



WILHELM
STENHAMMAR
1871–1927

Hemmarschen
för piano med röst

The Home March
for piano and voice

Opus 27

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

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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.

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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 451/Edition no. 451
2014
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-019-4

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.

Hemmarschen.

Andante alla marcia giovenile.

W. Stenhammar. Op. 27.

Piano. *p*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with two staves. The melodic line in the upper staff shows some chromatic movement and rests. The bass line in the lower staff remains active with chords and single notes.

The third system features a change in the upper staff, which now includes a treble clef for a short melodic phrase. The lower staff continues with its accompaniment.

meno p

The fourth system begins with a *meno p* (piano) dynamic marking. The upper staff has a treble clef and contains a melodic line with some rests. The lower staff continues with chords and bass notes.

più f

The fifth system starts with a *più f* (piano) dynamic marking. The upper staff has a treble clef and shows a melodic line with some chromaticism. The lower staff continues with its accompaniment.

f

The sixth and final system on this page begins with a *f* (forte) dynamic marking. The upper staff has a treble clef and features a melodic line with some chromatic movement. The lower staff continues with chords and bass notes.

First system of piano introduction. Treble and bass staves. Dynamics: *p* and *f*.

Second system of piano introduction. Treble and bass staves. Dynamics: *p*, *cresc.*, and *f*.

Third system of piano introduction. Treble and bass staves.

First system of vocal line and piano accompaniment. Tempo: $\text{♩} = \text{♩}$. Lyrics: Jag läng-tar hem till sko-gen. Där

Second system of vocal line and piano accompaniment. Lyrics: finns en stig i grä-set. Där står ett hus på nä-set. Var plo-ckas

Third system of vocal line and piano accompaniment. Lyrics: un-der trä-den så sto-ra ro-sen-hä-ger, var

gun-gar blås-ten sä - den

med så-dant sus som hem - ma?

Musical notation for the first system, including treble and bass staves with lyrics 'gun-gar blås-ten sä - den med så-dant sus som hem - ma?'. The music features a piano accompaniment with chords and a vocal line.

Var bäd-das så mitt lä - ger vid af-ton - klockans stäm - ma?

Musical notation for the second system, including treble and bass staves with lyrics 'Var bäd-das så mitt lä - ger vid af-ton - klockans stäm - ma?'. Dynamic markings include *cresc.*, *dim.*, *p*, and *piu p*.

Musical notation for the third system, including treble and bass staves with dynamic marking *p*.

Musical notation for the fourth system, including treble and bass staves.

Musical notation for the fifth system, including treble and bass staves.

Musical notation for the sixth system, including treble and bass staves with dynamic marking *meno p*.

First system of musical notation. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment. A dynamic marking *più f* is present in the second measure.

Second system of musical notation, continuing the piece with similar textures in both hands.

Third system of musical notation. The right hand features a melodic line with a dynamic marking *p* in the first measure, followed by a *f* marking in the fifth measure.

Fourth system of musical notation. The right hand has a *p* marking in the second measure, followed by a *cresc.* marking in the third measure and a *f* marking in the sixth measure.

Fifth system of musical notation, showing a continuation of the melodic and harmonic material.

Sixth system of musical notation, concluding the page with a final cadence. Dynamic markings *f*, *f*, and *ff* are visible in the right hand.

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 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 Abr. Hirsch Förlag, Stockholm, nr 2646.

På omslaget står: ”Hemmarschen / Gånglåt / Piano med sång / Text ur V.v. Heidenstams dikt / Hemmet / av / Wilh. Stenhammar / Abr. Hirsch Förlag / Stockholm”.

Tillkomstår: 1907.

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 Abr. Hirsch Förlag, Stockholm, nr 2646.

Text on the front page: "Hemmarschen / Gånglåt / Piano med sång / Text ur V.v. Heidenstams dikt / Hemmet / av / Wilh. Stenhammar / Abr. Hirsch Förlag / Stockholm".

Year of composition: 1907.