



WILHELM
PETERSON-BERGER
1867-1942

Tonmålningar
för piano/for piano

Opus 13

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Skogsinteriör.

Piano. *Dolce cantando.* ♩ = 80.
pp leg.
p poco marc.

poco cresc.

Red.

mf
Red.

Red.

Red.

decresc.

p

Poco più mosso.

pp p mp pp

col Ped.

mp pp mf pp

mp pp mf pp

con 8

mp pp mf pp

p pp mp pp

p pp mp pp

senza Ped.

Tempo I.

The musical score consists of eight systems of staves. The first system includes a treble and bass staff with dynamics *pp* and *p*, and the instruction *poco cresc.*. The second system continues the piece with *pp* and *mf* dynamics. The third system features *mf* and *pp* dynamics. The fourth system includes *pp* and *mf* dynamics. The fifth system has *pp* and *mf* dynamics. The sixth system includes *pp* and *mf* dynamics, with the instruction *decreso.*. The seventh system features *pp* and *mf* dynamics. The eighth system includes *pp* and *mf* dynamics, and the instruction *con Ped.*. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a series of chords in the right hand, some marked with an 8-measure rest.

First system of a piano score. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of dense, multi-measure rests (marked with '8') in the treble clef, while the bass clef plays a complex, rhythmic accompaniment. Dynamics include *mp*, *pp*, *f*, *p*, *mp*, and *mf*. There are repeat signs with first and second endings indicated by dashed lines.

Second system of the piano score, continuing the dense texture from the first system. It features similar multi-measure rests and complex accompaniment. Dynamics include *f*, *pp*, *p*, *mp*, and *mf*. Repeat signs with first and second endings are present.

Third system of the piano score, maintaining the complex accompaniment and multi-measure rests. Dynamics include *p*, *pp*, *mp*, and *mf*. Repeat signs with first and second endings are present.

Fourth system of the piano score. The treble clef has a melodic line starting with a *pp* dynamic, while the bass clef has a more active line. Dynamics include *pp* and *p*. There are repeat signs with first and second endings.

Fifth system of the piano score. The treble clef has a melodic line, and the bass clef has a more active line. Dynamics include *p*. There are repeat signs with first and second endings.

Sixth system of the piano score. The treble clef has a melodic line, and the bass clef has a more active line. Dynamics include *p*. The word *decresc.* is written above the bass clef. There are repeat signs with first and second endings.

Seventh system of the piano score. The treble clef has a melodic line, and the bass clef has a more active line. Dynamics include *pp* and *ppp*. The tempo marking *Adagio.* is written above the treble clef. There are repeat signs with first and second endings.

Klockringning.

Andante. M.M. ♩ = 72.

W. Peterson-Berger.

pp la melodia ben legato

p

mp *f*

f *mp*

f

First system of a piano score. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment. Dynamic markings include *f* and *mp*. A first ending bracket labeled '8' spans the final two measures.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *f*, *mf*, and *cresc.*. A first ending bracket labeled '8' is present at the beginning.

Third system of the piano score. The right hand has a more complex texture with sixteenth notes. Dynamic markings include *ff*. A first ending bracket labeled '8' is at the start.

Fourth system of the piano score. The right hand features a dense texture of sixteenth notes. Dynamic markings include *ffz*, *f*, and *decresc.*. A first ending bracket labeled '8' is at the beginning.

Fifth system of the piano score. The right hand has a steady accompaniment of sixteenth notes. Dynamic markings include *mf*, *decresc.*, *mp*, and *p*.

Sixth system of the piano score, ending with a double bar line. The right hand has a melodic line with slurs. Dynamic markings include *pp*, *p*, *pp*, and *ppp*.

Marin.

Vivace, poco rubato. $\text{♩} = 100$.

The musical score for 'Marin.' is written in 3/4 time with a tempo of $\text{♩} = 100$. The key signature has two sharps (F# and C#). The score consists of seven systems of piano and bass staves. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulations include accents, slurs, and eighth-note groups. The piece includes first and second endings in the third and seventh systems. The tempo marking 'Vivace, poco rubato' suggests a lively but slightly flexible pace.

System 1: *pp*, *fz*, *mf*, *p*. Eighth-note groups marked with '8'.

System 2: *con Ped.*, *mf*, *p*, *mf cresc.*, *f*, *p*, *pp*. Eighth-note groups marked with '8'.

System 3: *fz*, *mf*, *mf*, *pp*, *f*. Eighth-note groups marked with '8'. First and second endings.

System 4: *leg.*, *ff*, *mp*. Eighth-note groups marked with '8'.

System 5: *cresc.*, *f*, *ri-tard.*, *a tempo*, *pp*. Eighth-note groups marked with '8'.

System 6: *fz*, *mf*, *p*, *f*, *p*, *pp*. Eighth-note groups marked with '8'.

System 7: *mf*, *f*. Eighth-note groups marked with '8'. First and second endings.

Poco meno mosso.
cantabile

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic marking. The music features a melodic line in the treble and a supporting bass line in the bass, both characterized by flowing eighth and sixteenth notes.

The second system continues the musical piece. A *più p* dynamic marking appears in the treble staff towards the end of the system, indicating a further decrease in volume.

The third system shows the continuation of the melodic and harmonic development. The piano (*p*) dynamic is maintained throughout this system.

The fourth system introduces a mezzo-forte (*mf*) dynamic in the bass staff, which then transitions to a pianissimo (*pp*) dynamic in the treble staff.

The fifth system begins with a piano (*p*) dynamic marking in the bass staff. The melodic line in the treble staff continues to rise, leading towards the end of the system.

The sixth system features a mezzo-forte (*mf*) dynamic in the bass staff, which then shifts to a pianissimo (*pp*) dynamic in the treble staff.

The seventh system starts with a piano (*p*) dynamic marking in the bass staff. The music continues with its characteristic flowing eighth-note patterns.

The eighth and final system on the page includes a *decresc.* (decrescendo) marking in the bass staff and a *pp* (pianissimo) dynamic marking in the treble staff, concluding the piece.

p *pp* *mf cresc.* *accelerando*

per - den - do - si *ppp*

Andante. *mf* *mf*

Tempo I. *p* *pp*

f *mf* *p* *mf* *p* *mf*

f *p* *pp* *f*

mf *p* *mf* *f* *leg.*

ff *mp*

f rit. *pp a tempo*

fz. *mf* *p* *f* *p* *pp*

riten. molto *mf*

Poco meno mosso.

mp *decresc.*

pp *p* *pp* *mf* *ac - ce -* *cre -*

le - ran - do *scen - do* *f* *perdendosi* *ppp*

Andante.

mf

p *pp* *pp*

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.

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Om utgåvan

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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 ättnam*, *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.

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About the edition

Levande Musikarv's (Swedish Musical Heritage's) emended 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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