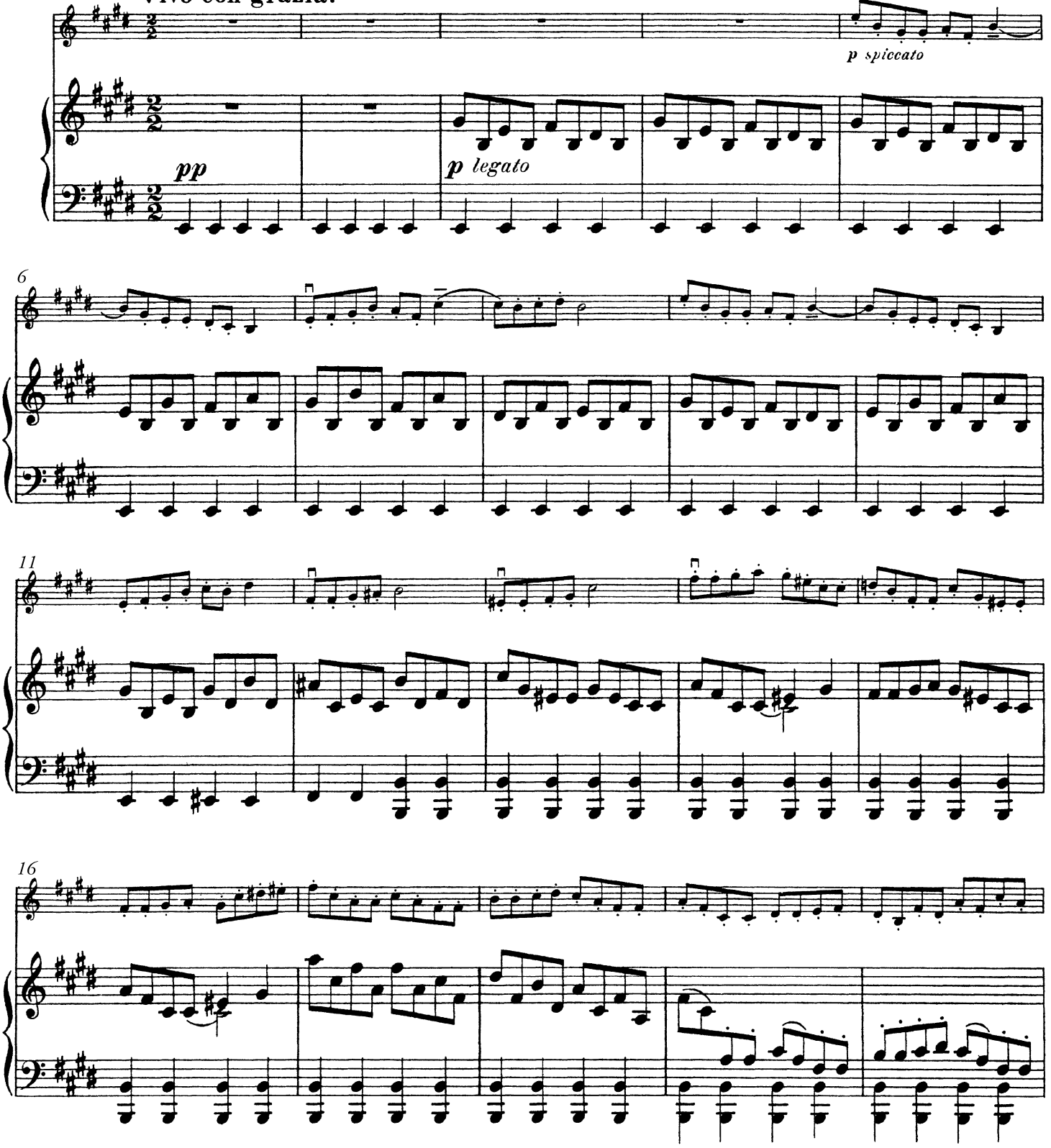

158
f
f
167
p
mf
f
mf
p
176
mf
f
mf
185
rit. molto
p
a tempo
fz
pp
193
pp
p
pp

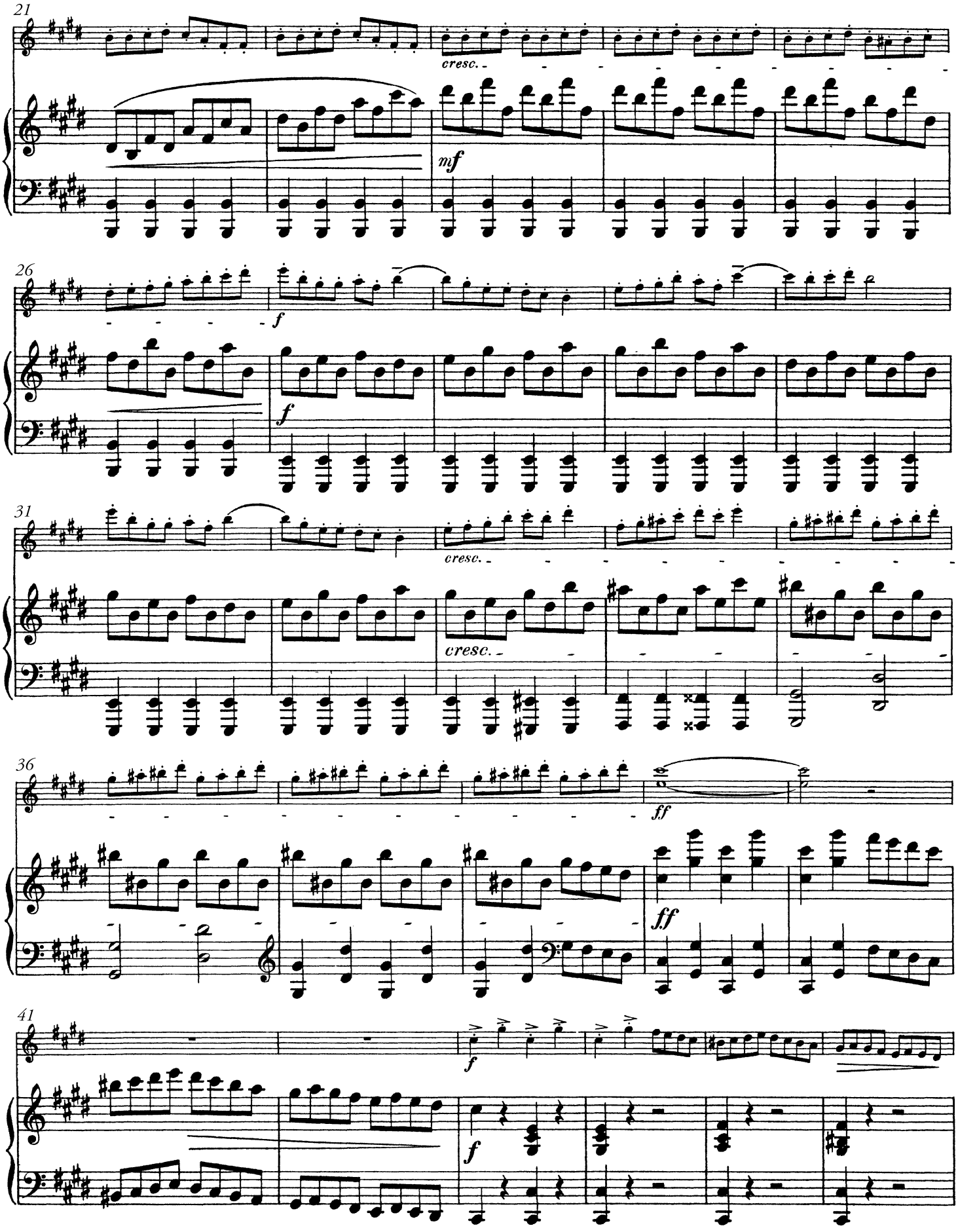

202
p
mp
211
p
mf
p
mf
220
p
p
229
p
mf
p
238
mp

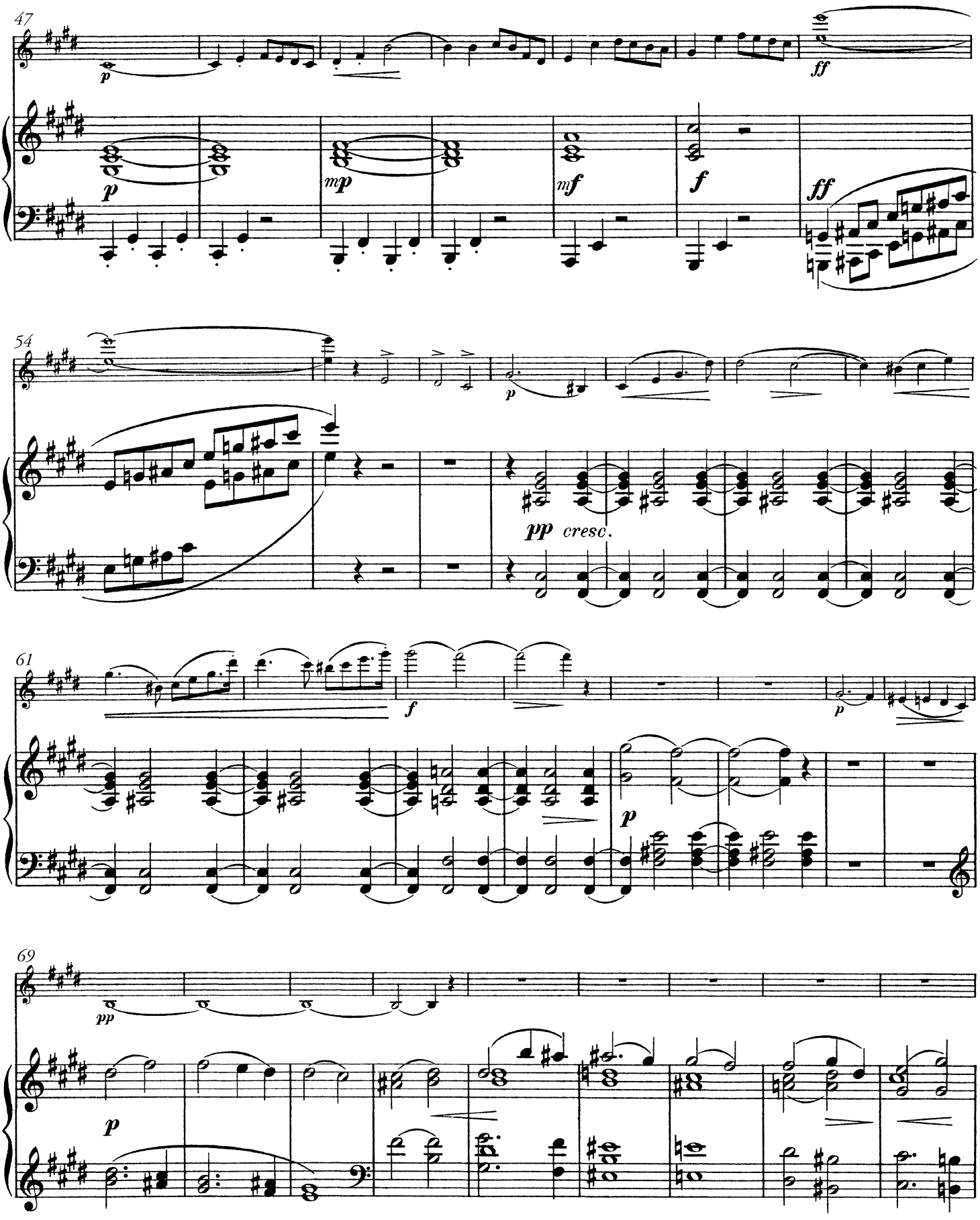

247
pp
pp
legg.
255
p
262
mf
f
ff
8
mf
ff
268
8
274
fff

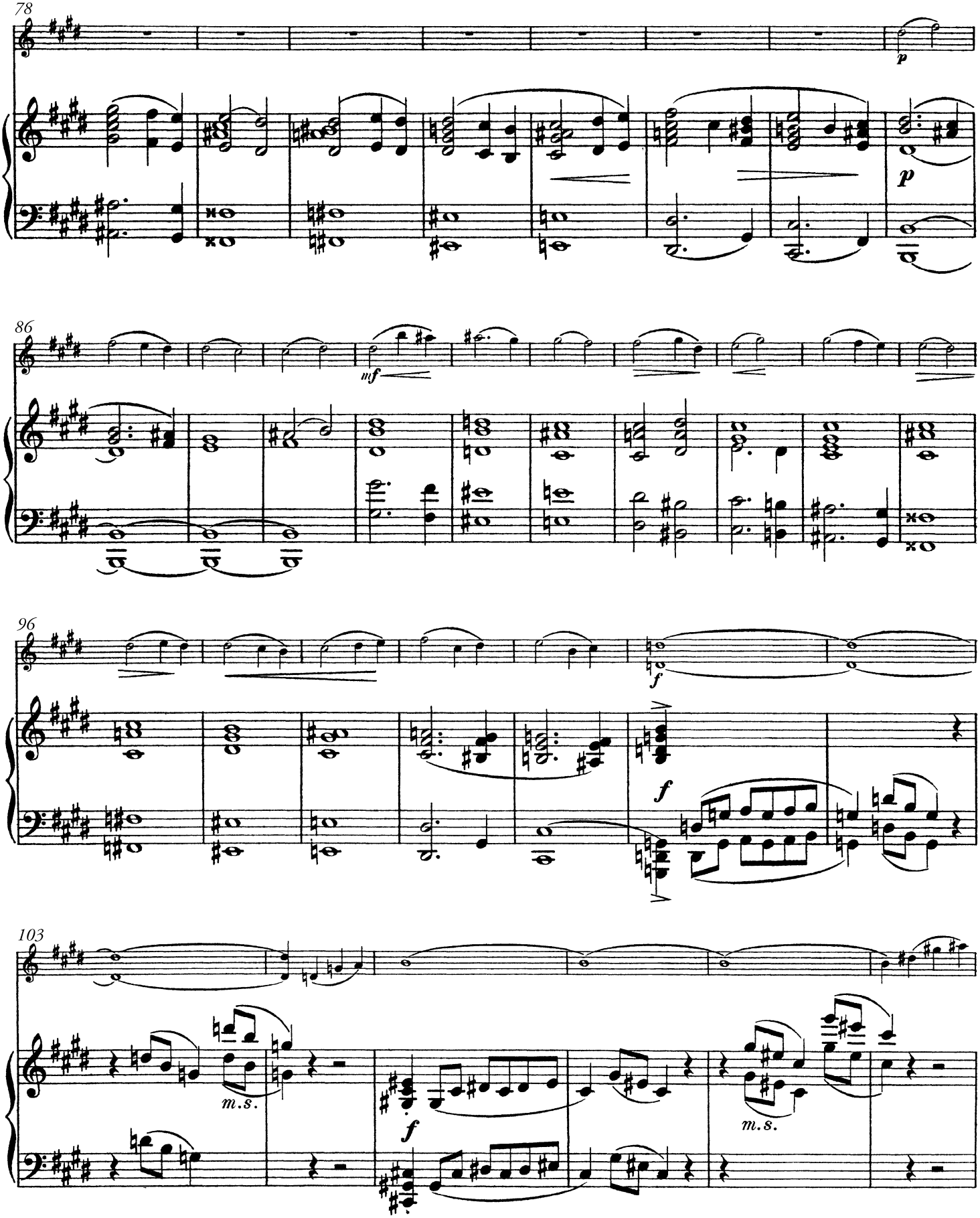

280
292
ritard.
301
a tempo
313
pizz.
arco
322
pizz.

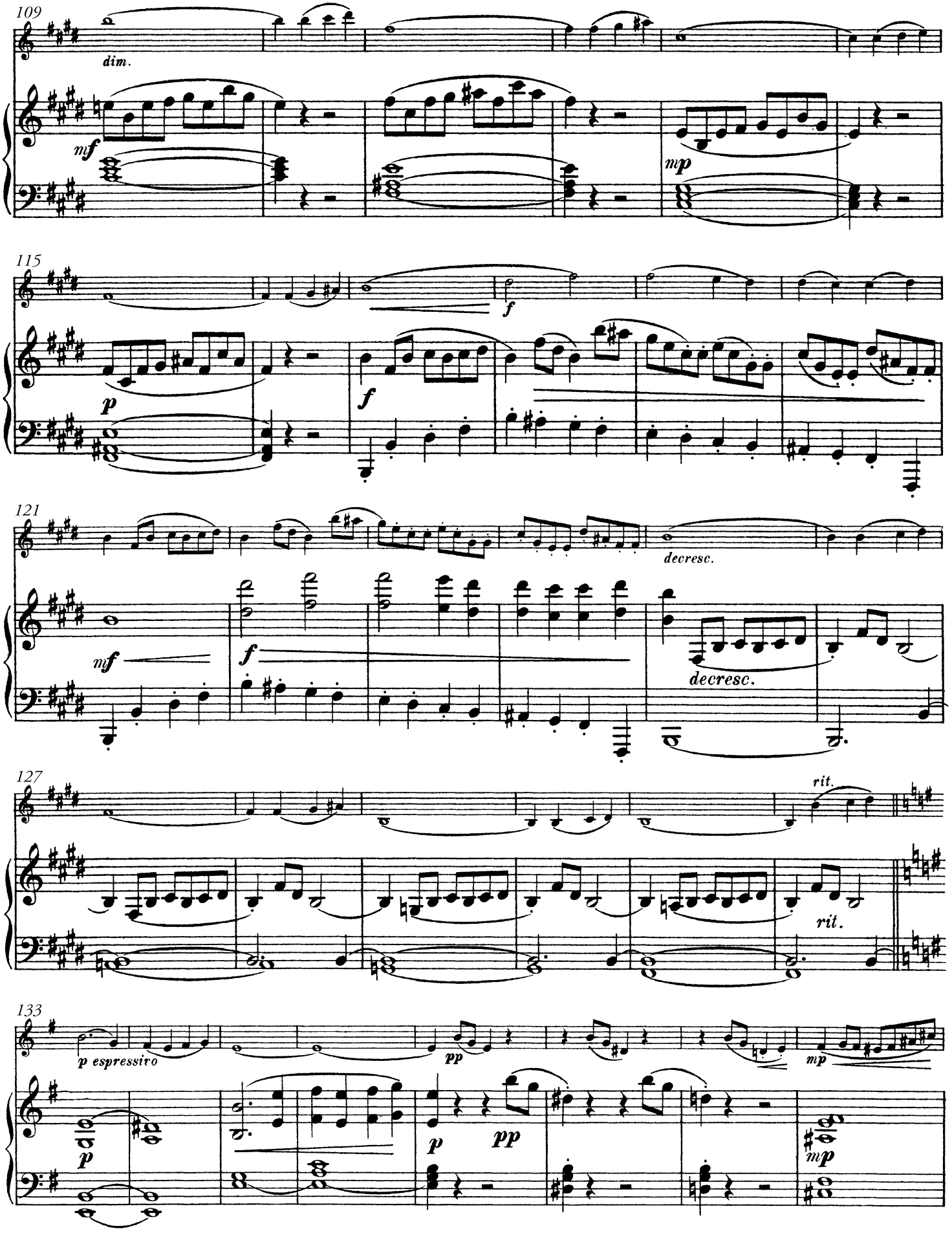
IV.

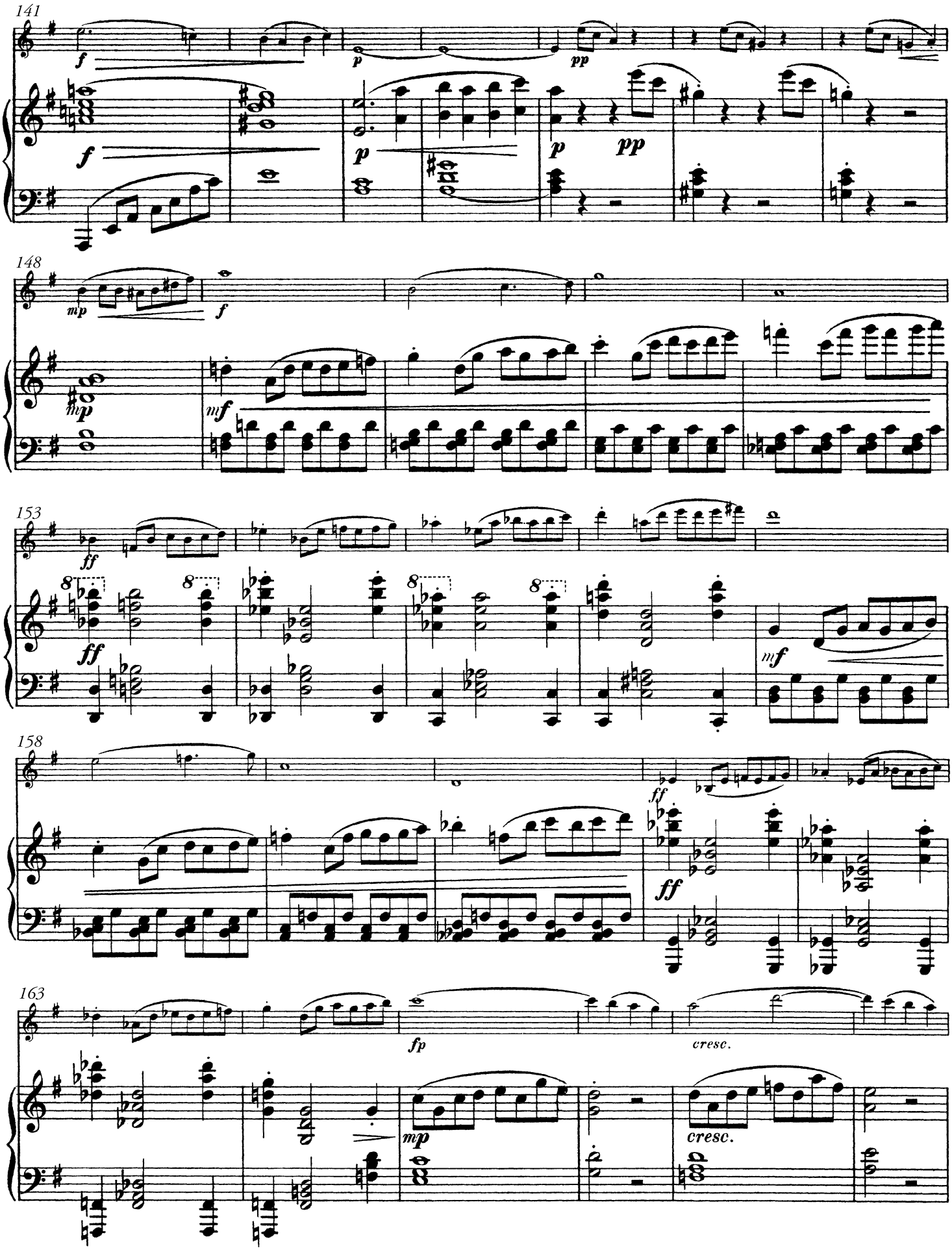


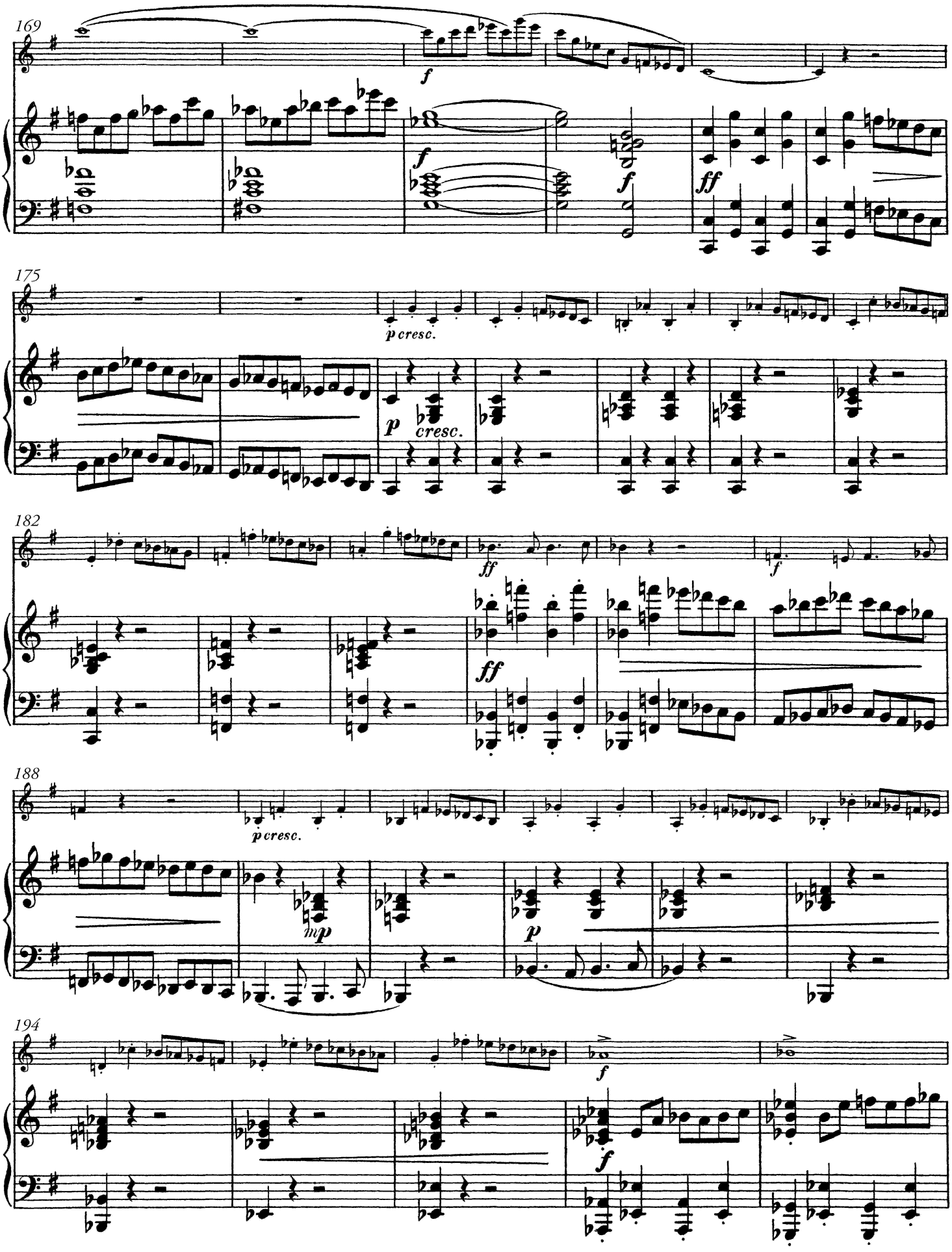

21
cresc.
mf
26
f
f
31
cresc.
cresc.
36
ff
ff
41
f
f

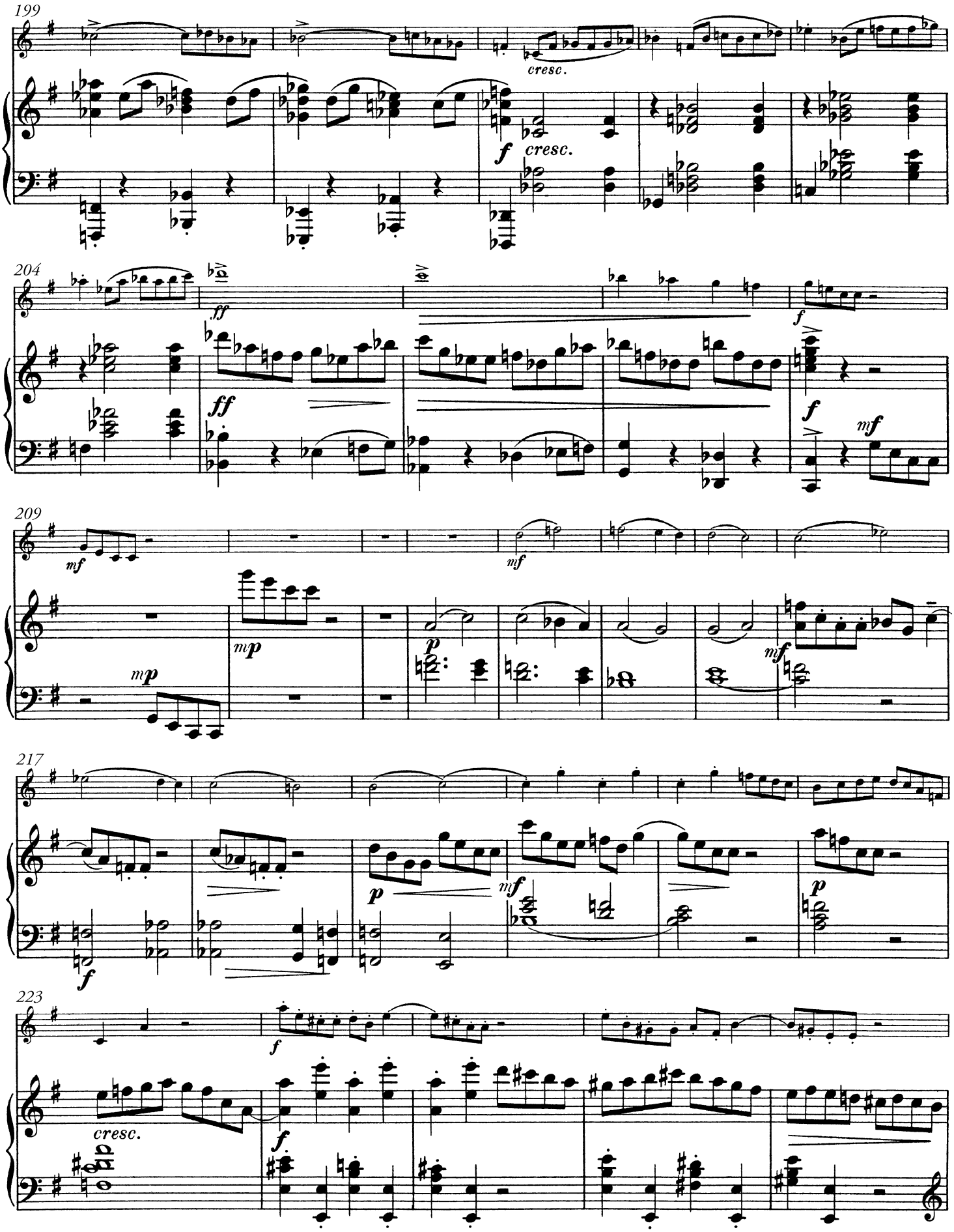

47
p
ff
p
mp
mf
f
ff
54
p
pp cresc.
61
f
p
p
69
pp
p

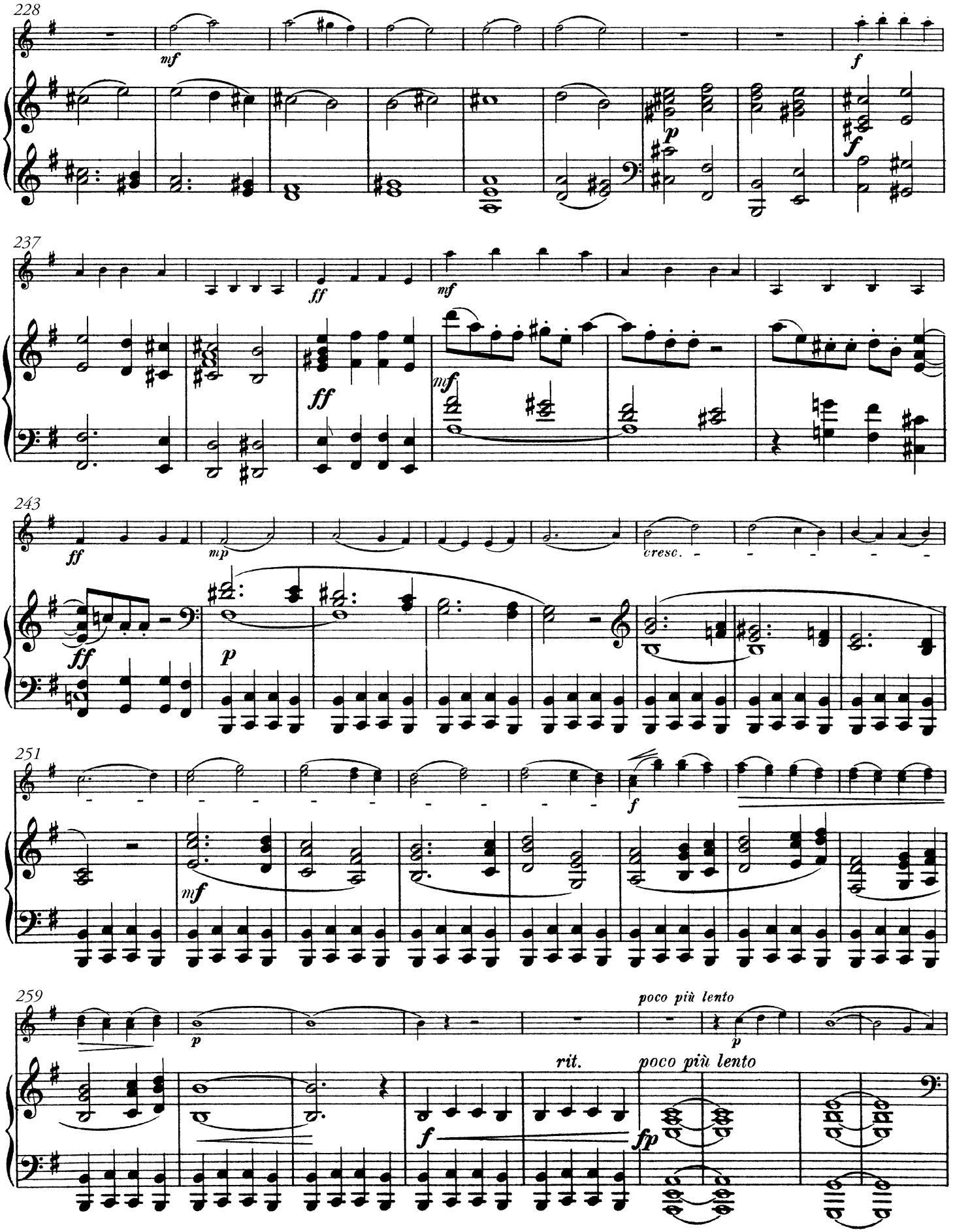

78
p
p
86
mf
96
f
f
103
m.s.
f
m.s.

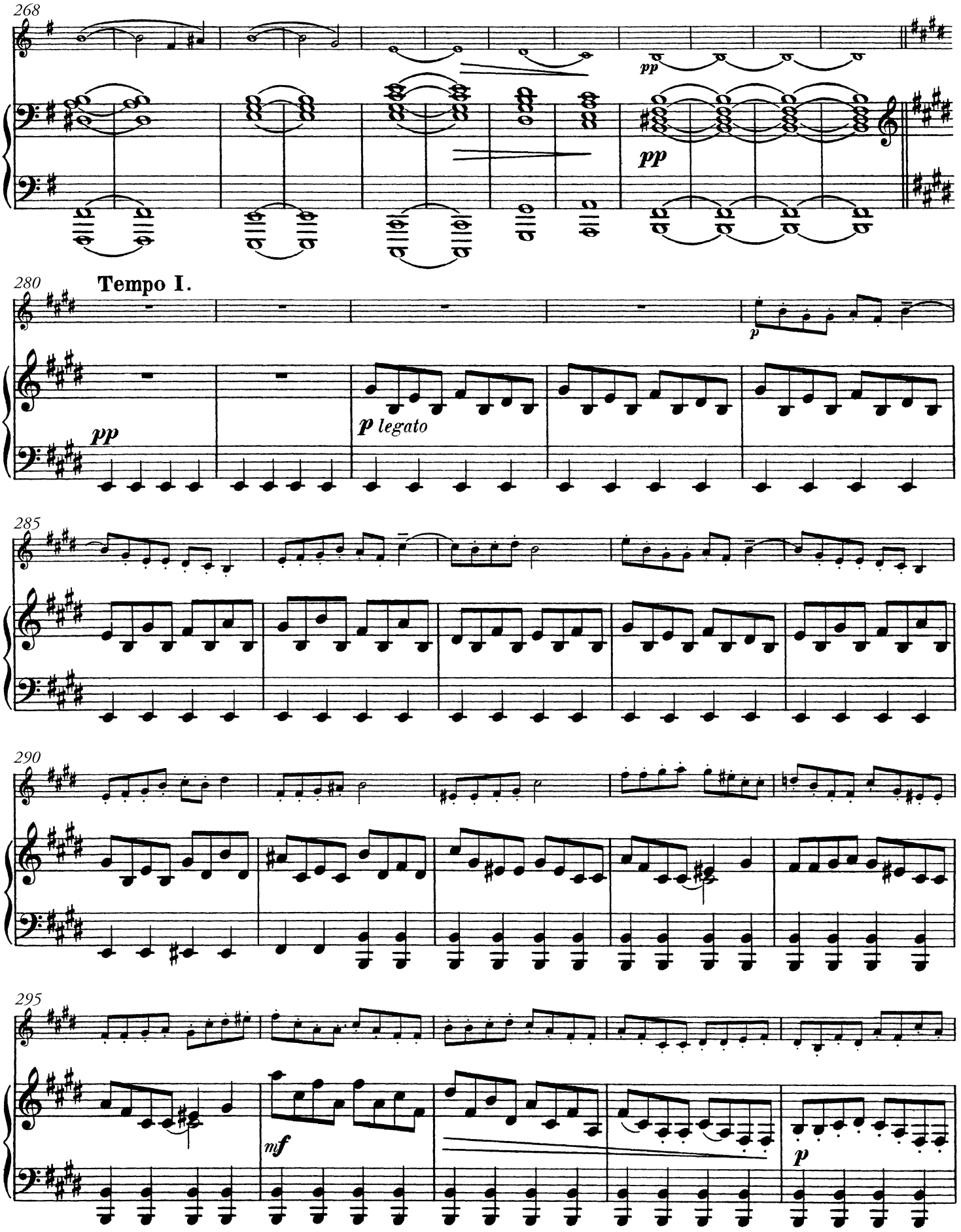

109
dim.
mf
mp
115
f
p
f
121
mf
f
decresc.
decresc.
127
rit.
rit.
133
p espressivo
pp
mp
p
pp
mp

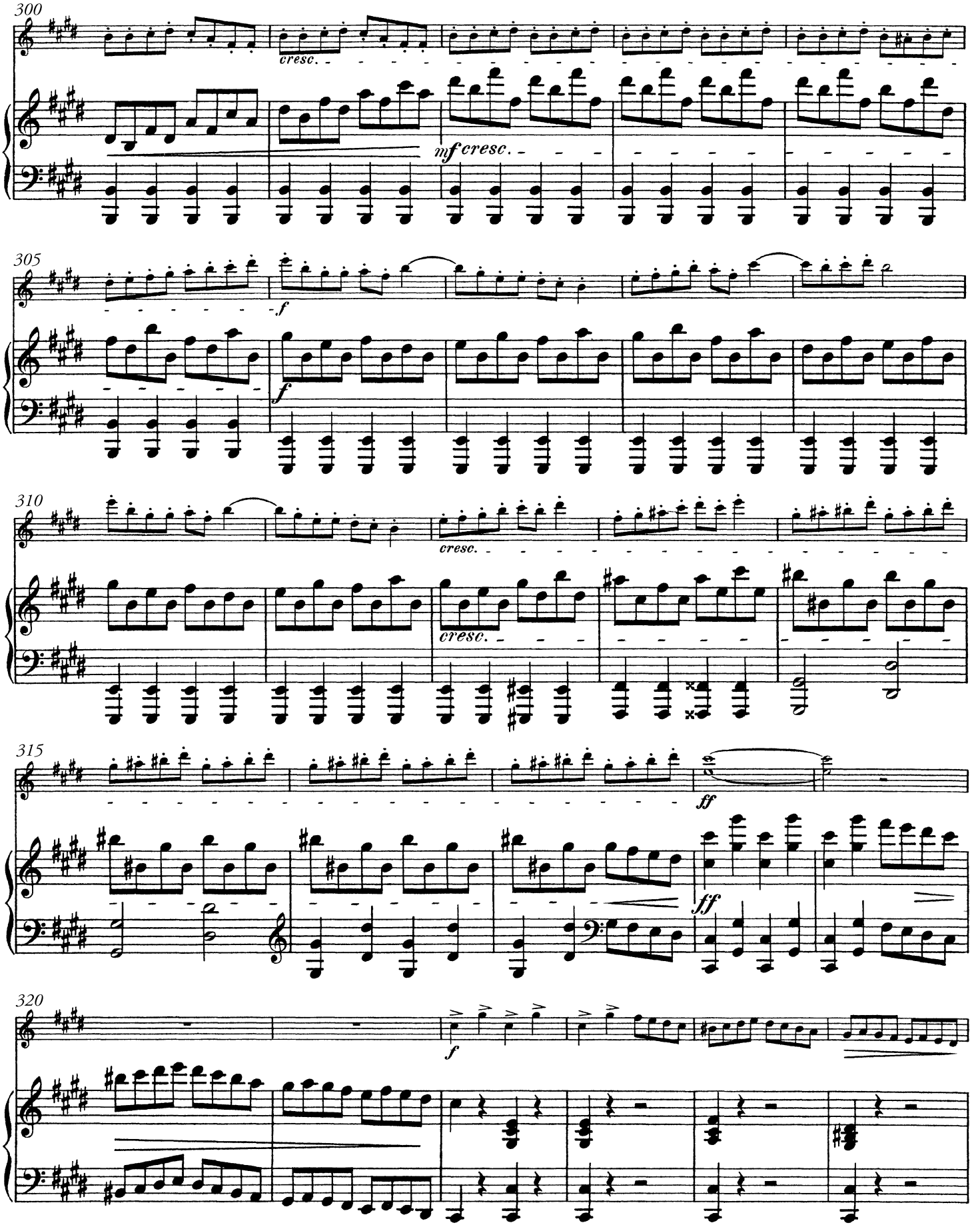

141
148
153
158
163
cresc.
cresc.

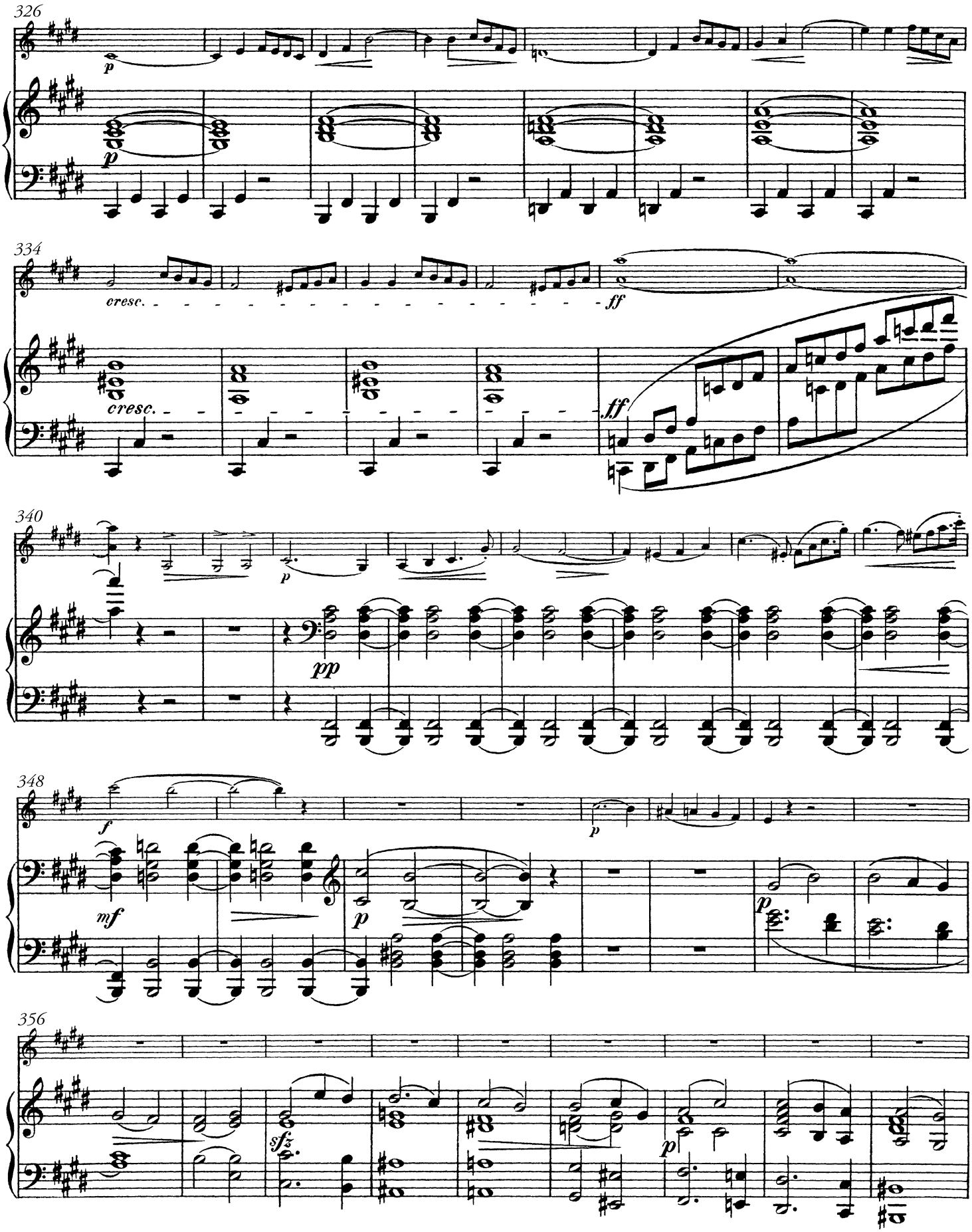

169
f
f
f
ff
175
p cresc.
p
cresc.
182
ff
f
ff
188
p cresc.
mp
p
194
f
f

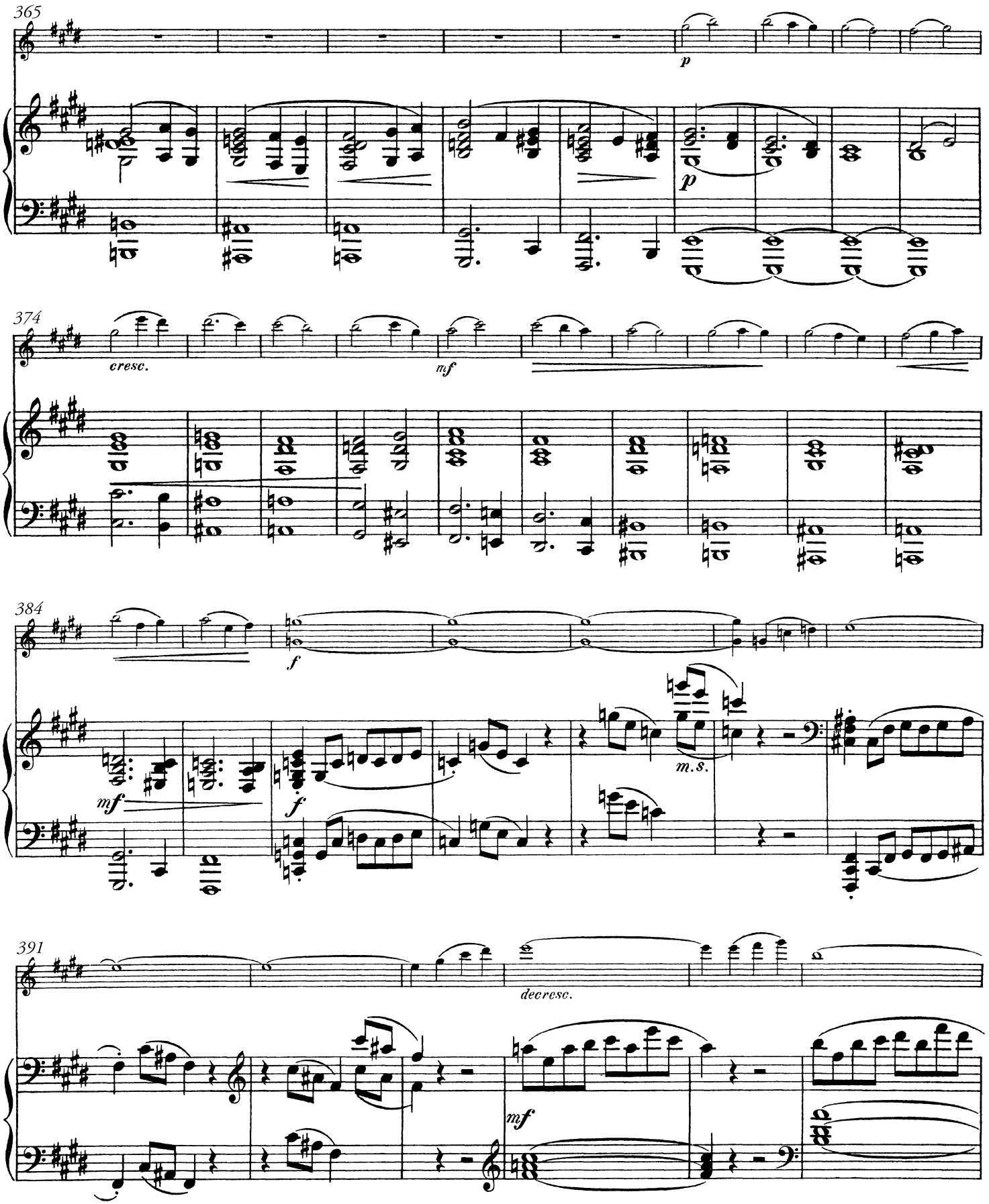

199
cresc.
f
cresc.
204
ff
ff
f
f
mf
209
mf
mf
mp
mp
p
mf
217
f
p
mf
p
223
cresc.
f
f

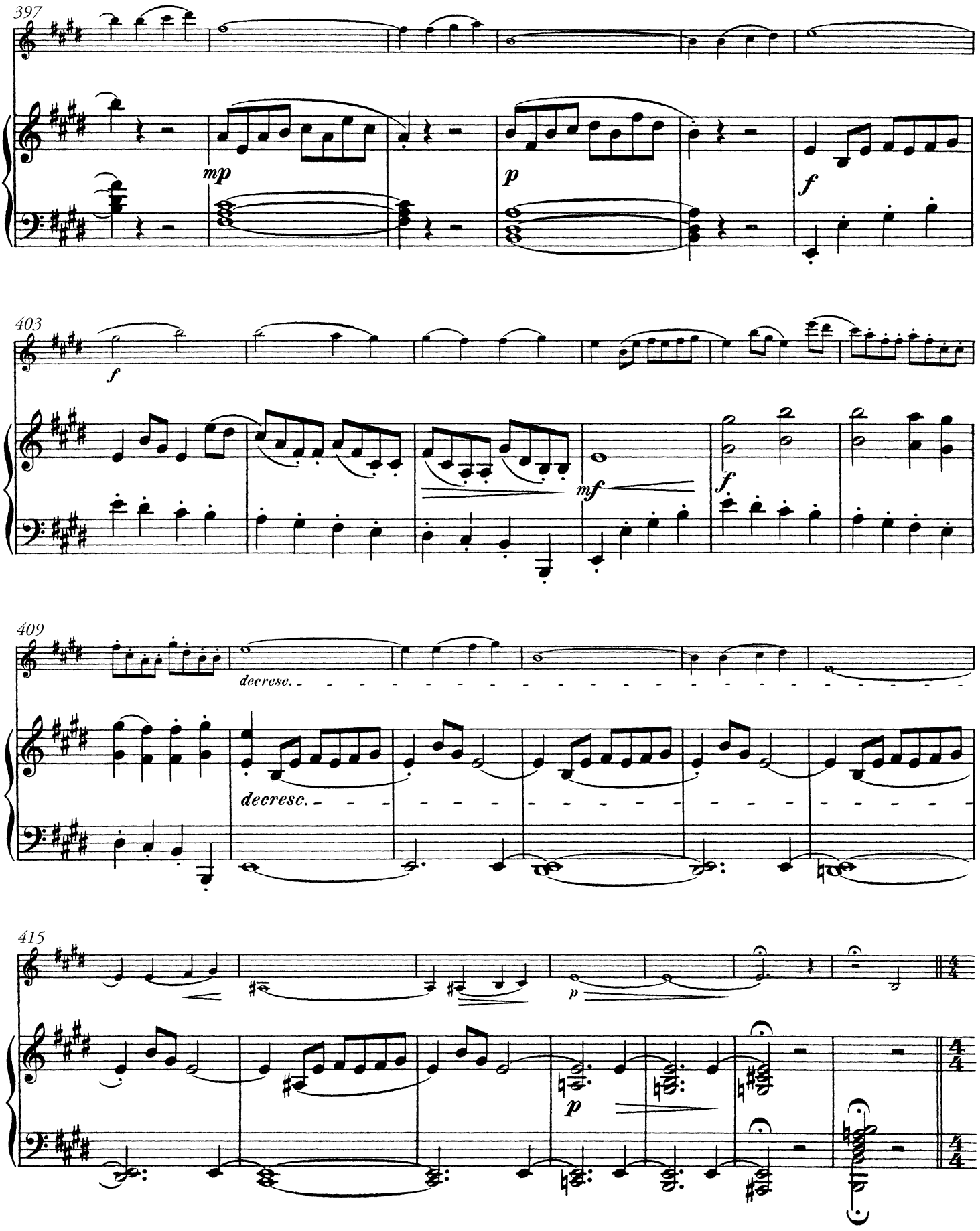

228
mf
f
p
f
237
ff
mf
ff
mf
243
ff
mp
cresc.
ff
p
251
f
mf
259
p
poco più lento
p
rit.
poco più lento
f
fp

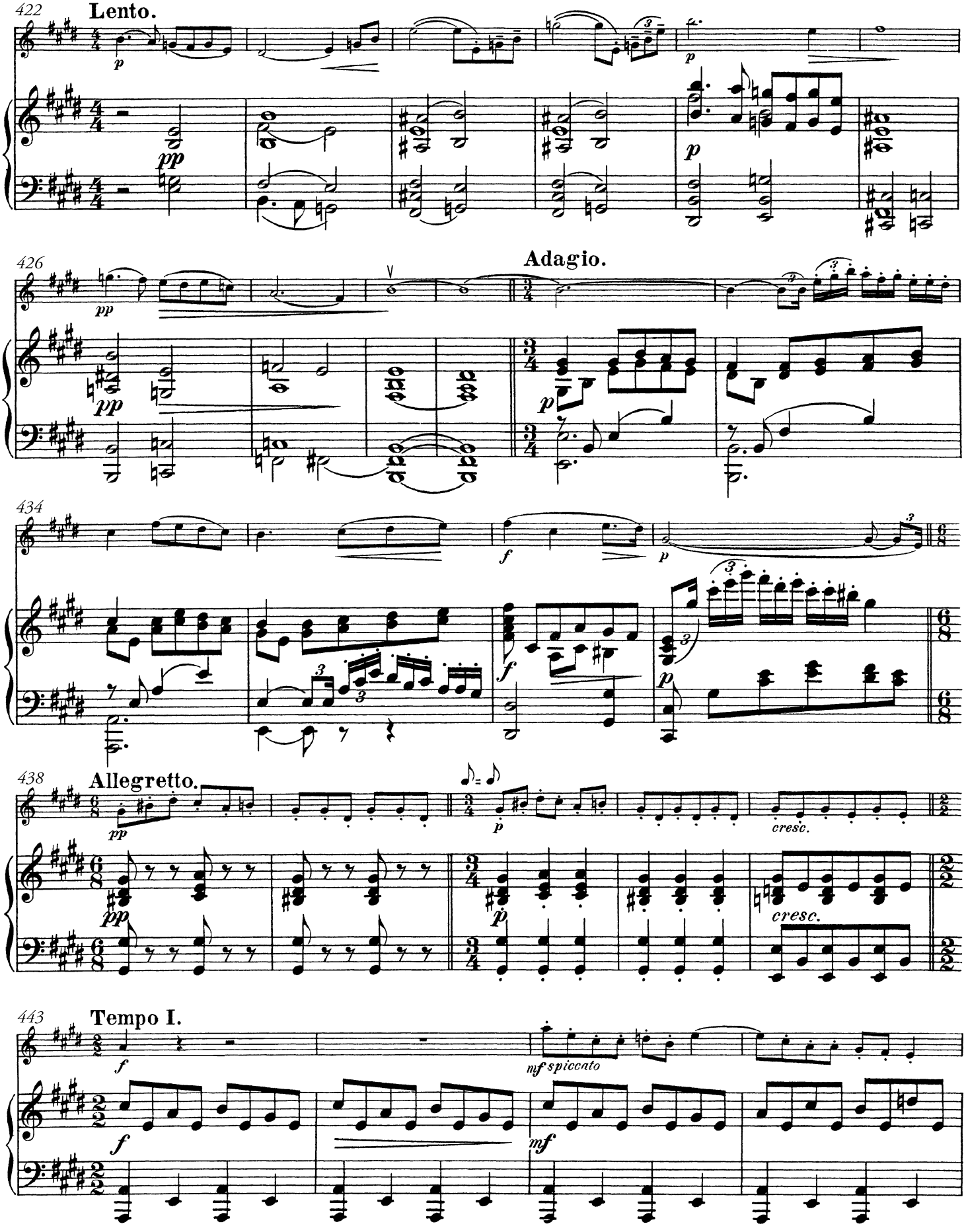

268
pp
pp
280
Tempo I.
p
pp
p legato
285
290
295
mf
p

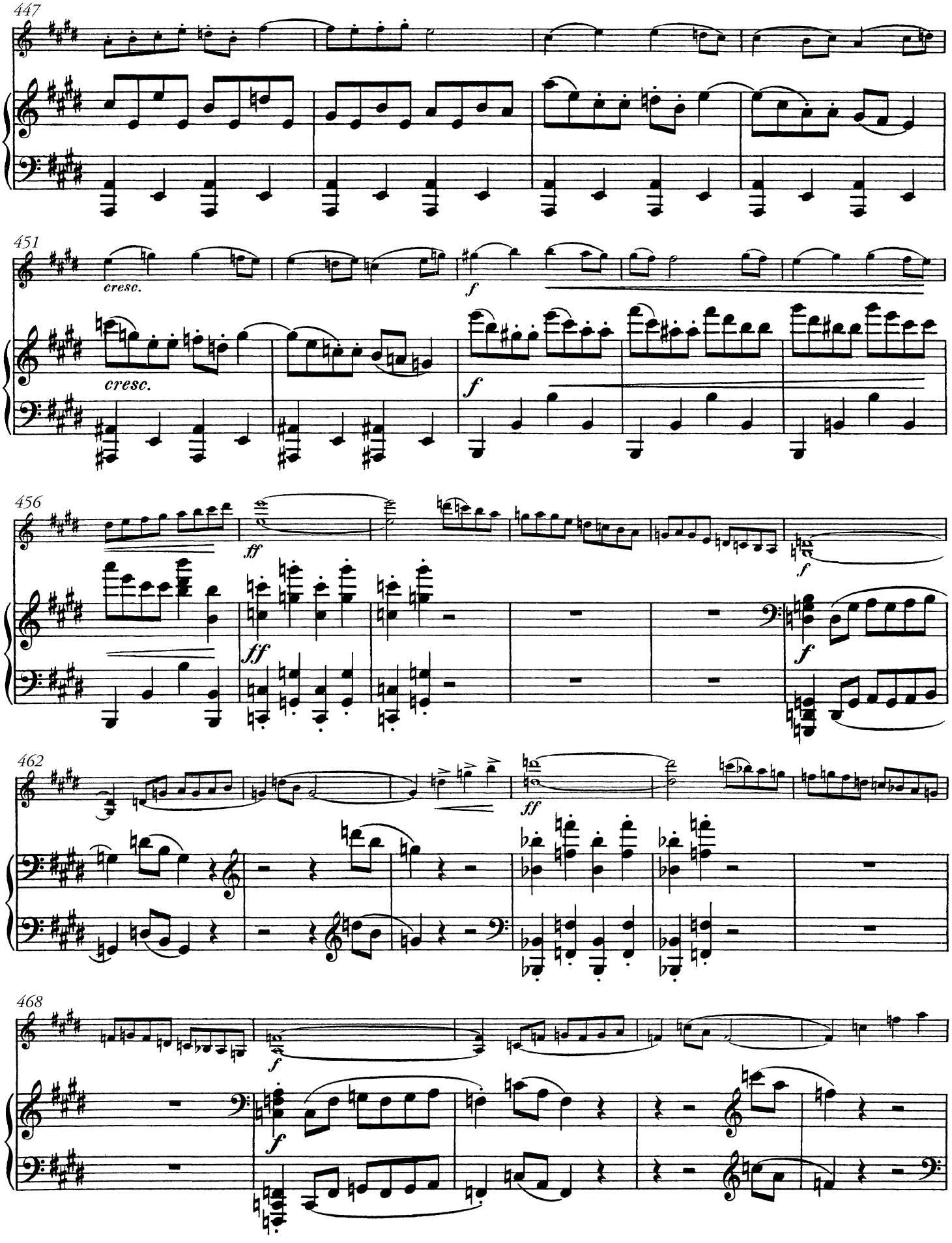

300
cresc.
mf cresc.
305
f
f
310
cresc.
cresc.
315
ff
ff
320
f

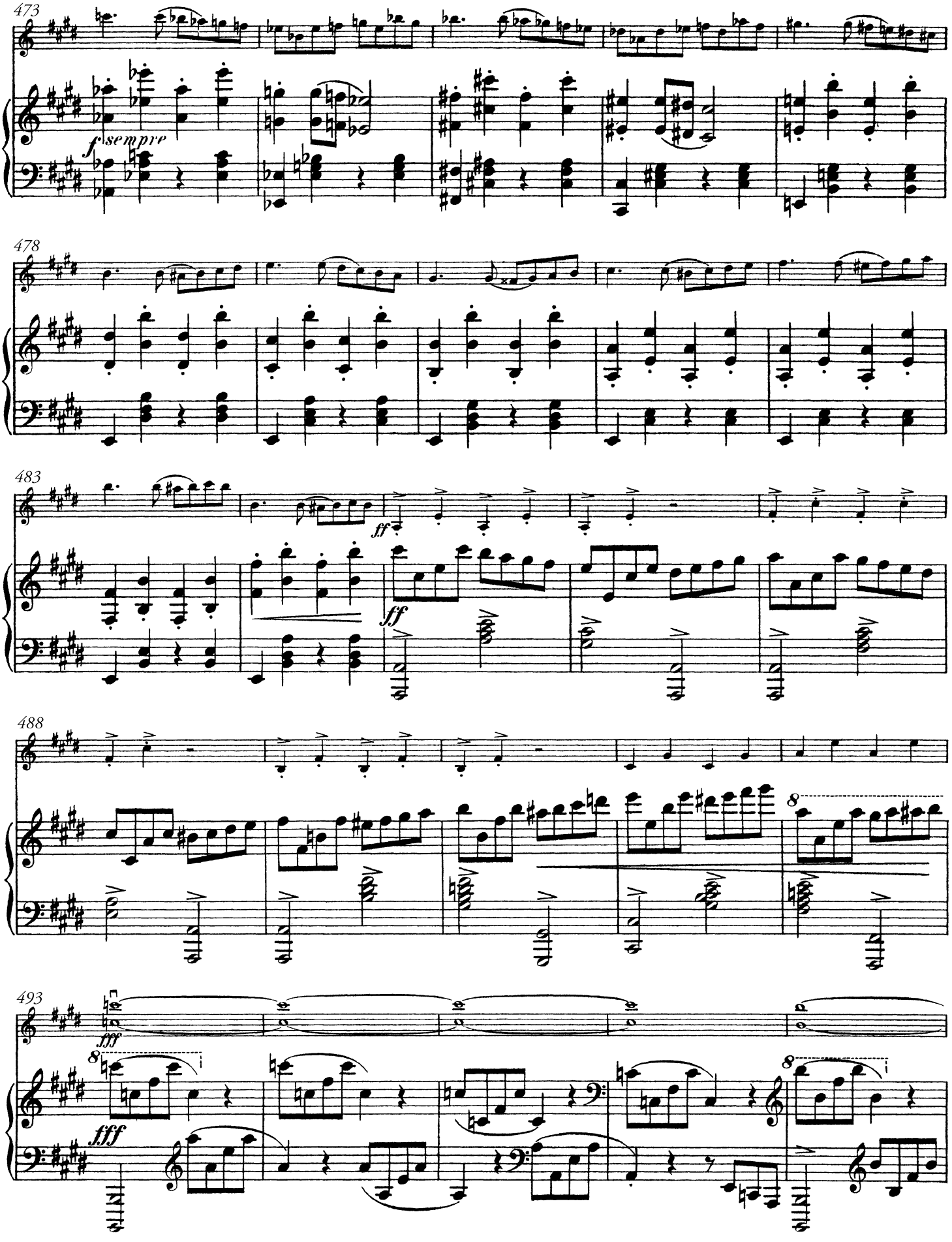

326
p
p
334
cresc.
cresc.
ff
ff
340
p
pp
348
f
mf
p
p
p
356
sfz
p

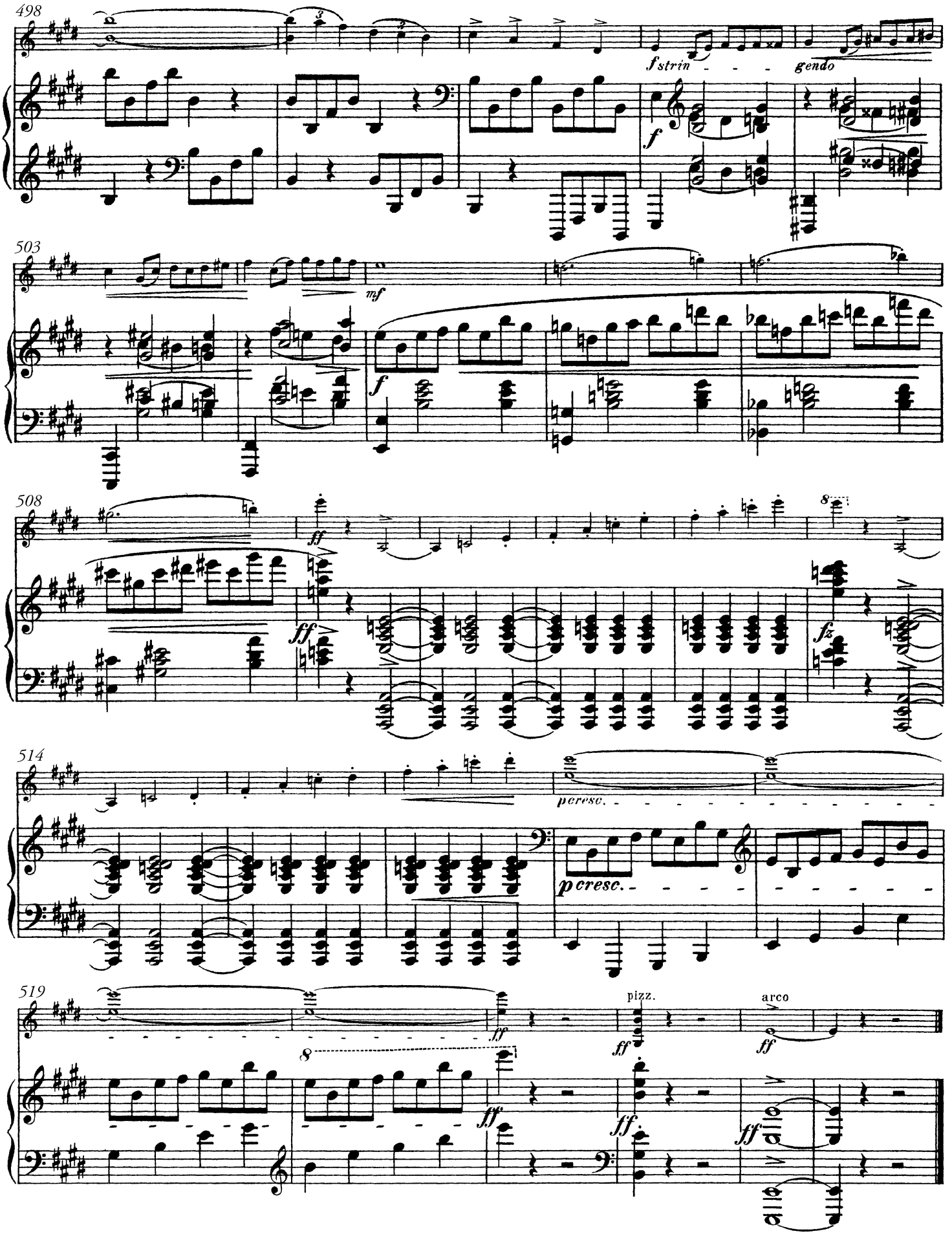

365
p
p
374
cresc.
mf
384
f
mf
f
m.s.
391
decresc.
mf


397
mp
p
f
403
f
mf
f
409
decrese.
decresc.
415
p
p
4/4
4/4
4/4


422
Lento.
426
Adagio.
434
438
Allegretto.
443
Tempo I.
cresc.
cresc.
mf spiccato


447
451
cresc.
cresc.
f
f
456
ff
ff
f
f
462
ff
468
f
f


473
f sempre
478
483
ff
ff
488
8
493
fff
fff
8
8


498
fstrin
gendo
503
mf
f
508
ff
fz
514
presc.
519
pizz.
arco

Wilhelm Peterson-Berger

Wilhelm Peterson-Bergers gärning är inte lätt att sammanfatta: tonsättare, musikkritiker och skriftställare, operaregissör och librettoförfattare, översättare och idealistisk filosof. Till svårigheterna bidrar också att hans gärning bildar en odelbar helhet – Peterson-Berger var en idédriven personlighet som ville verka i enlighet med sina idéer, men också föra ut dem i musik och skrift. Han var på sin tid en av landets mest omtalade musikpersoner, där hans egna musikaliska verk bidrog till hans rykte, men ändå stod efter hans engagerade musikkritik som grund till hans ryktbarhet.

Wilhelm Peterson-Berger föddes 1867 i Ullånger (mellan Härnösand och Örnsköldsvik) av föräldrar med dalsländsk härstamning. Han hade tidigt drömmen om att bli tonsättare. Peterson-Berger studerade vid Musikkonservatoriet i Stockholm 1886–89, fortsatte med studier i Dresden 1889–90. Åter i Sverige var han musiklärare i Umeå och ledare för stadens musiksällskap 1890–92. Han återvände till Dresden, där han undervisade i musikämnen 1892–94. 1896 blev han musikkritiker i *Dagens Nyheter*, vilket fram till 1930 skulle bli hans fasta syssla vid sidan av komponerandet. Efter sin kritikertid flyttade han för gott till Sommarhagen på Frösön, där han redan 1914 låtit bygga sig ett hus av närmast skulpturalt slag. När dagskritikens snabba rytm inte längre pressade honom, kunde han mer koncentrerat skriva annat, men också komponera. Wilhelm Peterson-Berger avled i sitt jämtländska hem 1942, 75 år gammal.

Tonsättaren Wilhelm Peterson-Berger lämnade efter sig en både stor och varierad produktion. Hans verk i större format (de fem symfonierna *Baneret*, *Sunnanfärd*, *Same ätnam*, *Holmia* och *Solitudo* samt de fem musikdramatiska verken *Ran*, *Arnljot*, *Lyckan*, *Domedagsprofeterna* och *Adils och Elisiv*) är starkt präglade av hans kulturfilosofiska tänkande och var därför viktiga manifestationer från Peterson-Bergers sida. I Wagners anda skrev han själv operatexterna. Men paradoxalt nog har några av hans smärre verk fått störst spridning, pianostycken som samlingen *Frösöblomster* och körsånger som ”Stemning” och ”Killebukken”. Som sångtonsättare förenade Peterson-Berger sitt skickliga melodiskapande med en märkbar känsla för texters kvaliteter. Resultatet blev solosånger som tillhör de allra mest uppskattade.

© *Gunnar Ternhag*

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.

Förlagan är utgiven av Abr. Lundquists förlag, Stockholm, Abr. L. 3359.

På omslaget står: ”Wilhelm Peterson-Berger / Sonate / für / Violine und / Pianoforte / Stockholm / Abr. Lundquists Kongl. Hof-Musikhandel / Georg Abr.son Lundquists förlag”.

Tillkomstår: 1887.

Wilhelm Peterson-Berger

Wilhelm Peterson-Berger is a hard man to define: composer, music critic and author, opera director and librettist, translator and idealist philosopher. To compound matters, his achievements go to make up an indivisible whole – Peterson-Berger was driven by ideas and sought not only to work in accordance with them but also to express them in his music and writings. He was one of the country's most talked-about music personages of his time, with a reputation that rested not only on his compositions but also, and primarily, on his dedication to the art of music criticism.

Wilhelm Peterson-Berger was born in 1867 in Ullånger (between Härnösand and Örnsköldsvik) to parents of Dalsland extraction, and had dreamed of being a composer from a young age. He studied at the Musikkonservatoriet (the Royal Conservatory of Music in Stockholm) from 1886 to 89, continuing his studies in Dresden from 1889 to 90. Back in Sweden, he became a music teacher in Umeå and head of the town's music society, a position he held until 1892, when he returned to Dresden to teach music for two years. In 1896 he became a music critic for *Dagens Nyheter*, which would remain his main permanent occupation alongside composing until 1930. On retiring as a critic he moved for good to Sommarhagen on Frösön, where he had had a house built of almost sculptural design back in 1914. When the fast pace of the daily critic no longer suited him, he was able to concentrate on other kinds of writing as well as composing. Wilhelm Peterson-Berger died in his Jämtland home in 1942 at the age of 75.

The composer Wilhelm Peterson-Berger left behind a large and varied catalogue. His grander-scale works (the five symphonies *Baneret*, *Sunnanfärd*, *Same ätnam*, *Holmia* and *Solitudo* and the five music dramas *Ran*, *Arnljot*, *Lyckan*, *Domedagsprofeterna* and *Adils och Elisiv*) are profoundly informed by his cultural philosophy and were therefore important manifestations on his part. In true Wagnerian spirit he wrote his own librettos. Paradoxically, however, some of his minor works are his most widely known, including piano pieces such as the collection *Frösöblomster* and choral songs such as 'Stemning' and 'Killebukken'. As a vocal composer, Peterson-Berger unified his melodic skills with a remarkable feel for textual quality to produce solo songs that are amongst the most popular of all.

© *Gunnar Ternhag*
Trans. Neil Betteridge

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.

Originally published by Abr. Lundquists förlag, Stockholm, Abr. L. 3359.

Text on the front page: "Wilhelm Peterson-Berger / Sonate / für / Violine und / Pianoforte / Stockholm / Abr. Lundquists Kongl. Hof-Musikhandel / Georg Abr.son Lundquists förlag".

Year of composition: 1887.