



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

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SONATE.

Violino.

Wilh. Stenhammar, Op. 19.

Allegro con anima.

8 *dolce espress.* *dim.*

16 *pp* *poco cresc.* *p sfz* *pp*

21 *cresc.* *msfz* *p*

26 *cresc.* *f* *espr.*

30 *p* *f* *p*

36 *f* *dim.* *p dolce*

42 *dolcissimo*

48 *f* *p cresc.*

56 *p* *più p* *pp* *ppp* 1 5

Violino.

67 dolce espress. poco cresc.

73 dim. p cresc. poco a poco

80 f dim. p cresc. poco a poco

85 f

90 f dim.

95 p dim. pp

100 pp sempre

107 cresc. f dim. p dim.

115 pp più pp

122 poco cresc. p sfz pp

126 poco cresc. p sfz pp

130 cresc. msfz p

Violino.

134 *cresc.*

138 *sfz p cresc. poco a*

142 *poco*

146 *f*

150 *f espr.*

155 *dim. mp dolce espress. p mp dolce espress.*

162 *p p cresc. poco a poco*

169 *f espress.*

176 *rit. Sostenuto. in tempo ma tranquillo*
ff dim. mf dim.

182 *p dolcissimo*

189 *dolcissimo espress. poco cresc.*

197 *p più p pp più pp*

1 5

Violino.

208 *dolce espress.* *poco cresc.* *dim.*

Musical staff 208-215: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. Dynamics include dolce espress., poco cresc., and dim.

216 *p cresc. poco a poco* *f* *dim.*

Musical staff 216-222: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include p cresc. poco a poco, f, and dim.

223 *p cresc. poco a poco*

Musical staff 223-228: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include p cresc. poco a poco.

229 *f* *f*

Musical staff 229-234: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include f and f.

235 *dim. p* *dim.* *pp*

Musical staff 235-240: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include dim. p, dim., and pp.

241 *pp sempre*

Musical staff 241-248: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include pp sempre.

249

Musical staff 249-254: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents.

255 *cresc. poco a poco* *f molto espress.*

Musical staff 255-263: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include cresc. poco a poco and f molto espress.

264 *dim. espress.* *p* *poco cresc. psfz*

Musical staff 264-272: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include dim. espress., p, and poco cresc. psfz.

273 *pdolce* *dim.* *dim.* *p molto*

Musical staff 273-277: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include pdolce, dim., dim., and p molto.

278 *pp cresc.*

Musical staff 278-282: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include pp cresc.

283 *f* *f* *f*

Musical staff 283-288: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include f, f, and f.

Violino.

Andantino.
con inimitabile sentimento

p molto.

6 *espress. dolce*

12 *cresc. molto espr. dim. dolce*

18 *poco cresc. cresc. poco forte*

23 *molto espr. dim. p dolce*

29 *dolce. p dim. espress. cresc.*

35 *dim. p espress. cresc.*

40 *più cresc. dim. p dolce*

45 *espress. cresc. più cresc. dim.*

50 *p p molto poco riten. p sempre a tempo*

56 *più p pp p sfz pp dolce*

63 *dolce espr.*

1

Violino.

70 *cresc.*

74 *molto espr. dim.* *dolce* *poco cresc.*

79 *cresc.* *poco f*

83 *molto espr. dim.* *p dolce*

88 *dolce* *p dim.* *p dolce*

93 *dolce espress.*

100 *poco cresc.* *dim.*

105 *dolce* *dolcissimo*

114 *poco a poco cresc.* *cresc.*

118 *f dolce passionato*

Violino.

122 *poco rit. sostenuto*
dim. *p* *espress.*

127 *poco a poco un poco animando*
dim. *pp*

132 *cresc.* *mp espr.* *dim.*

136 *dolce*

141 *cresc.* *pf* *dim.* *dolce*

145 *un poco agitato espress.* *cresc.* *p* *cresc.*

149 *ritenuto tranquillo* *f* *poco dim.* *poco f* *molto espr.* *dim.*

153 *p dolce*

157 *dolce* *p dim.* *poco ritenuto*

163 *pp dolcissimo* *dim.*

Violino.

Allegro.

4

p dolce *leggiero*

10

poco cresc. *p*

17

1

dolce

23

cresc. *poco f*

29

più f *f*

35

dim *p*

41

poco cresc.

46

p subito

51

cresc.

57

cresc. *f* *cresc.* *f*

Violino.

65

70

76

81

87

92

97

103

111

117

dim. *p*

cresc. poco a poco

f espress.

meno f cresc.

sempre più f

ff

1. 2. 3 5

dim. *p* *p*

Detailed description: This is a page of a violin score, measures 65 to 117. The music is in G major (one sharp) and 4/4 time. It features a variety of musical techniques including slurs, trills, triplets, and dynamic markings. The score is divided into systems of five staves each. Measure numbers are placed at the beginning of each system. Dynamic markings include *dim.*, *p*, *cresc. poco a poco*, *f espress.*, *meno f cresc.*, *sempre più f*, and *ff*. There are also first and second endings marked with '1.' and '2.' and measures marked with '3' and '5'. The key signature has one sharp (F#) and the time signature is 4/4.

Violino.

131

2
sotto voce *p sempre*

142

poco cresc. p dolce

150

tranquillo
dolcissimo espress.

160

espress.

168

poco riten. a tempo I.
dim. *p molto*

176

cresc. ben tenuto p espr.

182

poco riten. a tempo p molto

192

cresc. ben tenuto p espr.

199

poco a poco cresc. cresc. sempre ritard. poco a poco f dim.

211

p dolce poco cresc.

218

dim. *dolcissimo*

225

leggero poco cresc. p

Violino.

233 dolce espress. cresc.

242 poco a poco più f

248 dim. p cresc.

254 dim. p cresc. dim. cresc.

261 f cresc. f dolce espress.

269 dim. p

276 cresc. poco a poco

283 f espress.

291 meno f cresc.

298 sempre più f

305 ff

316 dim. p

Detailed description: This page of a violin score contains 12 staves of music, numbered 233 to 316. The key signature is two sharps (F# and C#). The music features various dynamics and articulations. Staves 233-242 show a melodic line with a first ending bracket and a crescendo. Staves 242-248 feature triplets and a 'poco a poco più f' instruction. Staves 248-254 include triplets and a 'dim. p cresc.' instruction. Staves 254-261 show triplets and a 'dim. p cresc. dim. cresc.' instruction. Staves 261-269 feature a forte 'f' dynamic, a crescendo, and a 'f dolce espress.' instruction. Staves 269-276 include a 'dim. p' instruction. Staves 276-283 show a 'cresc. poco a poco' instruction. Staves 283-291 feature a 'f espress.' instruction. Staves 291-298 include a 'meno f cresc.' instruction. Staves 298-305 feature a 'sempre più f' instruction and a fortissimo 'ff' dynamic. Staves 305-316 include a 'dim. p' instruction and a triplet.

Violino.

327 *ben tenuto*
ffz dim. *p cresc.*

335 *ben tenuto*
fz dim. poco a poco *pfz dim.* *p dolce*

343 *poco a poco ritard.*
sostenuto sempre *cresc.* *f* *dim.*

351 *p* *dolce*

361 *poco - - - a - - -*
dolcissimo

368 *- poco - - in - -*
poco cresc. *dim.*

Tempo I.

373 *p dolce poco a poco cresc.*
poco a poco animando

379 *8* *riten.*
f *molto espress.*

387 *a tempo* *8*
f sempre *a tempo animato*

392 *riten.*
tempo

397 *poco riten.*
più f *ff*

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 musikstudierande 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 fullteknad 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.

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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.

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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.

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Trans. Martin Thomson

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