SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

WILHELM STENHAMMAR

1871–1927

Sonat

för violin och piano

Sonata

for violin and piano

Opus 19

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

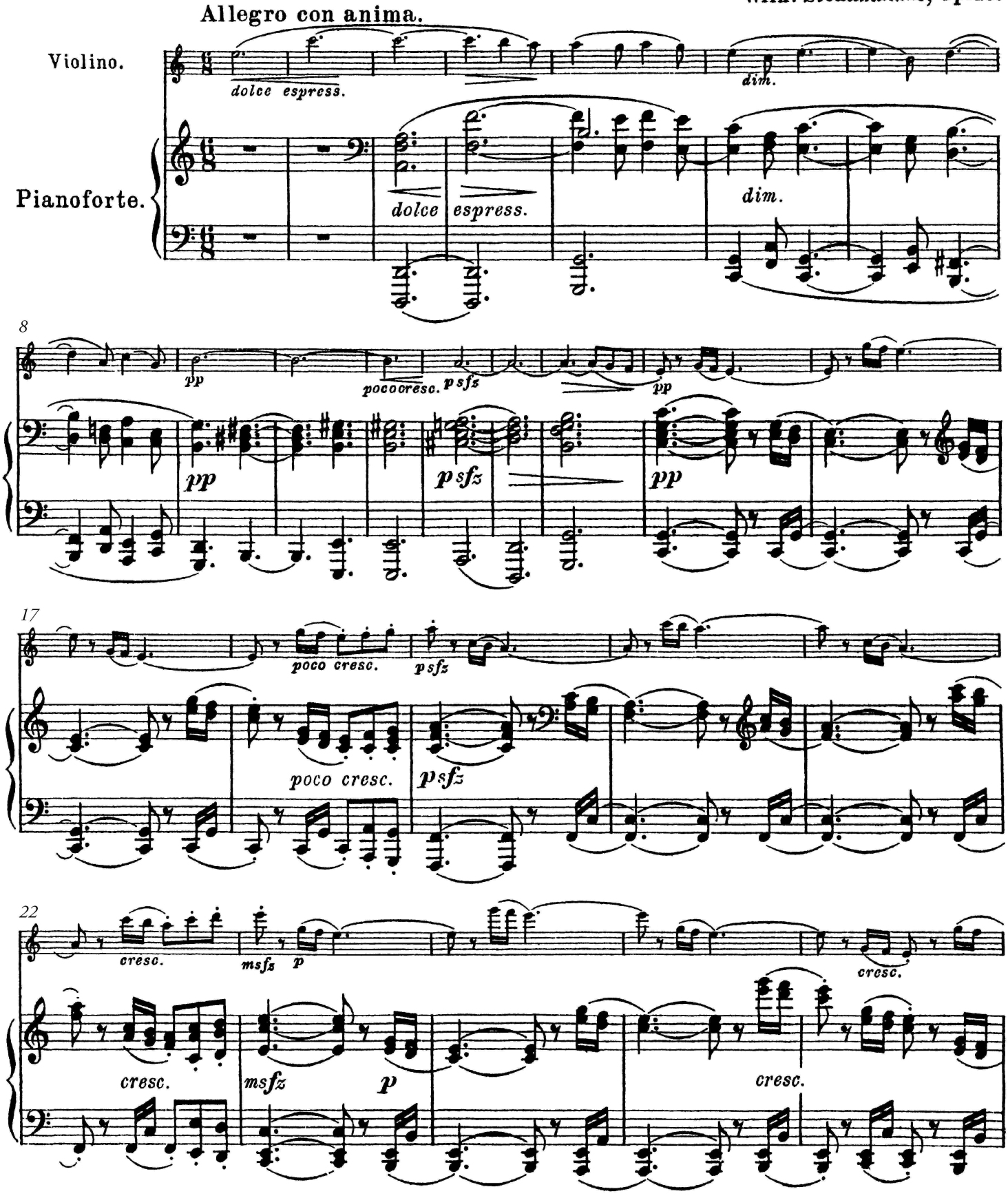
Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1589/Edition no. 1589
2017
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-364-5

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.

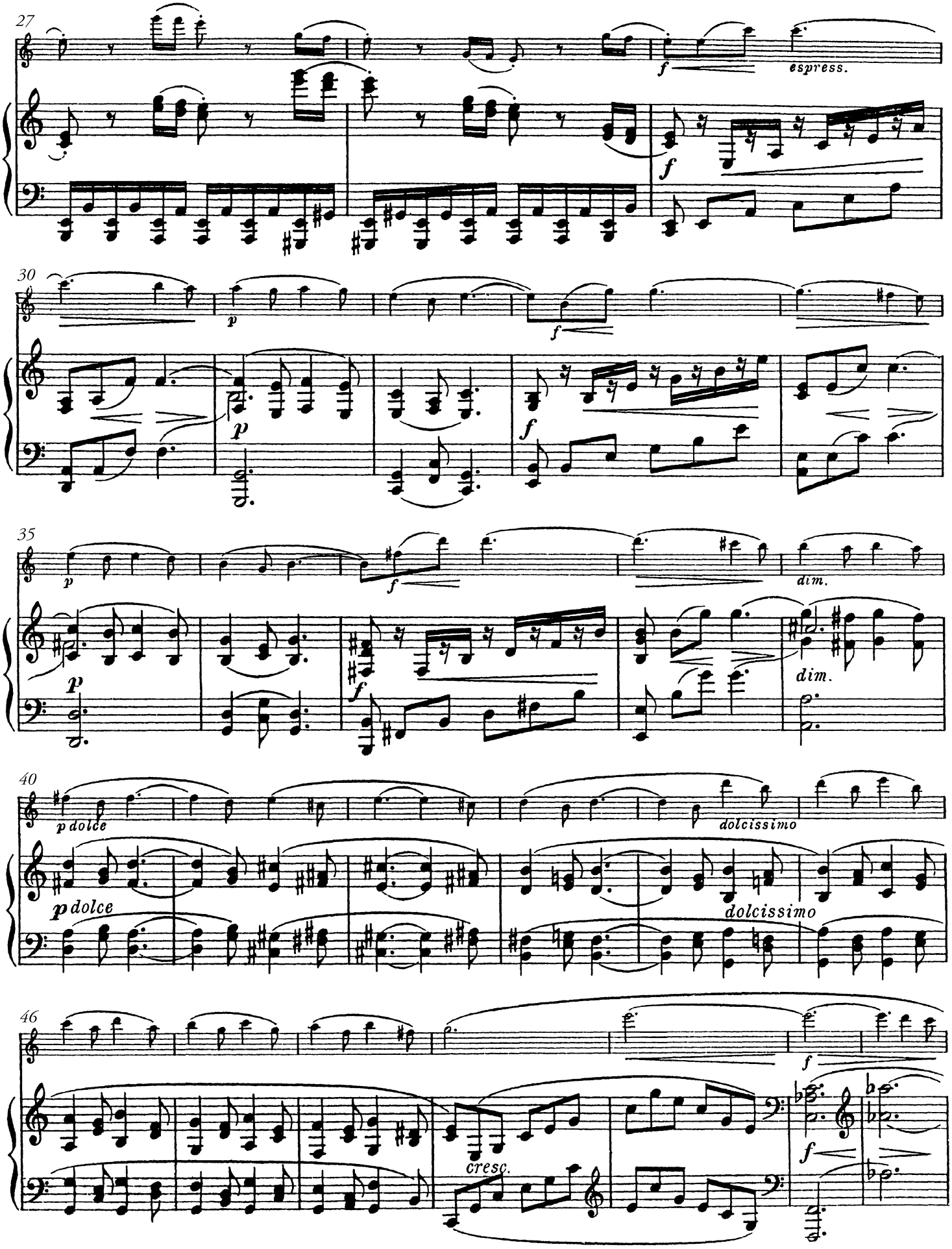
SONATE.

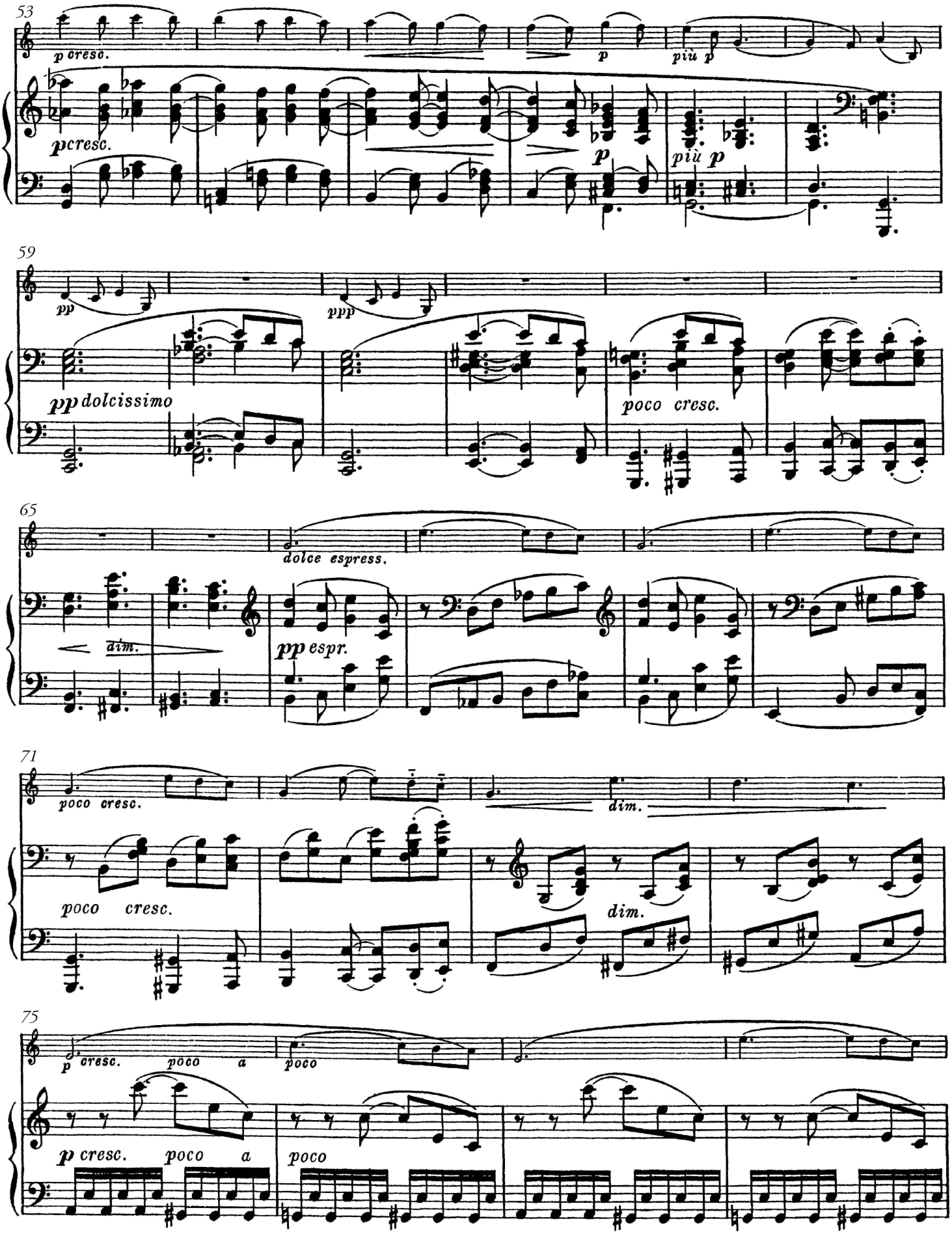
Wilh. Stenhammar, Op. 19.

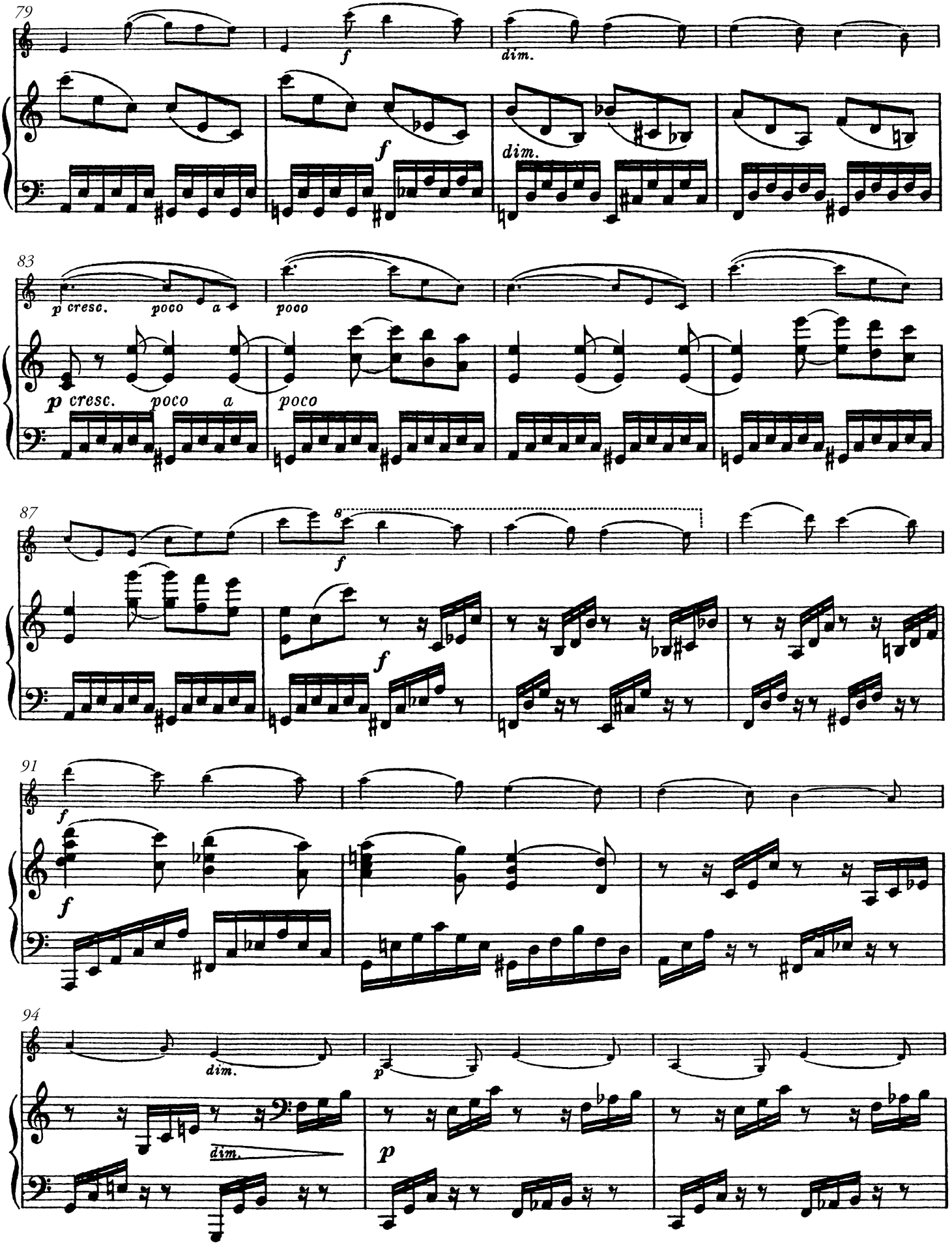
Allegro con anima.

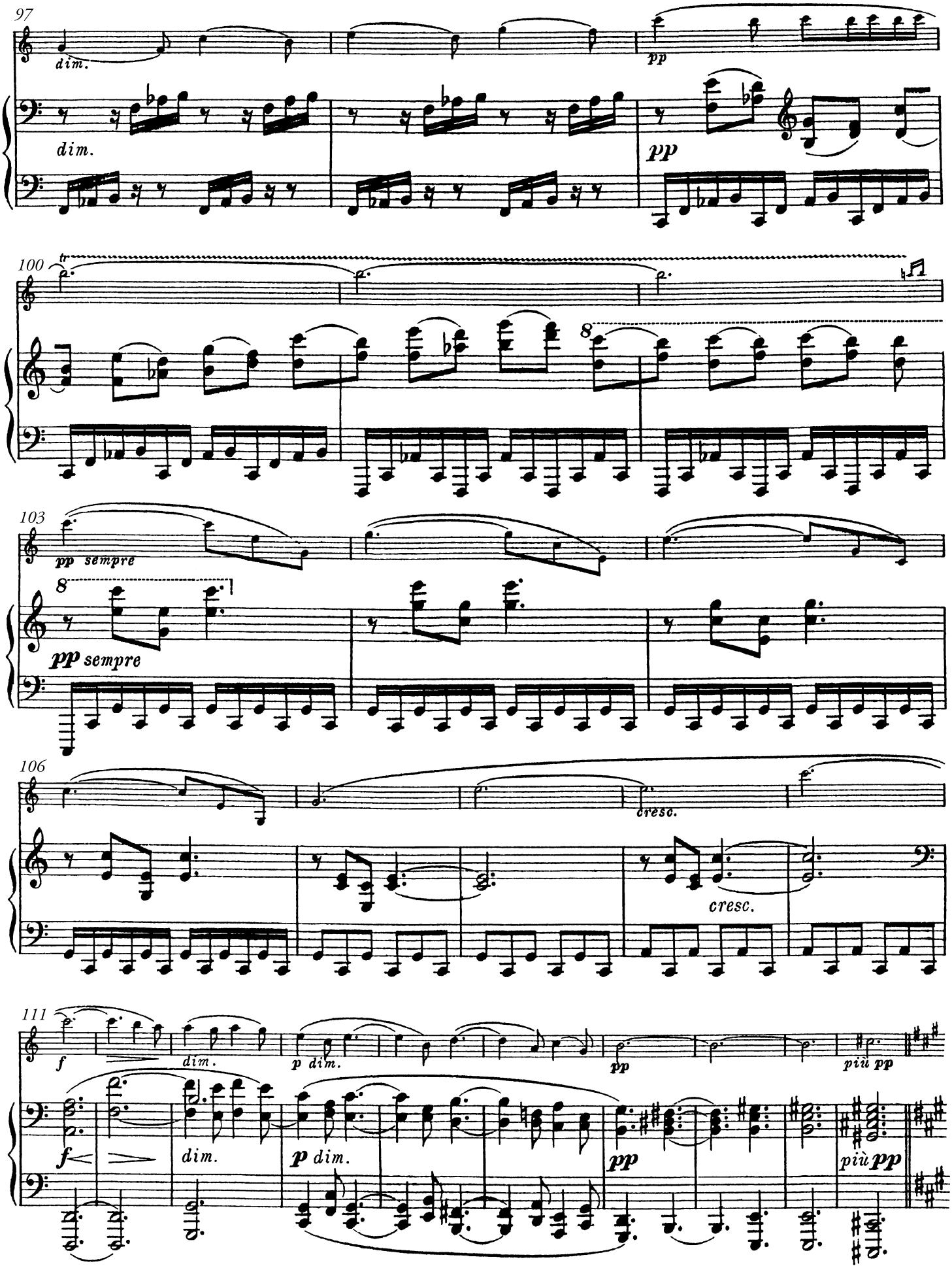


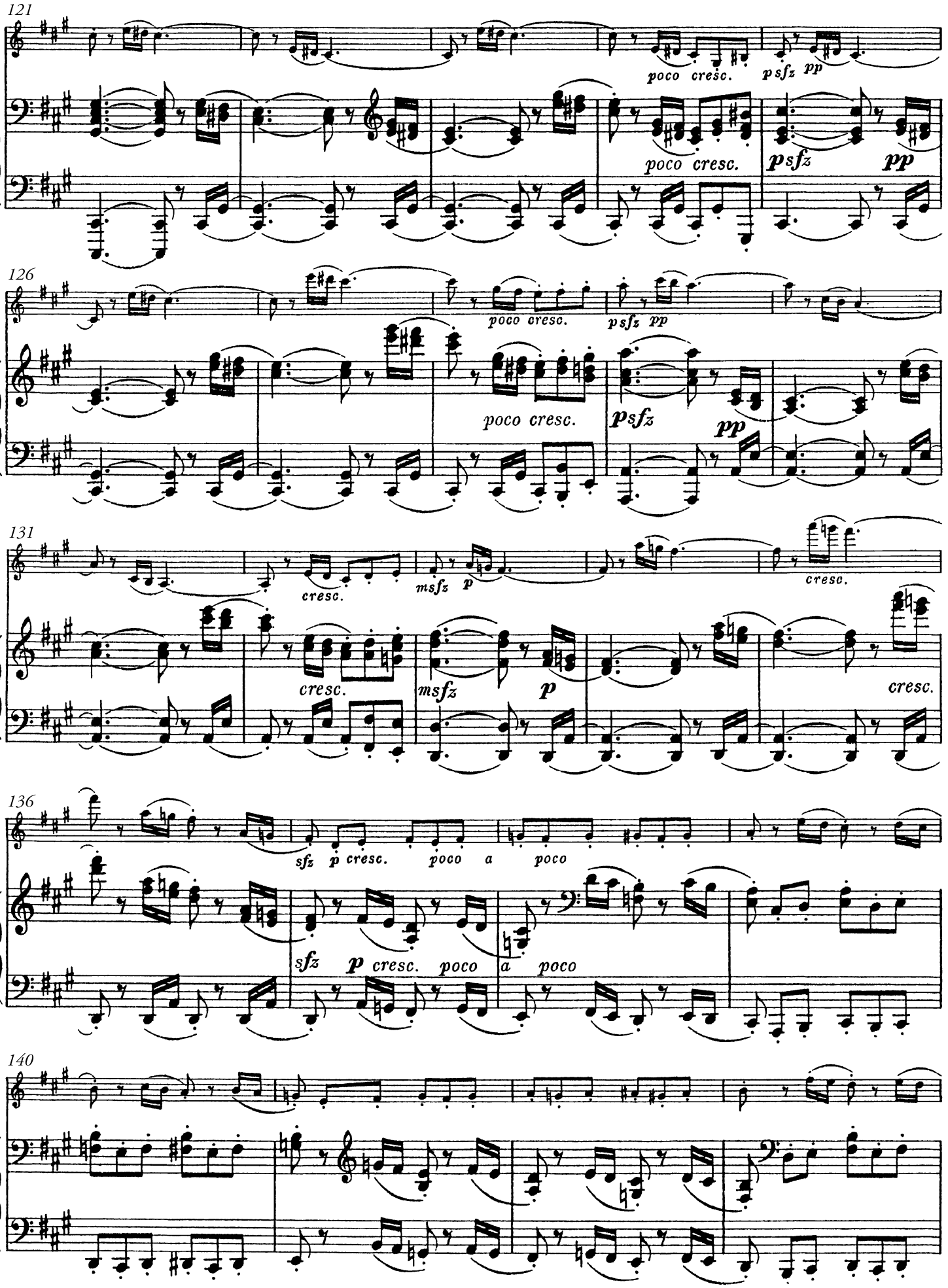
Swedish Musical Heritage, Kungl. Musikaliska akademien, Stockholm 2017. Public domain. www.levandemusikarv.se

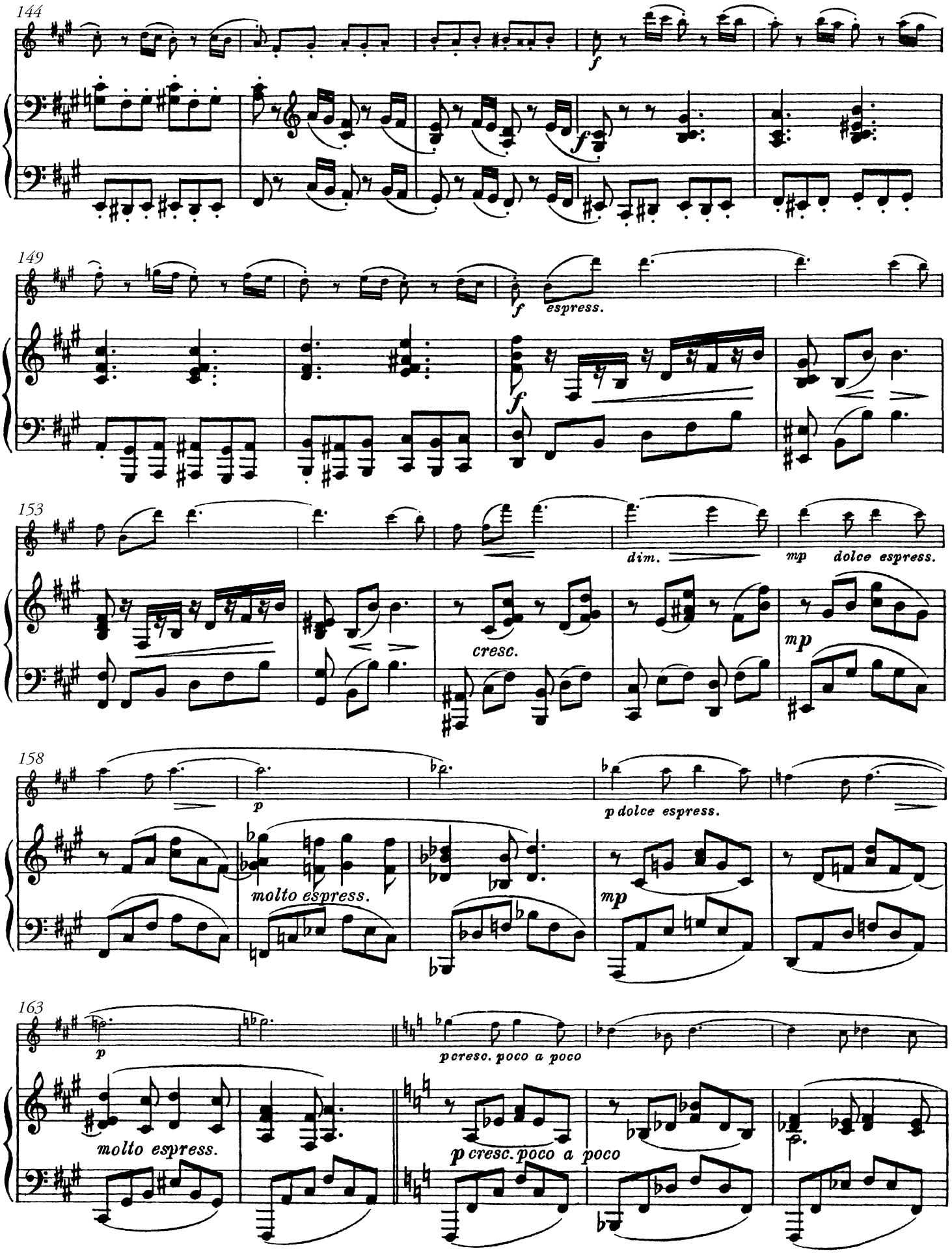

27
f
espress.
f
30
p
f
p
f
35
p
f
dim.
p
f
dim.
40
p dolce
dolcissimo
p dolce
dolcissimo
46
f
cresc.
f

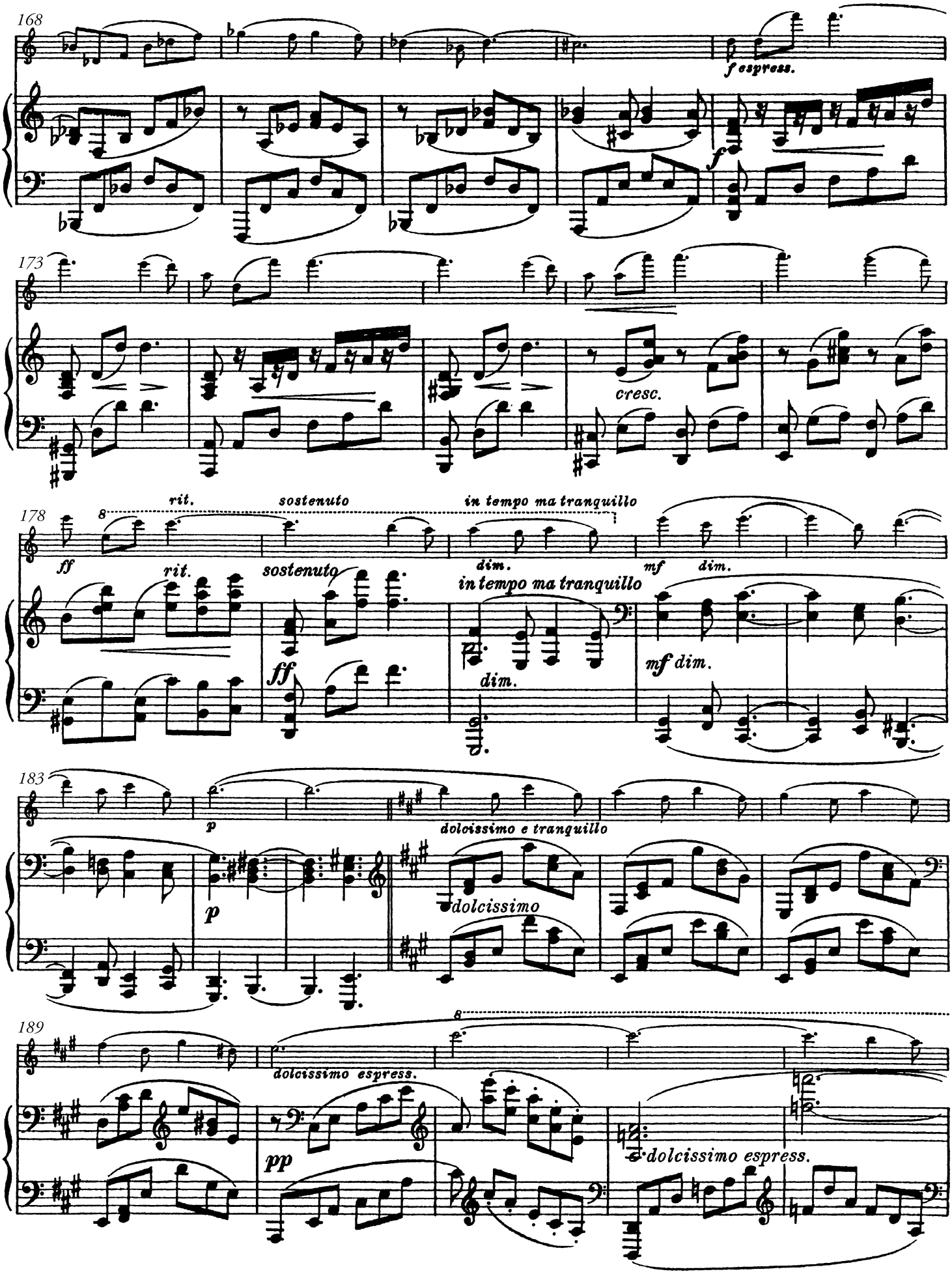

53
p cresc.
pcresc.
p
più p
più p
59
pp
ppp
pp dolcissimo
poco cresc.
65
dolce espress.
dim.
pp espr.
71
poco cresc.
dim.
poco cresc.
dim.
75
p cresc. poco a
poco
p cresc. poco a
poco

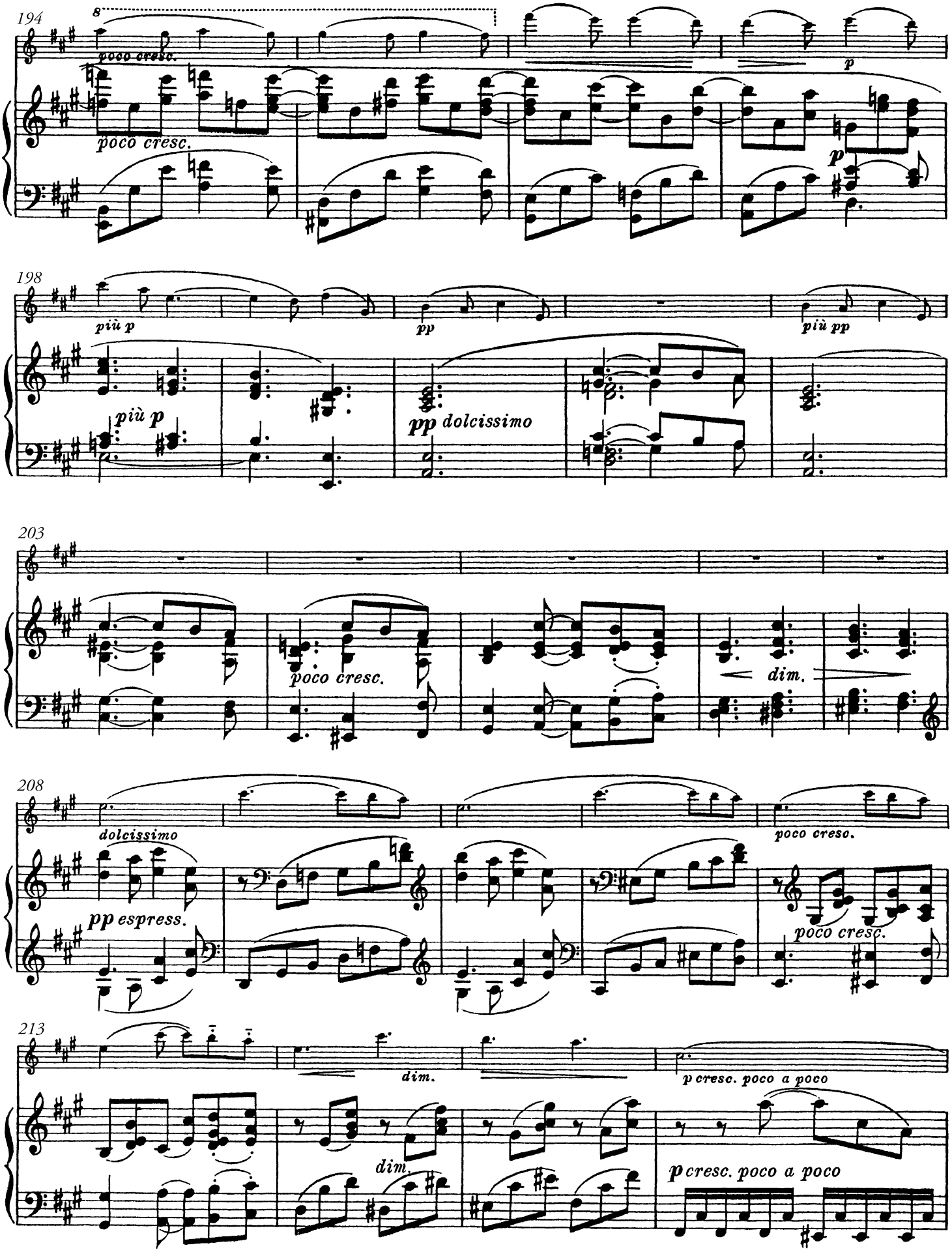

79
f
dim.
f
dim.
83
p cresc. poco a poco
p cresc. poco a poco
87
8
f
f
91
f
f
94
dim.
dim.
p
p

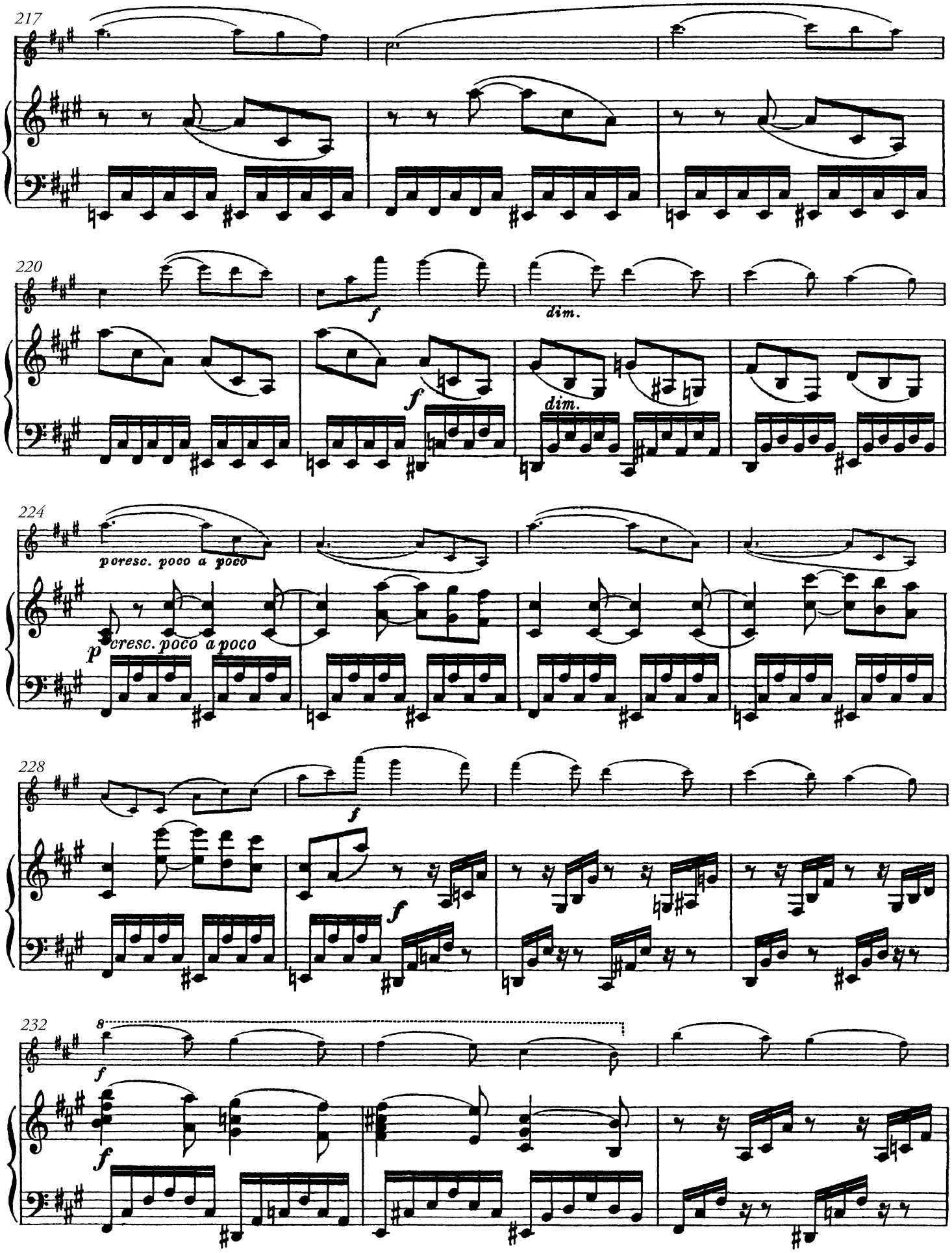

97
dim.
pp
100
tr
8
103
pp sempre
8
pp sempre
106
cresc.
cresc.
111
f
dim.
p dim.
pp
più pp
f
dim.
p dim.
pp
più pp

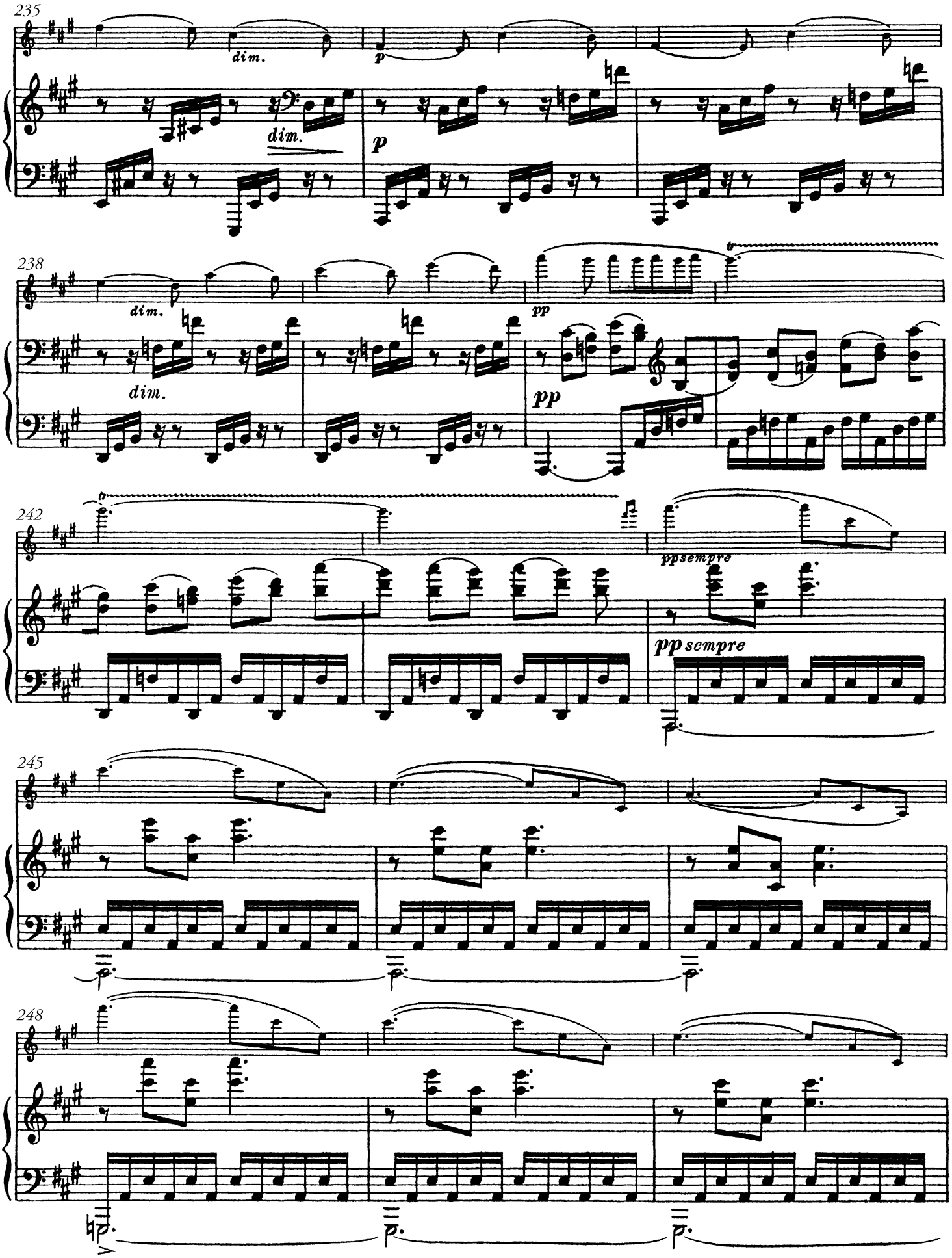

121
poco cresc.
psfz pp
poco cresc.
psfz pp
126
poco cresc.
psfz pp
poco cresc.
psfz pp
131
cresc.
msfz p
cresc.
cresc.
msfz p
cresc.
136
sfz p cresc. poco a poco
sfz p cresc. poco
a poco
140

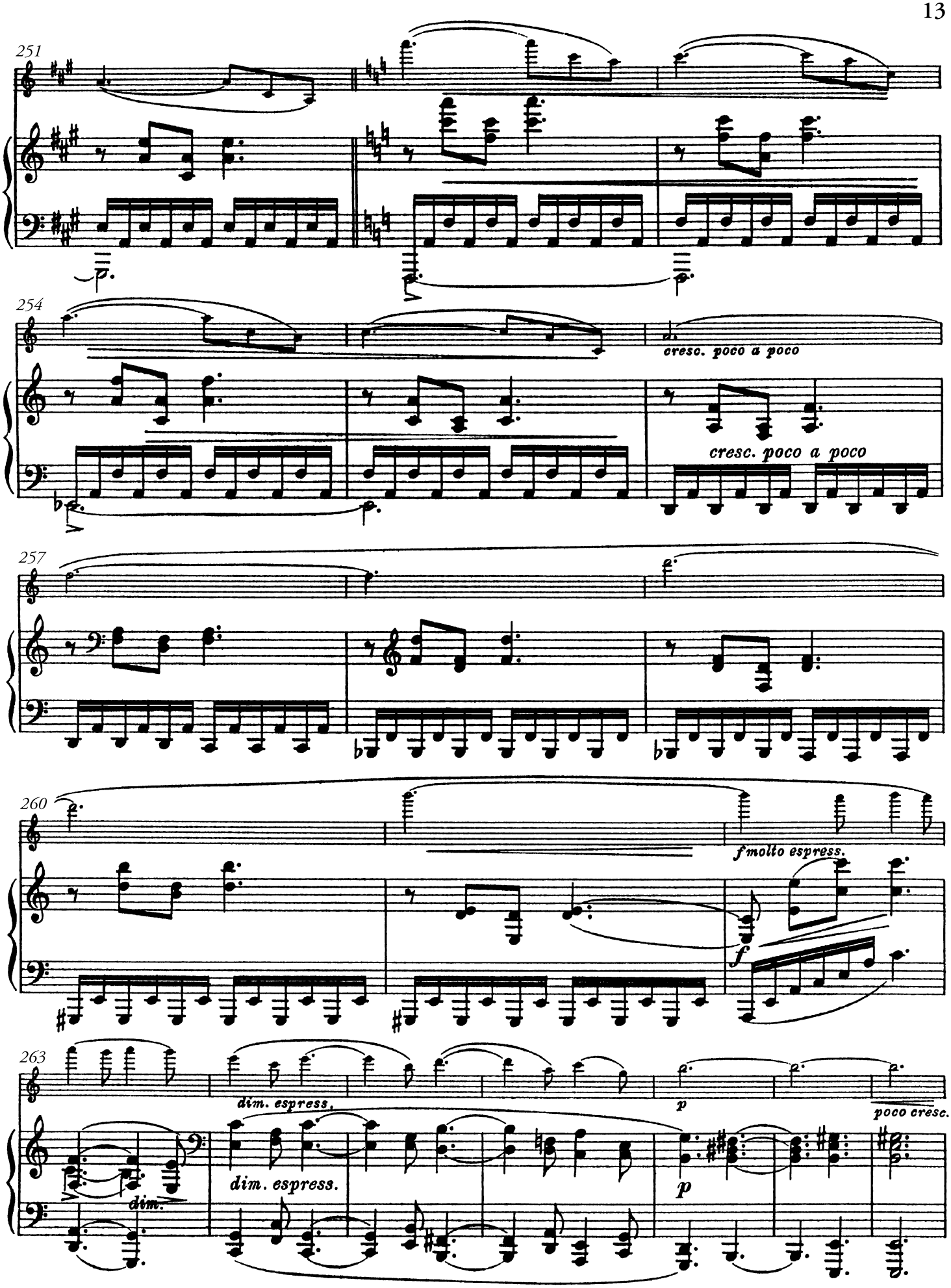

144
f
149
f
espress.
f
153
dim.
mp dolce espress.
cresc.
mp
158
p
p dolce espress.
molto espress.
mp
163
p
p cresc. poco a poco
molto espress.
p cresc. poco a poco

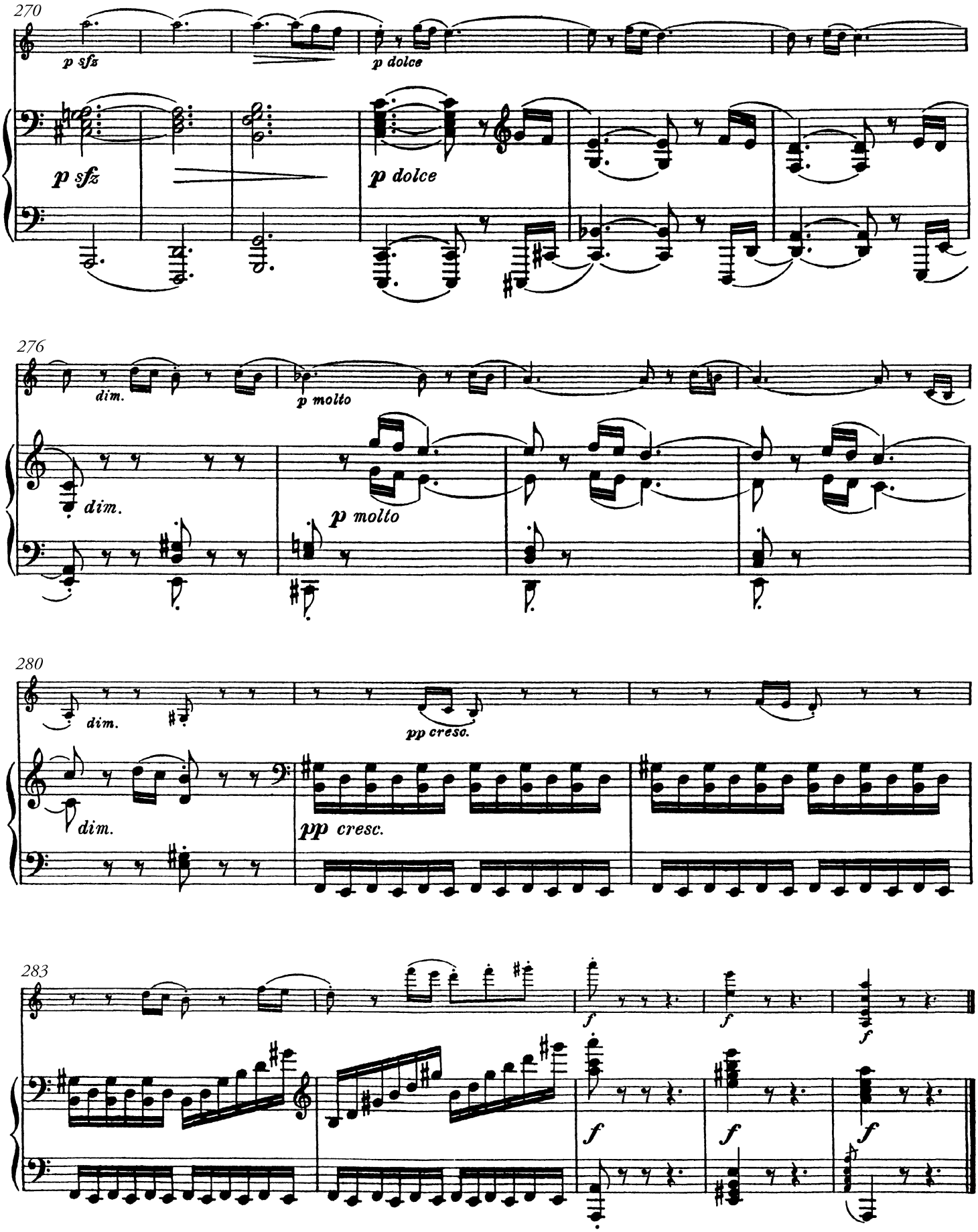

168
f espress.
f
173
cresc.
178
rit.
sostenuto
in tempo ma tranquillo
ff
dim.
mf
dim.
183
p
dolcissimo e tranquillo
dolcissimo
189
dolcissimo espress.
pp
dolcissimo espress.

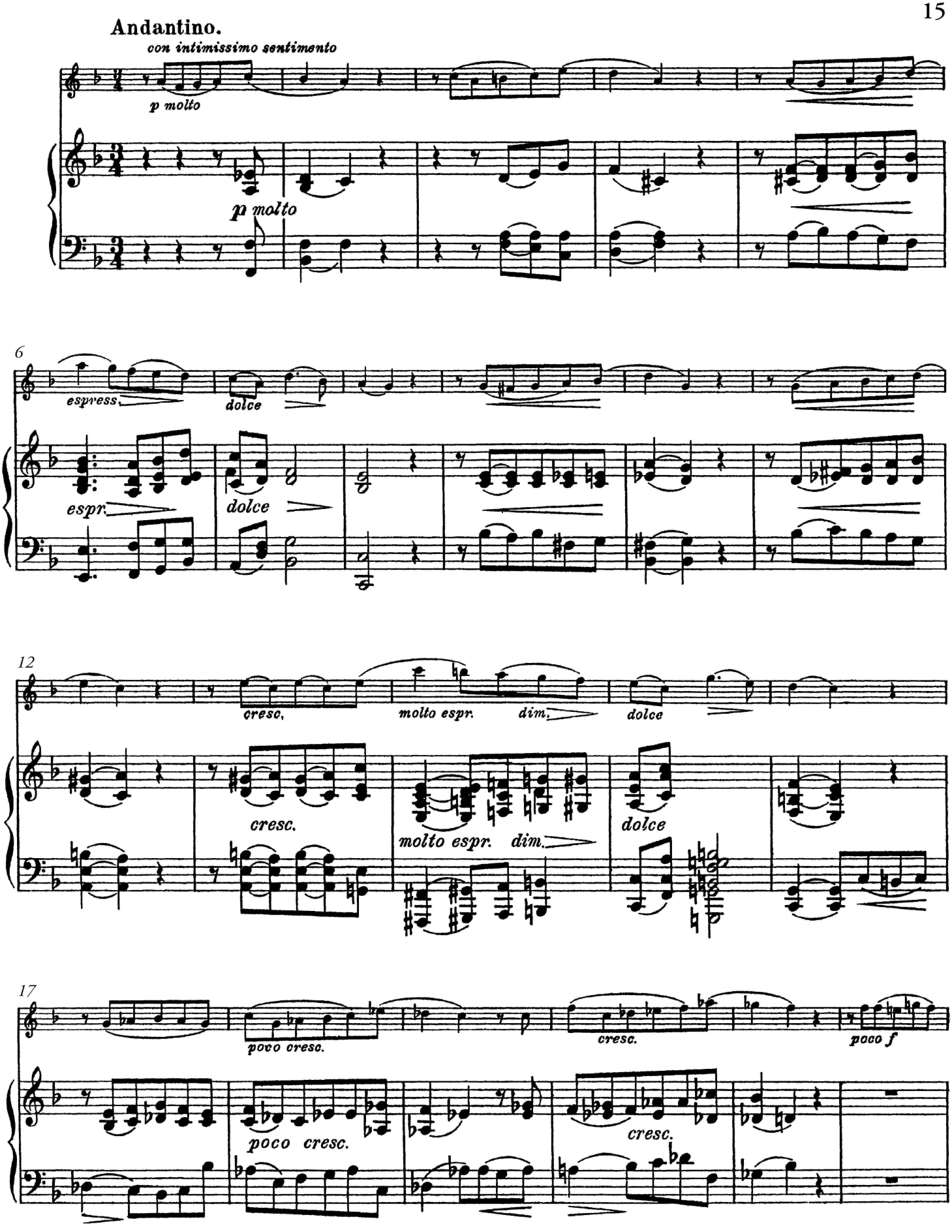

194
8
poco cresc.
poco cresc.
p
p
198
più p
più p
pp
più pp
pp dolcissimo
203
poco cresc.
dim.
208
dolcissimo
pp espress.
poco cresc.
poco cresc.
213
dim.
dim.
p cresc. poco a poco
p cresc. poco a poco


217
220
f
dim.
f
dim.
224
poresc. poco a poco
p
cresc. poco a poco
228
f
f
232
8
f
f

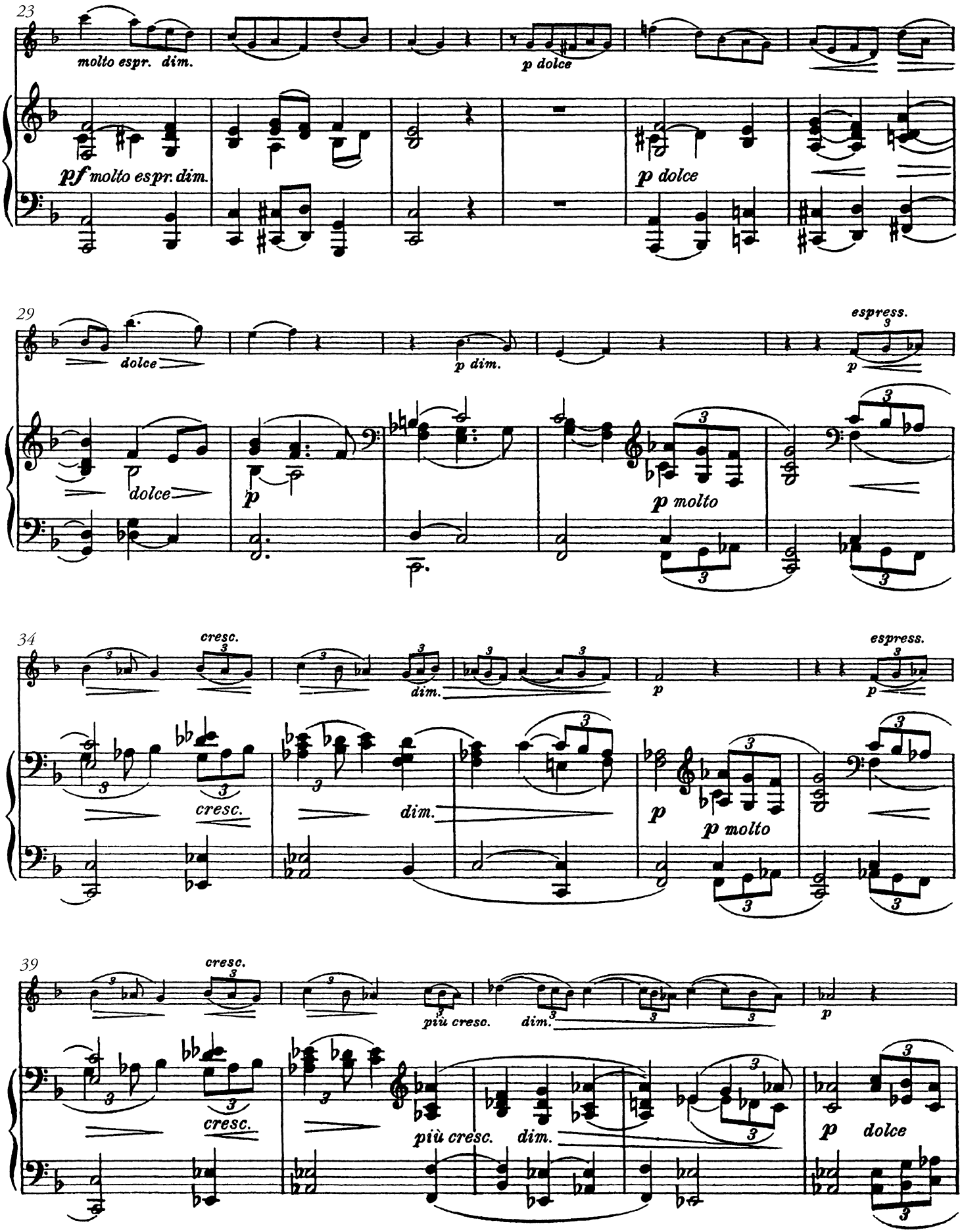

235
dim.
p
dim.
p
238
dim.
dim.
pp
pp
242
ppsempre
pp sempre
245
248

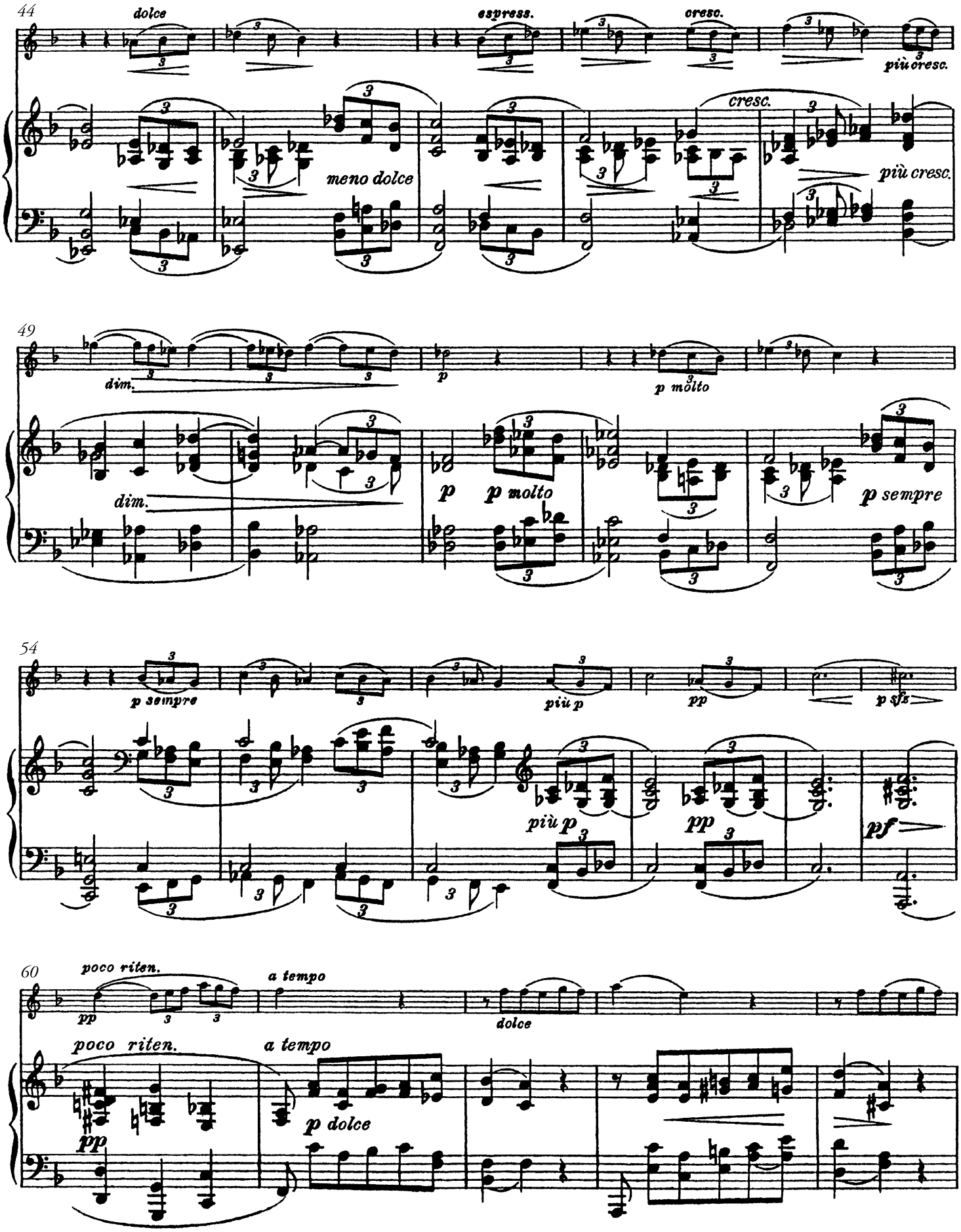

251
254
cresc. poco a poco
cresc. poco a poco
257
260
f molto espress.
f
263
dim. espress.
dim. espress.
dim.
p
p
poco cresc.

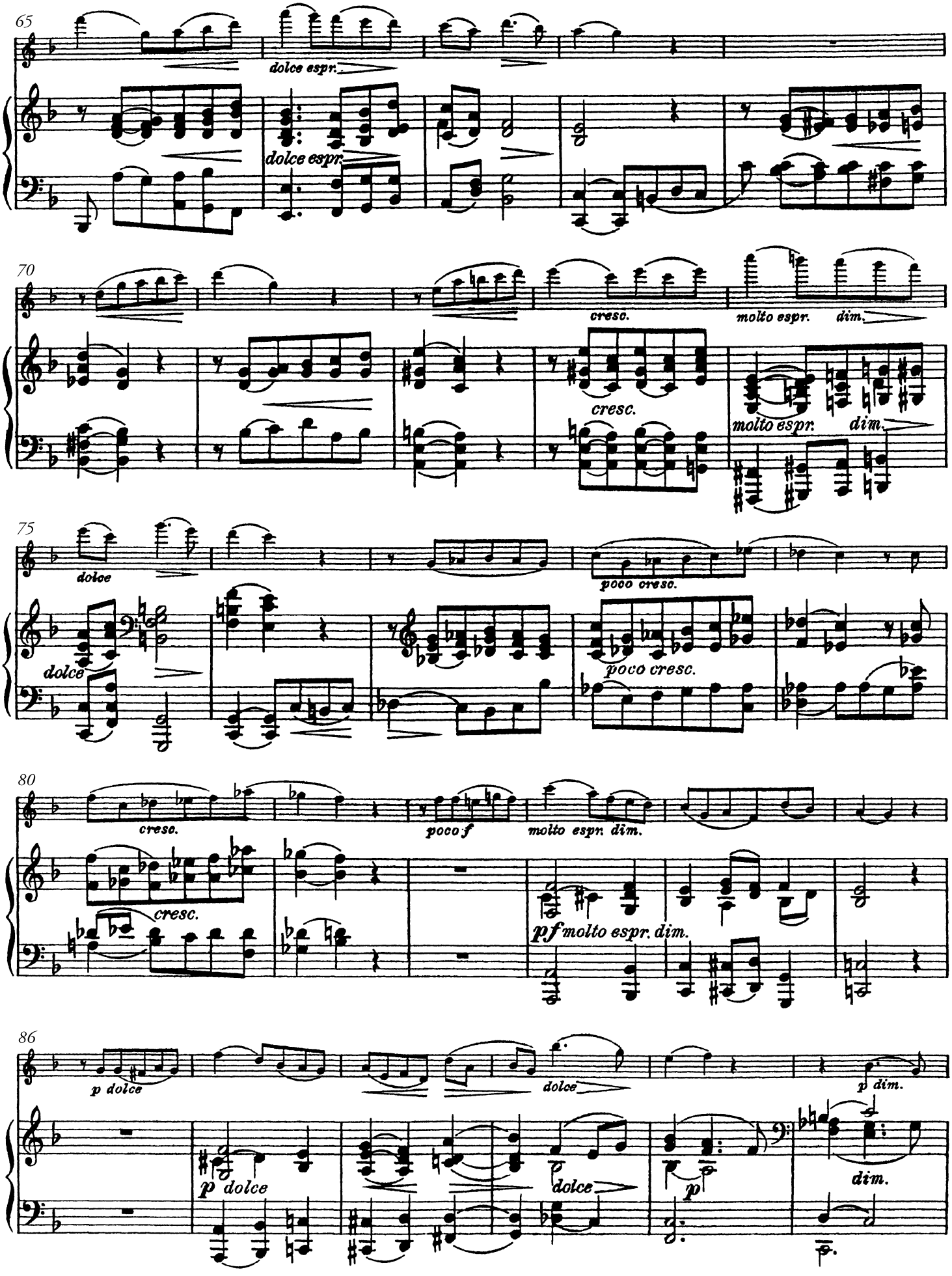

270
p sfz
p dolce
p sfz
p dolce
276
dim.
p molto
dim.
p molto
280
dim.
pp cresc.
dim.
pp cresc.
283
f
f
f
f
f
f

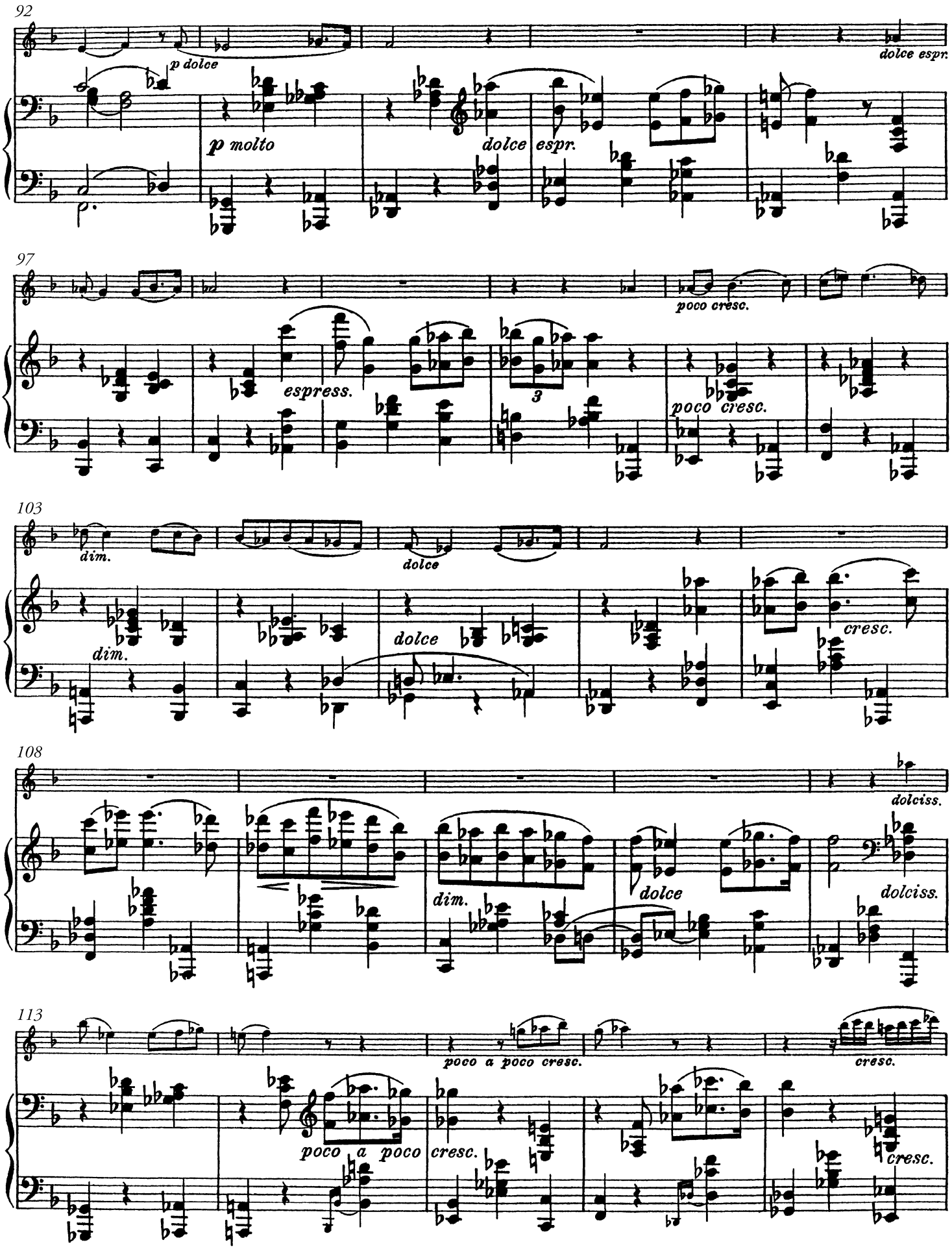


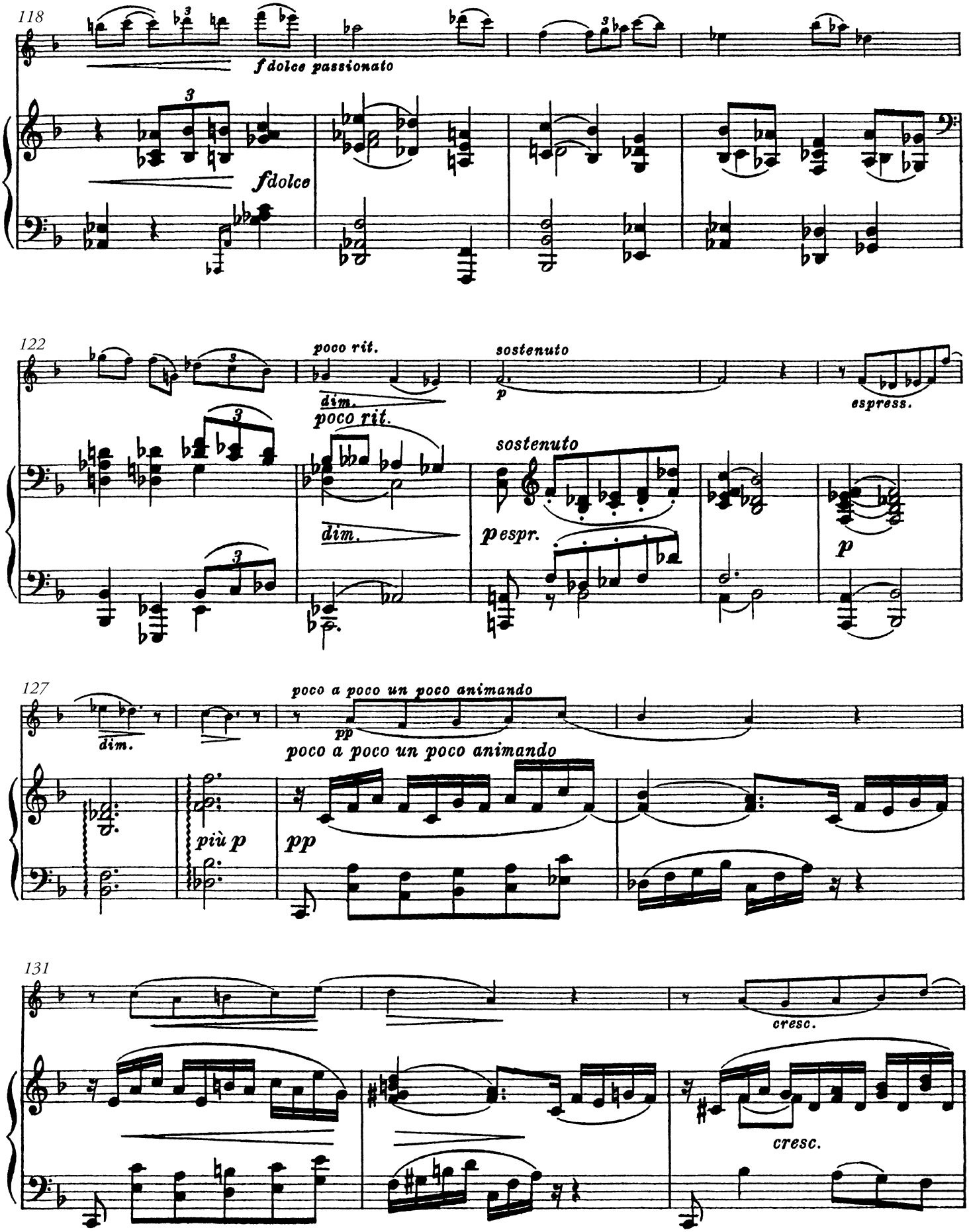
Swedish Musical Heritage, Kungl. Musikaliska akademien, Stockholm 2017. Public domain. www.levandemusikarv.se

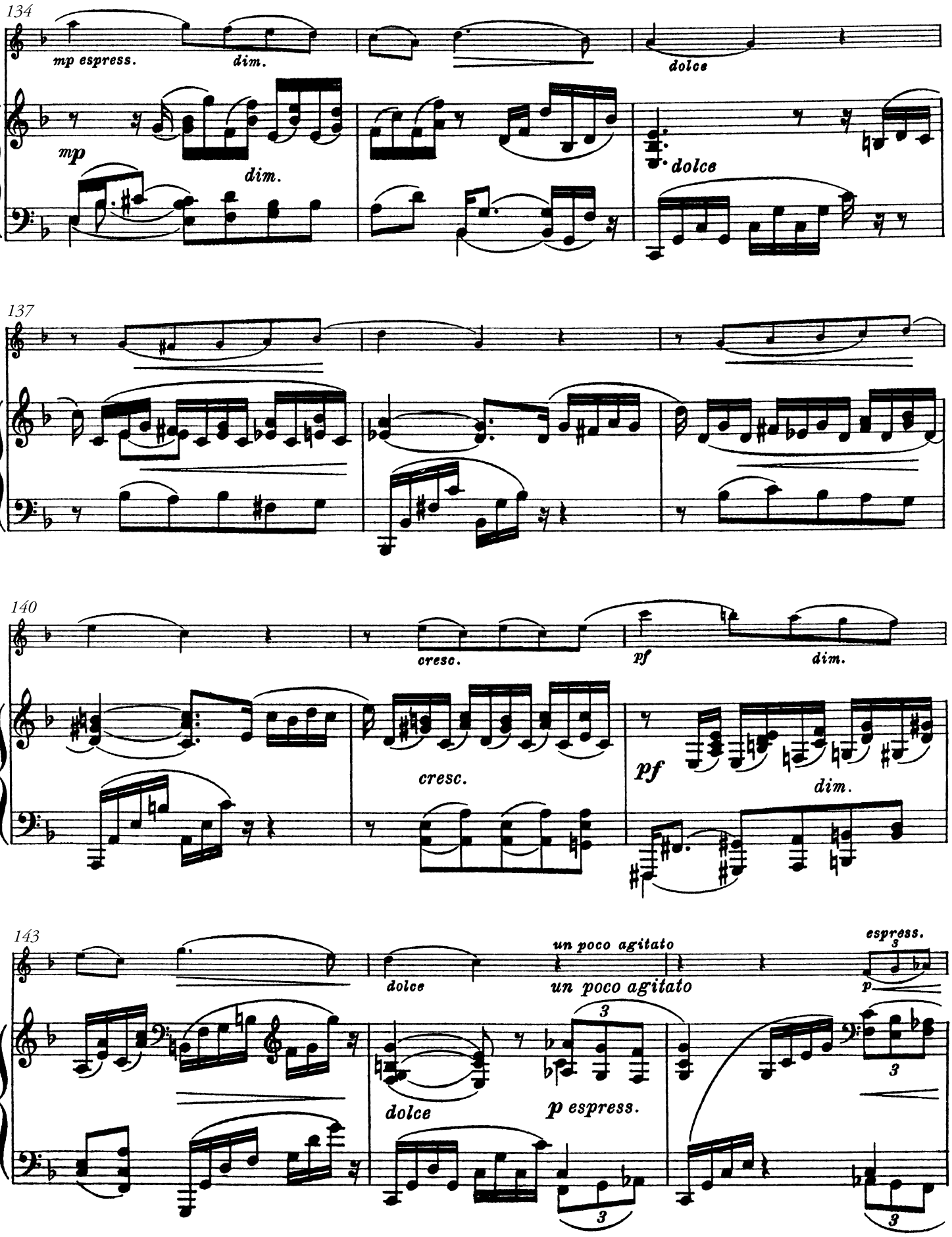

23
molto espr. dim.
p dolce
pf molto espr. dim.
p dolce
29
dolce
p dim.
espress.
p
dolce
p
p molto
34
cresc.
dim.
espress.
p
cresc.
dim.
p
p molto
39
cresc.
più cresc.
dim.
p
cresc.
più cresc.
dim.
p dolce

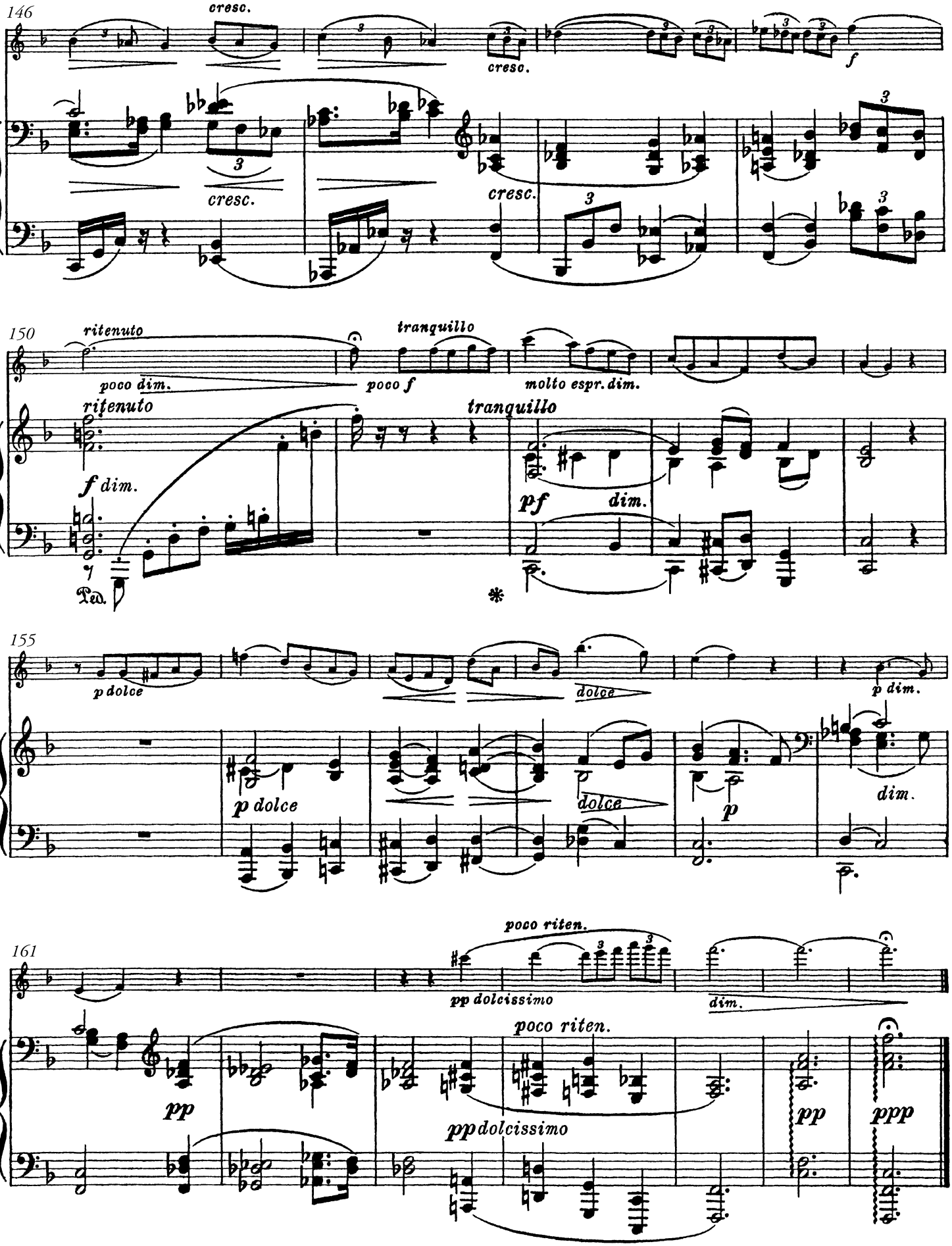

44
dolce
espress.
cresc.
più cresc.
meno dolce
cresc.
più cresc.
49
dim.
p
p molto
dim.
p
p molto
p sempre
54
p sempre
più p
pp
p sfz
più p
pp
pf
60
poco riten.
a tempo
dolce
poco riten.
a tempo
pp
p dolce
pp

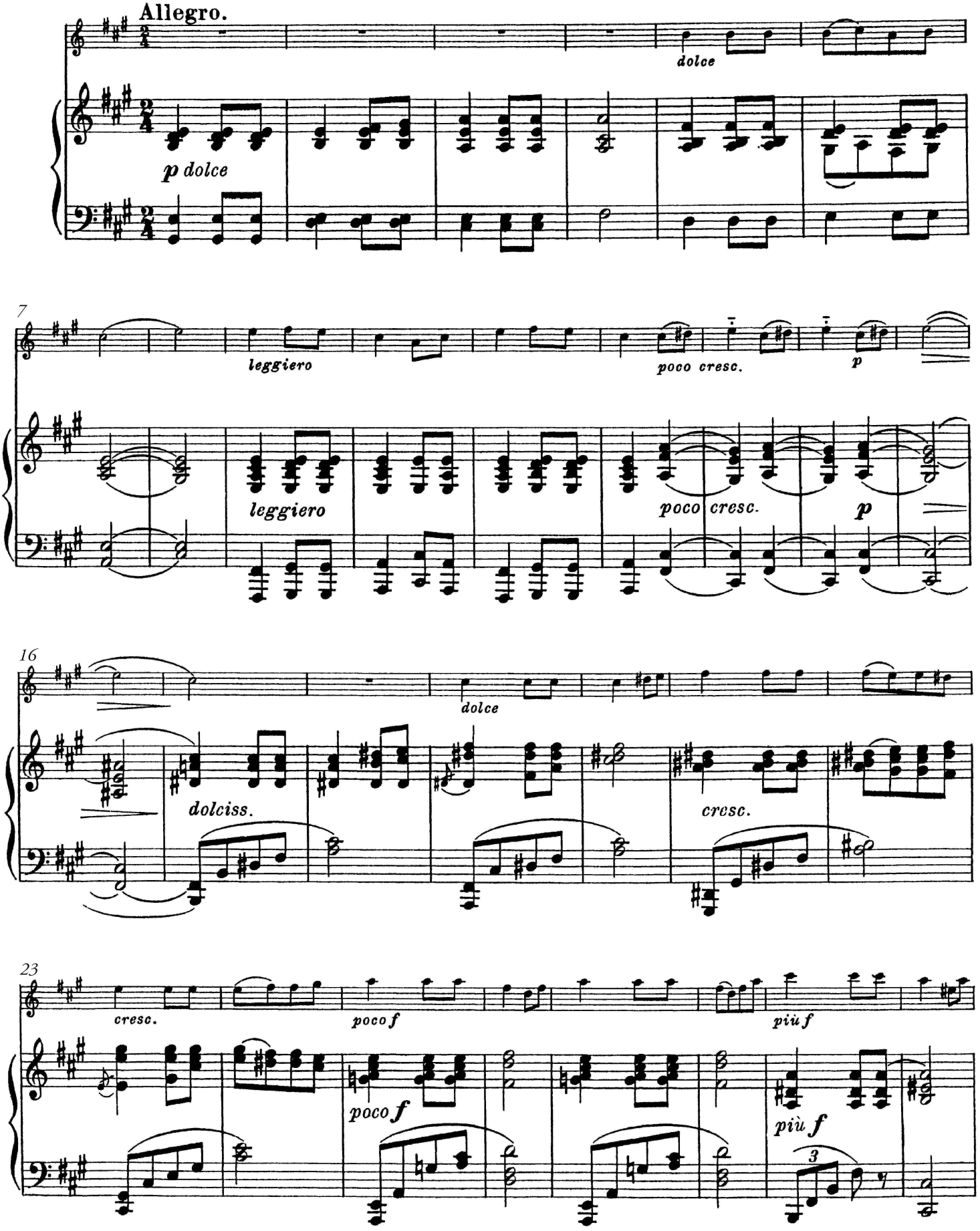

65
dolce espr.
dolce espr.
70
cresc.
molto espr.
dim.
cresc.
molto espr.
dim.
75
dolce
poco cresc.
dolce
poco cresc.
80
cresc.
poco f
molto espr. dim.
cresc.
pf molto espr. dim.
86
p dolce
dolce
p dim.
p dolce
dolce
p
dim.


92
p dolce
dolce espr.
p molto
dolce
espr.
97
poco cresc.
espress.
3
poco cresc.
103
dim.
dolce
dim.
dolce
cresc.
108
dolciss.
dim.
dolce
dolciss.
113
poco a poco cresc.
cresc.
poco a poco
cresc.
cresc.

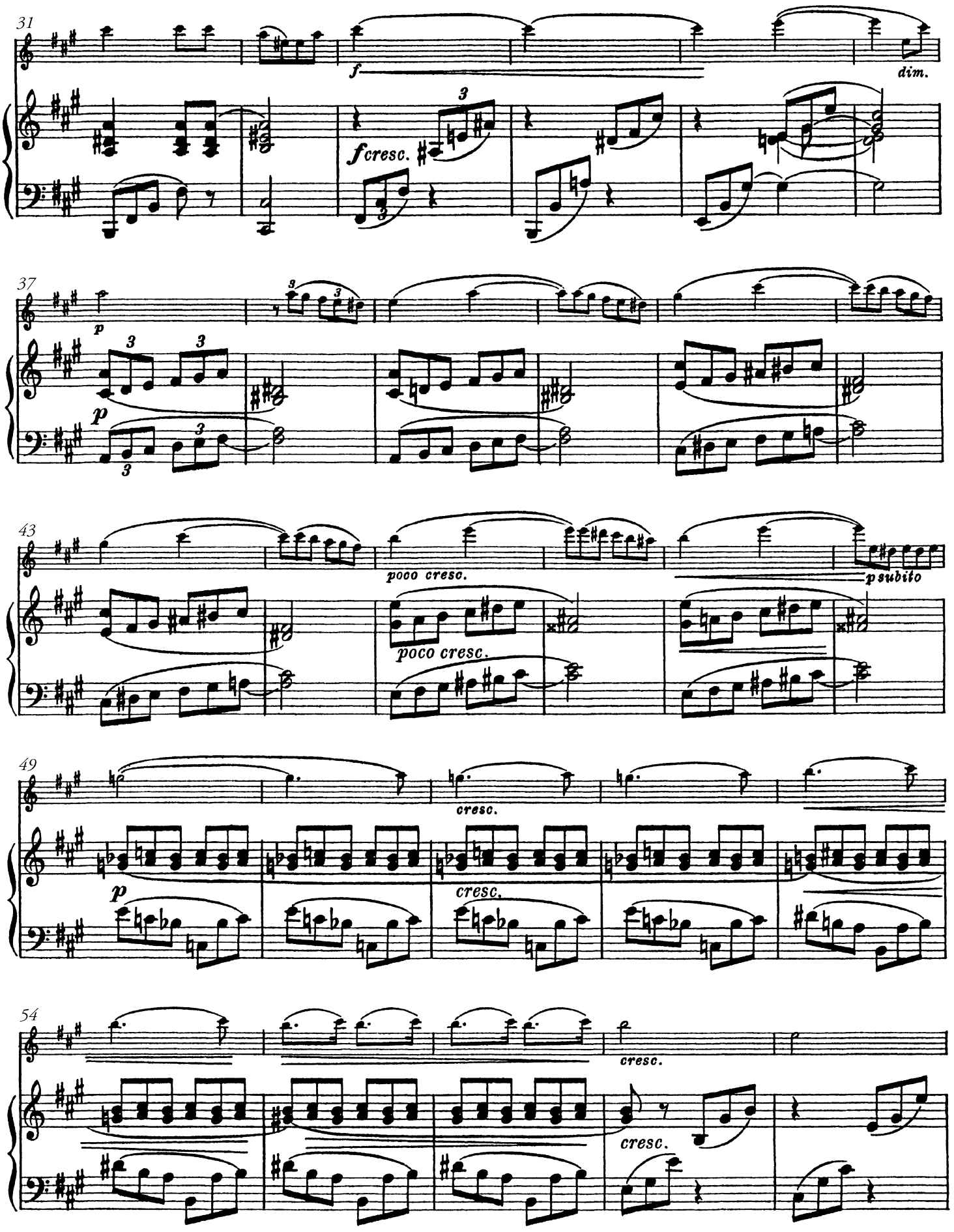

118
f dolce passionato
fdolce
122
poco rit.
dim.
poco rit.
sostenuto
p
espress.
sostenuto
pespr.
dim.
p
127
dim.
poco a poco un poco animando
pp
poco a poco un poco animando
più p
pp
131
cresc.
cresc.

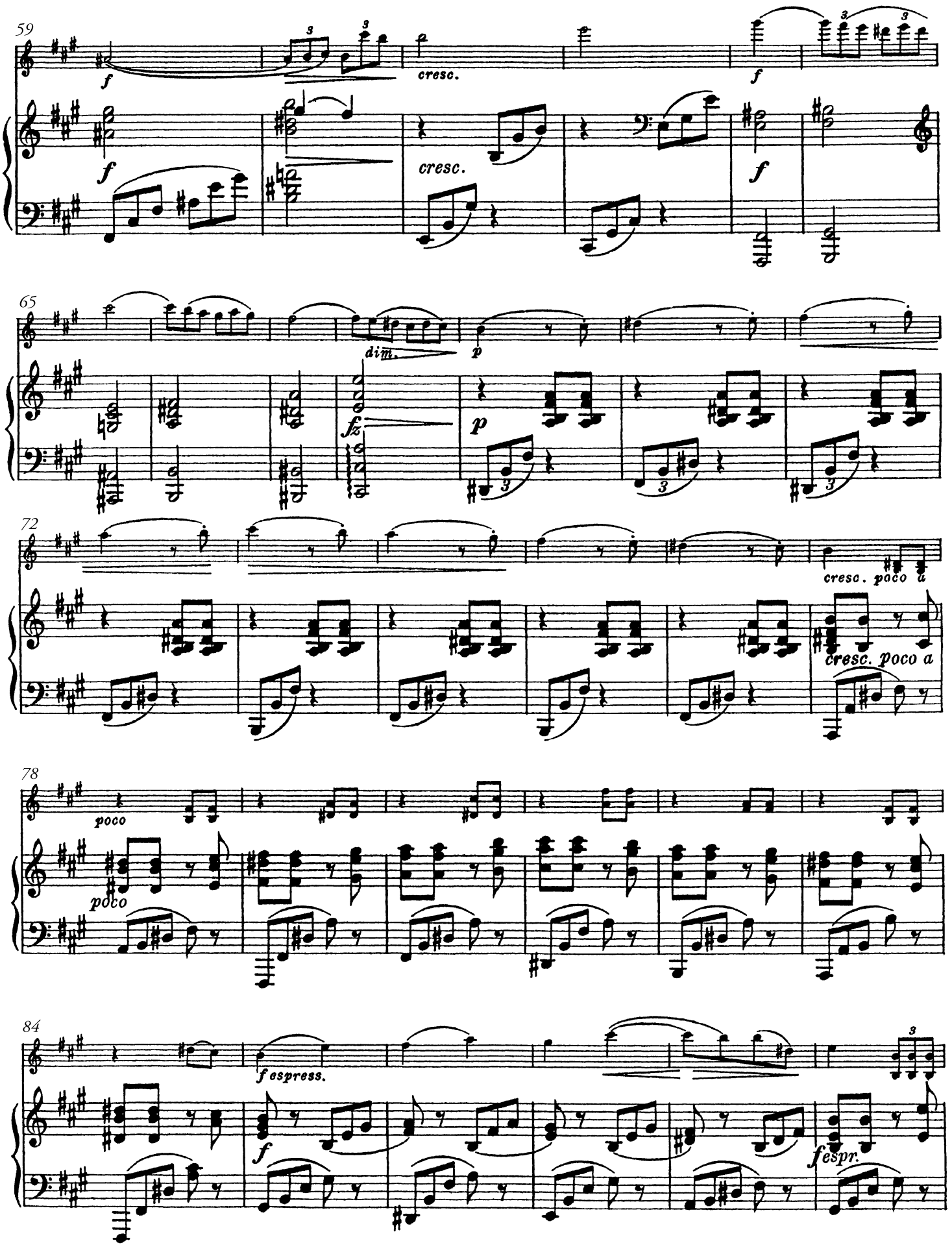

134
mp espress.
dim.
dolce
mp
dim.
dolce
137
140
cresc.
pf
dim.
cresc.
pf
dim.
143
dolce
un poco agitato
un poco agitato
espress.
p
dolce
p espress.
3
3
3
3

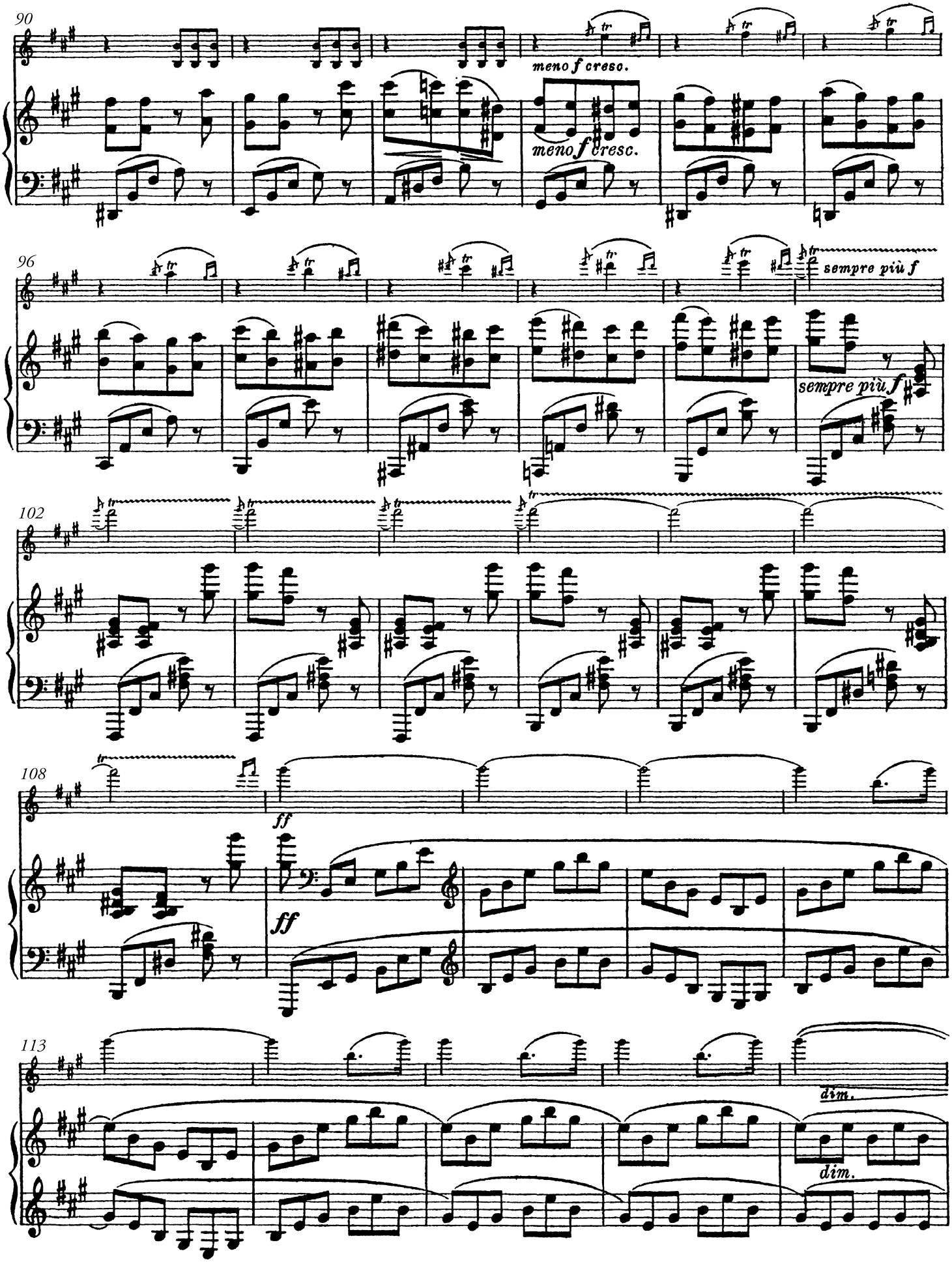

146
cresc.
cresc.
cresc.
cresc.
f
150
ritenuto
poco dim.
poco f
tranquillo
molto espr. dim.
ritenuto
f dim.
tranquillo
pf
dim.
Ped.
155
p dolce
dolce
p dim.
p dolce
dolce
p
dim.
161
poco riten.
pp dolcissimo
dim.
poco riten.
pp
pp dolcissimo
pp
ppp

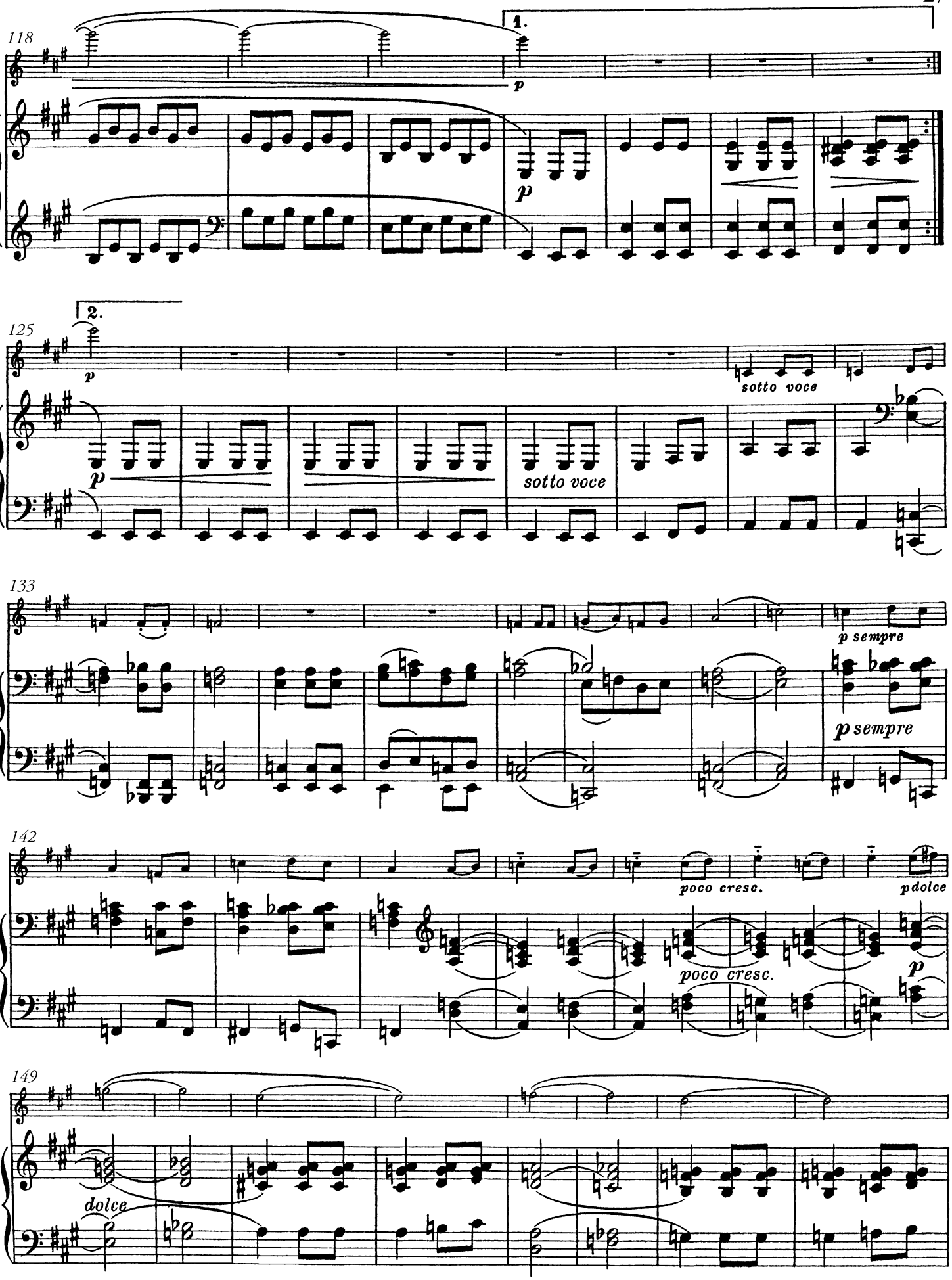


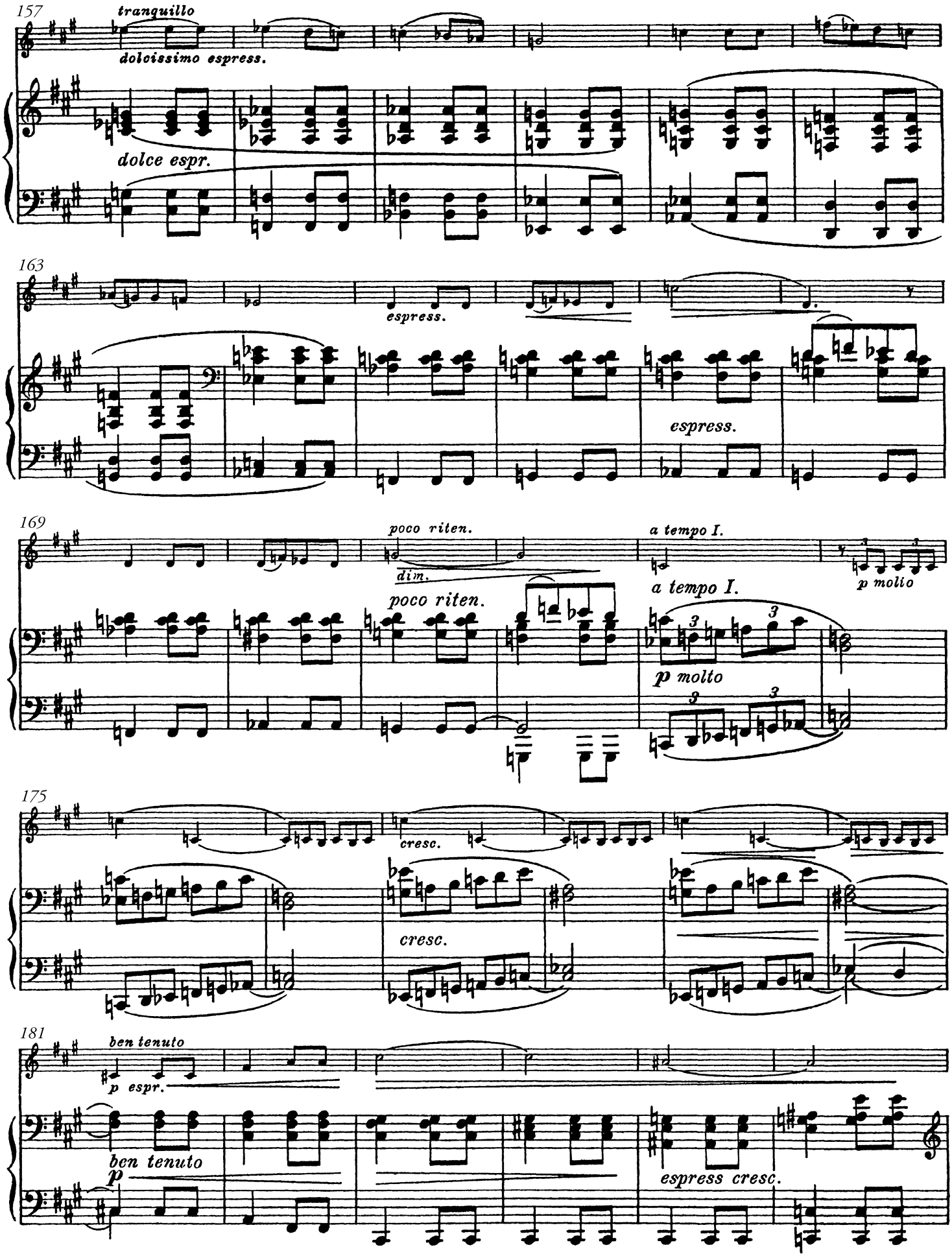
Swedish Musical Heritage, Kungl. Musikaliska akademien, Stockholm 2017. Public domain. www.levandemusikarv.se

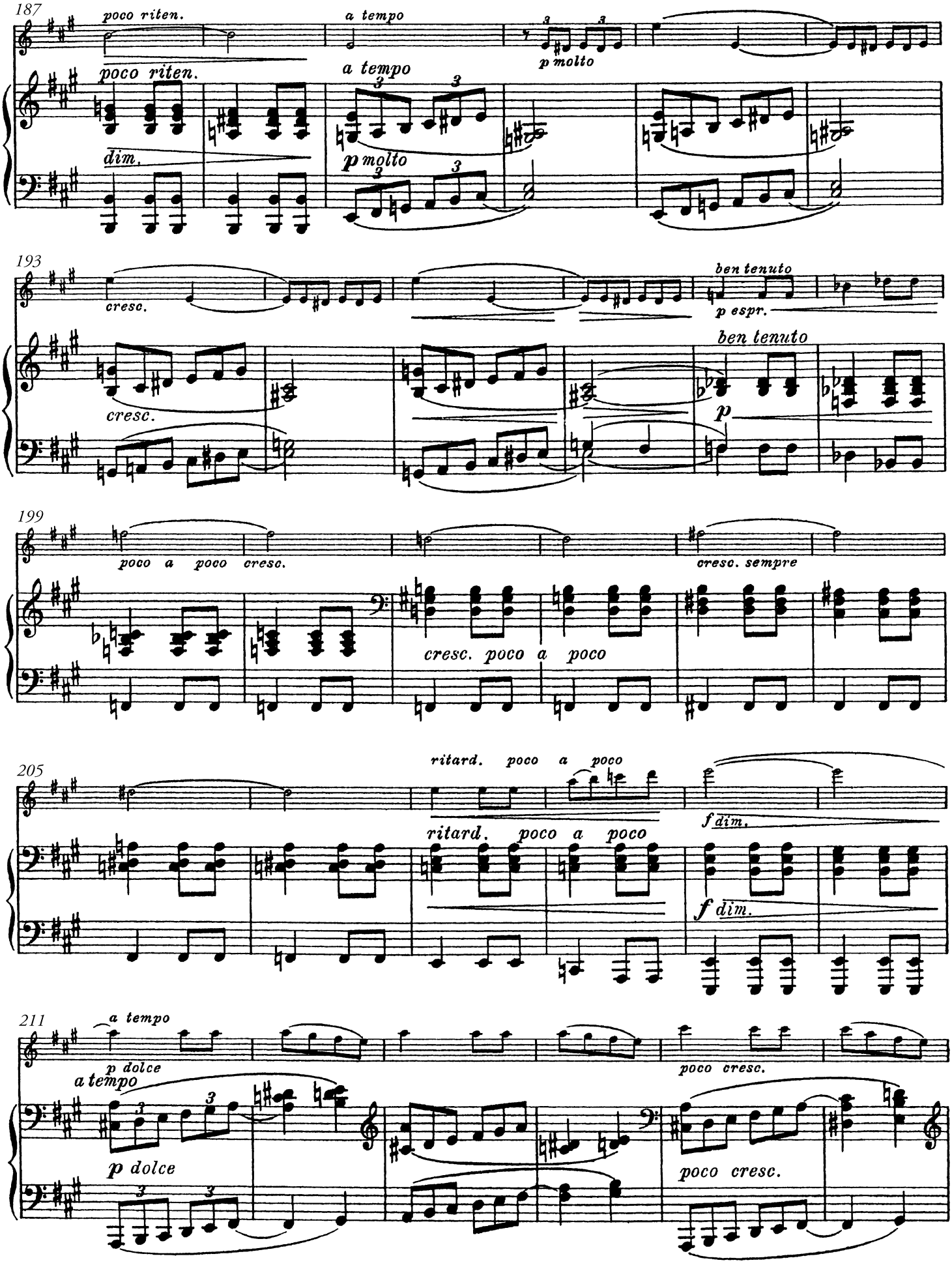

31
f
dim.
f cresc.
37
p
p
43
poco cresc.
poco cresc.
p subito
49
cresc.
p
cresc.
54
cresc.
cresc.

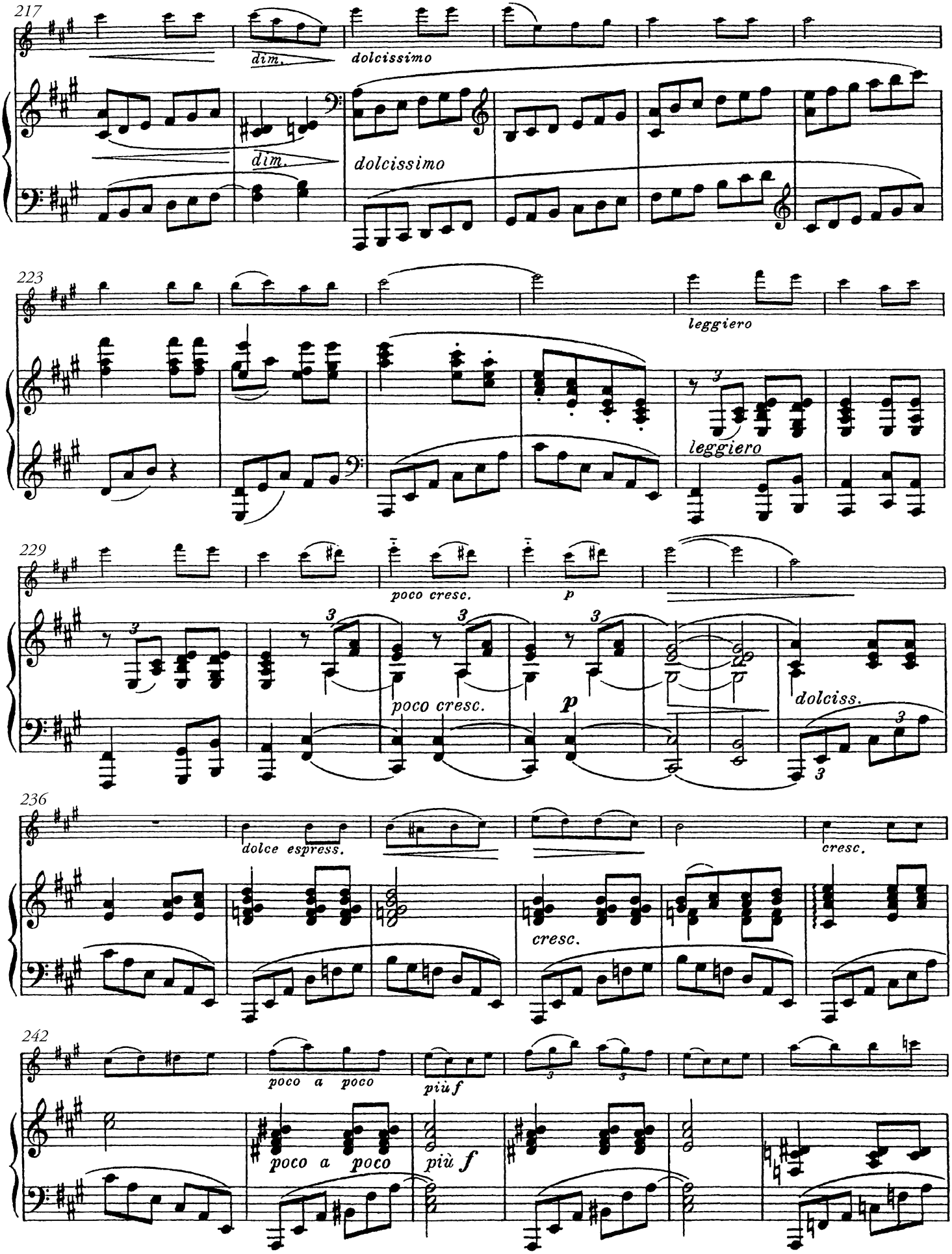

59
f
cresc.
f
cresc.
f
65
dim.
p
fz
p
72
cresc. poco a
cresc. poco a
78
poco
poco
84
f espress.
f
f espr.

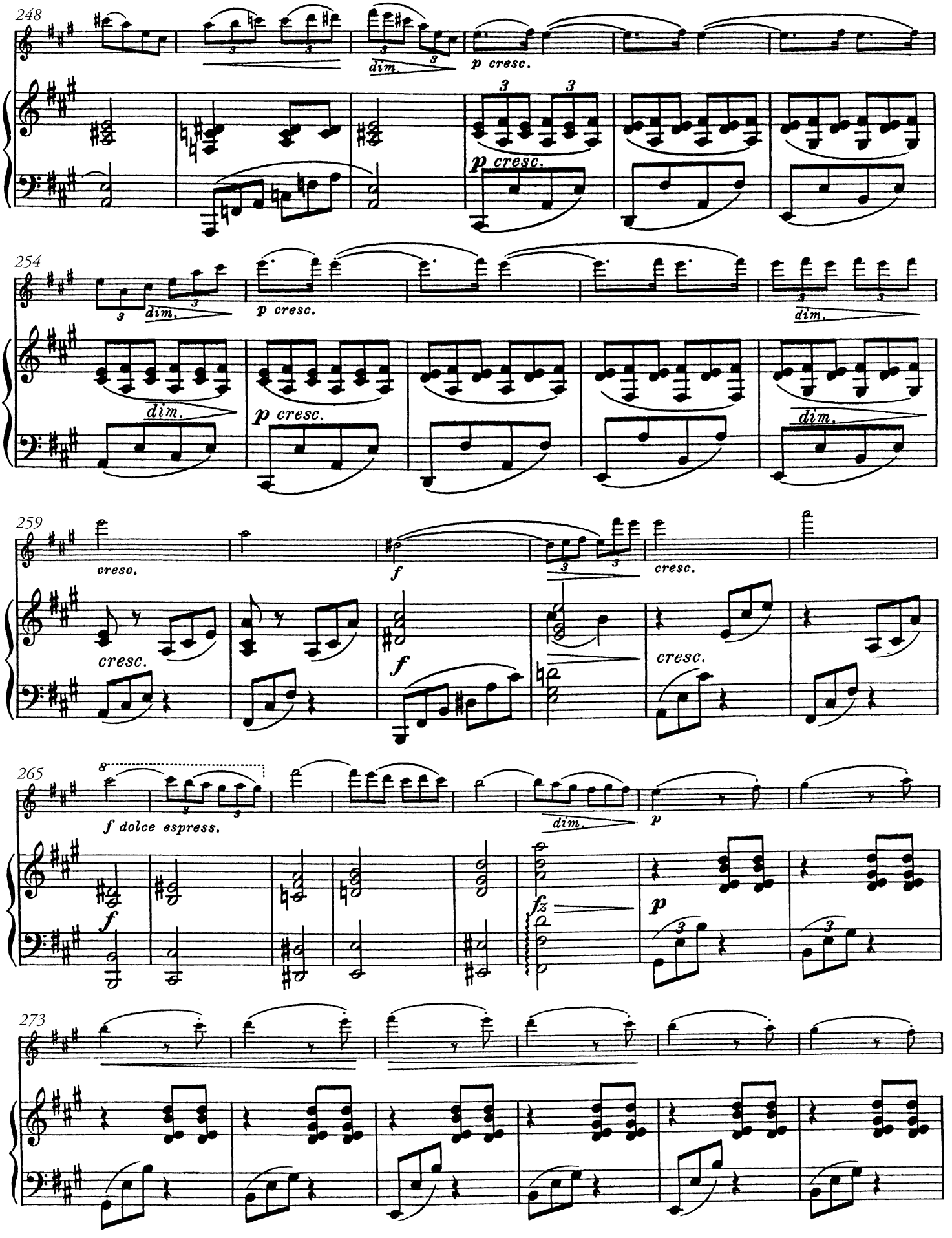

90
meno f cresc.
meno f cresc.
96
sempre più f
sempre più f
102
108
ff
ff
113
dim.
dim.

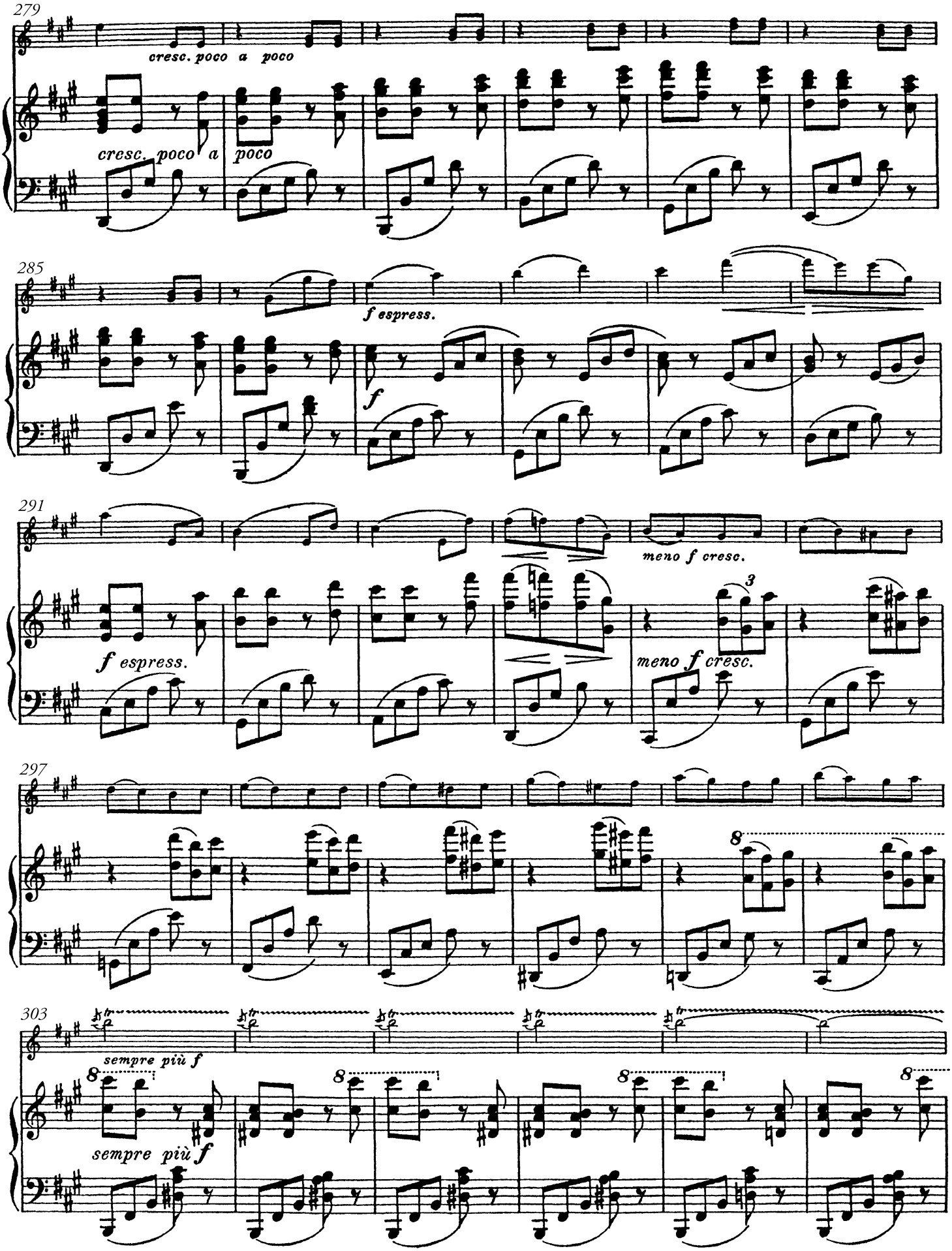

118
1.
p
p
125
2.
p
sotto voce
p
sotto voce
133
p sempre
p sempre
142
poco cresc.
pdolce
poco cresc.
p
149
dolce

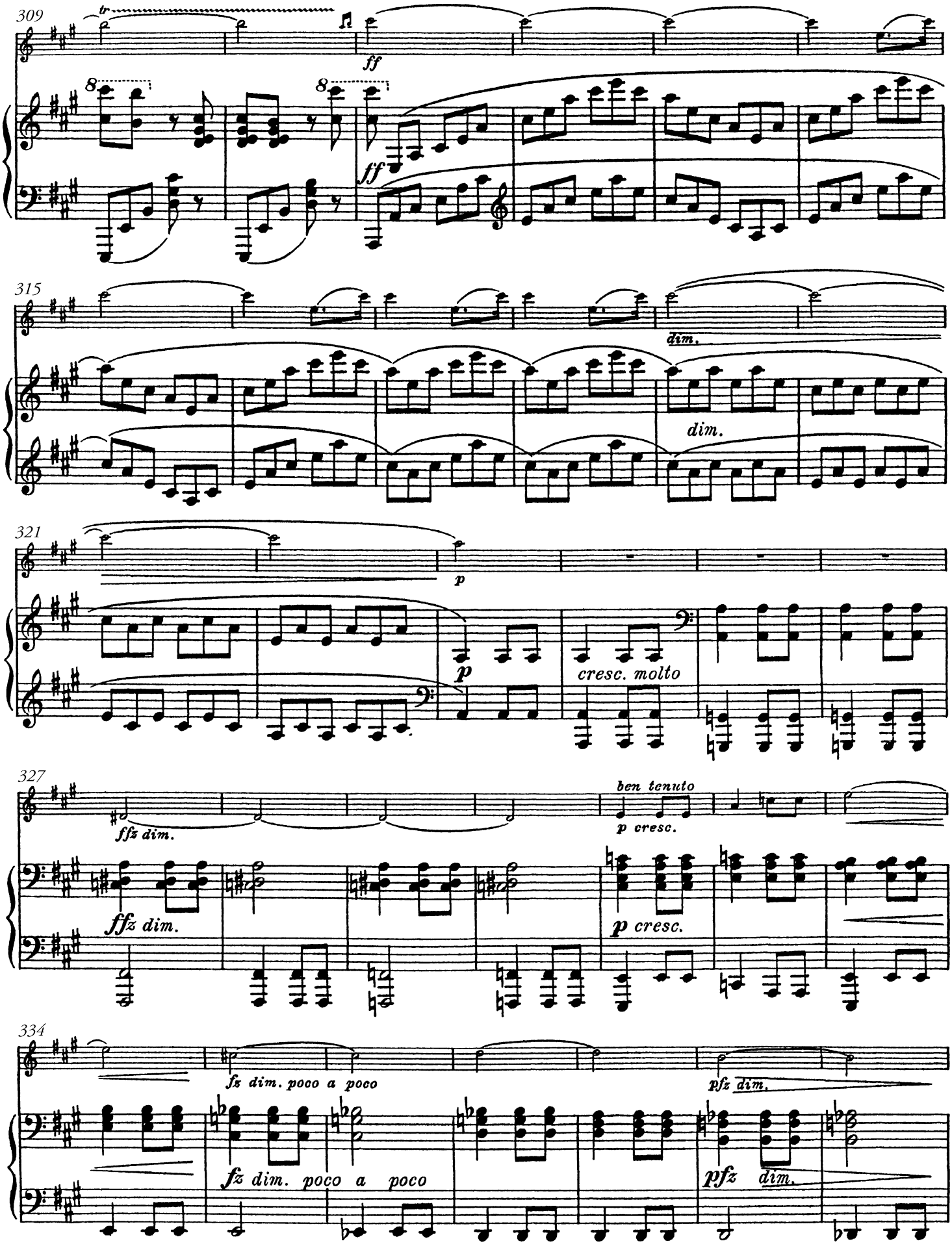

157
tranquillo
dolcissimo espress.
dolce espr.
163
espress.
espress.
169
poco riten.
dim.
poco riten.
a tempo I.
a tempo I.
p molto
p molto
175
cresc.
cresc.
181
ben tenuto
p espr.
ben tenuto
p
espress cresc.

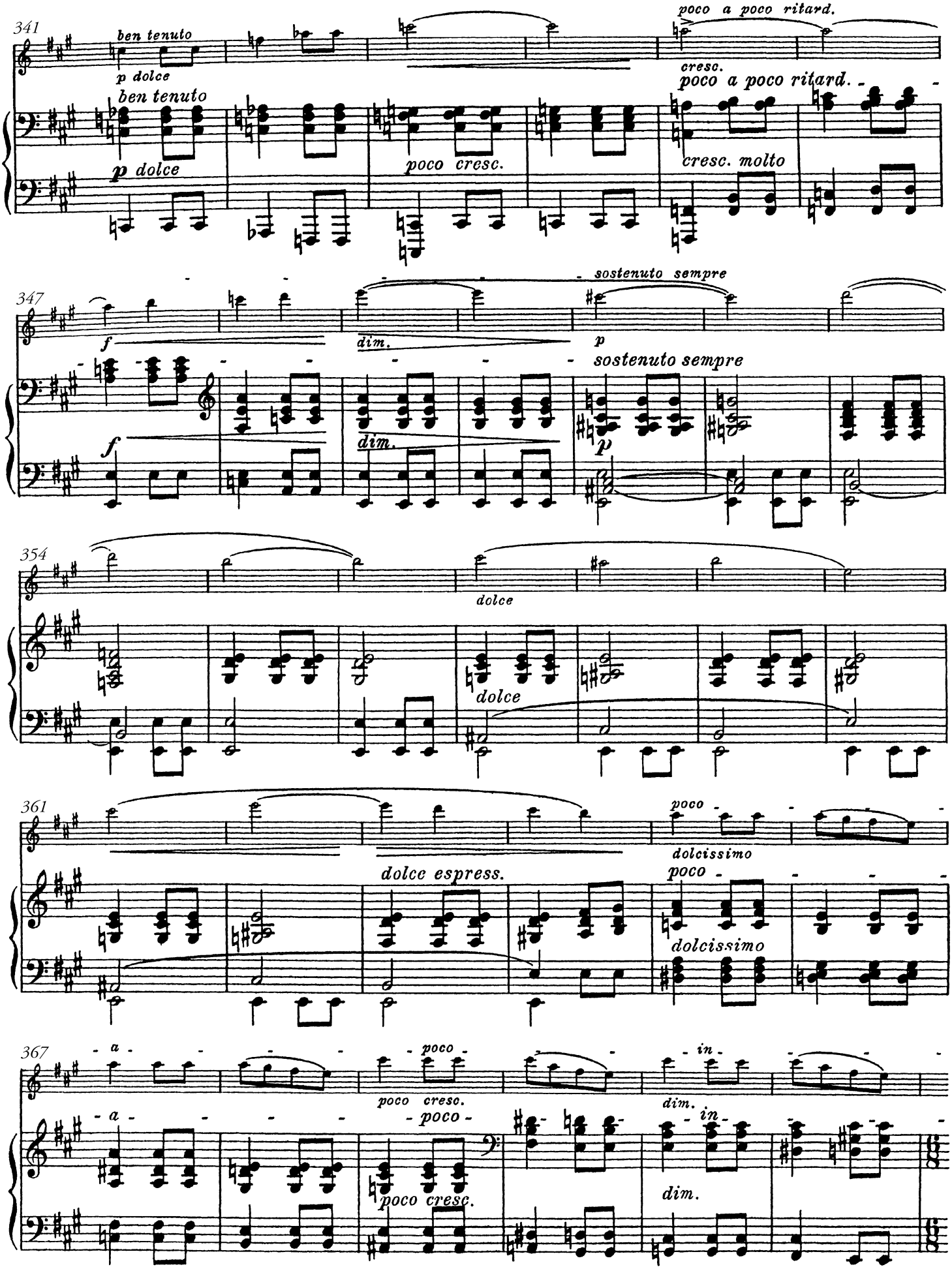

187
poco riten.
a tempo
p molto
poco riten.
a tempo
dim.
p molto
193
cresc.
ben tenuto
p espr.
cresc.
ben tenuto
p
199
poco a poco cresc.
cresc. sempre
cresc. poco a poco
205
ritard. poco a poco
f dim.
ritard. poco a poco
f dim.
211
a tempo
p dolce
poco cresc.
a tempo
p dolce
poco cresc.

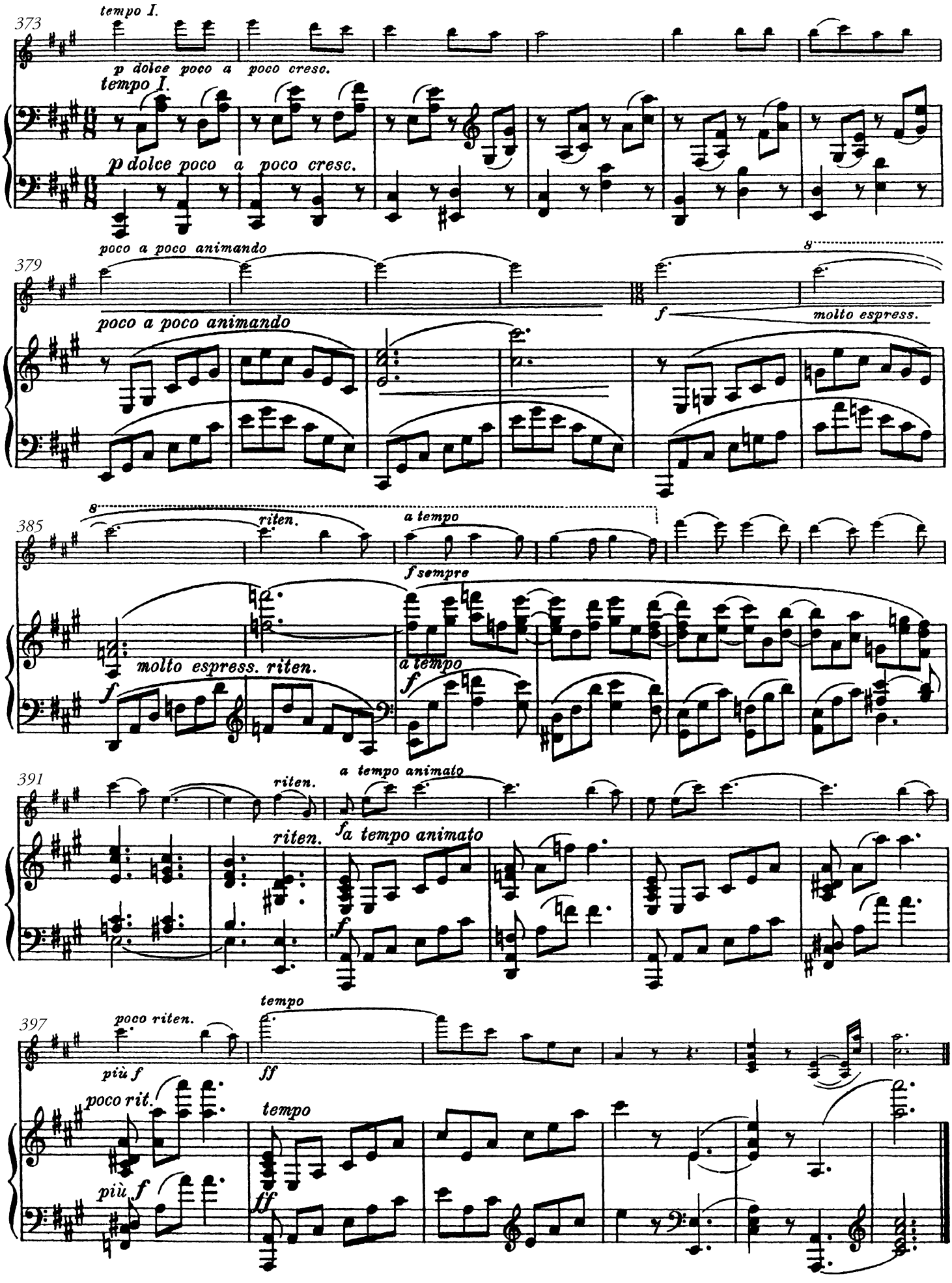

217
dim.
dolcissimo
dim.
dolcissimo
223
leggiero
leggiero
229
poco cresc.
p
poco cresc.
p
dolciss.
236
dolce espress.
cresc.
cresc.
242
poco a poco
più f
poco a poco
più f


248
dim.
p cresc.
254
dim.
p cresc.
dim.
259
cresc.
f
cresc.
265
f dolce espress.
dim.
p
273


279
cresc. poco a poco
cresc. poco a poco
285
f espress.
f
291
meno f cresc.
f espress.
3
meno f cresc.
297
8
303
sempre più f
8
8
8
8
sempre più f


309
tr
ff
8
8
ff
315
dim.
dim.
321
p
p
cresc. molto
327
ffz dim.
ffz dim.
ben tenuto
p cresc.
p cresc.
334
fz dim. poco a poco
fz dim. poco a poco
pfz dim.
pfz dim.


341
ben tenuto
p dolce
ben tenuto
p dolce
poco cresc.
poco a poco ritard.
cresc.
poco a poco ritard.
cresc. molto
347
f
dim.
sostenuto sempre
p
sostenuto sempre
f
dim.
p
354
dolce
dolce
361
dolce espress.
poco
dolcissimo
poco
dolcissimo
367
a
poco
poco cresc.
poco
in
dim.
a
poco
poco cresc.
in
dim.


373
tempo I.
p dolce poco a poco cresc.
tempo I.
p dolce poco a poco cresc.
379
poco a poco animando
poco a poco animando
molto espress.
385
riten.
a tempo
f sempre
molto espress. riten.
a tempo
391
riten.
a tempo animato
riten.
a tempo animato
397
poco riten.
più f
tempo
poco rit.
più f
tempo

Wilhelm Stenhammar

Wilhelm Stenhammar (1871–1927) tillhör de stora namnen i svensk musikhistoria – i dag mest känd som tonsättare, under sin korta livstid lika respekterad som pianist och dirigent. Det hör till saken att Stenhammar var verksam när det moderna musiklivet formades, och de främsta namnen under denna epok har aldrig förlorat sin lyskraft. För Stenhammars del illustreras det av de kompositioner som stadigt behållit sin plats som repertoarverk, i första hand hans första pianokonsert (b-moll), *Två sentimentala romanser* för violin och orkester, pianoverket *Sensommarnätter*, solosånger som "Flickan kom från sin älsklings möte" samt körsångerna "Sverige" och "I seralliets have".

Wilhelm Stenhammar skaffade sig en gedigen och framför allt bred musikalisk skolning: pianostudier vid Richard Anderssons musikskola, orgel för Wilhelm Heintze och August Lagergren, kontrapunkt för Joseph Dente, komposition för Emil Sjögren och Andreas Hallén. Som så många andra svenska musikstuderande vid denna tid, och tidigare, for Stenhammar också utomlands, till Berlin för pianostudier.

Redan under studietiden började Stenhammar framträda som pianist, men också komponera. Som pianist inledde han ett samarbete med violinisten Tor Aulin och dennes stråkkvartett som skulle komma att utveckla kammarmusicerande i Sverige. Deras turnéer runt om i landet är legendariska.

Stenhammar var dirigent för kören Filharmoniska sällskapet i Stockholm 1897–1900. 1902 var han med att grunda det som idag benämns Kungliga Filharmonikerna i Stockholm. Han dirigerade i perioder också vid Kungl. Teatern och var åren 1907–22 konstnärlig ledare för dåvarande Göteborgs orkesterförening. Wilhelm Stenhammar komponerade parallellt med sin verksamhet som pianist och dirigent. Periodvis tog dock de sistnämnda engagemangen över, men som fulltecknad musiker och dirigent behövde han å andra sidan inte komponera på beställning såsom flera av hans tonsättarkolleger tvingades till.

Wilhelm Stenhammar blev invald som ledamot nr 501 i Kungl. Musikaliska akademien den 29 november 1900.

© *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.

Förlagan är utgiven av Nordisk Musikvorlag/Henning Hennings, Copenhagen & Julius Hainauer, Breslau.

På omslaget står: "Til Tor Aulin / Sonate / for / Violin og Pianoforte / af / Wilh. Stenhammar".

Kompositionsår: 1899–1900.

Wilhelm Stenhammar

Wilhelm Stenhammar (1871–1927) is among the great names in Swedish music history – now mostly remembered as a composer, but equally respected as a pianist and conductor during his short life. Part of this is due to the fact that Stenhammar was active during the formation of modern musical life, and the foremost names of this period have never lost their radiance. For Stenhammar's part, this is illustrated by the compositions that have consistently kept their places as repertoire pieces, on the first hand his first piano concerto (B flat minor), *Två sentimentala romanser* ('Two Sentimental Romances') for violin and orchestra, the piano piece *Sensommarnätter* ('Late Summer Nights'), solo songs such as 'Flickan kom ifrån sin älsklings möte' ('The Girl Came from Meeting Her Lover' and the choral songs 'Sverige' ('Sweden') and 'I seralliets have' ('In the Seraglio Garden').

He acquired a musical education that was both sound and extensive: piano studies at Richard Andersson's School of Music, organ for Wilhelm Heintze and August Lagergren, counterpoint for Joseph Dente, composition for Emil Sjögren and Andreas Hallén. Like so many other Swedish music students at the time, and earlier, he also travelled abroad, to Berlin, to study piano.

Stenhammar started performing as a pianist during his studies, and also began composing. As a pianist, he began collaborating with the violinist Tor Aulin and his string quartet, which would come to develop chamber music in Sweden. Their tours around the country are legendary.

He was a conductor for the Stockholm Philharmonic Society choir from 1897 to 1900. In 1902, he was among the founders of what is now known as the Royal Stockholm Philharmonic Orchestra in Stockholm. He also conducted at the Royal Opera and was artistic director of what was then the Gothenburg Orchestra Association from 1907 to 1922. In tandem with his career as a pianist and conductor, Stenhammar was a composer. However, the former activities would periodically eclipse his other work, but as a fully-fledged musician and conductor, he was not forced to compose on commission, as many of his colleagues were.

On November 29, 1900 Wilhelm Stenhammar was elected to the Royal Academy of Music as member no. 501.

© *Gunnar Ternhag*
Trans. Martin Thomson

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.

Originally published by Nordisk Musikvorlag/Henning Hennings, Copenhagen & Julius Hainauer, Breslau.

Text on the front page: "Til Tor Aulin / Sonate / for / Violin og Pianoforte / af / Wilh. Stenhammar".

Year of composition: 1899–1900.